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With five No.1 albums in a row, rock music is looking healthy once again



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Music Week takes an in-depth look at the UK record market during the Olympic quarter

COPYRIGHT HOLDERS ALREADY OWE £16M AHEAD OF MARCH 2014 KICK-OFF

Who's going to pay for piracy letters?

COPYRIGHT

■ BY TIM INGHAM

British copyright holders are already facing a bill in excess of £16m to get so-called 'three strikes' anti-piracy letters off the ground in early 2014.

The latest step in the implementation of the Digital Economy Act, Ofcom's Online

Infringement of Copyright Order determines who will cough up for cautionary letters sent to customers caught using copyright infringement sites.

An appeals body, which will consider subscriber appeals against reports of infringement, must also be paid for.

Ofcom's suggested framework would see copyright



holders pay **£10.5m** directly to the media body for costs 'incurred to date executing [our] function under the DEA'.

This figure includes projected costs for the first 13 months in which notification letters will be sent out, starting in March 2014.

In addition, Ofcom's Order suggests that copyright holders should pay 75% of a fixed fee

which will fund the process of ISPs distributing notification letters. Ofcom estimates this will incur a further **£6.3m** bill for the copyright holders. The UK's six leading ISPs will pay 25% - an average of £350,000 each.

Furthermore, there will also be a variable cost to fund ISPs to process new notifications, following the same 75/25% split.

Ofcom estimates this will cost **80p per letter** - of which copyright holders will again pay 75% (60p).

According to Ofcom, if 175,000 copyright infringement reports (CIRs) are requested per month by labels and other entertainment companies, the overall cost for copyright owners in the first year of 'three-strikes' (2014/2015) could climb as high as **£18m**.

A consultation period on Ofcom's implementation estimates has now closed, with both the record industry (via the BPI) and ISPs submitting feedback which may yet alter the payment responsibilities.

The Order will go before the Commons and the Lords at the end of October.

ISPs 'THIS ISN'T FAIR'



Despite only being liable for 25% of the bill for notification letters, the likes of BT, TalkTalk and Everything Everywhere have complained that Ofcom has underestimated how much they will have to pay to comply with the anti-piracy Order.

Ofcom has suggested a two-tariff draft payment plan that would see the four biggest ISPs - BT, Virgin, TalkTalk and BSKyB - pay a more significant chunk of the bill than O2 or Everything Everywhere.

"We believe that Ofcom's current view of the key 'operational ratios' would significantly understate reality," BT said in its consultation submission - arguing that Ofcom has undervalued how much money it would take to maintain a customer helpdesk to deal with appeals and complaints.

Everything Everywhere claimed that variable costs could spiral beyond Ofcom's forecast, blaming a "flawed methodology".

The six affected ISPs all fit into Ofcom's threshold for the Order as they have more than 400,000 subscribers.

TalkTalk has criticised this move, arguing that 20-plus ISPs should be liable for payment regardless of size. It has also hit out at "a perverse incentive" where some ISPs stand to recover more costs than others.

According to Ofcom's projections, the largest of all UK ISPs, BT, would recover 101% of its fixed costs. Meanwhile, Sky would recover just 63%.

TalkTalk could expect to claim back 66%, Virgin 71%, Everything Everywhere 81% and O2 69%.

The record industry responds: 'Cost to labels is very high'

The BPI has raised concerns over Ofcom's Copyright Order and expressed its disappointment over a delayed March 2014 start date for three strikes letters.

In its counter-submission to Ofcom, the trade body argued that the overall cost to labels was "very high" and set out worries that smaller rights-holders would not be able to afford a stake.

"Artists self-releasing albums or small independent labels

outside of the BPI membership will not have the same access to enforcement as large rights holders," it said.

The BPI called for more transparent accounting from Ofcom, and queried a projected £3.3m cost that copyright holders would pay the body in 2014/15.

It also expressed concern over ISPs using dirty tactics to profit from copyright holders' legally-obligated payments.

It said: "When it comes to specific amounts allocated there is a high potential for 'gaming' by ISPs to attribute costs to the Digital Economy Act.

"For instance, in the course of a general customer service call a customer may ask about the Digital Economy Act.

"ISPs could use its customer management services to attribute the cost of all of that call to activity under the Act, when

the enquiry was not the substance of the call."

The BPI warned that it was "absolutely crucial that Ofcom is bearing down on ISP costs as otherwise ISPs will not be paying their fair share under the Act".

It suggested that Ofcom's proposed £700,000 cost to set up an appeals body was "too high", but applauded plans to charge consumers a £20 fee to appeal - refundable if successful.

NEWS

EDITORIAL

Sorting the Len from the boys



I've heard it whispered than Warner Music owner Len Blavatnik is only in the music business for the kicks. Market rivals, hunched over tumblers filled with darkly amber poison; they're the sort that usually spread these rumours. (You can spot them a mile off - they're usually to be found enviously hissing when Paulo Nutini begins blasting out of the pub jukebox.)

They'll tell you silly folk-tales of Len the poser; the red carpet jester who craves his chance to beam into a camera lens with his latest temporary superstar buddy. Blavatnik toiled enough to make his billions in the grey world of diversified investments, goes the logic - now he's ready to have some fun.

This flippant, dismissive portrait of the mega-rich computer science graduate is clearly loaded with jovial envy - and not a little reputative gunfire. Take it to its logical conclusion, and Blavatnik is merely a music fanboy with a bank account to rival Amramovich. He's not, never has been and doesn't pretend to be (shock, horror) an A&R man. He's the nouveau riche of the wounded record industry.

"If Len Blavatnik really is only in music for the kicks, why has he just pumped an eye-watering amount of cash into growing Spotify rival Deezer?"

Tutted at by the founding fathers' disciples, he comes complete with an uncultivated disregard for evergreen Tin Pan Alley customs and propensity to - tsk tsk! - fawn over talented types as if he were a paying punter. I like the sound of him a lot.

So riddle me this: if Blavatnik really has only bought a chunk of this game for breezy personal entertainment and to fill his gilded bathroom(s) with smiley photos of icons, why has he just pumped an eye-watering amount of money into Spotify's great rival, Deezer?

The French streaming service was already doing a pretty impressive job of keeping Spotify on its toes (and forging ahead market-proofing a business model that the great Apple is still to touch) with a paltry £12m in investment behind it. Now, thanks to Blavatnik, it has a further £80m at its disposal.

The as-yet-untouched US and Japanese markets no longer look beyond its reach. More importantly, neither does a bumper marketing campaign that could bring a welcome boost to streaming's public footprint - and a subsequent mutation of the currently paltry royalties making their way back to artists.

Interesting to hear Christian Tattersfield talk overleaf with the vigour and far-sightedness of a music company that can resist the temptation of agonising about "here and now" in order to build a foundation for tomorrow; a mindset Deezer must be strong enough to adopt if the innovation it represents it to succeed on a meaningful scale.

Blavatnik, the sixth richest individual living in the UK, clearly isn't scared to pump a not-insignificant chunk of his fortune into music (don't forget he was reportedly the width of a ruble away from getting his hands on EMI Music and Publishing).

But a music fan, rather than a music man, pulling the strings of a major label AND an iTunes rival?

Settle in. This is surely about to get very interesting.

Tim Ingham, Editor

ADELE, PAUL EPWORTH, STEVE MAC AND MORE WIN BIG

ASCAP and BMI awards honour top songwriters

PUBLISHING

■ BY PAUL WILLIAMS

Adele's Rolling In The Deep was named top song at BMI's London Awards this week as the Steve Mac co-penned You Make Me Feel for Cobra Starship took the same honour at rival ASCAP's event.

Rolling In The Deep, which was composed by Universal Publishing's Adele (*right*) and EMI's Paul Epworth, walked off on Tuesday night with the Robert S Musel Award for Song of the Year at US society BMI's annual awards and dinner held to recognise its European and African songwriters and publishers. The Adele hit, 2011's most downloaded track in the States, has been played more than two million times on US radio and TV.

Twenty-four hours later it was the turn of Steve Mac, recently signed to BMG Chrysalis but previously with Peermusic, to be in the spotlight at ASCAP's own 2012 London awards with You Make Me Feel grabbing Song of the Year honours. The song, written with P & P Songs' Ina Wroldsen, reached No.7 on the Billboard



Hot 100 last year and has been downloaded there more than two million times.

Adele also won further pop awards at BMI's event at the Dorchester Hotel for Rolling In The Deep, Someone Like You and Set Fire To The Rain, the latter alongside Fraser T Smith, while other winners included Afrojack and Pitbull who took the Dance Award for Give Me Everything.

Among the other pop awards were prizes for The Script's For The First Time and Tinie Tempah's Written In The Stars, while the international flavour of the evening was reflected by wins for writers not just from the UK

but also from the likes of France (including Rihanna hit S&M co-writer Sandy Vee), Sweden (Shellback) and Norway (Ina Wroldsen).

EMI Publishing's Taio Cruz (*inset*) was named ASCAP's Songwriter of the Year for a second successive year at its event on Wednesday evening at London's Grosvenor House Hotel thanks to successes including Break Your Heart, Dynamite and Without You.

Universal Publishing was awarded Publisher of the Year after a run that included Coldplay's Every Teardrop Is A Waterfall, Paradise and Viva La Vida, Florence + The Machine's Dog Days Are Over, T-Pain's Five O'Clock and the enduring Eurythmics hit Sweet Dreams (Are Made Of This).

There were special ASCAP prizes for upcoming songwriters Justin Parker and Frank Turner. BMG Chrysalis's Turner collected the ASCAP Vanguard Award, while Sony/ATV's Parker, who co-penned five songs on Lana Del Rey's album Born To Die, received the first ever Foundation Stone award, introduced to celebrate what ASCAP calls the 'new creators and architects of the songwriting industry'.



Rebecca Allen named Decca GM

Rebecca Allen has been appointed general manager of Decca Records UK.

Allen, who is a graduate of Trinity College of Music, joined the company from The BBC Symphony Orchestra/BBC Proms in 1999 as press assistant and worked her way up to the position of media director, becoming an integral part of breaking acts like Andre Rieu, Alfie Boe, Katherine Jenkins and Jamie Cullum. Allen will work with Dickon Stainer to



help develop the next generation of global artists, as well as Decca's relationship with key business partners. The plan is to 'help Decca position itself as the world's leading label in adult specialist music'.

Stainer said: "Rebecca is one of the brightest and most dynamic young executives in the record business.

"She has a reputation for building very close bonds with

artists and managers and she has brought new thinking to artists' relationship with the media. She is going to play a crucial role in Decca's evolution as a label on the global stage."

Allen said: "Decca is one of the most exciting labels in the UK if not the world. Our roster is diverse but also has a quality about the music and artists that I love. Along with the great team at Decca I am delighted to be taking the label forward. Decca has a strong history behind us but we also have an even stronger future ahead."

FIVE UK NO.1 ALBUMS IN A ROW GIVE GENRE HUGE BOOST – AS BRIT ACTS MAKE US INROADS

Isn't rock supposed to be dead?

LABELS

■ BY TIM INGHAM

Rock music has been given a commercial shot in the arm, with five albums from the genre topping the Official UK chart in a row.

First week sales of albums from The Vaccines (Come Of Age), The xx (Coexist), The Killers (Battle Born), Mumford & Sons (Babel) and Muse (The 2nd Law) have topped 464,109 units in total – an average of 92,822 per week.

At the time of writing, seven Rock albums sit in the Official Charts Company's Top 10 midweek Sales Flashes.

Mumford & Sons alone sold more than 600,000 copies of second album Babel on their first week in the US – the largest debut sales week of the year in the territory. Founder of Mumford's independent US-based label Glassnote, Daniel Glass, told *Music Week*: "They started playing the new songs live nearly two years ago. Normally, people get afraid of YouTube or bootlegging, but if the songs are great, you have no issue. People run into trouble in our business when they start to over-think release dates, or 'should we leak it or not leak it?'"



Mumford's Babel accrued the largest week-one sales in the US of any rock album since AC/DC's Black Ice in 2008 and the second largest of any

independently distributed album in history – behind The Eagles' Walmart exclusive Long Road Out Of Eden (2007). It also smashed Spotify week-one

records with more than eight million streams.

Glass paid tribute to the Glassnote team for keeping relationships with retail "very real", which helped stop the album – distributed through Island in the UK – being deeply discounted.

"That's another thing that has people in the industry scratching their heads," he said. "We involved retail early and kept the relationship with indie retailers very substantial."

Glass also credited Mumford's success in the US with their willingness to commit



"We involved retail early and kept the relationship with indie retailers very substantial"

DANIEL GLASS ON MUMFORD & SONS

to a demanding live circuit. They stayed in the country from July to September and play unusual stop-offs including Bristol, Virginia and Dixon, Illinois.

Rock has widely been seen as a declining genre in recent years, making up just 21% of the UK's Top 100-selling albums of 2011 – down from 27% in 2010.

On Monday October 22, Radio 1 will dedicate the whole day to nothing but rock music, with live performances from We Are The Ocean, While She Sleeps, Bring Me The Horizon and Bullet For My Valentine.

MUSE OF THE WORLD NEVER MIND THE GENRE, THE APPETITE IS 'ABSOLUTELY THERE'

WARNER ACT MUSE's first ever week-one sales figure on the UK chart was 2,901 with Showbiz in 1999. Last Sunday, they racked up 108,536 of their sixth album The 2nd Law, according to Official Charts Company data – and looked set to hit No.2 on the US Billboard list at the time of going to press.

When asked about the strength of rock music in 2012, CEO of Warner Music UK Christian Tattersfield told *Music Week*: "People get confused by what genres are prevalent at any given moment.

"They get very excited about the here and now – particularly about what researches well at any given moment. But if rock has been more low-profile in the last two years, perhaps you have to question the quality of rock albums, and say the rock acts weren't as strong.

"Look at Mumford & Sons and Muse – the appetite is absolutely there for that music worldwide. Biffy Clyro have sold a million across their last two albums in the



UK. That doesn't say to me that rock is dead, it says the industry needs to sign better artists and make better records in that genre. If you make a record as good as Mumford & Sons' Babel, lo and behold you sell 600,000 copies in America in your first week."

He added: "I can't stress enough that the primary function of Warner Music UK is building our future catalogue. It is not about competing in the singles chart – of course we do that and we do very well. But it's not about short-term profits.



"This doesn't say to me that rock is dead, it says the industry needs to sign better artists and make better records in that genre. If you make a record as good as Mumford & Sons, lo and behold you sell 600,000 copies in America in your first week"

CHRISTIAN TATTERSFIELD, WARNER

"If you put your emphasis on artists who have a long-term career like Muse, I believe that slowly but surely you start building up – and in five or 10 years time you go from having five to 20 [acts who can repeat success]. At a certain point you reach a critical mass.

"Rock isn't necessarily any more sticky than other genres in terms of catalogue – Michael Buble is a pop act who does very well. But what is not sticky in terms of catalogue is one-off pop radio hits.

"Everyone gets very excited looking at the singles chart on a month-by-month basis, but the reality is that dies a death the moment they're off the radio. I'm not saying people or Warners shouldn't be in that area, but it's definitely not our core business. It doesn't build catalogue."

Of Muse, Tattersfield said the aim was "to sell as many records as possible and fully establish Muse as becoming rock icons of the level of Led Zeppelin".

NEWS

NEWS IN BRIEF

■ **BPI:** '360' deals brought in extra revenue worth £76m to UK record companies last year, according to new BPI research – as sync income continued to grow. Revenues generated outside of CD, DVD and digital services (i.e. from music synchronisation, '360' artist deals, concerts, music-related TV production, broadcasting and public performance) grew strongly for labels in 2011 to £205.3m, accounting for a fifth (20.5%) of record industry trade turnover. The market for music synchronisation grew substantially to £18m, an increase of 11.9% YoY.

■ **DEEZER:** The music subscription service has confirmed a new investment from Warner Music owner Access Industries totalling \$130m (approximately £80m).

■ **LAST.FM:** The streaming radio service has posted a £4.4m pre-tax loss for 2011, with a slight 1.7% increase in total revenues in 2011 from £7.99m to £8.1m. The company made just more than £4m in the UK, accounting for just over 50% of global revenues – up 4.88% YoY. However, in the US revenues fell 4.3% to £2.98m. Revenue from the rest of the world came in at just under £1m.

■ **GLASTONBURY:** Tickets to the festival sold out in record time, just one hour and 40 minutes after its website launched to hopeful punters at 9am on Sunday (October 7).

■ **RDIO:** Microsoft is reportedly in talks to buy San Francisco-based digital music streaming, subscription and discovery service company Rdio.

■ **FLYING MUSIC:** Poor ticket sales have been blamed for the cancellation of a planned Top Of The Pops live show. The UK tour, produced by Flying Music, was approved by the BBC and was due to begin on October 18.

■ **YOUTUBE:** YouTube has made some small yet significant changes to the way its Content ID system works with copyright videos. The Google-owned site has tweaked a trio of areas: its appeals process, detecting unintentional claims and automatically matching copyright ownership to new videos.

■ **EMI MUSIC PUBLISHING:** UK independent TV, film and digital production company, All3Media, has signed a five-year group deal with EMI Music Publishing.

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GUITAR & BASS PUBLISHER PREDICTS BIG FUTURE FOR NEW MAGAZINE

Classic Pop aims for 25k readership

MEDIA

■ BY TOM PAKINKIS

Anthem Publishing has brought a brand new pop magazine to market, predicting a 25,000 readership as a starting point.

A bi-monthly magazine, *Classic Pop* targets "grown-up" pop fans with publisher Anthem already claiming a portfolio of specialist publications including *Guitar & Bass* and *Music Tech* magazine.

"We're the new kid in the mainstream music sector, positioned alongside the likes of *Q*, *Mojo*, *Classic Rock* and *Uncut*," says head of Anthem Publishing Jon Bickley. "What sets us apart is that we'll be the only grown-up music magazine that is unashamedly dedicated to pop. We celebrate the post-punk pop boom, the influences that helped create it and the heritage we see in today's artists."

Specifically, *Classic Pop* is pitched to 40–50-year-olds who enjoy the nostalgia of retro concerts, CD collections and reissues.



"What sets us apart is that we'll be the only grown-up music magazine that is unashamedly dedicated to pop"

JON BICKLEY, ANTHEM PUBLISHING

"We're expecting to sell around 25,000 initially and look to build from there as we develop subscriptions and gain deeper penetration at grocers and independent retailers," Bickley adds.

But, with *Q* dropping over 15,000 readers year-on-year in the latest ABC figures and *Mojo* losing 2.7% of its readership in the six month period to June this year, what makes Anthem so

confident it can buck a well-established trend with *Classic Pop*?

"The consumer magazine market is constantly evolving – and not necessarily in decline across the board," argues Bickley.

"Publishers, including us, are still finding that if they have the right proposition, with high production and content values, readers will still be excited and happy to buy magazines in large volumes.

"Here at Anthem we're enjoying our best ever year and will sell more copies of magazines than we have done in our 10-year history. Incidentally, that's not to say we'll ignore digital, and you can expect some interesting stuff from us on the app side of things."

According to Anthem, *Classic Pop* will boast a 50,000 print-run with copies on sale in WH Smiths High Street and Travel stores, as well as Tesco, Sainsbury's, Asda and independent news agents and specialist stores.

The mag will also be available worldwide with distribution in the US, Australia, Canada, Asia and across Europe.

"Britain's been blessed with rock heritage magazines for the best part of 20 years, promoting timeless rock music, and galvanising that market," said Bickley in a call to the UK music industry.

"If you've sat frustrated in the wings with a great pop act to market but nowhere to do it, work with us now to build a new channel and make even more of your tours, back catalogue and new releases in *Classic Pop*."

Union Square signs Sandie Shaw catalogue

Catalogue marketing specialist Union Square Music has signed a long-term deal with Sandie Shaw to represent her recording catalogue.

Shaw's classic 1960s catalogue includes tracks such as (There's) Always Something There To Remind Me, Girl Don't Come, Long Live Love and the 1967 Eurovision Song Contest winner Puppet On A String.

She collaborated with lifelong fans The Smiths in the 1980s on a version of Hand In Glove and on her album album Hello Angel.

Shaw, who is on the board of the Featured Artists Coalition, reached an agreement with EMI last November to take back rights to her entire catalogue. She recently performed at the T-Rex Tribute Concert at the



"I have been deeply impressed with the individual care and attention and sheer professionalism USM have shown"

SANDIE SHAW

Shepherd's Bush Empire and with the Jools Holland Orchestra on tour.

Under the new arrangement USM will reissue Shaw's entire catalogue, physically and digitally, with initial marketing activity centred around the beginning of 2013 when the company will release a Best Of

and expanded original albums. The deal will also see USM exploit the recordings, which include 16 UK Hits, via synchronisation and sub-licensing.

Union Square Music MD Peter Stack said: "USM are thrilled to be representing Sandie Shaw's catalogue. Sandie is one

of the UK's most successful and iconic artists. Still very active in the record industry she has become an inspiration to many of today's female artists and we greatly look forward to a creative, imaginative, successful and fun partnership."

Shaw added: "To have a company totally dedicated to promoting and exploiting back catalogue using the best possible people to run it is very attractive to an artist who has the good fortune to own their own work. In the short time I have been with USM I have been deeply impressed with the individual care and attention and sheer professionalism they have shown. It is what all artists deserve for their work."

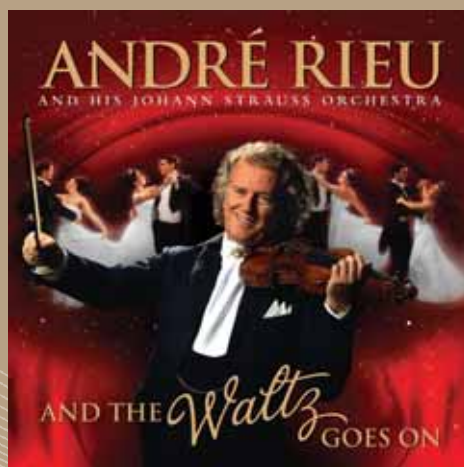
■ Read *Music Week's* full profile on USM on pages 18 and 19

CONGRATULATIONS TO ALL OUR WINNERS AT THE 2012 CLASSIC BRITS



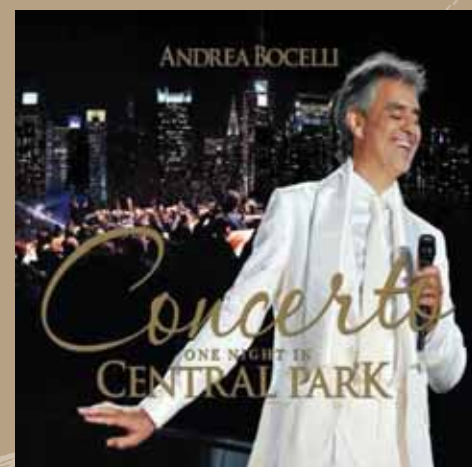
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BENEDETTI**

Female Artist Of The Year



**ANDRÉ
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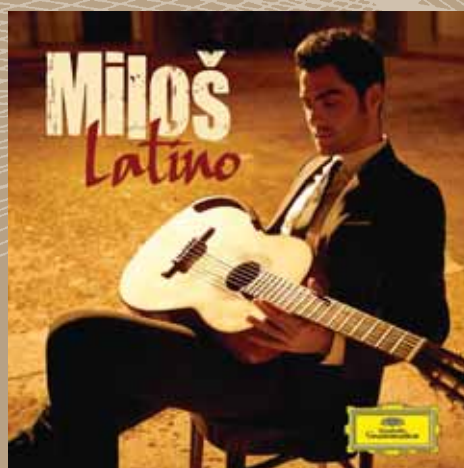
**ANDREA
BOCELLI**

International Artist Of The Year
in association with Raymond Weil



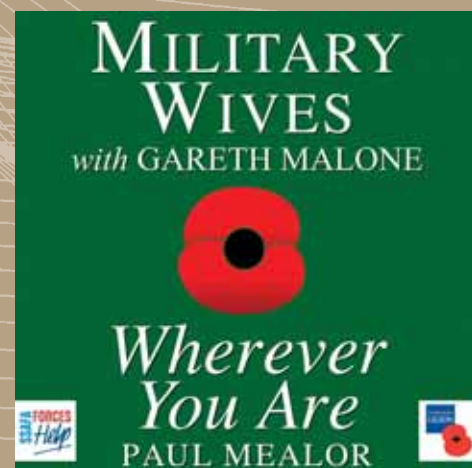
**BENJAMIN
GROSVENOR**

Critics' Award



**MILOŠ
KARADAGLIĆ**

MasterCard's Breakthrough
Artist Of The Year Award



**MILITARY WIVES/
GARETH MALONE**

Classic BRITs Single Of The Year
in association with iTunes

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NEWS

JOHN WILLIAMS HONOURED TWICE AS GARY BARLOW MAKES DEBUT AT LONDON CEREMONY

Rieu, Military Wives triumph at Classic Brits

EVENTS

BY TIM INGHAM



André Rieu paid tribute to Sir Anthony Hopkins as he collected his second Classic Brit in as many years for Best Album.

The virtuoso conductor and violinist applauded the “passion and emotion” in Hopkins’ composition, which appears on *And The Waltz Goes On* – the 2011 album from Rieu and his Johann Strauss Orchestra.

“I’m extremely honoured to receive this fantastic award,” said Rieu at the BPI-supported evening. “I want to thank Universal who made it possible for me to make music all over the world. But I think this award should not go to me but to the waltz... The waltz will go on forever.”

Other victors at last week’s Royal Albert Hall ceremony, hosted by Myleene Klass, included Miloš Karadaglić’s album *Latino*, which won the Montenegrin classical guitarist the award for MasterCard Breakthrough Artist of the Year. The award was voted for by the Classic Brit Awards academy that is made up of over 400 members from within the music industry and media.

“This really is truly a dream come true,” said Karadaglić, reserving “special thanks to Max Hole, Universal Music, Decca, Deutsche Grammophon and Mercury Classics for all their love and support – and to my partner in crime and fantastic manager Kathryn Enticott IMG Artists and my amazing family.”

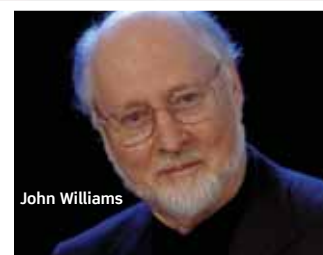
John Williams’ Lifetime Achievement award was one of the highlights of the evening. His body of film score epics was celebrated with a specially-commissioned medley performed by the London Chamber Orchestra that included *Star Wars*, *Harry Potter*, *Jaws*, *Indiana*



André Rieu receives his award from Alan Titchmarsh



Gareth Malone and The Military Wives Choir



John Williams



“Cutting funding to the arts is not the way to go; it shows a huge underestimation of the power of the arts, how it can enrich and change people’s lives”

NICOLA BENEDETTI, CLASSIC BRITS WINNER

Jones, *Superman*, *ET* and *Close Encounters of the Third Kind*. Williams also picked up the Composer award for his two recent film scores:

War Horse and *The Adventures of Tintin*.

Twenty-year-old pianist Benjamin Grosvenor (*inset*), from Southend-on-Sea in Essex, became the youngest male recipient of a Classic Brit Award, winning the Critics’ Award. He offered “heartfelt thanks to the Classic



Brits and the critics who kindly put my name forward for this beautiful award”. Dedicating his award to his brother Jonathan,

Grosvenor also thanked “the team at Decca for inviting me to record for them in the first place and all of their subsequent support and understanding”.

Nicola Benedetti, who is the UK’s most-nominated female having been recognised for a

Classic Brit Award eight times throughout her career, finally added the award for Female Artist to her 2008 Young British Classical Performer or Group Award.

Accepting her award, Benedetti addressed the Coalition government, commenting: “Cutting funding to the arts is not the way to go; it shows a huge underestimation of the power of the arts, how it can enrich and change people’s lives.”

The Military Wives Choir with Gareth Malone won the

first-ever award for Classic Brits Single of the Year in Association with iTunes for the Paul Mealer composed track *Wherever You Are*.

For the second time, Vasily Petrenko, the critically-acclaimed Russian conductor of the Royal Liverpool Philharmonic Orchestra, was presented with the Male Artist award. The award recognised his work on five albums released over the past 18 months: Shostakovich/Symphony No. 1 & 3, Shostakovich/Symphony No. 6 & 12, Shostakovich/Symphony No. 2 & 15, Rachmaninov/ Piano Concertos 1 & 4 and Rachmaninov/Symphony No. 3.

Italian tenor Andrea Bocelli’s 20th anniversary was marked with a special presentation of the award for International Artist of the Year.

Bocelli performed on the night itself, as did the Cast of *Phantom of the Opera*, Nicola Benedetti, Russell Watson (who was joined by Amore and the Pageant Choir), André Rieu (with his Johann Strauss Orchestra) and Miloš Karadaglić.

The evening’s grand finale featured the debut Classic Brits appearance from Gary Barlow who took to the stage with Andrew Lloyd Webber to perform on two pianos for a special performance of *Sing* with The Military Wives Choir conducted by Gareth Malone.

Charting a year of change and success

The Official Charts Company has celebrated a full year since its transformative re-brand kicked in.

The company has been building activity around the 60th year of the Official Singles Chart, which lands in November.

It has introduced an Official No.1 Award, as well as launching the *Now! That’s What I Call A No.1* album, which has sold 160,000 units since July. It has also aired a two-part countdown special on No.1s on ITV and



introduced an Official Streaming Chart this year – on top of a new Official Classical Singles chart and weekly Record Store chart.

Meanwhile, the company’s new consumer-facing website now boasts 674,000 unique monthly users with more than 70,000 followers on social media.

Managing director Martin Talbot said: “It has been a year of

much change for us, with the new Official No.1 Award presented to almost 20 artists this year, the re-birth of OfficialCharts.com with its massive surge of followers, and our preparations for the 60th anniversary of the Official Singles Chart coming up in November.

“Not to mention the new Official Streaming Chart, Official Record Store Chart, Official Classical Singles Chart, our *Now! No.1s* CD and much more.”

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harum + ztt + michael crawford + peter green + bob james +
frankie goes to hollywood and many more.....

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Ph +44 207 471 7940 Email info@unionsquaremusic.co.uk

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musicweek.com/playlist

MusicWeek The Playlist

10 tracks you need to hear...



KEATON HENSON
Sweetheart, What Have You Done To Us (Oak Ten)
(EP, November 6)
Contact: Joe Taylor, Nuxx
joe@nuxx.com



BRUNO MARS
Locked Out Of Heaven (Atlantic)
(single, December 10)
Contact: Alex Darling, Atlantic
alex.darling@atlanticrecords.co.uk



LANA DEL REY
Ride (Polydor)
(from album, November 12)
Contact: William Rice, Purple
william@purplepr.com



DALEY
Remember Me ft. Jessie J (Levels/Polydor)
(single, November 19)
Contact: Laura Sinclair, DawBell
laura.sinclair@dawbell.com



SKY FERREIRA
Everything Is Embarrassing (EMI)
(from EP, out now)
Contact: William Luff, EMI
William.Luff@emimusic.com



ADELE
Skyfall (XL)
(single, out now)
Contact: William Rice, Purple PR
william@purplepr.com



TALL SHIPS
Gallop (Big Scary Monsters)
(single, October 8)
Contact: Richard Onslow, Toast
richard@toastpress.com



DUOLOGUE
Underworld (Killing Moon)
(single, October 22)
Contact: Jon Lawrence, Stoked PR
jon@stokedpr.com



I AM KLOOT
Hold Back the Night (Shepherd Moon)
(single, November 5)
Contact: Barbara Charone, MBC PR
bc@mbcpr.com



EL PERRO DEL MAR
Walk On By (Memphis Industries)
(single, out now)
Contact: Ollie Jacob, Memphis Industries
ollie@memphis-industries.com

DATA DIGEST

BREAKOUT



SAVING GRACE
Emerging from their home county of Hertfordshire, this duo is comprised of singer-songwriters Philip Plested and Grace Ackerman. Saving Grace have supported Emeli Sandé on tour & plan to release their first EP, Dinner Will Be Served, towards the end of this year. Catch them at Breakout at Proud in Camden this week (October 11).
Get on the guest list at musicweek.com/breakout



The latest most popular Shazam new release chart:

- 1 RIHANNA**
Diamonds
- 2 CALVIN HARRIS**
Sweet Nothing
- 3 DISCLOSURE** Latch
- 4 ALICIA KEYS**
Girl On Fire
- 5 PALOMA FAITH**
Never Tear Us Apart

GIG OF THE WEEK



Who: George Michael
Where: Earls Court, London
When: December 13
Why: The solo superstar returns for re-scheduled dates with orchestral concert The Symphonica Tour. One of three dates.

SALES STATISTICS



CHART WEEK 40 Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	3,431,449	1,391,136	249,242	1,640,378
PREVIOUS WEEK	3,229,875	1,413,330	263,513	1,676,843
	+	-	-	-
% CHANGE	+6.2%	-1.6%	-5.4%	-2.2%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	133,785,214	50,443,819	12,672,360	63,116,179
PREVIOUS YEAR	123,952,391	59,470,675	12,133,515	71,604,190
	+	-	+	-
% CHANGE	+7.9%	-15.2%	+4.4%	-11.9%

APPOINTMENT TO VIEW



LEEDS INTERNATIONAL PIANO COMPETITION 2012

Friday, 12 October – BBC4, 7.30pm-8.30pm
Presenter Suzy Klein takes a look back at the finalists' performances at the competition's halfway point, before introducing a performance by Latvian hopeful Andrejs Osokins, who tackles Prokofiev's Third Piano Concerto.

TIM MINCHIN: SO F***** ROCK LIVE!

Saturday, 13 October – Comedy Central, 10.05pm-11.25pm
The stand-up comedian performs material from his Darkside and So Rock albums at London's Bloomsbury Theatre.

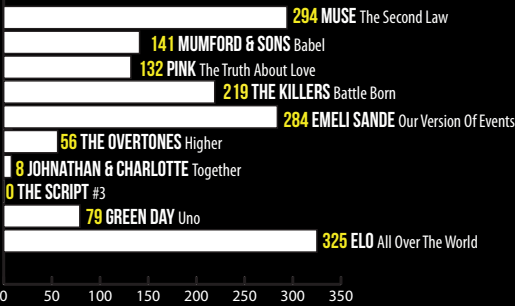
SING FOR YOUR LIFE

Monday, 15 October – Channel 4, 8pm-9pm
One-off documentary in which 35 cancer patients form a choir to test the theory that singing may help people battling the disease. Within the space of 12 weeks, they juggle treatment sessions and rehearsals, and receive expert help from stars including Emeli Sande and Russell Watson.

PIRATES' BAY



NUMBER OF ILLEGAL FILES FOUND BY MUSO.COM OF TOP 10 ALBUMS ON OCTOBER 5 2012



CRITICAL MASS



metacritic
Keeping score of entertainment.

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



74

TORI AMOS
Gold Dust



71

MUSE
The 2nd Law



67

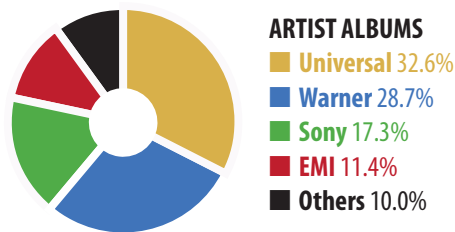
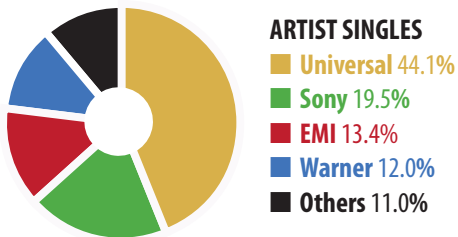
THE VACCINES
Come Of Age

For daily news visit musicweek.com

MARKET SHARES BY CORPORATE GROUP

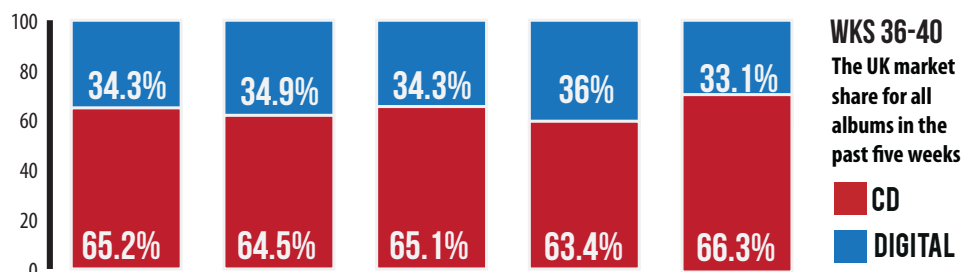
Official Charts Company

CHART WEEK 40



DIGITAL vs PHYSICAL

Official Charts Company



TOP 5 STORIES ON MUSICWEEK.COM

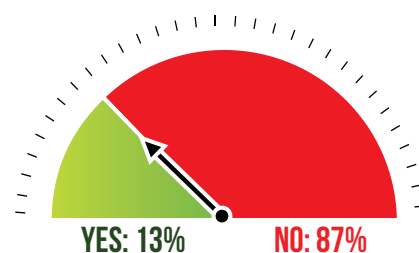
Musicweek.com's most-read stories for period ending October 3

- 01** Revealed: The true value of '360' deals to labels
Thursday, October 4
- 02** Labels await crucial EMI/ReDigi decision
Friday, October 5
- 03** Adele's Bond theme Skyfall: hear it in full here
Friday, October 5
- 04** The Smiths will 'never, ever' reunite - Morrissey rep
Thursday, October 4
- 05** BBC to launch music iPlayer equivalent dubbed 'Playlister'
Wednesday, October 3

MUSIC WEEK POLL

This week we asked...

Will the Government ever pass legislation restricting the second-hand ticket market? **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 front of this month's *The Fly* magazine, The Vaccines "take a shot at the big time". They talk about "elbowing their way to the top of the UK chart" with No.1 album *Come Of Age*, their May 2013 arena show at London's O2, double denim and longer hair.



Inside, Australian psych-rockers *Tame Impala* are back with a "reflective, deceptively dreamy second album" *Lonerism*. Despite the "stereotypically druggy implications" main man Kevin Parker refuses to say the album was made under the influence of medicinal means: "If I was to say yes, it would seem like I was seeing a fucking four hundred-armed octopus eating a caterpillar. None of that happened."

Meanwhile, *Natasha Khan aka Bat For Lashes* says the whole "mystical, glitter, beautiful thing" has been dropped for third album *The Haunted Man*: "you see golden headbands in Tesco and you start thinking maybe it's not that cool." In the reviews pages, *Muse's* *The 2nd Law* is given four stars out of five, as *The Fly* concludes: "Ridiculousness: it's a sort of art form, right?". *Ellie Goulding's* *Halycon* is called a "bold and beautiful step forward".



THE MAGIC NUMBERS

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

60

New, original channels set to launch on YouTube around the world, including efforts from MixMag and a classical music-themed spot from Diagonal View

3

Sold-out nights at London's O2 Arena in November will be the only Robbie Williams UK shows in 2012

10,000

Copies of the Beatles' debut single *Love Me Do* were bought by Brian Epstein to guarantee its entry into the UK chart, according to a BBC Four documentary

£15,900

Fine or up to two years in prison for Japanese music fans found guilty of illegally downloading after a change in law

30

Years after the world's first CD players were announced in Japan in October 1982

4m

CD sales of ABBA's greatest hits collection in the UK grants it the No. 1 spot in the Official Chart Company's All-Time CD album Top 30 sellers

LIFE IS TWEET WE FOLLOW THE INDUSTRY'S FINEST



@grahamcoxon Looking at biba clothes in town. Wish I was a girl....
(*Graham Coxon*) *Thursday, October 4*



@russelleslamifa 2 words...
The Valleys
(*Russell Eslamifar, Syco*) *Tuesday, October 2*



@themike_p Just got email from euromillions lottery, have won £6.91 but can you please respect my privacy on this issue.
(*Michael Pickering, BBC Radio 6*) *Tuesday, October 2*



@alistairtant So tonight is the night where every other man on earth falls in love with Sharon Van Etten. She's on Jools. Damn it!
(*Alistair Tant, Essential Music & Marketing*) *Tuesday, October 2*



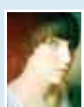
@mistydubs I think the best way to get a top 10 single nowadays (is to put half the title in brackets)
(*Misty Dubs, music producer*) *Tuesday, October 2*



@StreetStephen It's so satisfying when a record that you've worked on with an upcoming new artist is added on a playlist at radio! Still believe in radio!
(*Stephen Street, music producer*) *Wednesday, October 3*



@emmahogan Every time Ed Miliband says "one nation" I keep expecting steel drums.
(*Emma Hogan, ITB*) *Wednesday, October 3*



@juuddggee Last wedding of the year this weekend. Can everyone calm down and stop getting married now please.
(*Natalie Judge, Matador Records*) *Friday, October 5*



@petepaphides My 9 year-old just informed me that it's weird to hear me playing McFly's *Shine A Light* because I normally listen to "dead people."
(*Peter Paphides, The Times*) *Thursday, October 4*



@ChrisnBye Why had I not heard the Burial / Four Tet collaboration before dammit? Suddenly I like Four Tet again!
(*Chris Bye, Arts Council England*) *Friday, October 5*



@Popprince Just over 2 hours since release Adele #Skyfall #007 theme already 3 UK iTunes. Musically and lyrically, a brilliant theme... Best in years.
(*Kevin Hughes, Capital FM UK*) *Friday, October 5*



@NativeRaeen Aaaahhhh. Two weeks til the new mix tape.
(*Angel Haze*) *Friday, October 5*

Follow us on Twitter for up-to-the-minute alerts **@MusicWeekNews**

DATA DIGEST

**A SHOT OF JACK****Saturday, October 6****The Devil's Arse, Peak District**

The Vaccines take to a stage also graced by Mystery Jets and Tribes as part of Jack Daniel's unique annual birthday celebrations

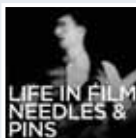
PICTURE OF THE WEEK

THE TASTEMAKERS

Today's opinion formers predict tomorrow's headline acts

**1 MIKE JONNS THIS FEELING****Life In Film • Needles & Pins EP** *Sony Records*

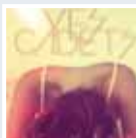
This London four-piece have been causing ripples for some time now and this EP, produced by the legendary Stephen Street, represents their best collection yet. One of the best live bands we've had down at This Feeling, I can see them headlining Glastonbury. Watch out for the debut LP which drops next year, it is immense.

**2 ASH HOUGHTON SBTV****Kings Of The City • The Devil** *KOTC Music*

For their latest offering, The Devil, Kings of the City offer up yet another hard-hitting and infectious track. Coupling raw energy with deeply impactful lyricism, the band continue to provide high-quality, crisp visuals to accompany their unique brand of homegrown hip hop with a live twist.

**3 JAMIE MILTON THIS IS FAKE DRY****Yes Cadets • Le Mans EP** *Humming Records*

Yes Cadets' sharp and dynamic approach to guitar-pop is something that's won me over these past few weeks. The songs making up the Belfast band's Le Mans EP are incisive and full of pleasant twists and turns, achieving a flooring balance between anthemic and inventive.

**4 RHIAN DALY NME/THE FLY/BEAT PYRAMID****The White Album • Conquistador** *Popular Recordings*

As deft and dexterous as it is hypnotically haunting, The White Album's take on folk is one that is rich, warm and deliciously wintry. With hints of the invention of under-rated noughties experimentalists Tuung swimming in the gentle undercurrent, mini album Conquistador promises even bigger, better and beardier things in the future.



SIGNS O' THE TIMES



Producer, artist and songwriter, **Timbaland** (pictured) has signed a deal with **Ole** that encompasses a music publishing catalogue acquisition and a multi-year worldwide publishing administration deal on future songs.

Ole president, Michael McCarty said dubbed his new signing, "the modern Quincy Jones".

Among compositions that will come under the deal are No.1 US Billboard Hot 100 singles by Justin Timberlake,

Nelly Furtado and Aaliyah.

Timbaland's current projects include collaborations with Missy Elliott as well as his own upcoming album Shock Value III.

The Saturdays have signed to **Island Def Jam and Mercury Records US**.

The group have been recording new music in the territory and it has been documented in their fly-on-the-wall television show which they have been filming in California.

SYNC STORY

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



- **Track name** At Last
- **Artist** Natalie Duncan
- **Label** Verve / Decca
- **Publisher** EMI Music Publishing
- **Artist management** Kathryn Nash & Steven Abbott at Eccentric
- **Client** Auto-Trader
- **Usage** TV & Internet / 1 Year
- **Key execs** Tom Stingemore (Universal Music), Paul Reynolds (Massive Music), Carla Tully (EMI Music Publishing)



Explains Tom Stingemore (pictured):

"Working with Paul Reynolds from Massive Music and Carla Tully from EMI Publishing, we knew this project had the potential to connect."

"At Last has been a live favourite of Natalie's for some time, so the opportunity for her to record a new version clearly represented a great fit."

"As soon as we heard it, the verdict was unanimous. Due to a very tight timeframe we had to move fast, but Sophie Hilton and Emma Newman at Decca managed to put an incredible campaign in place."

"It's always exciting to be involved in such a good example of how a music supervisor, publisher, label, agency and brand can all work together - and even more rewarding when it delivers such great results."

ON THE RADAR DALEY

He's just bagged two prestigious nominations at the US's prestigious Soul Train Awards, but Daley's yet to crack the mainstream in his homeland. However, that could be about to change in a big way.

The twenty-two-year-old Mancunian is set to release his debut single proper next month, featuring friend and UK chart darling Jessie J. Early indicators are positive with strong support from tastemakers and radio - but his quietly successful musical past so far is impressive in itself.

"After Doncamatic [single with Gorillaz]. I was signed in the UK to A&M," Daley tells *Music Week*.

"Then I got moved around... I continued to write though, put together my mixtape [Those Who Wait] and put it out there on my own.

"It began to get me noticed in the States and has been downloaded over 100,000 times. The song with Marsha [Ambrosius, Alone Together] got more momentum [in the US] and I think that caught the attention of my now-label Universal Republic."

Daley has toured with Jill Scott, Jessie J, Emeli Sande and Maverick Sabre and counts them amongst his famous fans too.

As for his activity of late, Daley revealed: "It's been amazing just to be in the UK and re-introduce

myself. I've been writing, finishing off the album and that's probably the best thing at the moment - I can look at this track list that's finally my album."

The LP has been worked on with Suede's Bernard Butler, who Daley met through management.

"I'm excited about the album, it feels unique and I can feel the progression between it and my mixtape. I've also been working with R&B producer Andre Harris.

There's a couple of others I've written with too but overall I've tried to bring the sound together myself."

For those who don't know about Daley yet, he describes his sound as "future throwback soul".



"I'm conscious of wanting to make music that is soulful at the core but feels like it is of its time, blending UK music influences with soulful songwriting."

For all his underground success thus far, Daley has his eye, in part, on the mainstream prize: "I'd love the album to commercially do well.

ESSENTIAL INFO

RELEASES 2012 Nov 19 UK single: Remember Me feat. Jessie J
US single: Alone Together feat. Marsha Ambrosius
2011 Guest appearance, Wretch 32's Black and White album: Long Way Home
2011 Those Who Wait mixtape/EP
2010 Featured artist: Doncamatic: Gorillaz feat. Daley
Spring 2013: Debut album tbc
LABEL Levels/Polydor Records/Universal Republic Records
MANAGEMENT Levels Entertainment
LIVE Nov 20 headline: Koko, London

I want to musically keep the standard high - but I would like as many people as possible to hear what I'm doing. I can finally say I've got it [the album], it's like, let's just get it out there."

HE SAID / SHE SAID



"We could sell out a full UK tour but my friends would still think having a tune on FIFA is bigger"

Mates of Jon McClure from Reverend and the Makers have got their priorities sorted, as the group bags a sync deal on the official FIFA 13 EP

TAKE A BOW TEAM THE OVERTONES



THE LOWDOWN

Album: Higher
Highest chart position: No.6

Label: Warner Music UK

General manager: Jeremy Marsh

A&R: Conrad Withey

Manager: Paul Craig/Juliet Read, Nostromo Mgmt

Marketing: Nadine Parker, Warner Music

National press: Katherine Bawden, Warner Music

Regional press: Pomona

Online press: Heather Swaine, Warner Music

National and regional radio: Jane Arthy, Warner Music

TV: Sassy Media

MUST-SEE MUSIC TICKETING CHARTS

HITWISE

Primary Ticketing Chart

POS	PREV	EVENT
1	1	MUMFORD AND SONS
2	NEW	PINK
3	2	ONE DIRECTION
4	NEW	ROBBIE WILLIAMS
5	3	THE KILLERS
6	NEW	ALL TIME LOW
7	8	FLORENCE AND THE MACHINE
8	4	THE SCRIPT
9	16	AHA
10	NEW	NICKELBACK
11	5	NICKI MINAJ
12	NEW	GLASTONBURY
13	NEW	MUSE
14	NEW	BON IVER
15	9	DEACON BLUE
16	NEW	THE VACCINES
17	7	LIONEL RICHIE
18	18	MAROON 5
19	NEW	GEORGE MICHAEL
20	NEW	NEIL SEDAKA

VIAGOGO

Secondary Ticketing Chart

POS	EVENT
1	MUMFORD & SONS
2	PINK
3	ONE DIRECTION
4	THE KILLERS
5	GREEN DAY
6	ED SHEERAN
7	THE SCRIPT
8	MUSE
9	NICKI MINAJ
10	JUSTIN BIEBER
11	ERIC CLAPTON
12	CHERYL COLE
13	GEORGE MICHAEL
14	NICKELBACK
15	JESSIE J
16	FLORENCE AND THE MACHINE
17	THE BLACK KEYS
18	SLASH
19	THE XX
20	TREY SONGZ

TIXDAQ

Primary Ticketing Chart

POS	PREV	EVENT
1	35	ONE DIRECTION
2	9	JUSTIN BIEBER
3	13	THE KILLERS
4	8	PINK
5	12	LIONEL RICHIE
6	23	OLLY MURS
7	16	JESSIE J
8	9	ERIC CLAPTON
9	12	MADNESS
10	5	MUSE
11	10	NICKI MINAJ
12	13	THE SCRIPT
13	16	MUMFORD & SONS
14	13	MARK KNOPFLER
15	14	EXAMPLE
16	6	ELBOW
17	12	PLAN B
18	7	THE BLACK KEYS
19	15	X FACTOR LIVE 2012 TOUR
20	31	ED SHEERAN

tixdaq.com Live entertainment intelligence
the ticket comparison website

HALL & NOTES



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t +353 (0)1 478 0766
w whelanslive.com
Bands contact
dave@whelanslive.com

THE BEST LIVE VENUES IN THE UK

Main room capacity
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Coming up

12/10 Ross Breen / The Midnight Hour
13/10 Shonen Knife
14/10 Kieran Halpin
17/10 Myles Manley and the Little People
18/10 Brooks Williams
19/10 Finbar Doherty
19/10 The Midnight Hour w/ Maria & the Mirrors
20/10 Eric Taylor / The Midnight Hour w/ Storyfold / Bats album launch
21/10 Sleeping Dogs & Supermodel / Declan Sinnott
23/10 Ed Romanoff

THE BIG INTERVIEW GLENN TILBROOK

WITH CONSUMMATE

The rights to Squeeze's classic master recordings are still locked into the major label machine - and Glenn Tilbrook's not happy about it. But after re-recording his hits with painstaking accuracy two years ago, Tilbrook may just have discovered another innovative way to beat the system...



SQUEEZE

TALENT

■ BY TIM INGHAM

When they were recording timeless British classics like *Up The Junction*, *Cool For Cats* and *Pulling Mussels (From The Shell)*, Squeeze had little idea just how valuable their masters would become.

These days, 30-plus years after they committed these exceptional songs to A&M's acetate, the band know exactly what they're worth. And apparently they don't see a whole lot of it landing in their bank account.

Squeeze songwriters Chris Difford and Glenn Tilbrook have already tried re-recording all of their classic tunes in order to take more direct control of their masters; replicating the sound of their greatest hits with painstaking accuracy on 2010's cheekily-titled *Spot The Difference*.

But the group's bone fide classics are still safely locked into a major's catalogue archive (Polygram bought A&M in 1989, then was folded into UMG in 1998). And it is these ubiquitous masters that mainstream radio continues to play; which keep appearing on rose-tinted compilations and greatest hits packages - and which Difford and Tilbrook say deliver them scant royalty rewards.

Now the pair are trialling a new approach to getting paid what they feel they deserve from their own songs - and getting diehard fans excited about their new material at the same time.

Throughout November and December, Squeeze (featuring ex-Beautiful South and Housemartins man Paul Heaton as a special guest) will tour the UK. After each show, Difford and Tilbrook will hop into a special pop-up store, where fans will be able to buy a recording of songs from that very evening - snaffling one-night-only versions of Squeeze classics, plus a clutch of as-yet-unheard new tracks.

Music Week caught up with Tilbrook to ask about the pop-up shops, the history of his masters and why he thinks major labels have "shafted every artist who ever lived"...

What's the thinking behind these pop-up shops?

The whole business model for a band like Squeeze has completely changed now. The live show is our forum for putting across new music. We'll actually record the new album with that music on it after the tour.

Traditionally, that's a scary way of doing things - gifting fans new songs before the final masters have even been signed off...

It's all good promotion. I'm very grateful for what majors have done for Squeeze, but let's be under no illusions - they've robbed every single artist ever blind. I'm friends with [a famous English blues band], who are re-releasing a live set and [a certain major] is charging them £8.98 per unit. Amazon are selling those units to the public at £9.99. They can't even make a profit on their own back catalogue. The majors are becoming irrelevant. Sad to say, but they've only got themselves to blame for treating artists the way they have.



“When we signed to A&M, it was like a family. But that family was sold in 1989 – and you don’t sell your family unless you’re really not a nice person”

GLENN TILBROOK

You have a problem with the royalty percentages artists receive?

Of course. Acts with far more power than Squeeze have recently revolted against EMI and rightfully so. It’s down to Parliament to act on a fairer distribution of profits once everything’s paid back because it’s really daylight robbery. I don’t want to go down a moan-y road, but it’s true...

Do Squeeze regret signing away rights to your masters into the major label system when you were younger?

Let’s be clear about this: we were signed to a horrendous deal. We weren’t even signed to A&M at first, we were signed to Miles Copeland’s label – so we were doubly shafted.

Of course companies are in it to make a profit, but the amount they made from people like Squeeze, well, just consider that when [a certain British international superstar of the 1980s] was being paid what to us was an ‘astronomical’ royalty rate back then, he was getting 25%. That’s incredible to me. Nobody considers doing a deal now without getting 50% of ownership.

Do you have any hopes, ambitions or dreams that one day you could take back ownership of your masters?

That would be absolutely the right thing to do. I remember when we signed to A&M, it was like a family. But that family was sold in 1989 – and you don’t sell your family unless you’re really not a nice person. No one loves our back catalogue more than we do, and we could nurture it and do good things with it.

Realistically, is there any chance that might ever take place?

Well, The Beatles took EMI to court as recently as four or five years ago. And if the record companies are shafting The Beatles, you’ve got to wonder who else they’re shafting...

Do you think artists and managers have more power these days?

This isn’t me harking back to a golden age or mourning its passing, but I do think when

companies started spending bigger amounts on fewer artists, it was the beginning of the end. They no longer slowly developed talent. Now that role has been entirely handed over to the independent sector, which I think is great.

When do you think that shift took place?

My theory about how it started was when Michael Jackson’s *Thriller* became such a huge album. Suddenly record companies weren’t happy with an album selling six or seven million, they wanted 20 or 30 million. We saw the focus change and that way of thinking became increasingly dominant at the majors – as it still is now.

Catalogue albums outsold new albums in the first half on the year in the US. Is that exciting or a frustration from your perspective?

When we recorded *Spot The Difference*, it was an effort to regain control of our songs and I know quite a lot of people are doing that now. Catalogue’s always there for people and of course the majors like it because of the sort of deals they signed in the past. But where’s the catalogue of tomorrow going to come from?

Have you kept up with the times in terms of the internet and social media?

Personally, I’m useless. But we as a band are pretty good at it. I love Spotify. It’s genius to me. I wish they’d up the royalties slightly, but it’s undeniably great to have all that music at your fingertips. Artists should ignore it at their peril.

On the subject of Spotify royalties, lots of people suggest they are swallowed up by the labels...

Of course. No surprises there. [Laughs].

Some people might have expected you to be more curmudgeonly about Spotify. What has made you embrace it?

I’d be a fool not to. I no longer want to buy a CD that I’ve read a review of, get it home and be disappointed. I love the access to new music and if I like something I listen to on Spotify, I’ll go out and buy it.

NEW MATERIAL LABELLED WITH LOVE

DIFFORD AND TILBROOK have recorded their first new material for more than 14 years – but fans won’t be able to buy it on an album just yet. The duo will be road testing the material on their November and December tour before they’ve even recorded it.

“I don’t know how Chris felt about it, but I was weighed down by our history – and also where Squeeze ended up – so it took me a long time to get going,” admits Tilbrook.

“It always happens that there’s a breakthrough song and this time around it was one called *Tommy*. We’ve got some really good tunes that stand up to anything we’ve done in the past.

“The Squeeze sound is really a lot to do with Chris and I singing

together, and there’s much of that in the new songs.”

Difford adds: “It’s taken a long time to get ourselves back to the writing table, mainly because we’ve been touring our greatest hits packages in the UK and in the States. Time for new material, and things have moved on.

“The tour and album will prove, I hope, that we can move with the times and use our imaginations to sell our songs.

“I’m looking forward to next year and holding the old fashioned version of the new album in my hands, but for the meantime we are tooled up like travelling sales men and going on the road with new songs and our live show. See you at the pop-up shop...”



ABOVE
Top of the shops: Tilbrook and Difford will be selling merch and recordings to fans after their upcoming gigs

The hope is the young fan just discovering Squeeze on Spotify will then go out and buy the concert ticket, and then visit the pop-up shop...

Exactly. If the choice is pay for my music or don’t listen to it at all, I’d rather people were listening.

You have a special BBC Four documentary coming up this week (October 12) that may help the public reappraise your position next to Jagger/Richards and Lennon/McCartney. Indeed, your own press release suggests it. Do you get sick of the ‘everyone’s second favourite band’ tag?

It’s just not something I think about. I’m proud of an awful lot of Squeeze’s history. I never think, ‘If only...’. I’m really lucky to be a musician – that’s all I ever wanted to be. I have my studio and I’m completely independent. I’m still loving it.

We ask this one to everyone: who’s the best or most impressive executive you worked with over the years?

That man is Shep Gordon. He managed Chris and I for a year. At the end of five albums, Chris and I were still living in rented accommodation and we didn’t have a lot of money. He sorted out our deal for us, then walked away without taking a penny in commission. It wasn’t about finance: he just said, “What’s happened to you isn’t right and I can sort it.” It takes a big man to do that.

BUSINESS ANALYSIS Q3 SALES

EDITORIAL

Q3: not quite the medal-winning performance



MUSIC FEATURED IN AN OLYMPICS like never before at London 2012, but you would never have guessed from Q3's sales figures.

According to a BPI press release issued in the aftermath of the Games, the opening and closing ceremonies helped to generate a £2.2m windfall for UK labels with 250,000 extra albums sold and just under half a million additional tracks downloaded.

Unfortunately, what those calculations failed to take into account was a UK albums market which, rather than being boosted by the sporting spectacular overall, saw weekly album sales drop to their lowest level since 1996.

That same week during the Olympics in August also produced the worst-selling No.1 artist album since Millward Brown started compiling data for the charts in February 1994 with Rihanna's widely-discounted Talk That Talk attracting just 9,578 takers.

In what has been a truly memorable summer in terms of sport, the Q3 recorded music figures set out in the clearest possible terms that the distraction of Mo Farah, Jessica Ennis and others only made an already challenging albums market even worse. But, despite all this, there were real positives.

Helped by some hefty titles hitting the market right at the end of the quarter, including Mumford & Sons' Babel, the year-on-year decline continued to ease in Q3. Okay, it won't win anyone a gold medal, but an 8.4% annual decline in album sales sounds a lot better than one of 14.7%, which the market experienced during the first three months of the year.

In that same week during which Mumford's second album achieved a 2012 weekly high of 158,936 copies sold, the market managed to outperform 2011 for only the fourth time this year. And the good news continued last week with Muse's new album The 2nd Law opening with 108,536 sales to get the final quarter off to a very encouraging start.

The continuing rise in digital album sales – up 18.5% in Q3 – is also extremely heartening, but cannot mask a CD albums market that was half the size it was just five years ago. We should not overlook the CD sector is still about twice the size of the digital albums market, but only a year ago it was almost three times as big. If we want CD to be more than a niche product in the near future now is the time for the industry to act and such initiatives as the retail chain Primark starting to sell music has to be welcomed.

One music winner from the Olympics was the compilations sector which, having risen for the first time in years at the beginning of 2012, is now undergoing a solid revival. Sales were up 10.1% in Q3, swelled by the two official Olympics albums and the Now! brand which supplied five of the sector's seven top sellers.

Another BPI press release last month marked 30 years of the CD. Next year it will be 30 years of Now! and there are no doubt industry-wide lessons to be learnt about an enduring brand that the public continues to trust and still wants to buy into in droves.

Paul Williams,
Head of Business Analysis

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



SONS UP! Q3 GETS A LATE SUMMER SHEEN

QUARTERLY ANALYSIS

■ BY PAUL WILLIAMS

Q3 hardly generated Olympic-style glory for the UK music industry, but there were signs things were improving.

For a start the rate of decline in the albums market continued to reduce, having been down by 14.7% year-on-year in the first three months of 2012 and then by 12.7% in Q2. The drop lessened to below 10% between July and September to 8.4% and 19.9 million units sold, not exactly spectacular but at least it provided labels and retailers with some optimism going into the final quarter.

Then there were the triple positives of digital albums, compilations and singles, all of which posted robust yearly growths during the quarter and, as an added bonus, vinyl album sales lifted by 31.7% year-on-year. The sector remains very much a niche, but one that is growing healthily.

BPI chief executive Geoff Taylor suggests the Q3 numbers were in line with his own expectations given what was another light release schedule.

"This year is even more heavily loaded in Q4 and most encouragingly is seeing the continuing strength of compilations," he says. "Now! 82 has done brilliantly. I do think compilations, despite all the predictions, are really establishing themselves as digital brands and products. That's encouraging and digital albums overall are still doing well."

Added to that was the very final week of the

quarter in which Gentlemen Of The Road/Island's Mumford & Sons (*above*) achieved the highest weekly sales for an artist album of the year so far with Babel opening with 158,936 sales, according to the Official Charts Company. The week-one tally was enough to instantly make it the period's second top artist seller behind Virgin act Emeli Sandé's Our Version Of Events.

The Entertainment Retailers Association (ERA) chairman Paul Quirk says the Mumford success indicates there is still demand out there for good music, but it came at the end of a quarter in which he suggests the release schedule and subsequent sales numbers were negatively shaped by the distraction of the Olympics.

"There's a feelgood factor in the country as far as sport is concerned, but it has been quite notable talking to some retailers how difficult it is out there," he adds. "Petrol sales were down in Q3 because people weren't getting out as much to go to shopping areas and they've been entertained at home watching the sport. The weather has not been great and it's all been conspiring against the retailer on the high street."

As the second Mumford album clearly proved, the Q3 release schedule did eventually kick in, but it happened right towards the end of the quarter when the likes of Vertigo/Mercury's The Killers, RCA's Pink, Phonogenic/Epic's The Script and Young Turks/XL's The xx all returned with new albums.

SALES STATISTICS Q3 2012					
Source: Official Charts Company					
SALES PERIOD	SINGLES	TOTAL ALBUMS	ARTIST ALBUMS	COMPILATIONS	'UNMATCHED'
Q2 2012	45,106,167	19,940,747	14,871,650	4,447,838	621,259
Q2 2011	42,595,023	21,772,087	17,061,529	4,039,173	671,385
TREND	+	-	-	+	
% CHANGE	+5.9%	-8.4%	-12.8%	+10.1%	N/A
	CD ALBUMS	DIGITAL ALBUMS	VINYL ALBUMS	OTHER	
Q2 2012	12,589,486	7,261,532	83,895	5,839	
Q2 2011	15,570,039	6,130,173	63,701	8,174	
TREND	-	+	+	-	
% CHANGE	-19.1%	+18.5%	+31.7%	-28.6%	

PIAS director of sales and distribution Richard Sefton, whose operation's Q3 highlights included The xx, The Darkness, Grizzly Bear and Alt-J, notes: "The first two-thirds of the quarter were tough because of the release schedule, but the last six weeks from the end of August and all of September for PIAS were very good. The schedule picked up significantly."

That pick-up followed another release drought with the usual height-of-summer lull made even worse by labels further holding back releases because of the distraction of the Olympics.

It all resulted in one week in August being the worst for album sales in more than 16 years, while Def Jam/Mercury artist Rihanna's Talk That Talk the same week topped the artist album rankings with the lowest tally (9,578) for a No.1 since Millward Brown started compiling data for the Official Charts Company in February 1994.

"Talk about the eye of the storm," says RCA managing director Colin Barlow whose company's own successes in the quarter included Paloma Faith's Fall To Grace and Pink's The Truth About Love. "The summer was probably the worst I've known for releases. It was a remarkable summer when it came to sport, but for the music business when you start to see an album chart with the No.1 selling under 10,000 it's quite a scary time."

The weak albums market was most heavily felt at the top end with Sandé's debut the only artist album in the quarter to top 200,000 sales, shifting 202,648 copies. While overall artist sales were down 12.8% on the year to 14.9 million units, collective sales of the Top 10 sellers were 39.5% lower than what the corresponding albums sold 12 months earlier. Adele's phenomenal 2011 sales were partly responsible for that with 21 having sold 492,872 copies in the third quarter of last year, but the decline among the 10 leading titles in this quarter just gone was much greater at 828,479 units.

However, the further you moved down the market the better the year-on-year comparisons got, suggesting it was the leading sellers taking the biggest hit in a shrinking market.

These falling sales happened against the backdrop of arguably the most memorable summer of sport in British history. But while punters were clearly heavily fixated by the action going on in the Olympic Stadium, Velodrome and other London 2012 venues, Mercury Records president Jason Iley does not believe they were distracted from buying music.

"That is more to do with what was actually being released," says Iley whose company's own Q3

EXECUTIVE SUMMARY

■ Album sales annual decline slows from 12.7% to 8.4% between quarters with 19.9 million albums sold in Q3

■ Digital album sales up 18.5% to 7.3 million as CD sales slip 19.1% to 12.6 million units

■ Compilations' revival gathers pace with year-on-year growth increasing between quarters from 3.3% to 10.1%

■ Singles up 5.9% to 45.1 million with Florence + The Machine's Spectrum Q3's biggest seller

■ Emeli Sandé's *Our Version Of Events* Q3's top artist album, while *Now! 82* biggest overall seller with more than 700,000 sales

TOP 10 ARTIST ALBUMS Q3 2012

POS	ARTIST / TITLE / LABEL	Source: Official Charts Company
1	EMELI SANDE <i>Our Version Of Events</i> Virgin	
2	MUMFORD & SONS <i>Babel</i> Gentlemen Of The Road/Island	
3	PALOMA FAITH <i>Fall To Grace</i> RCA	
4	THE KILLERS <i>Battle Born</i> Vertigo	
5	PLAN B III <i>Manors – OST</i> 679/Atlantic	
6	PINK <i>The Truth About Love</i> RCA	
7	MAROON 5 <i>Overexposed</i> A&M/Octone	
8	ED SHEERAN + <i>Asylum</i>	
9	THE SCRIPT #3 <i>Epic/Phonogenic</i>	
10	THE XX <i>Coexist</i> Young Turks	

TOP 10 COMPILATIONS Q3 2012

POS	TITLE / LABEL	Source: Official Charts Company
1	NOW THAT'S WHAT I CALL MUSIC 82 EMI TV/UMTV	
2	NOW THAT'S WHAT I CALL REGGAE EMI TV/UMC/UMTV	
3	NOW THAT'S WHAT I CALL A NO.1 EMI TV/UMTV	
4	ISLES OF WONDER – THE OPENING CEREMONY Decca/UMC	
5	NOW THAT'S WHAT I CALL RUNNING EMI TV/UMTV	
6	CLUBLAND 21 AATW/UMTV	
7	NOW THAT'S WHAT I CALL MUSIC 81 EMI TV/UMTV	
8	THEWORKOUT MIX – OUR GREATEST TEAM AATW/UMTV	
9	HONEY HONEY Sony	
10	THE CHILLOUT SESSION Ministry of Sound	

successes included new albums from The Killers, Frank Ocean, Gaslight Anthem and Elton John Vs Pnau. "It didn't stop Mercury being successful at this time."

The lack of big new releases during much of the quarter is naturally raised by ERA's Quirk, but the much-repeated retail gripe appears to be registering with label executives.

"Instead of being end-of-year heavy we've got to spread out releases throughout the whole year," says RCA's Barlow whose own company is planning "a



ABOVE
Three for Q3:
Added to Mumford & Sons' albums success in Q3 were Emeli Sandé, Paloma Faith and The Killers

couple of big superstar releases" early next year and some "brilliant" new artists as he notes Sony looks to move from a situation of being too reliant on the second half of the year.

Mercury's Iley says his company will always release records when they are ready, citing Chase and Status's No More Idols which came out in January 2011 and has grown to double platinum.

"Every act is different and it isn't always about instant sales," he adds. "We have been working Jake Bugg throughout this year and, even though his album is coming in the final quarter, we see this as just the start for Jake and we will continue building his career throughout 2013. Island followed a similar strategy with the first Mumford & Sons album, as well as Ben Howard. However, we cannot hide from the fact that Q4 is the biggest-selling quarter, especially the last 10 days of the year."

One sector that definitely did benefit from the Olympics was compilations with Universal's two official albums selling 150,000 copies collectively and helping the market grow by 10.1% year-on-year to 4.4 million units. However, it was the Now! brand that made the real difference with Now! 82 the period's top overall seller with 708,830 copies sold and another four Now! titles among the top seven compilation sellers.

Digital's share of the compilations market continued to grow strongly in the quarter with 27.4% of Q3 sales achieved this way, compared to 18.8% a year ago. However, downloads remained a far bigger deal for artist album titles with a 36.5% digital share in Q3, up from 27.5% 12 months ago and helping the overall digital albums market grow by 18.5% year-on-year to 7.3 million units.

Within that expansion, some individual releases commanded very sizable download shares, including Def Jam/Mercury act Frank Ocean's Channel Orange whose Q3 sales were almost 70% digital. Mumford & Sons' Babel was the overall top digital seller with its 76,302 download sales representing 48.0% of the album's total sales.

Digital's gains continued to be contrasted by sharp fallbacks in CD sales. On the last day of the quarter the BPI issued an upbeat press release marking the 30th anniversary of what it billed the "enduring" recorded music format with Abba's Gold – Greatest Hits named the UK's top CD seller of all time. But that endurance is being really put to the test by sales numbers that in Q3 were 19.1% lower than the year before. The annual decline was better than what occurred in Q1 (down 25.4%) and Q2 (down 22.7%), but still meant fewer than half the number of CDs were sold in the quarter than just five years ago.

"You have to move with the times and accept that people are consuming music in different ways," says Mercury's Iley. "It's a wonderful thing. It allows people a broader musical palette than ever before and enables music to travel faster and wider. But it's also about promoting music as a whole. CDs aren't going to vanish overnight. They are still important and more are sold in the final quarter than any other time of the year. People will pay for quality, no matter what format the music is on."

As CD's future remains under scrutiny, vinyl continues to enjoy something of a revival. Some 83,895 units were sold in the quarter, its highest Q3 sales since 2004. The xx's Coexist claimed the top vinyl sales with 2,339 people deciding to buy the group's second album on LP.

YEAR TO DATE 2012

Source: Official Charts Company

SALES PERIOD	SINGLES	TOTAL ALBUMS	ARTIST ALBUMS	COMPILATIONS	'UNMATCHED'
2012	138,690,133	63,510,926	49,052,102	12,423,118	2,035,706
2011	130,608,660	72,288,527	58,085,259	11,869,528	2,333,740
TREND	+	–	–	+	
% CHANGE	+6.2%	–12.1%	–15.6%	+4.7%	N/A

	CD ALBUMS	DIGITAL ALBUMS	VINYL ALBUMS	OTHER
Q3 2012	41,217,102	22,012,467	258,667	22,694
Q3 2011	53,318,470	18,701,035	234,566	34,456
TREND	–	+	+	–
% CHANGE	–20.8%	+17.7%	+10.3%	–34.2%

"Talk about the eye of the storm. The summer was probably the worst I've known for releases ... when you start to see an album chart with the No.1 selling under 10,000, it's quite a scary time"

COLIN BARLOW, RCA

BUSINESS ANALYSIS Q3 SALES

MARKET SHARES

■ BY PAUL WILLIAMS



Even without the addition of EMI repertoire Universal sold more albums in the UK in Q3 than major rivals Sony and Warner combined.

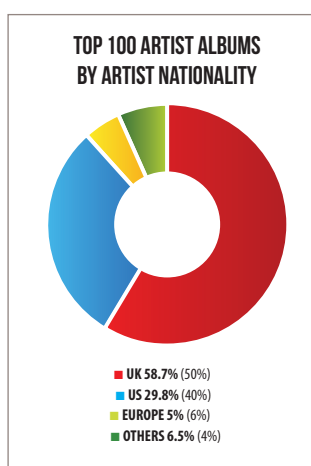
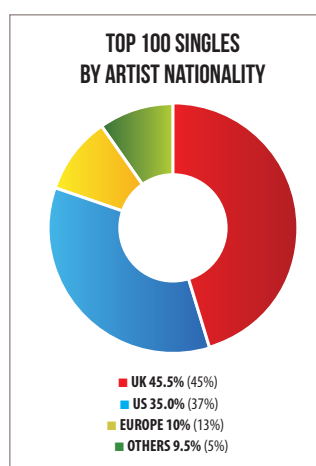
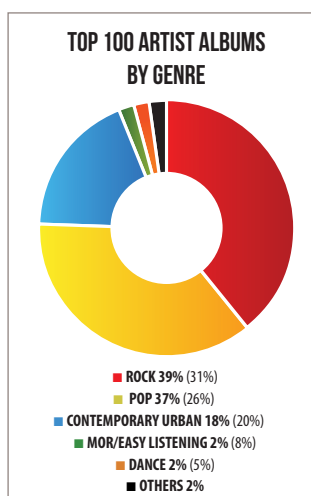
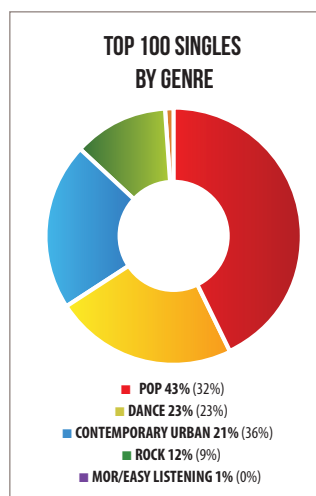
In the quarter in which its \$1.9bn (£1.2bn) takeover of EMI won full regulatory approval, it shifted an unrivalled 5.9 million full- and mid-price albums, giving it a 33.8% market share. That compared to Sony and Warner between them selling 4.9 million albums, respectively claiming 17.3% and 11.1% of the market.

Universal's domination was further emphasised by the fact it beat the collective might of its two biggest challengers without having to factor in any of the releases by EMI it now controls. EMI itself sold 2.6 million non-budget albums in the quarter, representing a 14.9% share although, because of the list of assets Universal must divest to satisfy EC regulators, calculating a combined Universal/EMI market share for Q3 is not straight forward.

However, in very broad terms Universal from EMI's 14.9% market share will have to lose the Parlophone label (1.8% market share), a 50% stake in Now! (around 3.5%), David Guetta (most of Positiva/Virgin's 0.4% share), EMI Classics (0.4%), Mute (0.3%) and Chrysalis (0.2%). Universal from its existing operations must additionally divest Sanctuary (0.2%), which, if totalled up, would have given the major post-EMI approval a quarterly market share of more than 40%.

What Universal gets to keep from EMI includes Virgin act Emeli Sandé's *Our Version Of Events*, which was the period's top artist album, Lady Antebellum's *Need You Now* and Katy Perry's *Teenage Dream*, but it will lose other big Q3 EMI sellers such as Coldplay's *Mylo Xyloto*, David Guetta's *Nothing But The Beat* and Conor Maynard's *Contrast*. EMI's top seller of the quarter is also subject to divestment: its Universal joint-venture release *Now! 82*, which sold an unrivalled 708,830 copies over the three months, according to the Official Charts Company.

Universal's own successes included Mumford & Sons' *Babel*, The Killers' *Battle Born* and Maroon 5's *Overexposed* and all these and others helped it to outperform the market with an annual unit sales drop of just 1.2% compared to the sector as a whole shrinking by 8.4%. On compilations its sales expanded annually by 34.9%, taking its share of the market up to 40.4%, more than the combined score of closest challengers EMI (22.9%) and Sony (12.8%). It also led the artist albums market with a 31.9% share, although its sales here of full- and



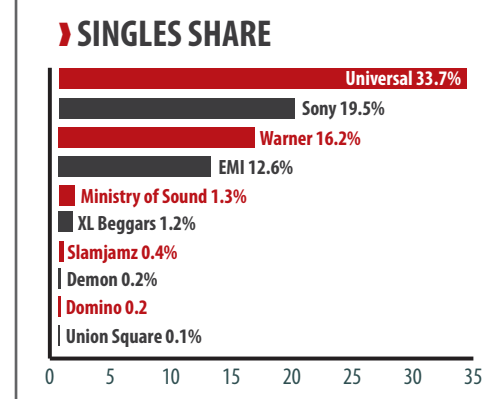
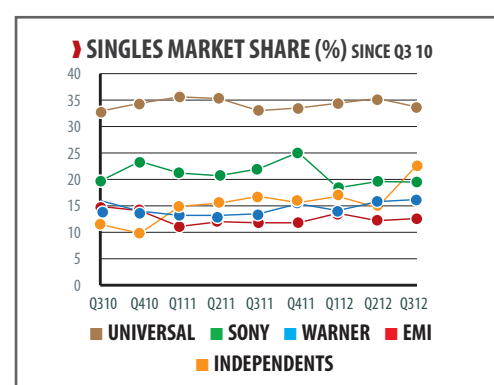
ABOVE LEFT
Adding some colour: Sony experienced a year-on-year decline but the likes of Pink helped it to a better performance than the previous quarter

mid-price titles fell 10.0%.

EMI also bettered the market and its sales were actually up year-on-year – growing by 11.2%. In contrast, both Sony and Warner suffered double-digit reverses with Sony down 13.5% and Warner dropping by 20.1%.

Sony's decline added up to it selling nearly 470,000 fewer non-budget albums compared to during the same quarter last year and its market share fell year-on-year from 18.4% to 17.3%. However, its share did rise from Q2 thanks to the likes of RCA's Paloma Faith and Pink and Epic/Phonogenic's *The Script*.

On compilations, Sony had opened the year



strongly with releases such as *Be My Baby*, but its performance here was scaled back in a Now-dominated Q3 when its various artists share fell to 12.8% and it placed only one title among the Top 10 quarterly sellers – *Honey Honey*.

Warner was the only one of the majors not to cash in on an overall 10.1% growth in the compilations market with its sales in the sector dropping instead by 33.3% on the year. That represented around 53,000 fewer sales compared to the same quarter last year, while its artist album business reduced by about 430,000 units on the year, despite successes including Plan B's 679/Atlantic-issued *Ill Manors* soundtrack and Asylum/Atlantic act Ed Sheeran's *+*, which surpassed 1.3 million cumulative UK sales in the quarter.

As was the case in Q2, Warner contrasted a sharp annual fall on albums with the biggest

SINGLES FOCUS SOFT EDGE OF ROCK SLICES THROUGH ITS RIVALS

ROCK CONTINUED TO CLAW BACK more lost ground in the singles market in Q3 as it claimed one of the top two sellers for a third successive quarter.

In the recent past the genre virtually disappeared from the weekly Top 40 countdown, which instead became a near-exclusive haunt for pop, urban and dance tracks. But, while it remains firmly down the pecking order, there is increasing evidence that rock is mounting a bit of a comeback.

Certainly, rock's presence among the overall top sellers is growing quarter by quarter. Twelve of Q3's Top 100 singles were classified by the Official Charts Company as rock, compared to nine in the same quarter last year and up from just three in the opening period of 2011.

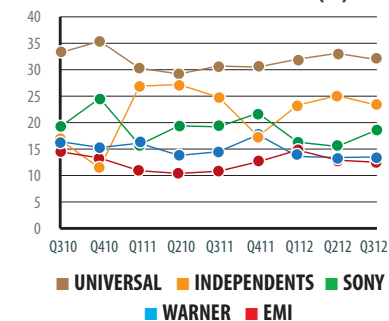
This increase is admittedly being achieved not through bands with heavy



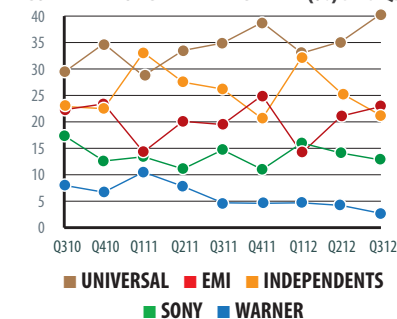
guitars, but musically at the softer end of the genre. However, in the year so far it has delivered Q1's top-selling single with Island act Gotye featuring Kimbra's *Somebody That I Used To Know*, Q2's second-biggest hit *We Are Young* by Atlantic/Fueled By Ramen's Fun featuring Janelle Monae and Florence + The Machine's (left) Island-issued *Spectrum*, which finished as Q3's top seller, according to the Official Charts Company. This first singles No.1 for Florence was heavily aided by a remix from Calvin Harris.

Parlophone's Coldplay and Gentlemen Of The Road/Island's Mumford & Sons continue the "soft" rock theme as do Universal Republic/Island act Of Monsters And Men whose UK breakthrough *Little Talks* was Q3's 37th top seller with 120,167 copies sold. However, even the biggest acts are still

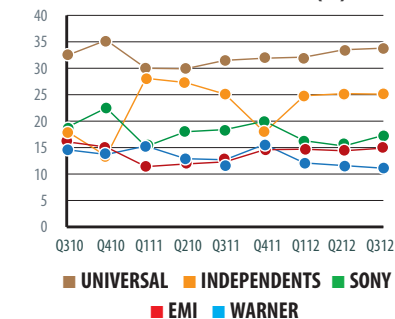
ARTIST ALBUMS MARKET SHARE (%) SINCE Q3 10



COMPILATIONS MARKET SHARE (%) SINCE Q3 10



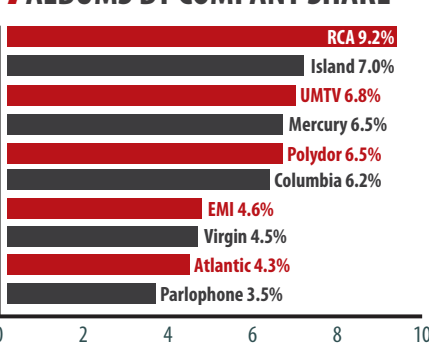
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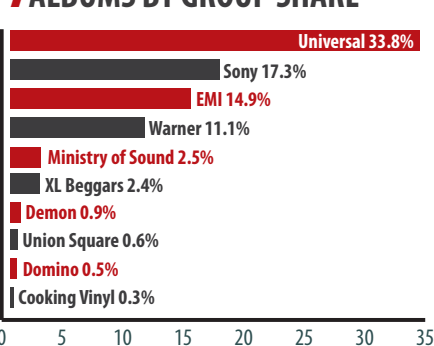
ABOVE
The indie quartet: Slamjamz's Public Enemy topped singles in the indie sector, while The xx's Coexist finally displaced Adele's 21 as the top seller on albums



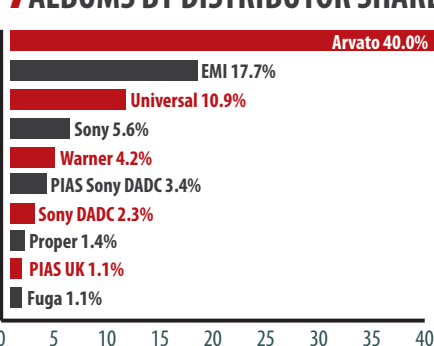
ALBUMS BY COMPANY SHARE



ALBUMS BY GROUP SHARE



ALBUMS BY DISTRIBUTOR SHARE



percentage sales rise among the majors for singles. Having grown its sales by 31.4% in Q2, it experienced a 28.9% spike over the following three months as it claimed three of the period's top five sellers: Wiley featuring Ms D's Heatwave, Stooshe's Black Heart and Sam and the Womp's Bom Bom. With an additional 1.6 million singles sold compared to Q3 2011, it increased its market share to 16.2%.

Universal and EMI also sold more singles with Universal's tally improving by 9.9% year-on-year or another 1.3 million units as it claimed the period's top two sellers – Florence + The Machine's Spectrum and Maroon 5 featuring Wiz Khalifa's Payphone. As a result its market share rose from 33.0% 12 months earlier to 33.7%, while EMI's sales increased 15.5% with Coldplay & Rihanna, Katy Perry and Emeli Sandé contributing to an extra 725,000 singles sold and market share up to 12.6%.

Despite the singles market as a whole increasing by 5.9%, Sony's own sales dropped by 4.6% and share declined from 22.0% to 19.5%. However, Rita Ora, Chris Brown and Calvin Harris featuring Example landed it three of the period's 10 biggest singles.

Competing with Adele's 2011 sales continued to have a negative impact on the year-on-year comparisons for the independent sector whose full- and mid-price album sales dropped annually by 15.5%. But with Adele removed from the calculations the fall was just 3.1%. For the first time in two years the new Bond songstress was not behind the quarter's top indie seller with that honour instead falling to fellow XL act The xx. Their second album Coexist was the 10th top artist seller overall and helped XL Beggars to a 2.4% share of the non-budget albums market, less than half its Q3 2011 score.

The Adele comparisons meant the independents' share of the albums market fell over the year from 25.1% to 22.7% as Ministry of Sound overtook XL Beggars as the top indie group.

Its 2.5% share took in compilation releases such as The Chillout Session and Ibiza Annual 2012, while other independent successes in the quarter included Noel Gallagher's High Flying Birds (Sour Mash), Two Door Cinema Club (Kitsuné) and Alt-J (Infectious).

On singles Slamjamz was behind the quarter's top indie seller with Harder Than You Think, Public Enemy's first ever UK Top 10 hit. The quarter's 24th top seller, it helped the independent sector grow its shares of singles sale from 16.8% to 18.0% year-on-year with Ministry of Sound (1.3% market share) finishing narrowly ahead of XL Beggars (1.2%).

struggling to make an impact on the singles market with more guitar-heavy rock music. Helium 3/Warner Bros signings Muse's Survival and Vertigo/Mercury act The Killers' Runaways both failed to make the weekly Top 20 and were only respectively the quarter's 82nd and 95th top sellers, even though the parent albums both debuted at No.1 on the artist albums chart.

Despite its recent gains, rock continues to lag a long way behind pop, dance and contemporary urban in the singles market and these genres were by far the main reason why sales rose another 5.9% in Q3 to 45.1 million units. That took year-to-date sales significantly beyond the 100 million mark (138.7 million to be precise), although the annual growth was far slower than what occurred in Q2 when the



TOP 10 SINGLES Q3 2012

POS	ARTIST/TITLE / LABEL	Source: Official Charts Company
1	FLORENCE + THE MACHINE Spectrum	Island
2	MAROON5 FEAT. WIZ KHALIFA Payphone	A&M/Octone
3	WILEY FEAT. MS D Heatwave	One More Tune/Warner Bros
4	STOOSHE Black Heart	Future Cut/QWorks/Warner Bros
5	SAM AND THE WOMP Bom Bom	One More Tune/Stiff
6	RITA ORA How We Do (Party)	Columbia/Roc Nation
7	CHRIS BROWN Don't Wake Me Up	RCA
8	CALVIN HARRIS FEAT. EXAMPLE We'll Be Coming Back	Columbia
9	WILL.I.AM. FEAT. EVA SIMONS This Is Love	Interscope
10	RUDIMENTAL FEAT. JOHN NEWMAN Feel The Love	Asylum/Black Butter

market grew by 8.3%. This may partly be down to much smaller sales achieved by the very biggest titles with sales of 453,226 and 413,503 for Q3's top two of Florence's Spectrum and A&M/Octone/Polydor act Maroon 5's Payphone featuring Wiz Khalifa

Maroon 5



compared to totals of 845,938 for Interscope/Polydor act Carly Rae Jepsen's Call My Name and 669,623 for Fun's We Are Young when they finished as Q2's two biggest sellers.

As a result, collective sales of Q3's Top 10 were 21.7% lower than the equivalent titles sold in Q2 and were 8.0% down on Q3

2011's Top 10 total, despite the overall market growing by nearly 6%.

The past quarter could not come anywhere near matching Q2 for breakthrough acts. Then six of the top seven sellers were by debut artists, led by Rae Jepsen, but Q3 did produce One More Tune/Stiff/Warner Bros's Sam and The Womp whose first hit Bom Bom was the fifth biggest seller of the period and one of 45 tracks in the quarter-end Top 100 by UK acts with another of dual nationality (Coldplay & Rihanna's Princess Of China).

The Top 100 of the quarter also included a handful of hits whose sales were significantly boosted by being featured prominently in the Olympics.

They included Fiction/Polydor act Elbow's 2008 cut One Day Like This, which reached a new chart peak of 4 and was the 41st top seller overall, and Kate Bush's 1985 EMI-issued Running Up That Hill, which returned to the Top 10 and was 74th on the quarter-end chart.

PROFILE UNION SQUARE MUSIC

SQUARE DEALINGS

Union Square Music offers a range of catalogue music to suit every kind of music fan – a strategy that's paying dividends

LABELS

■ BY TIM INGHAM

Union Square Music can't quite claim to have the biggest catalogue of any record label in west London – but it might just put its music in more places than anyone else in the business.

Alongside the likes of HMV, Amazon, the supermarkets, iTunes and Spotify, USM's sales force have carved out an enviable trade delivering product to uncommon – yet no less successful – avenues to the public purse.

"It's always been part of the way we operate to sell to a very diverse range of outlets," explains MD Peter Stack. "We have excellent relationships with all of the traditional ones, but we do perhaps go into some retail areas that others leave unexploited. We're in garage forecourts, garden centres, specialist mail order catalogues and more besides. We turn over every stone – if there's a chance of selling a CD or a download, we're there."

Even by its own exacting standards, USM is having a stellar year. Riding high off the mainstream reappraisal of national treasure Madness – whose classic recordings the company looks after – recent catalogue acquisitions have been of a headline-grabbing variety, from Kirsty MacColl to Sandie Shaw.

The label puts out around 200 new CD and download albums and compilations each year.

"Over the past few years we've been acquiring and growing our catalogue at a really steady pace," explains Stack, who says the firm has seen double

"It's probably been the highest-profile few months of Madness' 30-year career" PETER STACK, UNION SQUARE

digit growth in its physical sales so far this year.

"We're comfortably the largest independent catalogue marketing company in the UK. We have a portfolio of labels that goes from the collector's market to the mainstream and to the impulse purchase. We're releasing product in all those areas. We package and compile our product very well and we have great retail connections."

One only need look at the breadth of Madness product on offer to get a flavour of the spread of consumers Union Square can cater to.

There's the AIM Award-nominated boxset *A Guided Tour Of Madness* – a deep anthology featuring more than three hours of music and essays from each band member; then there are the bumper remasters of the group's studio albums, including iconic debut *One Step Beyond* plus pop gems *Absolutely* and *7*; and then there's perhaps the biggest cash cow – greatest hits collection *Total Madness*.

As well as timing the release of the compendium alongside a summer that has seen Madness conquer the Olympic closing ceremony and Diamond Jubilee, USM has shown real marketing muscle in its promotion, with mainstream prime-time TV spots showing that it can compete with the big boys in the spend stakes when justified.

"It's probably been the highest-profile few months of Madness' 30-year career," says Stack.

"They stole the headlines at

LEFT & BELOW
Square up: It's been a good year for the west London label – Madness have enjoyed a fantastic 12 months and new catalogue acquisition includes Kirsty MacColl





the Jubilee in the summer, then at the Olympics closing ceremony we saw an instant, stunning digital uplift.

"We also got a good physical uplift after the Olympics too, because we did our job right and made sure that the CDs were in the right places and visible."

A quick glance through USM's other owned and controlled catalogue masters show the surprising bulk of the indie. From Nazareth to Procol Harum to The Undertones and Gilbert O'Sullivan, plus the Stiff and ZTT labels (which contain everything from Frankie Goes To Hollywood to Jona Lewie), the company can boast of a plethora of music greats in its vault.

It can also claim to have helped stimulate career reawakenings: its sterling work with the excellent Slade catalogue reissue campaign rightfully won a Music Week Award a few years ago.

Elsewhere smart licensing and sub-licensing deals, often with the majors, have led to other eye-catching releases. You'll find product from big guns including Johnny Cash, Michael Bublé, Lesley Garrett and The Everly Brothers in USM's wide-ranging repertoire.

"I don't know if people in the industry underestimate us or not," says Stack.

"What I do know is that with good catalogue and the focus of this company behind it, we can achieve substantial sales."

Meanwhile, USM's publishing arm has also progressed to a significant degree already this year – encompassing both its own Union Square Music Publishing division and its JV with Martin Costello, USM Songs.

The former has the likes of Bob James, Charles Mingus and Nazareth on its books, whilst the latter boasts writers such as Russ Ballard, The Go-



ABOVE
Clockwise from top left: Union Square's owned and controlled catalogue includes Slade, The Undertones, Frankie Goes To Hollywood, Sandie Shaw and Nazareth

"I don't know if people in the industry underestimate us or not. What I do know is that with good catalogue and the focus of this company behind it, we can achieve substantial sales"

PETER STACK, UNION SQUARE

'DECENT' DIGITAL USM IS OPEN TO ONLINE

THE MAJORITY OF Union Square's business remains in the physical world, often thanks to its well-crafted fan box sets.

But the company has begun to see decent numbers coming in from digital sales, especially in light of recent events.

"We're very active digitally – that's growing very nicely," says MD Peter Stack. "As a company, we're probably at a lower percentage of digital than a more

frontline label, but our recent Madness sales have been surprisingly high – as much as 25% for specific periods."

He adds: "We're happy to embrace Spotify. We've worked with them on marketing our catalogue and on playlists."

"The income isn't huge – anyone in the industry will tell you that – but it's growing and you have to embrace these models and give them a chance."

Between, The Farm and Stiff Little Fingers.

Synchronisation and sub-licensing are both growing areas of USM's business, says Stack. Recent standout TV syncs have been notched up with the likes of Zara (Charles Mingus), AT&T (Russ Ballard), LoveFilm (Madness) and McDonalds (Wreckless Eric).

Elsewhere, Stack says a lot of recent resource and focus has been pushed into USM's neighbouring rights operation, to ensure maximum exploitation of catalogue for both label and artist.

The MD adds that although USM has "never seriously considered" signing and developing new acts, it may yet be tempted to handle a fresh release from an established star – further widening the skillset of a catalogue company which has already successfully diversified time and time again.

A good indicator of USM's growth comes with the amount of catalogue it is now licensing out to major record companies' compilations – a relationship Stack

says was very much one-way-traffic in the past.

In terms of acquisitions of catalogues in the near future, the exec says USM has both the nous and capital it needs to strike when the right opportunity comes along.

"We are very well placed to continue growing this company," says Stack, who has seen USM grow from a headcount of five when launching in 2000 to around 30 today.

"We want to do that by good and clever acquisition of both masters and music publishing copyrights. We're always talking to a number of people at various stages of negotiation – and we're very aware that we can offer things that it's very tough to find elsewhere."

GRÖNEMEYER | WALK

Herbert Grönemeyer is a huge star in his native Germany, having sold over 18 million albums. Now his sights are set on the country he called home for over a decade

I WALK features Bono, Antony Hegarty and James Dean Bradfield is out 08.10.12
He plays Later with Jools Holland on 12.10.12
and headlines The Roundhouse on 28.10.12



www.groenemeyer.co.uk



INTERVIEW ANNIE MAC

MAC OF ALL TRADES

Radio DJ, TV presenter, clubland queen and tastemaker – is there anything Annie Mac can't do?

RADIO

■ BY RHIAN JONES

Queen of cool Annie Mac is one of Britain's best-loved DJs. Her Friday night BBC Radio 1 slot championing electronic dance music has brought the Dublin-born presenter a legion of fans – drawn to her Irish charm, excellent taste and extensive industry knowledge.

Amongst club residencies, regular festival slots, TV presenting stints and radio work, she has this week released second compilation album *Annie Mac Presents 2012* via Island Records.

Ahead of embarking on an autumn tour in “good vibe-y venues” up and down the UK she takes a breather to chat to *Music Week* about her impressive career so far...

What was it that made you decide to pursue a career in radio [Mac studied for a degree in English Literature at University]?

Because I love talking and love music. I just kind of discovered Radio 1 when I went to college in Belfast. You can't get BBC Radio in the South of Ireland so I discovered really good radio and amazing women who play amazing music.

Were there any DJs or presenters who particularly inspired you?

Mary Anne Hobbs was a proper inspiration from *The Breezeblock* [a weekly BBC Radio 1 programme that focused on electronic music]. It was very much how I modelled my show when it started; it was a lot of underground stuff and very much more obscure and more John Peel-esque I suppose. She just played brilliant music and she didn't talk a lot, every 10 or 15 minutes, so you would hang on to her links and be literally waiting with baited breath for her to talk. It's down to Mary Anne that I really thought I could have a career in media. I'd never heard a woman do that kind of thing before.

Do you feel that more girls are now becoming interested in pursuing a radio/DJ career?

There are more girl DJs in house music that have come through in the last few years which is wicked... people like Maya Coles and Magda and Nina Kravitz, girls who are getting real big names, but that's very much in one kind of scene so I welcome a day when there's more girls. In the same way that I heard Mary Anne Hobbs and thought, “Oh, maybe I could do this,” it's a kind of joke amongst all my friends whenever I play – there's always a row of women at the front and they're like, “Why do you get all the girls?” It's because they are interested in seeing a girl. I think genuinely that's it.

The Annie Mac brand seems to be ever growing – through your CDs, live shows, radio and TV appearances. How aware are you of being a brand?

Fairly aware, you have to be aware of it. I guess there is a point in everybody's career where you end up becoming a business person by mistake and something that you started for fun becomes a brand and you have to think about things like marketing and logos and artwork.

What plans do you have to make the Annie Mac brand bigger?

It's an events thing, but obviously the compilations have gone really well and this one seems like it's going to go better than all the others. There are plans, but I wouldn't want to say about them now in case they don't happen.

We're an age of artist partnerships with big brands and sponsorship deals. Is that something that you're consciously avoiding getting involved in?

The amount of people that want to get involved in brands, sponsorship, all that, we've been so protective of it because I don't really compromise with it. I'm always in situations with my manager like, “So and so wanted to sponsor you and give you loads of money, but they want their names on the flyer.”

It's not going to happen because I'm quite protective of it. To still retain integrity and quality, it's the fight that you fight, trying to find ways to make it bigger and expanding it without corporate money. Maybe I'll have to jump on the bandwagon at some point but we'll see.

With the recent revisions of Radio 1 – Nick Grimshaw recruited into the breakfast slot to capture a younger audience – do you feel under pressure to do the same?

No, I don't really feel under any pressure. I feel like the show is sounding really good. I'm happy with it.

What changes have you seen in the industry over the extent of your career? Do you think it's become easier for underground music to rise to the surface?

Definitely, I feel like the charts won't be around for much longer. I just feel they seem like an archaic thing, release dates feel very archaic to me. A lot of the industry still revolves around the whole, “Ooh, it's coming out Monday, have to play it on the radio here and now.”

Then people just whack things out on the internet and get to No. 1 on Hype Machine, but they don't get a valid chance to be recognised because they don't have a release date or an official label or a radio plugger telling a radio producer what to do. So I feel like a lot of that process does feel old and maybe not 100% fair on a lot of the artists out there.

Do you think radio play is as important as it once was to success?

Back in the olden days it used to be vital [but] now you've got so much stuff that can happen on the internet regardless of radio.

If you're someone like Frank Ocean who has a dedicated fanbase you can put something out and regardless of radio play, it will be downloaded hundreds and thousands of times. So no, I don't think it's as important, but I do think that radio is definitely still essential in terms of being somewhere where you're guaranteed to get a certain quality and a certain consistency of new music that no-one else will have.

We've heard you're launching new TV show, can you tell us any more about it?

I'm in the process of making some documentaries that will TX next year and there's one that will TX in November.

What will they be about?

They are documentaries on other DJs, me following them around basically, just being a fly on the wall in their life. The world of big DJs is still quite elusive and weird, the first one is on Tiesto – he's one of the richest most famous DJs in the world, yet no one really knows anything about him.



INTERVIEW HERBERT GRÖNEMEYER

SPEAKING THE SAME LANGUAGE

He's a superstar in Germany - but now this mega-selling singer wants to woo the UK



Photos: Anton Corbijn

TALENT

■ BY RHIAN JONES

Ask rock fans in Germany who Herbert Grönemeyer is and you'll probably be greeted by wide grins, enthusiasm and even a little bit of toe tapping. Pose the same question in the UK, however, and you're likely to get a far more quizzical reaction.

Make no mistake: Grönemeyer is a legend in his homeland, as well as territories such as Austria and Switzerland. When Michael Jackson's landmark *Thriller* reached the German charts in 1984, Grönemeyer's fifth album, *4630 Bochum*, kept MJ off the top spot.

The singer's 13-album strong discography boasts no less than 18 million sales. His 2002 record, *Mensch*, is Germany's best-selling album of all time.

During a career spanning almost four decades, Grönemeyer has also been an actor (most notably for Wolfgang Petersen's 1982 *The War Reporter*), musical director and composer. Now he's setting his sights on Old Blighty, having launched his English-language album *I Walk*...

You've been living in the UK since 1998. Why have you waited until now to try and bring your music over here?

I think all my last albums that I released in Germany were very much influenced by my

OUT NOW



I Walk was released on Grönland Records earlier this week

English life, so I think this is a very natural idea. On top of that I always write my songs with what I call 'banana lyrics' - even in my German songs, I sing a very weird English while I write them. So I sing the melody with my home-made English line and then in the end I put German lyrics on top.

Can you explain the concept of the English record? What are the lyrics about?

Mainly it's acoustically arranged with naturally crafted songs. The lyrics are about loss and love and humans; I think it's a thoughtful, playful, small album. I would call it reflective with very beautiful and emotional moments.

What kind of audience will it appeal to?

There's one song with Anthony from Anthony and the Johnsons (*left*) so maybe that kind of audience - however you call it in England... alternative? Or even a new generation of people who might listen to the likes of Ed Sheeran.

What kind of success are you aiming for in the UK?

I don't think we are heading for the ultimate breakthrough, but maybe we will find a way to make people think, "Well this is an interesting songwriter style." On top of that I think we are a

very good band and we like to play live and maybe we'll have the chance to: it's more of an adventure to come to England, the home of rock and pop music, so it's a big challenge.

Have you had any positive sounds from anyone over here for the new album so far?

I just did a show for American television where Bono was singing and he said it's a very nice album. English friends that listen to it say it's a beautiful album - mainly it's friends and they are polite but you never know!

What do you think it is that's made you so successful in Germany?

I think mainly my lyrics. The German perception of music is very lyrics-based - they don't listen to music like the English do.

What are the biggest differences between the music market in Germany and how we listen to music over here in the UK?

Living here you learn much more about the humour, the self-irony, the attitude. The ambassador in Germany told me once that rock music is the third biggest export for British people, so I think music has such a high standing in the society, much higher than in Germany.

In Germany people are much more engineering-driven or encouraged to be a doctor or whatever, but in England I think to tell someone you're a musician is, "Hey, wow, that's great!" It's a different approach and pretty unique in the world.

Are there any UK artists that you are similar to?

It's very, very bold to compare myself... maybe Elton John, his kind of classic way of writing.

Who have you always been inspired by musically over the years?

The Doors, definitely [Bob] Dylan and singing wise I think those like Chris Farlowe from Colosseum or [Jarvis] Cocker and Jim Morrison - going back to those days when I started making music I think they were a pretty strong influence. But for overall lyrics and playing piano, early Randy Newman was a big influence in my life.

How do you feel about going from playing sold-out stadiums in Germany to having to play the small music venues over here?

It's very exciting and I like the idea of starting as a newcomer in a way. We make music to convince an audience that maybe have never heard of you. It's all about that moment where you get in contact with the audience.

It's like flirting: even if you're a celebrity, it doesn't mean that everybody loves you and every girl is excited by you. You have to convince somebody in the very moment and I think that's lovely, that's wonderful about music.

Are you planning on making some more English music after this record?

Yes, this is the first one of the next 30 years!

How many more albums do you want to make?

I think another eight. And then maybe I'll play my last concert in Brighton on the beach with an audience of 18 people.



**2012 - a bonkers year
for Her Majesty, Team GB,
and a certain horse-riding
Korean pop star**

**...it's been quite a
biggie for us too.**

Official Charts Company reborn
One year on

PROFILE STORM MUSIC



STORM WARNING

Is the music industry ignoring the potentially lucrative heritage market by concentrating too much on reissued material?

SONGWRITING

There's no denying that the modern music industry provides plenty of high-selling product for the cash-rich heritage market. Barely a week goes by without a lovingly-crafted box-set or bulked-up classic album reissue hitting HMV's racks – especially in the lucrative gifting period created in the Q4 rush.

But is the industry doing enough to offer the heritage market new albums from people of their age range? Paul Weller, The Beach Boys, Madonna and Neil Young have all released high-profile new studio albums this year – but is enough A&R being committed to those of a certain age singing and playing for their peers?

One new company, Storm Music and Images, doesn't believe the modern music trade is serving the 40 and 50-something crowd with nearly enough fresh music from those in their age range – particularly in the lesser-spotted world of breakthrough middle-aged artists.

Storm has recruited a team of engineers, session musicians, songwriters and producers specifically to bring through bands and individual artists for the older listener, and is looking for labels and publishers to partner with on its mission.

"I don't think the music industry is age-ist – at least I would hope not," says Storm founder Fran May. "It is still a business where high-art audio is appreciated everywhere, but I do not think there is a label set up to specifically to support the heritage end of the industry that is creating new work."

An unworkable ideal? Perhaps not: don't forget that Seasick Steve, a septuagenarian superstar,

ABOVE
Hope in heritage
Seasick Steve has become a bestselling artist who broke through in his later years. Fran May (above right) believes more acts in his age bracket would be welcomed by an underserved audience

"I still couldn't find anything that related to me, about what it was like to be a woman in her late fifties"

FRAN MAY,
STORM MUSIC

made his breakthrough just six years ago on Jools Holland's annual televised Hootenanny aged 64 – and has gone on to enjoy platinum-selling success.

Storm is looking for partners to help prove its belief that the heritage audience is being starved of exciting product and fresh artists due to short-sighted, traditional market thinking.

To boost its chances, it has created two important songwriting and production houses as sub-divisions: Storm Songs creates tracks that are made-to-measure for the heritage market, whilst Indigo – which sponsored the Best Independent Publisher category at the Music Week Awards 2012 – aims to pen 'commercial love songs'.

"I would like Storm Songs to work with songwriters and artists, publishers and record labels, who are interested in working within this

MAY DAY DRESSING TO IMPRESS



The first album from Storm Music will be an important test of whether the heritage market really is craving new albums which speak of its modern experiences.

Storm founder Fran May has teamed up with songwriter Richard Newman to create the Wedding Dress project for the heritage market.

"My themes relate to what it is like to go through a substantial amount of life, to have known motherhood, divorce, being torn apart by love and bereavement," says May.

"Richard and I have worked with people such as Gareth Stuart at ZigZag recording studios and Mark Wingfield at Heron Studios during the course developing our ideas."

Heritage Market," says Richard Newman, a songwriter who has previously worked with Bert Jansch and is now offering Storm his services.

"Those are the people we would like to hear from. I believe this is an important market worldwide for our industry."

Adds May: "I think there must be more artists out there who would appeal to this heritage generation, who have the money, skill and experience to create their own new work. They just need a vehicle to bring it to market. Storm Music And Images could be just such a vehicle.

"We all know how expensive it can be to hire session musicians, studios and engineers and not feel restricted by time when creating the best possible creative outcome."

May has personal experience of feeling let down by the industry. Now in her late fifties, she says she embodies an audience which is perhaps offered too many nostalgia acts and not enough new music which says something about her modern-day life.

"The heritage market still sells a great many albums, but this is not obvious because pop is constantly in the limelight," she says. "Meanwhile, many bands have become tributes to themselves, playing the same songs and reissuing the same work over and over in different packaging."

By restricting heritage market product to certain types of act and certain types of repackage, Storm believes that the music industry may be overlooking the chance to connect with an older audience over intensely personal topics only experienced later in life.

"I am not trying to reduce the importance of the songs that people grew up with, which they hold close to their hearts," says May.

"I have watched grown men cry at a Peter Green concert. Yet I still couldn't find anything that related to me, about what it was like to be a woman in her late fifties, who had been through divorce, born children and tried to balance maternity with a career, marriage expectations, and bereavement."



**We
Are**

1

RETAIL

HIGH STREET HEROES

MUSIC WEEK SALUTES THE INDIE RETAILERS STILL FIGHTING THE GOOD FIGHT

Give us a bit of background Vinyl Revival Records...

I opened in '97 and started over at The Emporium. This premises came up for sale and I needed to expand as I was getting more and more stock with such a small unit.

We have a label called Jungfrau Records as well as the shop. I started off when we found an acetate of a band from Manchester from the Sixties who never got anything released. We did some research and realised that there were a lot of bands that recorded stuff but never got a deal. So we found a load of them and put together a compilation album of 20 tracks called Rainy City Blues – mostly never released before in the UK.

What's business today like compared to when you started and previous years?

I'd say it's quite similar in a way. There's always been a healthy interest in vinyl. I used to do CD

singles and DVDs but they've just completely gone.

They talk about a vinyl revival...

That does my head in. It's just a story for the press. I think most of the shops that have survived have had to diversify or they know what they're doing – they know what to stock.

You still do CD albums...

Yeah CDs are still quite steady. People say there's a big decline but they're still a good percentage of the market. I've been in this game since I was about 10 – my dad started off with record stores at the market in the Seventies.

It's about knowing what to sell from each genre in the Sixties and Seventies and picking out the best. I do certain new releases if a particular band catches my eye and they're good. I cater for the old and the new.

I've noticed the changes but people from my generation who



Owner: Colin White

VINYL REVIVAL

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"There's always been a healthy interest in vinyl. I used to do CD singles and DVDs but they've just completely gone."

COLIN WHITE, VINYL REVIVAL

are buying vinyl will always want an original copy. They don't want a reissue. The younger people today will pay £15 for a reissue rather than £10 for an original. They'd rather pay that extra money to have a brand new copy on 180 gram vinyl than seek out an original.

Is there anything that the majors could be doing to help indie record stores?

No I think the independent record stores could help the majors, in a way, by telling them what the public are asking for.

They just seem to release stuff and then wonder why it doesn't sell because they put things out that there's probably no demand for.

What do you think the High Street is going to look like in the next five to 10 years?

Everyone's saying there's a decline in the industry but I'm still here. I don't know what the way forward is because with downloading and the internet, people don't need to go and buy the physical format.

But you're confident about the future?

I've been here for 15 years and it's plodding on. If I'd have had the shop 30 years ago business would have been a lot different, but I'm still holding my own – I've never had a week where I've lost money over the 15 years. The good thing about this area [Manchester's Northern Quarter] is that it's one of the only areas in the country where you've still got something like five record shops within half a mile radius. Everyone does a different thing and we do get people travelling in from further afield because they know there's a certain amount of shops to go to.

INTERNET vs HUMAN

This week's High Street Hero Colin White takes on his digital rivals ...



WE SAID WE LIKED...

ALABAMA SHAKES Boys & Girls



AMAZON RECOMMENDED...

THE LUMINEERS The Lumineers



COLIN RECOMMENDED...

THE SLOW READERS CLUB
The Slow Readers Club

FOPP Top 10 retail chart		
POS	ARTIST	ALBUM
1	MUMFORD & SONS	Babel
2	THE XX	Coexist
3	FRIGHTENED RABBIT	State Hospital
4	GRIZZLY BEAR	Shields
5	BOB DYLAN	Tempest
6	THE BLACK KEYS	El Camino
7	THE KILLERS	Battle Born
8	ALT-J	An Awesome Wave
9	GREEN DAY	Uno
10	EMELI SANDE	Our Version Of Events

iTUNES Top 10 retail chart		
POS	ARTIST	ALBUM
1	SWEDISH HOUSE MAFIA	Don't You Worry Child
2	MUMFORD & SONS	Babel (Deluxe Version)
3	MUMFORD & SONS	Babel
4	VARIOUS ARTISTS	Now That's What I Call Music! 82
5	ELECTRIC LIGHT ORCHESTRA	All Over the World: The Very Best Of ELO
6	MUMFORD & SONS	Sigh No More
7	ADELE	21
8	LEONA LEWIS	Trouble (feat. Childish Gambino)
9	THE XX	Coexist
10	EMELI SANDE	Our Version Of Events

SPOTIFY Top 10 streamed chart		
POS	ARTIST	ALBUM
1	MUSE	The 2nd Law
2	ELECTRIC LIGHT ORCHESTRA	All Over The World: The Very Best Of
3	MUMFORD & SONS	Babel
4	PINK	The Truth About Love
5	MUSE	The 2nd Law (CD/DVD)
6	EMELI SANDE	Our Version Of Events
7	THE SCRIPT	#3
8	THE KILLERS	Battle Born
9	JONATHAN & CHARLOTTE	Together
10	GREEN DAY	Uno

REISSUE REPACKAGE

THE JAM The Gift: 30th anniversary - Super Deluxe Box Set
Universal Records / November 19

To celebrate the 30th anniversary of The Jam's final studio album (their only No.1 LP) and to mark the anniversary of the band's split, Universal will release a super-deluxe box set of The Gift.

The package has four discs in individual wallets: Disc 1 – original album re-mastered (10 singles/b-sides from the period, up to the split), Disc 2 – bonus tracks (15 demos & alternate tracks, 13 previously unreleased, re-mastered), Disc 3 – Live at Wembley December 1982 (23 tracks, complete concert from the last ever Jam tour (previously unreleased), re-mastered), Disc 4 – DVD compilation. Additionally, is footage of promo clips, Trans-Global Unity Express tour, a Danish TV special and Top Of The Pops 1982.

The design encapsulates an outer box in original striped bag style cover – 'The Jam – A Gift', Hardback 72-page, full-colour book, foreword by Paul Weller and new essay by John Harris, set of postcard prints and replica 1982 tour programme.

PRICE CHECK						
	ARTIST / ALBUM	amazon	hmv.com	iTunes	play.com	TESCO
	MUMFORD & SONS Babel	£8.99	£10.00	£8.99	£8.98	£8.99
	GREEN DAY Uno!	£8.99	£10.00	£8.99	£8.50	£8.99

PRE-RELEASE TAYLOR SWIFT DEBUTS HIGH ON AMAZON AND PLAY CHARTS

TAYLOR SWIFT's forthcoming album, Red, has debuted at No.13 on the Amazon chart and No.4 on the Play chart whilst it makes headway at HMV, rising from 9 to 8.

Another act making positive progress on pre-orders is Swedish House Mafia, as their Until Now release debuts at No.13 on the HMV chart and No.19 on the Play chart.

Across the three pre-order charts, there is no change at the top – Robbie Williams remain top at Amazon, Matt Cardle at HMV and Chris Moyles at Play.

Elsewhere, the most new entries appear at Amazon – aside from Taylor Swift, Black Country Communion debut at 11 with Afterglow, Kylie Minogue lands at 14 with The Abbey Road Sessions and Steve

Hackett's Genesis Revisited II and Jeff Wayne's Musical Version of War of the Worlds round off the chart as new entries at 19 and 20 respectively. Climbers inside the Top 10 come from Diana Krall (13 to 10), Bat For Lashes (10 to 7) and Led Zeppelin (5 to 2).

On the HMV chart, One Direction rise from 5 to 2, leapfrogging Robbie Williams and the two remaining Green Day albums. Other new entries on the chart come courtesy of Neil Young, Stone Sour and Little Mix at 15, 17 and 18.

Over at Play, One Direction and Neil Young make fresh appearances in the Top 20 at 18 and 20 and there's a large handful of climbers, including those inside the Top 10 being Olly Murs, Little Mix, Deaf Havana, Green Day and Calvin Harris.



AMAZON PRE-RELEASE

POS	ARTIST/ ALBUM / LABEL
1	ROBBIE WILLIAMS Take The Crown Island
2	LED ZEPPELIN Celebration Day Atlantic
3	ONE DIRECTION Take Me Home Sony
4	GREEN DAY iDol! Warner
5	GREEN DAY iTré! Warner
6	JAKE BUGG Jake Bugg Mercury
7	BAT FOR LASHES The Haunted Man Parlo.
8	LEONA LEWIS Glassheart Syco
9	THE GYPSY QUEENS The Gypsy.. London
10	DIANA KRALL Glad Rag Doll Decca
11	BLACK C. COMMUNION Afterglow Mascot
12	BELLOWHEAD Broadside Navigators
13	TAYLOR SWIFT Red Mercury
14	K. MINOGUE The Abbey Road.. Parlophone
15	OLLY MURS Right Place, Right Time Epic
16	AEROSMITH Music From Anoth... Columbia
17	MADNESS Oui Oui Si Si Ja... Lucky 7 / Vinyl
18	EMELI SANDÉ Our Version of Events Virgin
19	S. HACKETT Genesis Revisited II Century M.
20	JEFF WAYNE Musical Version of War... Sony

amazon.co.uk

HMV PRE-RELEASE

POS	ARTIST/ ALBUM / LABEL
1	MATT CARDLE Fire: HMV exclusive signed
2	ONE DIRECTION Take Me Home
3	ROBBIE WILLIAMS Take The Crown: Bonus
4	GREEN DAY Dos
5	GREEN DAY Tre
6	LEONA LEWIS Glassheart: HMV exclusive
7	CALVIN HARRIS 18 Months
8	TAYLOR SWIFT Red: 2CD Deluxe Edition
9	KYLIE MINOGUE Abbey Road...:HMV exclu..
10	JAKE BUGG Jake Bugg
11	JLS Evolution: 2CD Deluxe Edition
12	LED ZEPPELIN Celebration Day: 2CD Deluxe
13	VA: SWEDISH HOUSE MAFIA Until Now
14	LAWSON Chapman Square: 2CD Deluxe
15	NEIL YOUNG Psychedelic Pill: 2CD
16	BAT FOR LASHES Haunted Man: HMV excl.
17	STONE SOUR House Of Gold & Bones
18	LITTLE MIX DNA
19	TULISA: (N-DUBZ) Female Boss
20	NE-YO Red: Deluxe Edition

hmv.com

PLAY.COM PRE-RELEASE

POS	ARTIST/ ALBUM / LABEL
1	C. MOYLES The Difficult Second Al.. Mercury
2	JLS Evolution Sony
3	OLLY MURS Right Place, Right Time Sony
4	TAYLOR SWIFT Red Mercury
5	LITTLE MIX DNA Sony Music
6	DAPPY Bad Intentions Island
7	DEAF HAVANA Fools & Worthless Liars BMG
8	GREEN DAY iDol! Warner
9	CALVIN HARRIS 18 Months Epic
10	GREEN DAY iTré! Warner
11	LAWSON Chapman Square Polydor
12	STONE SOUR House Of Gold &.. Roadrunner
13	ROBBIE WILLIAMS Take The Crown Island
14	JEFF WAYNE Musical Version of War... CMG
15	BLACK C. COMMUNION Afterglow Mascot
16	DEVLIN Take Me Home Island
17	VARIOUS Now 83 EMI TV
18	ONE DIRECTION Take Me Home Sony
19	SWEDISH HOUSE MAFIA Until Now EMI
20	NEIL YOUNG Psychedelic Pill Warner

play.com

PEOPLE

PERSONNEL DOMINO RECRUITS NEW DUO AS IT BOLSTERS PROMOTIONS TEAM

■ **DOMINO**

The label has supplemented its in-house promotions department



with the addition of **NATASHA PARKER** (left), who has joined from Work It Media. Parker

will work across all press and online channels alongside newly promoted senior publicist **JODIE BANASZKIEWICZ** (right, inset).

In the label's radio department, **DAN PAPPS** moves up to become senior radio plugger, working with the company's head of radio, **STEPH SEAGER** (both pictured above). Papps and Seager have created a new independent radio



plugging service, Gulp PR. They are currently working with bands including The Blackout.

■ **WEMBLEY STADIUM**

DANIELLE BUCKLEY has joined the venue as Music & New Events



executive, replacing **BECKY HANDLEY** who was promoted within The FA Group and working with Jim Frayling,

Music & New Events.

She joins having worked on artist management for the Olympic and Paralympic Opening and Closing Ceremonies. Previously she worked for The Leighton-Pope Organisation.

■ **DAZED AND CONFUSED**

ROD STANLEY has stepped down as editor after seven years at the title. **TIM NOAKES** will take over as editor-in-chief of the magazine and digital site.

HANNAH LACK has now been appointed deputy editor after working at the publication as its film editor.

■ **ELEKTRA/WARNER**

Records in the US. Castelaz has played a key role in the careers of artists including Silversun Pickups, Fitz and The Tantrums, Sea Wolf, Dropkick Murphys, Eagles of Death Metal and Phoenix.

Elektra Records operates as a freestanding label within the Atlantic Records Group, and Castelaz will report to Craig Kallman, chairman & CEO, Atlantic Records and Julie Greenwald, chairman & COO, Atlantic Records.

Meanwhile, Warner Music Group has appointed **ALFONSO PEREZ-SOTO** as SVP, business development, Latin America, Spain and emerging markets.

■ **INTERSCOPE/GEFFEN/A&M**

Interscope/Geffen/A&M has announced that **JOHN JANICK** has been named president and COO of the company. Janick joins after 16 years running the US indie label he co-founded, Fueled By Ramen, where artists such as Fall Out Boy, fun., Paramore, and Panic! at the Disco became known.

■ **DUMMY**

After three and a half years **CHARLIE JONES** is stepping down as editor of Dummy. During his tenure he has helped establish the music site in the UK and has overseen traffic growth that has taken DummyMag.com to over 100k unique users per month.

Dummy's managing director Paul Benney said: "Charlie's journalistic skill, energy, enthusiasm and ear for a good tune have been key to Dummy's recent growth and we are sorry to lose him. We wish him every success in the future."

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

#50 **Keith Ames**

Communications Official of the Musicians' Union / Editor of The Musician

Keith Ames started out as a singer, songwriter and guitarist in the late Seventies and has worked with numerous artists in both the live arena and the studio. Having previously worked in sales and marketing in the corporate sector, he now successfully combines his passion for music and musicians with his knowledge and experience for the Musicians' Union.

Ames is the Union's communications official, a role

he has held since 2003. His responsibilities include the Union's membership communications and the organisation's national events.

He is editor of *The Musician*, the award-winning journal of the Musicians' Union. Each edition contains a mix of features, advice and album reviews and is distributed in print and digital format to over 30,000 musicians.

Ames is content editor of the MU Online newsletter, which keeps MU members up to date with industry news, events and campaigns. He also edits the MU Members' Handbook, the working musician's go-to guide for career advice and details of valuable Union services.

He has organised many seminars, workshops and conferences for the MU and has been involved in launches and receptions in Westminster and trade stands at major venues nationwide. He has also acted as MC, panellist, chair and presenter at industry events and gigs for the MU.

MY BIG BREAK

How UK luminaries arrived in the music industry...

Spencer Hickman Store Manager, Rough Trade Shops

"I've spent my life inside the record shop. I was a 14-year-old dodgy goth when I started hanging out at Vinyl Dreams in the Oasis Market – a place friends at school were scared to go into. The record store was next door to Sique Sique Sputnik's fetish shop and I was hooked immediately. It was populated by a bunch of older, freaky people who took me under their wing.

"I started hanging out there every weekend and eventually the owner Barry just started paying me. From then on it was a haze of bunking off school, attending gigs at the Barrel Organ and obsessing over vinyl. If Barry hadn't have hired me then I would have probably ended up being a chef (my other passion). It was awesome in that pokey little shop and it's still awesome now in the massive Rough Trade I run off Brick Lane. I couldn't do anything else and I wouldn't want to really. Forget all that sitting in an office schmoozing bands bullshit, the shopfloor is where the real magic is, and always has been."



26 SINGLES & ALBUMS

The 2nd Law is the fourth No.1 album for Muse while on the singles chart, Rihanna's Diamonds triumphs over One Direction and Adele



CHARTS FOCUS



32 UK AIRPLAY & STREAMING

The Script hold on to top spot but can they stop the challenge of Taylor Swift and Rihanna?

34 EU AIRPLAY & GLOBAL SALES

Mumford & Sons get off to a great start in North America, selling 674,000 albums

36 COMPILATIONS & INDIES

DJ Fresh, Beth Orton (*left*) and Bob Mould make inroads on the Indie Albums chart



37 CLUB

Otto Knows no bounds as he streaks to a double top on Upfront and Commercial Pop

38 ANALYSIS

Alan Jones reveals the ins and outs in another week of charts action

40 KEY RELEASES & PRODUCT

Bruno Mars is our album of the week while Jake Bugg (*left*) goes under the staff spotlight

Official Singles Chart

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,

THIS					LAST WKS ON					ARTIST / TITLE / LABEL CATALOGUE NUMBER (DISTRIBUTOR)				
WK	WK	CHRT	(PRODUCER)	PUBLISHER (WRITER)	WK	WK	CHRT	(PRODUCER)	PUBLISHER (WRITER)	WK	WK	CHRT	(PRODUCER)	PUBLISHER (WRITER)

Official Charts Company 2012.

Angels 58	Bom Bom 24	41	Little Lion Man 67	Play Hard 42	Somebody That I Used	We Are Never Ever	Key
Anything Could Happen	Call Me Maybe 38	Heatwave 40	Little Talks 31	Pound The Alarm 46	To Know 54	Getting Back Together 10	★ Platinum (600,000)
5	Clique 30	How To Save A Life 45	Live It Up 69	Princess Of China 60	Spectrum 29	We Are Young 43	☆ Gold (400,000)
As Long As You Love Me	Diamonds 1	How We Do (Party) 33	Live While We're Young	R.I.P. 75	Starships 50	We Found Love 74	● Silver (200,000)
61	Don't Wake Me Up 70	I Can't Make You Love	3	Read All About It Pt 3 17	Swimming Pools (Drank)	We'll Be Coming Back 59	
Avalon 44	Drive By 68	Me 37	Madness 25	Red 26	63	What Makes You	
Bangarang 52	Feel The Love 34	I Cry 7	Million Voices 15	Runaways 65	The Feeling 22	Beautiful 62	
Begin Again 47	Gangnam Style 2	I Need 73	N****S In Paris 51	Say Nothing 21	Titanium 48	Whistle 49	
Black Heart 39	Good Intentions 32	I Will Wait 13	Need You Now 56	She Wolf (Falling To	Too Close 53	Wings 14	
Bless The Broken Road	Good Time 16	I Won't Give Up 11	Never Tear Us Apart 27	Pieces) 8	Turn Around 9	Wonderful 72	
57	Greyhound 55	Let Me Love You (Until	One Day Like This 71	Skirts 36	Two Fingers 66	You Bring Me Joy 18	
Blow Me (One Last Kiss)	Hall Of Fame 6	You Learn To Love	One More Night 64	Skyfall 4	Under The Sun 35		
23	Harder Than You Think	Yourself) 12	Payphone 28	Some Nights 19	Vava Voom 20		

CHARTS UK ALBUMS WEEK 40



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)	THIS WK	LAST WK	WKS ON CHRT	ARTIST / TITLE LABEL/CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER)	SALES INCREASE
1	New		MUSE The 2nd Law <i>Helium 3</i> 2564656876 (ARV) 1● (Muse)	39	31	44	THE BLACK KEYS El Camino <i>Nonesuch</i> 7559796225 (ARV) 1● (Danger Mouse/The Black Keys)	
2	1	2	MUMFORD & SONS Babel <i>Gentlemen Of The Road/Island</i> 0892038002626 (ARV) (Dravs)	40	Re-entry		RONAN KEATING Fires <i>Polydor</i> 3707780 (ARV) (Electric/Lowe/Jensen/Alexande/Nowels/Reid/Rawling/Meehan/Lipson)	
3	3	3	PINK The Truth About Love <i>RCA</i> 88725452422 (ARV) (Kurstin/Bhasker/Walker/Hill/Haynie/Martin/Shellback/Mann/Schuler/Dj Khalil/Chin Injeti/Tracklacers/Wilson/tbc)	41	34	35	LADY ANTEBELLUM Need You Now <i>Capitol/Parlophone</i> 6336412 (E) 1● (Worley/Shaw)	
4	4	3	THE KILLERS Battle Born <i>Vertigo</i> 3711875 (ARV) (The Killers/Lillywhite/Taylor/O'Brien/Price/Lanois)	42	New		AXEWOUND Vultures <i>Search And Destroy/Columbia</i> 88725473671 (ARV) (Tuck)	
5	7	34	EMELI SANDE Our Version Of Events <i>Virgin</i> CDV3094 (E) 2★ (Spencer/Haynie/Naughty Boy/Mojam/Herman/Millard/Harrison/Craze/Hoax/Keys/Sande/Slater/Aikins)	43	25	5	TWO DOOR CINEMA CLUB Beacon <i>Kitsune/Cooperative</i> CDA046 (rom arv) (Jackknife Lee)	
6	New		THE OVERTONES Higher <i>Warner Music Entertainment</i> 2564655048 (ARV) (Horn/Future Cut/Afanasieff/Robson/Archer/Hinton)	44	36	47	BEN HOWARD Every Kingdom <i>Island</i> 2780336 (ARV) 1● (Bond)	
7	5	2	JONATHAN & CHARLOTTE Together <i>Syco</i> 88725443632 (ARV) (Stack/Furmidge)	45	42	84	JESSIE J Who You Are <i>Island/Lava</i> 2758627 (ARV) 3★ (Dr. Luke/Brissett/Cornish/Martin K/OakThe Invisible Men/Parker & James/Thomas/Gad/Gordon)	SALES INCREASE
8	6	4	THE SCRIPT 3 <i>Epic/Phonogenic</i> 88725415472 (ARV) (O'Donoghue/Sheehan/Frampton/Barry/Kipner)	46	26	3	CARLY RAE JEPSEN Kiss <i>Interscope</i> 3715353 (ARV) (Austin/Enemy/Janz/Red Foo/Koma/Ramsay/Stewart/Young/Abraham/Oligee/Gad/Martin)	
9	2	2	GREEN DAY Uno! <i>Reprise</i> 9362494720 (ARV) 1● (Cavallo/Green Day)	47	19	2	DEACON BLUE The Hipsters <i>Edsel Demon</i> DEACON001 (SDU) (Savage)	
10	Re-entry		ELO All Over The World - The Very Best Of <i>Epic</i> S201292 (ARV) 1★ (Lyne/Quaglieri)	48	52	27	NICKI MINAJ Pink Friday... Roman Reloaded <i>Cash Money/Island</i> 2796668 (ARV) 1● (Various)	SALES INCREASE
11	8	4	THE XX Coexist <i>Young Turks</i> YT0802 (PIAS) 1● (Smith)	49	New		TIM BURGESS Oh No I Love You <i>O Genesis</i> OGEN025CD (rom arv) (Burgess/Wagner/tbc)	
12	15	36	LANA DEL REY Born To Die <i>Polydor/Stranger</i> 2787091 (ARV) (Haynie/Parker/Berger/Robopop/Bhasker/Daly/Sneddon/Bauer-Mein/Nowels/Braide/Shux/Skarbek/Howe)	50	49	8	ANDY WILLIAMS The Very Best Of <i>Sony</i> RCA 88697588282 (ARV) (Various)	SALES INCREASE
13	10	139	MUMFORD & SONS Sigh No More <i>Gentlemen Of The Road/Island</i> 2722538 (ARV) 4★1★ (Dravs)	51	45	54	PINK Greatest Hits... So Far!!! <i>LaFace</i> 88697807232 (ARV) (Perry/Briggs/Austin/Storch/Armstrong/Fields/Mann/Machopsycho/Dr. Luke/Martin/Kasz Money/Pink/Danja/Shellback)	
14	New		DJ FRESH Nextlevelism <i>MoS</i> MOSART8 (ARV) (Stein)	52	37	25	PROFESSOR GREEN. At Your Inconvenience <i>Virgin</i> CDV3092 (E) 1● (16bit/Hayes/The Young Boyz/Scharff/ISHI/TMS/Craze)	
15	New		VAN MORRISON Born To Sing: No Plan B <i>Blue Note/Parlophone</i> 6234912 (E) (Morrison)	53	56	14	LINKIN PARK Living Things <i>Warner Brothers</i> 9362495007 (ARV) 1● (Rubin/Shinoda)	SALES INCREASE
16	11	20	FUN. Some Nights <i>Atlantic/Fueled By Ramen</i> FUELS280482 (ARV) 1● (Bhasker/Haynie/JakeOne)	54	47	55	THE XX XX <i>Young Turks</i> YT031CD (PIAS) 1★ (Smith/Mcdonald)	
17	12	50	COLDPLAY Mylo Xyloto <i>Parlophone</i> 0875531 (E) 4★ (Dravs/Green/Simpson)	55	30	2	BEACH BOYS Fifty Big Ones - Greatest Hits <i>Capitol</i> 9737422 (E) (B. Wilson/M. Wilson/C. Wilson/Venet/Levine/Melcher/Jardine/The Beach Boys)	
18	New		THE JOHN WILSON ORCHESTRA Rodgers & Hammerstein At The Movies <i>EMI Classics</i> 3193012 (E) (Wilson)	56	51	16	JUSTIN BIEBER Believe. <i>Def Jam</i> 3706483 (ARV) (Various)	
19	24	89	ADELE 21 <i>XL</i> XLCD520 (PIAS) 16★ (FT Smith/Rubin/Epworth/Abbiss/Wilson/Adkins)	57	Re-entry		CONOR MAYNARD Contrast <i>Parlophone</i> P6353692 (E) (The Invisible Men/The Arcade/Stargate/Blanco/Parker & James/Pharrell/DetoNate/Claque/Secon/Quiz & Larossi/Dirty Swift/Wayne/Eagle Eye)	
20	17	19	PALOMA FAITH Fall To Grace <i>RCA</i> 88691955512 (ARV) (Hooper/Gosling/Al Shux/Amold)	58	50	51	NOEL GALLAGHER'S HIGH FLYING BIRDS Noel Gallagher's High Flying Birds <i>Sour Mash</i> JDNCCD10 (E) 2★ (Gallagher/Sardy)	
21	23	4	DAVID GUETTA Nothing But The Beat 2.0 <i>Positiva/Virgin</i> PV9739982 (E) (Guetta/Tuinfort/Riesterer/tbc)	59	55	16	CHERYL A Million Lights <i>Polydor</i> 3704302 (ARV) (Alex Da Kid/Harris/Pantha/will 1 am/Agent X/HyGrade/ISHI/Dada Life/Cruz/Wollo/Kid Gloves/Jim Beanz)	
22	18	56	ED SHEERAN + <i>Asylum</i> S249864652 (ARV) 4★ (Gosling/Hugall/Sheeran/No LD)	60	New		LUPE FIASCO Food & Liquor II: The Great American Rap Album <i>Atlantic</i> 7567876291 (ARV) (Various)	
23	28	46	ONE DIRECTION Up All Night <i>Syco</i> 88697843642 (ARV) (Various)	61	13	2	LUCY ROSE Like I Used To <i>Columbia</i> 88725446032 (ARV) (Hugall/Lucy Rose)	
24	14	11	PLAN B III Manors <i>679/Atlantic</i> 5310522172 (ARV) 1● (Drew/Al Shux/Plan B/16 Bit/Appapoulay/Labrinth/Milton/McEwan/Fox/The Krauts)	62	59	46	JAY-Z & KANYE WEST Watch The Throne <i>Roc-a-fella/Mercury</i> 2765057 (ARV) (West/Dean/Keith/Q-Tip/Pharrell/Don Jazzy/Hit-Boy/Kilhoffer/The Neptunes/RZA/Lewis/Bhasker/Swizz Beatz/Joseph/S1)	
25	New		LOWER THAN ATLANTIS Changing Tune <i>Island</i> 3707795 (ARV) (Mitchell/Humphreys)	63	63	25	TRAIN California 37 <i>Columbia</i> 88691987822 (ARV) 1● (Walker/Sinclair/Espionage/Wattenberg/Parq/Hodges)	SALES INCREASE
26	New		BETH ORTON Sugaring Season <i>Anti-</i> 71182 (ADA Arv) (Martine)	64	Re-entry		AMY WINEHOUSE Lioness : Hidden Treasures <i>Island</i> 2790333 (ARV) 2★ (Remi/Ronson/O'Duffy/Ramone/Bennett)	
27	27	15	MAROON 5 Overexposed <i>A&M/Octone/Polydor</i> 3704278 (ARV) (Martin/Shellback/Blanco/Robopop/Levine/MdL/Tedder/Zancanella/Passovoy/West/Valentine/Farrar/Rotem/Kang/Spiegel/Supreme Cuts/Maroon 5)	65	60	33	MAVERICK SABRE Lonely Are The Brave <i>Mercury</i> 2770559 (ARV) (Utters/Prime/Sabre/Hogarth/FT Smith/Eg White)	
28	20	5	THE VACCINES The Vaccines Come Of Age <i>Columbia</i> 88725444242 (ARV) (Johns)	66	16	2	NO DOUBT Push And Shove <i>Interscope</i> 3712422 (ARV) (Stent/Major Lazer)	
29	22	6	RITA ORA Ora <i>Columbia/Roc Nation</i> 88725458362 (ARV) (Switch/Diplo/Nash/The Runners/The Monarch/Chase & Status/Stargate/Kurstin/FT Smith/Locho/De Martino/Taylor/will.i.am/L.M.Linney/B.Linney/DJ Fresh)	67	54	101	ELBOW The Seldom Seen Kid <i>Fiction</i> 1748990 (ARV) 3★ (Potter)	
30	9	2	DEADMAU5 > Album Title Goes Here <ls> <i>MauStrap/Virgin</i> MAUSCDPL015 (E) (Deadmau5)	68	64	17	AMY MACDONALD Life In A Beautiful Light <i>Vertigo</i> 3704138 (ARV) (Wilkinson)	
31	33	46	RIHANNA Talk That Talk <i>Def Jam</i> 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)	69	48	3	GRIZZLY BEAR Shields <i>Warp</i> WARPCD229 (PIAS) (Taylor)	
32	29	6	OF MONSTERS AND MEN My Head Is An Animal <i>Universal Republic/Island</i> 2798018 (ARV) (Of Monsters and Men/Amarsson/King)	70	Re-entry		RIZZLE KICKS Stereo Typical <i>Island</i> 2780337 (ARV) 1★ (Whiting/The Rural/Spencer/Future Cut/Dodds/Barratt/fat boy slim/Chiarelli/Caruana)	
33	32	17	ALT-J An Awesome Wave <i>Infectious</i> INFECT134CD (PIAS) 1● (Andrew)	71	Re-entry		KEANE Strangeland <i>Island</i> 2794838 (ARV) 1● (Grech-Marguerat)	
34	New		FLYING LOTUS Until The Quiet Comes <i>Warp</i> WARPCD230 (PIAS) (Flying Lotus)	72	65	55	LMFAO Sorry For Party Rocking <i>Interscope</i> 2774463 (ARV) (Party Rock/Afuni/Harris/RedFoo/LMFAO)	
35	21	4	BOB DYLAN Tempest <i>Columbia</i> 88725457601 (ARV) (Jack Frost)	73	35	5	MARK KNOPFLER Privateering <i>Mercury</i> 3704321 (ARV) (Knopfler/Fletcher/Ainlay)	
36	New		TORI AMOS Gold Dust <i>Deutsche Grammophon</i> 4779427 (ARV) (Amos)	74	67	45	OLLY MURS In Case You Didn't Know <i>Epic/Syco</i> 88697940942 (ARV) 2★ (The Fearless/Argyle/Brammer/Robson/Future Cut/Frampton/Jordan-Patrikios/Smith/Fitzmaurice/Heelis/Prime/Metropolitan)	
37	New		PAPA ROACH The Connection <i>Eleven Seven</i> ESM662 (E) (Michael/Feldmann)	75	44	4	JOE MCELDERRY Here's What I Believe <i>UCJ</i> 3708732 (ARV) (Power/Baker)	
38	40	49	FLORENCE + THE MACHINE Ceremonials <i>Island</i> 2782808 (ARV) 1★ (Epworth)					

Official Charts Company 2012.

Adele 19

Alt-J 33

Amos, Tori 36

Axe wound 42

Bieber, Justin 56

Black Keys, The 39

Boys, Beach 55

Burgess, Tim 49

Coldplay 17

Cole, Cheryl 59

Deacon Blue 47

Deadmau5 30

Dj Fresh 14

Dylan, Bob 35

Elbow 67

Elo 10

Fiasco, Lupe 60

Florence + The Machine 38

Flying Lotus 34

Fun. 16

Green Day 9

Grizzly Bear 69

Guetta, David 21

Howard, Ben 44

Jay-Z & Kanye West 62

Jepsen, Carly Rae 46

Jessie J 45

John Wilson Orchestra, The 18

Jonathan & Charlotte 7

Keane 71

Keating, Ronan 40

Killers, The 4

Knopfler, Mark 73

Lady Antebellum 41

Linkin Park 53

Lmfao 72

Lower Than Atlantis 25

Lucy Rose 61

Macdonald, Amy 68

Maroon 5 27

Maverick Sabre 65

Maynard, Conor 57

Mcelderry, Joe 75

Minaj, Nicki 48

Morrison, Van 15

Mumford & Sons 2

Mumford & Sons 13

Murs, Olly 74

Muse 1

No Doubt 66

Noel Gallagher?S High Flying Birds 58

Of Monsters And Men 32

One Direction 23

Ora, Rita 29

Orton, Beth 26

Overtones, The 6

Paloma Faith 20

Papa Roach 37

Pink 3

Pink 51

Plan B 24

Professor Green 52

Rey, Lana Del 12

Rihanna 31

Rizzle Kicks 70

Sande, Emeli 5

Script, The 8

Sheeran, Ed 22

Train 63

Two Door Cinema Club 43

Vaccines, The 28

Williams, Andy 50

Winehouse, Amy 64

xx, The 11, 54

Key

★ Platinum (300,000)

● Gold (100,000)

● Silver (60,000)

★ 1m European sales

BPI Awards

Singles

Various Artists: Nuggets (silver)

CHARTS UK AIRPLAY WEEK 40

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										nielsen			
POS	LAST	WKS	SALES	CHT	ARTIST / ALBUM / LABEL					TOTAL PLAYS	PLAYS +/-	TOTAL AUD (m)	AUD % +/-
1	1	8	6		THE SCRIPT FEAT. WILL.I.AM Hall Of Fame <i>Epic/Phonogenic</i>					4071	5.82	66.39	8.59
2	4	6	10		TAYLOR SWIFT We Are Never Ever Getting Back Together <i>Mercury</i>					2864	21.05	57.15	15.99
3	5	20	28		MAROON 5 FEAT. WIZ KHALIFA Payphone <i>A&M/Octone/Polydor</i>					3019	-5.6	48.7	1.52
4	6	12	23		PINK Blow Me (One Last Kiss) <i>LaFace</i>					3408	-2.66	47.16	0.7
5	15	2	3		ONE DIRECTION Live While We're Young <i>Syco</i>					1802	77.01	46.25	30.72
6	3	7	12		NE-YO Let Me Love You (Until You Learn To Love Yourself) <i>Motown/Mercury</i>					2140	4.95	42.55	-16.5
7	2	8	16		OWL CITY & CARLY RAE JEPSEN Good Time <i>Interscope/Republic Island</i>					3487	-6.16	42.4	-21.5
8	7	4			ROBBIE WILLIAMS Candy <i>Island</i>					2478	8.68	41.52	-6.38
9	13	4	8		DAVID GUETTA FEAT. SIA She Wolf (Falling To Pieces) <i>Positiva/Virgin</i>					1288	13.08	38.56	5.85
10	16	3	9		CONOR MAYNARD FEAT. NE-YO Turn Around <i>Parlophone</i>					1225	21.41	38.49	19.79
11	NEW	1	1		RIHANNA Diamonds <i>Def Jam</i>					1436	0	38.43	0
12	11	6	21		EXAMPLE Say Nothing <i>MoS</i>					1563	-11.49	37.12	-3.63
13	8	13	33		RITA ORA How We Do (Party) <i>Columbia/Roc Nation</i>					3149	-10.57	36.79	-16.92
14	10	19	39		STOOSHE. Black Heart <i>Future Cut/QWork/Warner Brothers</i>					2871	-7.92	36.27	-8.8
15	12	9	14		LITTLE MIX Wings <i>Syco</i>					3124	-4.76	34.9	-5.52
16	17	4	5		ELLIE GOULDING Anything Could Happen <i>Polydor</i>					1760	32.33	34.19	10.5
17	14	4	25		MUSE Madness <i>Helium 3</i>					453	12.97	34.14	-5.3
18	24	2	2		PSY Gangnam Style <i>Island</i>					827	13.29	33.43	32.5
19	9	4	18		AMELIA LILY You Bring Me Joy <i>Xenomania/RCA</i>					2715	-5.14	32.27	-19.61
20	19	3	7		FLO-RIDA I Cry <i>Atlantic</i>					1303	10.71	31.74	11.37
21	33	3			LAWSON Standing In The Dark <i>Global Talent/Polydor</i>					2107	26.17	28.97	31.74
22	21	2			JLS Hottest Girl In The World <i>Epic</i>					1427	14.34	27	0.11
23	41	4	13		MUMFORD & SONS I Will Wait <i>Gentlemen Of The Road/Island</i>					989	23.01	26.25	33.86
24	26	28	38		CARLY RAE JEPSEN Call Me Maybe <i>Interscope</i>					1687	-5.17	25.88	4.48
25	31	21	34		RUDIMENTAL FEAT. JOHN NEWMAN Feel The Love <i>Asylum</i>					966	3.09	25.35	10.94
26	27	4	22		DJ FRESH FEAT. RAVAUGHN The Feeling <i>MoS</i>					492	-3.53	24.39	-0.81
27	18	4	100		THE OVERTONES Loving The Sound <i>Warner Music Entertainment</i>					1331	17.17	23.76	-20.19
28	45	2	15		OTTO KNOWS Million Voices <i>Mercury</i>					371	15.94	23.23	29.49
29	30	8	35		CHERYL Under The Sun <i>Polydor</i>					2542	1.11	23.2	0.96
30	28	38	54		GOTYE FEAT. KIMBRA Somebody That I Used To Know <i>Island</i>					1893	3.84	23.12	-5.71
31	43	62	81		MAROON 5 FEAT. CHRISTINA AGUILERA Moves Like Jagger <i>A&M/Octone/Polydor</i>					1252	-1.18	22.91	22.38
32	20	22	60		COLDPLAY & RIHANNA Princess Of China <i>Parlophone</i>					1918	-9.31	22.9	-15.59
33	NEW	1			REBECCA FERGUSON Backtrack <i>RCA</i>					420	0	22.53	0
34	NEW				ADELE Skyfall <i>XL</i>					663	0	22.41	0
35	NEW	1			PET SHOP BOYS Leaving <i>Parlophone</i>					182	0	21.99	0
36	23	13			KARMIN Brokenhearted <i>Epic</i>					2314	-10.79	21.99	-15.16
37	NEW	1			NAUGHTY BOY FEAT. EMELI SANDE Wonder <i>Virgin</i>					546	0	21.73	0
38	48	3			BIFFY CLYRO Stingin' Belle <i>Warner Brothers</i>					181	-8.59	21.46	27.59
39	25	5			MIKA FEAT. PHARRELL WILLIAMS Celebrate <i>Casablanca/Island</i>					737	-2.38	21.37	-14.04
40	39	17	70		CHRIS BROWN Don't Wake Me Up <i>RCA</i>					1053	-0.09	21.04	6.42
41	NEW	1			JOSH OSHO FEAT. CHILDISH GAMBINO Giants <i>Island</i>					57	0	20.98	0
42	32	2			ANDY BURROWS Because I Know That I Can <i>PIAS</i>					176	62.96	20.32	-9.33
43	46	2			THE WANTED I Found You <i>Global Talent/Island</i>					1192	5.11	20.11	15.44
44	42	15	59		CALVIN HARRIS FEAT. EXAMPLE We'll Be Coming Back <i>Columbia</i>					1040	-7.39	19.61	0.26
45	NEW	1			SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child <i>Virgin</i>					591	0	19.52	0
46	38	45			OLLY MURS Dance With Me Tonight <i>Epic/Syco</i>					1259	6.79	19.5	-1.52
47	35	14	29		FLORENCE + THE MACHINE Spectrum <i>Island</i>					1631	-1.51	19.36	-9.02
48	37	28	68		TRAIN Drive By <i>Columbia</i>					1786	-4.13	19.32	-5.99
49	NEW	1			CALVIN HARRIS FEAT. FLORENCE WELCH Sweet Nothing <i>Columbia/Fly Eye</i>					675	0	19.12	0
50	34	40			JESSIE J Domino <i>Island/Lava</i>					1162	-8.29	17.68	-18.97

Nielsen Music Control monitors the following stations 24 hours a day, seven days a week: 4XTRA, 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 Air1 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 Ulster, Beacon FM, Choice FM London, Citybeat, 96.7FM, Cyde 1 FM, Cyde 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, Kerang! 105.2, Key 103, Kiss100 FM, Kiss 101, Kiss 105/108, Leicester Sound, Lincs FM, Magic 105.4 FM, Magic 1170, Manx, Manchester Sound, Mercia FM, Metro Radio, Minister 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 AIRPLAY ANALYSIS

■ BY ALAN JONES

HALL OF FAME CONTINUES atop the radio airplay chart for **The Script** feat. **will.i.am**, with 5.82% growth on plays (from 3,847 to 4,071) and 8.59% growth on audience (from 61.14m to 66.39m) earning it a second week at the summit while denying – for the present, at least – **Taylor Swift** from securing her second No.1. Swift, who topped in 2009 with Love Story, is still in a good position, however, with We Are Never Ever Getting Back Together returning increases of 21.05% in

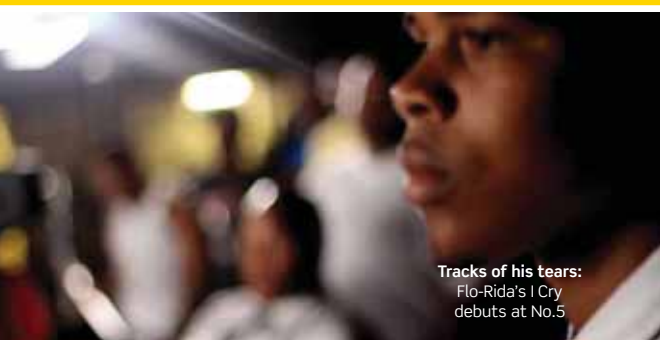
plays (from 2,366 to 2,864) and 15.99% in audience (from 49.27m to 57.15m) to climb 4-2. It is her biggest ever single on Radio 1, where it was aired 22 times last week. Its poppier style is not so welcome at Radio 2, where several of her previous songs have been in heavy rotation but Never Ever... was played just twice last week. The track’s biggest supporters: Smash Hits (100 plays), The Hits (80) and Capital FM Scotland (63). For such a bona fide sales smash, **Psy**’s Gangnam Style is



Diamonds tipped: Rihanna is in at No.11

climbing the radio airplay chart rather slowly. Although advancing 24-18 this week, it remains hugely

UK TV AIRPLAY CHART TOP 40

						
Tracks of his tears: Flo-Rida's I Cry debuts at No.5						
1	1	PSY	Gangnam Style / <i>Island</i>	717		
2	2	NE-YO	Let Me Love You (Until You Learn To Love Yourself) / <i>Motown/Mercury</i>	603		
3	3	CONOR MAYNARD FEAT. NE-YO	Turn Around / <i>Parlophone</i>	603		
4	8	ONE DIRECTION	Live While We're Young / <i>Syco</i>	552		
5	NEW	FLO-RIDA	I Cry / <i>Atlantic</i>	547		
6	6	THE SCRIPT FEAT. WILL.I.AM	Hall Of Fame / <i>Epic/Phonogenic</i>	519		
7	7	JLS	Hottest Girl In The World / <i>Epic</i>	483		
8	10	TAYLOR SWIFT	We Are Never Ever Getting Back Together / <i>Mercury</i>	463		
9	4	RITA ORA	How We Do (Party) / <i>Columbia/Roc Nation</i>	447		
10	5	NICKI MINAJ	Pound The Alarm / <i>Cash Money/Island</i>	438		
11	11	LITTLE MIX	Wings / <i>Syco</i>	436		
12	9	DAPPY	Good Intentions / <i>AATW/Island</i>	419		
13	12	OWL CITY & CARLY RAE JEPSEN	Good Time / <i>Interscope/Republic Island</i>	417		
14	17	AMELIA LILY	You Bring Me Joy / <i>Xenomania/RCA</i>	402		
15	14	SAM AND THE WOMP	Bom Bom / <i>One More Tune/Stiff/Warner</i>	400		
16	15	EXAMPLE	Say Nothing / <i>MoS</i>	393		
17	13	WILEY FEAT. RHYMEZ & MS D	Heatwave / <i>Warner Brothers/One More Tune</i>	391		
18	20	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN	Don't You Worry Child / <i>Virgin</i>	379		
19	22	DJ FRESH FEAT. RAVAUGHN	The Feeling / <i>MoS</i>	338		
20	18	PINK	Blow Me (One Last Kiss) / <i>LaFace</i>	335		
21	16	TULISA FEAT. TYGA	Live It Up / <i>AATW/Island</i>	312		
22	NEW	DAVID GUETTA FEAT. SIA	She Wolf (Falling To Pieces) / <i>Positiva/Virgin</i>	306		
23	21	FUN.	Some Nights / <i>Atlantic/Fueled By Ramen</i>	293		
24	19	CHERYL	Under The Sun / <i>Polydor</i>	292		
25	NEW	MAROON 5	One More Night / <i>A&M/Octone/Polydor</i>	285		
26	23	ROBBIE WILLIAMS	Candy / <i>Island</i>	278		
27	27	LEONA LEWIS FEAT. CHILDISH GAMBINO	Trouble / <i>Syco</i>	258		
28	39	ELLIE GOULDING	Anything Could Happen / <i>Polydor</i>	241		
29	NEW	CALVIN HARRIS FEAT. FLORENCE WELCH	Sweet Nothing / <i>Columbia/Fly Eye</i>	233		
30	25	PROFESSOR GREEN FEAT. SIERRA KUSTERBECK	Avalon / <i>Virgin</i>	229		
31	24	CHRIS BROWN	Don't Wake Me Up / <i>RCA</i>	225		
32	31	MAROON 5 FEAT. WIZ KHALIFA	Payphone / <i>A&M/Octone/Polydor</i>	212		
33	32	TREY SONGZ	Simply Amazing / <i>Atlantic</i>	199		
34	37	WILL.I.AM FEAT. EVA SIMONS	This Is Love / <i>Interscope</i>	185		
35	35	NICKI MINAJ	Starships / <i>Cash Money/Island</i>	184		
36	29	PUBLIC ENEMY	Harder Than You Think / <i>Slamjamz</i>	180		
37	26	FLORENCE + THE MACHINE	Spectrum / <i>Island</i>	176		
38	NEW	CHRIS BROWN	Don't Judge Me / <i>RCA</i>	174		
39	34	MICHEL TELO	Ai Se Au Te Pego / <i>Roster</i>	174		
40	RE	RIHANNA	Where Have You Been / <i>Def Jam</i>	171		

CHARTS **STREAMING** WEEK 40

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 **Official Streaming Chart**



OFFICIAL UK STREAMING CHART TOP 75

POS	LAST	ARTIST / ALBUM / LABEL
1	2	PSY Gangnam Style <i>Island</i>
2	1	SCRIPT FT WILL I AM Hall Of Fame <i>Epic/Phonogenic</i>
3	4	MUMFORD & SONS I Will Wait <i>Gentlemen Of The Road/Island</i>
4	3	TAYLOR SWIFT We Are Never Ever Getting Back Together <i>Mercury</i>
5	5	OWL CITY/CARLY RAE JEPSEN Good Time <i>Interscope/Republic</i>
6	7	NE-YO Let Me Love You (Until You Learn To Love) <i>Motown</i>
7	6	SAM & THE WOMB Bom Bom <i>One More Tune/Stiff</i>
8	14	EMELI SANDE Read All About It Pt 3 <i>Virgin</i>
9	16	FLO RIDA I Cry <i>Atlantic</i>
10	8	FUN Some Nights <i>Atlantic/Fueled By Ramen</i>
11	10	FLORENCE & THE MACHINE Spectrum <i>Island</i>
12	9	LITTLE MIX Wings <i>Syco Music</i>
13	21	MUMFORD & SONS Babel <i>Gentlemen Of The Road/Island</i>
14	29	DAVID GUETTA FT SIA She Wolf (Falling To Pieces) <i>Positiva/Virgin</i>
15	11	THE XX Angels <i>Young Turks</i>
16	17	MAROON 5 FT WIZ KHALIFA Payphone <i>A&M/Octone</i>
17	12	CARLY RAE JEPSEN Call Me Maybe <i>Interscope</i>
18	20	RUDIMENTAL FT JOHN NEWMAN Feel The Love <i>Asylum/Black Butter</i>
19	18	CALVIN HARRIS FT EXAMPLE We'll Be Coming Back <i>Columbia</i>
20	13	PINK Blow Me (One Last Kiss) <i>Rca</i>
21	19	OF MONSTERS & MEN Little Talks <i>Universal Republic</i>
22	15	WILEY FT MS D Heatwave <i>One More Tune/Warner Bros</i>
23	27	MUMFORD & SONS Holland Road <i>Gentlemen Of The Road/Island</i>
24	23	FUN FT JANELLE MONAE We Are Young <i>Atlantic/Fueled By Ramen</i>
25	25	MUMFORD & SONS Whispers In The Dark <i>Gentlemen Of The Road/Island</i>
26	22	RITA ORA How We Do (Party) <i>Columbia/Roc Nation</i>
27	24	ALEX CLARE Too Close <i>Island</i>
28	NEW	MUSE Madness <i>Helium 3/Warner Bros</i>
29	45	CONOR MAYNARD FT NE-YO Turn Around <i>Parlophone</i>
30	33	MUMFORD & SONS Ghosts That We Knew <i>Gentlemen Of The Road/Island</i>
31	32	NICKI MINAJ Pound The Alarm <i>Cash Money/Island</i>
32	28	GOTYE FT KIMBRA Somebody That I Used To Know <i>Island</i>
33	37	AMELIA LILY You Bring Me Joy <i>Xenomania</i>
34	35	MUMFORD & SONS Lover Of The Light <i>Gentlemen Of The Road/Island</i>
35	26	FLO RIDA Whistle <i>Atlantic</i>
36	40	MUMFORD & SONS Lovers' Eyes <i>Gentlemen Of The Road/Island</i>
37	NEW	ELLIE GOULDING Anything Could Happen <i>Polydor</i>
38	30	PUBLIC ENEMY Harder Than You Think <i>Slamjamz</i>
39	42	JUSTIN BIEBER FT BIG SEAN As Long As You Love Me <i>Def Jam</i>
40	39	JAY-Z & KANYE WEST N****S In Paris <i>Roc-A-Fella</i>
41	NEW	ONE DIRECTION Live While We're Young <i>Syco Music</i>
42	52	MUMFORD & SONS Reminder <i>Gentlemen Of The Road/Island</i>
43	44	COLDPLAY & RIHANNA Princess Of China <i>Parlophone</i>
44	36	CHERYL Under The Sun <i>Polydor</i>
45	34	THE XX Chained <i>Young Turks</i>
46	38	TRAIN Drive By <i>Columbia</i>
47	47	MUMFORD & SONS Hopeless Wanderer <i>Gentlemen Of The Road/Island</i>
48	51	DAPPY Good Intentions <i>Aatw/Island</i>
49	43	SKRILLEX FT SIRAH Bangarang <i>Asylum</i>
50	48	DAVID GUETTA FT SIA Titanium <i>Positiva/Virgin</i>
51	67	OTTO KNOWS Million Voices <i>Mercury</i>
52	31	KILLERS Runaways <i>Vertigo</i>
53	50	MUMFORD & SONS Broken Crown <i>Gentlemen Of The Road/Island</i>
54	41	THE XX Fiction <i>Young Turks</i>
55	RE	JASON MRAZ I Won't Give Up <i>Atlantic</i>
56	54	MUMFORD & SONS Below My Feet <i>Gentlemen Of The Road/Island</i>
57	65	MUMFORD & SONS Little Lion Man <i>Gentlemen Of The Road/Island</i>
58	NEW	ALT-J Something Good <i>Infectious Music</i>
59	62	COLDPLAY Paradise <i>Parlophone</i>
60	NEW	MUSE Follow Me <i>Helium 3/Warner Bros</i>
61	61	WILL I AM FT EVA SIMONS This Is Love <i>Interscope</i>
62	56	MUMFORD & SONS The Cave <i>Gentlemen Of The Road/Island</i>
63	66	RIHANNA FT CALVIN HARRIS We Found Love <i>Def Jam</i>
64	NEW	MUSE Supremacy <i>Helium 3/Warner Bros</i>
65	64	EMELI SANDE My Kind Of Love <i>Virgin</i>
66	59	ALT-J Breezeblocks <i>Infectious Music</i>
67	63	MUMFORD & SONS Not With Haste <i>Gentlemen Of The Road/Island</i>
68	NEW	MUSE Panic Station <i>Helium 3/Warner Bros</i>
69	NEW	KANYE WEST/JAY Z/BIG SEAN Clique <i>Good Music</i>
70	RE	MUSE Survival <i>Helium 3/Warner Bros</i>
71	46	ANGEL Wonderful <i>Island</i>
72	NEW	BEN HOWARD Old Pine <i>Island</i>
73	53	STOOSHE Black Heart Future Cut/Works/Warner Bros
74	49	THE XX Try <i>Young Turks</i>
75	60	RITA ORA FT TINIE TEMPAH R.I.P. <i>Columbia/Roc Nation</i>



CLIMBER: EMELI SANDE



CLIMBER: DAVID GUETTA



NEW: ELLIE GOULDING



RE: JASON MRAZ



NEW: MUSE

CHARTS EU AIRPLAY WEEK 40



PAN-EUROPEAN		
POS	ARTIST/ ALBUM / LABEL	
1	PINK Blow Me (One Last Kiss) SME	
2	OWL CITY & JEPSEN, CARLY RAE Good Time UNI	
3	JEPSEN, CARLY RAE Call Me Maybe UNI	
4	WILLIAMS, ROBBIE Candy UNI	
5	MUSE Madness WEA	
6	BROWN, CHRIS Don't Wake Me Up SME	
7	GUETTA, DAVID FEAT. SIA She Wolf (Falling To Pieces) EMI	
8	AVIDAN, ASAF One Day (Reckoning Song) SME	
9	MAROON 5 FEAT. WIZ KHALIFA Payphone UNI	
10	GOTYE FEAT. KIMBRA Somebody That I Used To Know UNI	

Europe/
Italy:
Robbie
Williams

ITALY		
POS	ARTIST/ ALBUM / LABEL	
1	AYANE, MALIKA	Tre Cose SUG
2	FLO RIDA	Whistle WMI
3	CREMONINI, CESARE	Una Come Te UNI
4	MORISSETTE, ALANIS	Guardian SME
5	OF MONSTERS AND MEN	Little Talks UNI
6	JEPSEN, CARLY RAE	Call Me Maybe UNI
7	PINK	Blow Me (One Last Kiss) SME
8	WILLIAMS, ROBBIE	Candy UNI
9	SCISSOR SISTERS	Only The Horses UNI
10	MIKA FEAT. WILLIAMS, PHARRELL	Celebrate UNI

DENMARK		
POS	ARTIST/ ALBUM / LABEL	
1	PINK Blow Me (One Last Kiss) SME	
2	PANAMAH DJ Blues UNI	
3	NEPHEW Hjertestarter CPH	
4	AVIDAN, ASAF One Day (Reckoning Song) SME	
5	AURA In Love With The World UNI	
6	NABIHA Mind The Gap SME	
7	FUN. Some Nights WEA	
8	SWIFT, TAYLOR We Are Never Ever Getting Back Together UNI	
9	ALPHABEAT Love Sea CPH	
10	MEDINA Lyser I Moerke ALM	



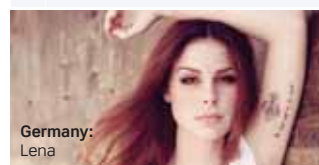
NETHERLANDS		
POS	ARTIST/ ALBUM / LABEL	
1	WILLIAMS, ROBBIE Candy UNI	
2	OWL CITY & JEPSEN, CARLY RAE Good Time UNI	
3	LOREEN Euphoria WEA	
4	PINK Blow Me (One Last Kiss) SME	
5	FUN. Some Nights WEA	
6	AVIDAN, ASAF One Day (Reckoning Song) SME	
7	HOWARD, BEN Keep Your Head Up UNI	
8	WILL.I.AM FEAT. SIMONS, EVA This Is Love UNI	
9	OTTO KNOWS Million Voices UNI	
10	DELANGE, ILSE Winter Of Love UNI	

FRANCE		
POS	ARTIST/ ALBUM / LABEL	
1	KID CUDI FEAT. MGMT & RATATAT	Pursuit Of Happiness UNI
2	WILL.I.AM FEAT. SIMONS, EVA	This Is Love UNI
3	BROWN, CHRIS	Don't Wake Me Up SME
4	FLO RIDA	I Cry WEA
5	KRISTINA MARIA FEAT. CORNEILLE	Co-Pilot WAG
6	CANARDO FEAT. TAL	M'en Aller WEA
7	OWL CITY & JEPSSEN, CARLY RAE	Good Time UNI
8	STONE & VAN LINDEN	Summerbreeze FUT
9	SIMPLE PLAN FEAT. PAUL, SEAN	Summer Paradise WEA
10	C2C	Down The Road UNI



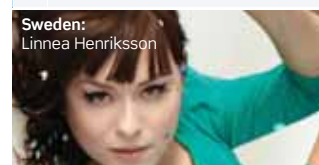
NORWAY		
POS	ARTIST/ ALBUM / LABEL	
1	SWIFT, TAYLOR We Are Never Ever Getting Back Together UNI	
2	ADMIRAL P Kallenavn EMI	
3	HOYEM, SIVERT Where Is My Moon EMI	
4	GOTYE FEAT. KIMBRA Somebody That I Used To Know UNI	
5	DAUGHTRY Start Of Something Good SME	
6	MATILDA When Something Ends IND	
7	GARDOT, MELODY Mira UNI	
8	NILSEN, KURT Du Sa PLR	
9	FIRST AID KIT Blue IND	
10	ADELE Set Fire To The Rain PLY	

GERMANY		
POS	ARTIST/ ALBUM / LABEL	
1	WILLIAMS, ROBBIE	Candy UID
2	ONE REPUBLIC	Feel Again UID
3	NO DOUBT	Settle Down UID
4	LYKKE LI	I Follow Rivers WMG
5	LINKIN PARK	Burn It Down WMG
6	PINK	Blow Me (One Last Kiss) SME
7	JEPSEN, CARLY RAE	Call Me Maybe UID
8	OF MONSTERS AND MEN	Little Talks UID
9	DEL REY, LANA	Summertime Sadness UDD
10	LENA	Stardust UDD



SPAIN		
POS	ARTIST/ ALBUM / LABEL	
1	GOTYE FEAT. KIMBRA Somebody That I Used To Know UNI	
2	JEPSEN, CARLY RAE Call Me Maybe UNI	
3	LOREEN Euphoria WMG	
4	FUN. FEAT. MONAE, JANELLE We Are Young WMG	
5	MAROON 5 FEAT. WIZ KHALIFA Payphone UNI	
6	EFFECTO PASILLO Pan Y Mantequilla DAR	
7	TRAIN Drive By SME	
8	FLO RIDA Whistle WMG	
9	ALBORAN, PABLO Tanto EMI	
10	SANZ, ALEJANDRO Se Vende UNI	

IRELAND		
POS	ARTIST/ ALBUM / LABEL	
1	THE SCRIPT FEAT. WILL.I.AM Hall Of Fame SME	
2	OWL CITY & JEPSEN, CARLY RAE Good Time UNI	
3	LYKKE LI I Follow Rivers WEA	
4	OF MONSTERS AND MEN Little Talks UNI	
5	FUN. Some Nights WEA	
6	SWIFT, TAYLOR We Are Never Ever Getting Back Together UNI	
7	PINK Blow Me (One Last Kiss) SME	
8	ORA, RITA How We Do (Party) SME	
9	WILLIAMS, ROBBIE Candy UNI	
10	FLORENCE + THE MACHINE Spectrum WEA	



SWEDEN		
POS	ARTIST/ ALBUM / LABEL	
1	HENRIKSSON, LINNEA	Lyckligare Nu SME
2	AGNES	One Last Time ROX
3	ADAMOU, IVI	La La Love SME
4	LALEH	Some Die Young WEA
5	FUN.	Some Nights WEA
6	STIFTELSEN	Vart Jag An Gar UNI
7	JEPSEN, CARLY RAE	Call Me Maybe UNI
8	GOTYE FEAT. KIMBRA	Somebody That I Used To Know UNI
9	MARKLUND, PETRA	Handerna Mot Himlen FAM
10	PINK	Blow Me (One Last Kiss) SME

GLOBAL SALES ANALYSIS

■ BY ALAN JONES

WITH 674,000 COPIES SOLD in North America alone, it's no surprise that **Mumford & Sons'** second album *Babel* was the best-selling album in the world last week. Opening at No.1 with 600,000 sales in the US and 74,000 in Canada, the album also tops the chart in Ireland and New Zealand, debuts at two in Austria, Australia, Flanders, Germany, the Netherlands and Switzerland, four in Denmark and Sweden, five in Italy, seven in Iceland and 10 in Norway. It completes a superb first week with debuts in Spain (12),

Wallonia (32) and France (81).

Veteran US rockers **Green Day** also made a huge first impression around the globe, with their eighth album *¡Uno!* topping the chart in Austria, Hungary and Italy, debuting at two in New Zealand and the US, three in Australia, Canada, Germany, Ireland and Japan, four in Finland, Spain and Switzerland, seven in the Czech Republic, eight in Denmark and the Netherlands, nine in France, 12 in Flanders, 14 in Croatia and 15 in Wallonia.

Although **No Doubt's** first album



in 11 years, *Push And Shove*, was slotted in behind *Mumford & Sons* and *Green Day* at No.3 in the US, it was less rapturously received elsewhere, making the Top 10 only in Canada (five), Australia (eight) and Switzerland (nine) of the 13 other territories in which it debuted.

The xx's second album *Coexist* debuted inside the Top 10 in 16 countries a fortnight ago, and

another couple last week but it is losing ground everywhere but Flanders and Portugal – remaining at No.1 in both – and Mexico, where it sprints 83-52.

British heavy metal legends **Iron Maiden** continue to command a huge following overseas, so it is no surprise that bassist **Steve Harris'** solo debut *British Lion* has charted widely. A No.39 entry here a week

ago, the album is now charting in the Czech Republic (16), Finland (22), Italy (39), Switzerland (40), France (61), Spain (63), Austria (66), Germany (67), Wallonia (72) and the US (138).

Meanwhile, **Mika's** third album *The Origin Of Love* dips 1-3 in France and 15-19 in Switzerland but debuts in Wallonia (eight), Flanders (nine), Italy (12), the Netherlands (15) and Taiwan (20).

Finally, dominant for so long, **Adele's** 21's only top five placing comes courtesy of a sudden 27-4 leap in Hungary, while **One Direction** are similarly singular in their top five tally, with *Up All Night* continuing at No.3 in Mexico.

CHARTS SPOTIFY WEEK 40



GLOBAL

POS	ARTIST/ ALBUM
	
1	PSY Gangnam Style
2	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child
3	MAROON 5 One More Night
4	FUN. Some Nights
5	DAVID GUETTA She Wolf (Falling to Pieces)
6	FLO RIDA Whistle
7	OWL CITY Good Time
8	THE SCRIPT Hall of Fame feat. will.i.am
9	WILL.I.AM This Is Love
10	CARLY RAE JEPSEN Call Me Maybe
11	TAYLOR SWIFT We Are Never Ever Getting Back Together
12	FLO RIDA I Cry
13	ASAF AVIDAN & THE MOJOS One Day / Reckoning Song (Wankelmut Remix)
14	CALVIN HARRIS FEAT. EXAMPLE We'll Be Coming Back
15	MAROON 5 Payphone
16	FUN. FEAT. JANELLE MONÁE We Are Young
17	BIG SEAN As Long As You Love Me
18	ALAIN WHYTE Don't Wake Me Up
19	MUMFORD & SONS I Will Wait
20	NAUSE Hungry Hearts

NETHERLANDS

POS	ARTIST/ ALBUM
1	PSY Gangnam Style
2	ASAF AVIDAN & THE MOJOS One Day / Reckoning Song (Wankelmut Remix)
3	NIELSON Beauty & De Brains
4	WILL.I.AM This Is Love
5	THE SCRIPT Hall of Fame feat. will.i.am
6	THE OPPOSITES Slapeloze Nachten
7	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child
8	DAVID GUETTA She Wolf (Falling to Pieces)
9	OTTO KNOWS Million Voices
10	FUN. Some Nights

UNITED KINGDOM

POS	ARTIST/ ALBUM
	
1	PSY Gangnam Style
2	THE SCRIPT Hall of Fame feat. will.i.am
3	MUMFORD & SONS I Will Wait
4	TAYLOR SWIFT We Are Never Ever Getting Back Together
5	NE-YO Let Me Love You (Until You Learn To Love Yourself)
6	OWL CITY Good Time
7	FUN. Some Nights
8	SAM AND THE WOMP Bom Bom
9	FLO RIDA I Cry
10	THE XX Angels
11	LITTLE MIX Wings
12	EMELI SANDÉ Read All About It, Pt. III
13	MUMFORD & SONS Babel
14	DAVID GUETTA She Wolf (Falling to Pieces)
15	OF MONSTERS AND MEN Little Talks
16	CARLY RAE JEPSEN Call Me Maybe
17	WILEY FEAT. MS D Heatwave
18	MAROON 5 Payphone
19	MUMFORD & SONS Whispers In The Dark
20	RUDIMENTAL FEAT. JOHN NEWMAN Feel The Love

NORWAY

POS	ARTIST/ ALBUM
1	PSY Gangnam Style
2	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child
3	THE SCRIPT Hall of Fame feat. will.i.am
4	DAVID GUETTA She Wolf (Falling to Pieces)
5	WILL.I.AM This Is Love
6	FLO RIDA I Cry
7	R.I.O Party Shaker feat. Nicco
8	TAYLOR SWIFT We Are Never Ever Getting Back Together
9	ADMIRAL P Kallenavn
10	KARPE DIEM Her

AUSTRIA

POS	ARTIST/ ALBUM
1	PSY Gangnam Style
2	ASAF AVIDAN & THE MOJOS One Day / Reckoning Song (Wankelmut Remix)
3	DAVID GUETTA She Wolf (Falling to Pieces)
4	FUN. Some Nights
5	CRO Du
6	CRO Easy
7	OWL CITY Good Time
8	ITALOBROTHERS - R.I.O. EDIT My Life Is a Party
9	R.I.O. FEAT. U-JEAN Summer Jam
10	CARLY RAE JEPSEN Call Me Maybe



SPAIN

POS	ARTIST/ ALBUM
1	JUAN MAGAN FEAT. BELINDA Te Voy A Esperar Feat. Belinda
2	DCS - REMIX FEAT JUAN MAGAIN Angelito Sin Alas feat. Juan Magan
3	CARLY RAE JEPSEN Call Me Maybe
4	FLO RIDA Whistle
5	GOTYE Somebody That I Used To Know
6	WILL.I.AM This Is Love
7	PSY Gangnam Style
8	FUN. FEAT. JANELLE MONÁE We Are Young
9	EFFECTO PASILLO Pan y Mantequilla
10	JOSE DE RICO & HENRY MENDEZ Noche de Estrellas

FRANCE

POS	ARTIST/ ALBUM
1	C2C Down The Road
2	CARLY RAE JEPSEN Call Me Maybe
3	M83 Midnight City
4	PSY Gangnam Style
5	C2C The Cell
6	ALEX CLARE Too Close
7	WILL.I.AM This Is Love
8	OWL CITY Good Time
9	C2C Arcades
10	KID CUDI - EXTENDED STEVE AOKI REMIX (EXPLICIT) Pursuit Of Happiness



SWEDEN

POS	ARTIST/ ALBUM
1	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child
2	PSY Gangnam Style
3	STIFTELSEN Vart jag än går
4	NAUSE Hungry Hearts
5	MAROON 5 One More Night
6	CALVIN HARRIS FEAT. EXAMPLE We'll Be Coming Back
7	DAVID GUETTA She Wolf (Falling to Pieces)
8	PETRA MARKLUND Händerna mot himlen
9	ICONA POP I Love It
10	SWEDISH HOUSE MAFIA Greyhound

GERMANY

POS	ARTIST/ ALBUM
1	MARTERIA Lila Wolken
2	ASAF AVIDAN & THE MOJOS One Day / Reckoning Song (Wankelmut Remix)
3	PSY Gangnam Style
4	DAVID GUETTA She Wolf (Falling to Pieces)
5	R.I.O. FEAT. U-JEAN Summer Jam
6	CRO Du
7	CARLY RAE JEPSEN Call Me Maybe
8	OWL CITY Good Time
9	CRO Ein Teil
10	FLO RIDA Whistle



UNITED STATES

POS	ARTIST/ ALBUM
1	PSY Gangnam Style
2	MUMFORD & SONS I Will Wait
3	MUMFORD & SONS Babel
4	MAROON 5 One More Night
5	FUN. Some Nights
6	MUMFORD & SONS Whispers In The Dark
7	MUMFORD & SONS Holland Road
8	MUMFORD & SONS Ghosts That We Knew
9	ALEX CLARE Too Close
10	MUMFORD & SONS Lover of the Light

CHARTS INDIES/COMPILATIONS WEEK 40



COMPILATION CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



1	1	VARIOUS	Now That's What I Call Music 82 / <i>EMI TV/UMTV (E)</i>
2	2	VARIOUS	Addicted To Bass - Winter 2012 / <i>MoS (ARV)</i>
3	3	VARIOUS	Seriously 80s / <i>Rhino/UMTV (ARV)</i>
4	NEW	VARIOUS	Hiphop Jamz / <i>Rhino/UMTV (ARV)</i>
5	5	VARIOUS	Now That's What I Call Running / <i>EMI TV/UMTV (E)</i>
6	4	VARIOUS	Kanye West Pts Good Music Cruel Summer / <i>Def Jam (ARV)</i>
7	13	VARIOUS	Now That's What I Call A No 1 / <i>EMI TV/UMTV (E)</i>
8	6	VARIOUS	Massive R&B - Vip Club Mix / <i>Rhino/Sony/UMTV (ARV)</i>
9	10	VARIOUS	80s Groove - Vol 3 / <i>MoS/Sony (ARV)</i>
10	11	VARIOUS	Now That's What I Call Reggae / <i>EMI Tv/UMC/UMTV (ARV)</i>

11	7	VARIOUS	Honey Honey / <i>Sony RCA (ARV)</i>
12	9	VARIOUS	Fifty Shades Of Grey - The Classical / <i>EMI Classics (E)</i>
13	12	VARIOUS	Ibiza Annual 2012 / <i>MoS (ARV)</i>
14	14	VARIOUS	Now That's What I Call Chill / <i>Emi TV/Rhino (E)</i>
15	8	VARIOUS	This Is Bbc Radio 6 Music Live / <i>Sony (ARV)</i>
16	15	VARIOUS	Clubland Eurodance / <i>AATW/UMTV (ARV)</i>
17	16	VARIOUS	Pop Jr / <i>UMTV (ARV)</i>
18	RE	VARIOUS	Until One - Swedish House Mafia / <i>Virgin (E)</i>
19	20	VARIOUS	Clubland 21 / <i>AATW/UMTV (ARV)</i>
20	17	VARIOUS	Now That's What I Call Music 81 / <i>EMI TV/UMTV (E)</i>

INDIE SINGLES TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



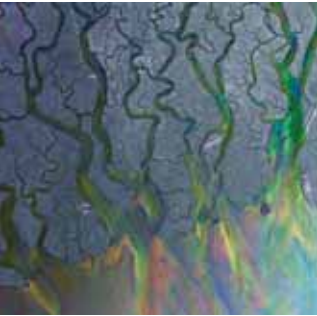
1	NEW	ADELE	Skyfall / <i>XL (PIAS)</i>
2	1	EXAMPLE	Say Nothing / <i>MoS (ARV)</i>
3	2	DJ FRESH FEAT. RAVAUGHN	The Feeling / <i>MoS (ARV)</i>
4	6	ADELE	I Can't Make You Love Me / <i>XL (PIAS)</i>
5	3	PUBLIC ENEMY	Harder Than You Think / <i>Sianjamz</i>
6	4	THE XX	Angels / <i>Young Turks (PIAS)</i>
7	14	ALT-J	Something Good / <i>Infectious (PIAS)</i>
8	12	ADELE	Someone Like You / <i>XL (PIAS)</i>
9	5	BIG HITS 2012	Tea And Toast / <i>Big Hits 2012</i>
10	9	PORTER ROBINSON	Language / <i>MoS (ARV)</i>
11	7	BIG HITS 2012	Last Night (Beer Fear) / <i>Big Hits 2012</i>
12	15	DJ FRESH FEAT. RITA ORA	Hot Right Now / <i>MoS (ARV)</i>
13	13	ADELE	Set Fire To The Rain / <i>XL (PIAS)</i>
14	NEW	P-STYLE	Gangnam Style / <i>Power Music (TBC)</i>
15	20	ADELE	Rolling In The Deep / <i>XL (PIAS)</i>
16	NEW	CHOPPER XXL	Gangnam Style / <i>Kiss The Pavement</i>
17	RE	DJ FRESH	Gold Dust / <i>Data/MoS (ARV)</i>
18	RE	DJ FRESH FEAT. SIÂN EVANS	Louder / <i>MoS (ARV)</i>
19	11	THE HEAVY	Short Change Hero / <i>Counter (PIAS)</i>
20	19	JOHN MURPHY	In The House - In A Heartbeat / <i>XL (PIAS)</i>

INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



1	1	THE XX	Coexist / <i>Young Turks (PIAS)</i>
2	NEW	DJ FRESH	Nextlevelism / <i>MoS (ARV)</i>
3	3	ADELE	21 / <i>XL (PIAS)</i>
4	NEW	BETH ORTON	Sugaring Season / <i>Anti- (ADA Arv)</i>
5	4	ALT-J	An Awesome Wave / <i>Infectious (PIAS)</i>
6	NEW	FLYING LOTUS	Until The Quiet Comes / <i>Warp (PIAS)</i>
7	NEW	PAPA ROACH	The Connection / <i>Eleven Seven (E)</i>
8	2	DEACON BLUE	The Hipsters / <i>Edsel Demon (SDU)</i>
9	NEW	TIM BURGESS	Oh No I Love You / <i>O Genesis (rom arv)</i>
10	7	THE XX	xx / <i>Young Turks (PIAS)</i>
11	9	NOEL GALLAGHER'S HIGH FLYING BIRDS	Noel Gallagher's High Flying Birds / <i>Sour Mash (E)</i>
12	8	GRIZZLY BEAR	Shields / <i>Warp (PIAS)</i>
13	14	ADELE	19 / <i>XL (PIAS)</i>
14	11	EXAMPLE	Playing In The Shadows / <i>MoS (ARV)</i>
15	NEW	BOB MOULD	Silver Age / <i>Edsel Demon (SDU)</i>
16	6	PAUL CARRACK	Good Feeling / <i>Carrack UK (Absolute Arvato)</i>
17	13	MADNESS	Total Madness / <i>Union Square (SDU)</i>
18	17	JOHN DENVER	Take Me Home / <i>Music Digital (Delta/SonyDADC)</i>
19	NEW	NOEL GALLAGHER'S HIGH FLYING BIRDS	Itunes Festival London 2012 / <i>Sour Mash (E)</i>
20	RE	ROBERT CRAY BAND	Nothin But Love / <i>Provogue (ADA Arv)</i>



Alt-J Indie Singles (7)



Tame Impala Indie Singles Breakers (12)



DJ Fresh Indie Albums (2)



Beth Orton Indie Albums (4)



Bob Mould Indie Albums (15), Breakers (1)

INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



1	1	BIG HITS 2012	Tea And Toast / <i>Big Hits 2012</i>
2	2	BIG HITS 2012	Last Night (Beer Fear) / <i>Big Hits 2012</i>
3	20	P-STYLE	Gangnam Style / <i>Power Music</i>
4	10	CHOPPER XXL	Gangnam Style / <i>Kiss The Pavement</i>
5	5	THE HEAVY	Short Change Hero / <i>Counter</i>
6	7	JOHN MURPHY	In The House - In A Heartbeat / <i>XL</i>
7	NEW	LITTLE ALBERT & THE MOLIETT	Good Golly Miss Mollie / <i>Old Jank</i>
8	6	SHE'S MADE OF CANDY	Candy / <i>Devoted</i>
9	9	TNGHT	Higher Ground / <i>Warp</i>
10	16	RADICAL FACE	Welcome Home / <i>Morr</i>
11	12	JULIO BASHMORE	Au Seve / <i>Broadwalk</i>
12	NEW	TAME IMPALA	Elephant / <i>Modular</i>
13	13	CRYSTAL FIGHTERS	Follow / <i>Zirkulo</i>
14	17	ANDY BURROWS	Because I Know That I Can / <i>PIAS</i>
15	RE	AWOLNATION	Sail / <i>Red Bull</i>
16	NEW	RANDY HOUSER	Anything Goes / <i>Universal South</i>
17	RE	DAUGHTER	Smother / <i>4AD</i>
18	NEW	BIG HITS 2012	Esta Noche / <i>Big Hits 2012</i>
19	RE	WOODKID	Run Boy Run / <i>Green United</i>
20	NEW	BIG HITS 2012	Candy / <i>Big Hits 2012</i>

INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



1	NEW	BOB MOULD	Silver Age / <i>Edsel Demon</i>
2	NEW	SPY	What The Future Holds / <i>Hospital</i>
3	NEW	IRIS DEMENT	Sing The Delta / <i>Flariella</i>
4	NEW	LAU	Race The Loser / <i>Reveal</i>
5	NEW	ENSLAVED	Riitiir / <i>Nuclear Blast</i>
6	NEW	FIELD MUSIC	Field Music Play / <i>Memphis Industries</i>
7	18	CAVE PAINTING	Votive Life / <i>Third Rock</i>
8	NEW	BETHEL LIVE	For The Sake Of The World / <i>Integrity/Absolute</i>
9	NEW	MOON DUO	Circles / <i>Southern Transmissions</i>
10	NEW	TIFT MERRITT	Traveling Alone / <i>Yep Roc</i>
11	14	SBTRKT	SBTRKT / <i>Young Turks</i>
12	NEW	DAMIAN DEMPSEY	Almighty Love / <i>Independent (IrI)</i>
13	RE	TAME IMPALA	Innerspeaker / <i>Modular</i>
14	1	AS I LAY DYING	Awakened / <i>Metal Blade</i>
15	8	THE HEAVY	The House That Dirt Built / <i>Counter</i>
16	2	EFTERKLANG	Piramida / <i>4AD</i>
17	3	JOHN HIATT	Mystic Pinball / <i>New West</i>
18	RE	JACK SAVORETTI	Before The Storm / <i>Fullfill</i>
19	NEW	LOVE & MONEY	The Devils Debt / <i>Vertical</i>
20	6	CALEXICO	Algiers / <i>City Slang</i>

CHARTS CLUB

WEEK 40

>>

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

UPFRONT CLUB TOP 40				
POS	LAST	WKS	ARTIST / TRACK / LABEL	
1	18	3	OTTO KNOWS Million Voices / Mercury	
2	24	2	PUBLIC ENEMY Harder Than You Think / <i>Slamjamz</i>	
3	7	2	CALVIN HARRIS FEAT. FLORENCE WELCH Sweet Nothing / <i>Columbia/Fly Eye</i>	
4	6	8	HANNAH Good Feeling / <i>Snowdog</i>	
5	17	5	CONOR MAYNARD FEAT. NE-YO Turn Around / <i>Parlophone</i>	
6	21	3	LEONA LEWIS FEAT. CHILDISH GAMBINO Trouble / <i>Syco</i>	
7	10	5	ERIC TURNER V AVICII Dancing In My Head / <i>Capitol/Parlophone</i>	
8	12	6	MICHAEL JACKSON Bad 25 Mixes: Bad/Speed Demon / <i>Epic</i>	
9	16	4	MILK & SUGAR Let The Sun Shine 2012 / <i>Milk & Sugar</i>	
10	3	8	MICHAEL WOODS FEAT. ESTER DEAN We've Only Just Begun / <i>MoS</i>	
11	1	4	DAVID GUETTA FEAT. SIA She Wolf (Falling To Pieces) / <i>Positiva/Virgin</i>	
12	NEW		LADY INDIRAA Bipolar / <i>Audiofreaks</i>	
13	23	3	THE OTHER TRIBE Skirts / <i>Relentless/RCA</i>	
14	15	6	LAURA BROAD FEAT. CHRIS BROWN Nobody Can / <i>Simply</i>	
15	2	4	KEISHA WHITE Butterflies / <i>GC</i>	
16	25	2	KAREN RUIMY Come With Me / <i>H&I</i>	
17	8	6	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child / <i>Virgin</i>	
18	22	3	MIKA FEAT. PHARRELL WILLIAMS Celebrate / <i>Casablanca/Island</i>	
19	29	4	SUPAFLY Happiness / <i>DRMA</i>	
20	31	3	SEREBRO Mama Lover / <i>AATW</i>	
21	37	2	DAVID JONES & SASHA VETER FEAT. RJ MAINE Fly Away / <i>Tiger</i>	
22	20	5	NO DOUBT Settle Down / <i>Interscope</i>	
23	33	3	DONATI & AMATO Falling 2012 / <i>E Lab</i>	
24	4	4	MADEON The City / <i>Popcultur</i>	
25	39	4	SHAROQUE Inna All My Life / <i>Things We Like</i>	
26	36	2	THE BANGER BROS. & SUE CHO Ready For More / <i>Golden Needle</i>	
27	NEW		REFLEKT FEAT. KIM WILDE A Beautiful House / <i>Zouk/Armada</i>	
28	NEW		LOST WITNESS FEAT. ADAM ZINDANI Our Suns Rising / <i>Transmission</i>	
29	34	2	DRUMS OF LONDON FEAT. LOUISE BAGAN Girls Girls Girls / <i>White Label</i>	
30	28	3	ROBBIE RIVERA FEAT. WYNTER GORDON In The Morning / <i>Black Hole</i>	
31	NEW		MOBY Extreme Ways (Bourne's Legacy) / <i>Little Idiot</i>	
32	26	9	EXAMPLE Say Nothing / <i>MoS</i>	
33	NEW		ELLIE GOULDING Anything Could Happen / <i>Polydor</i>	
34	NEW		KRYDER FEAT BO BRUCE Damaged / <i>Dent/House-Trained</i>	
35	NEW		COSMIC GATE & J'SOMETHING Over The Rainbow / <i>Black Hole</i>	
36	NEW		MATHIEU BOUTHIER FEAT. SOPHIE ELLIS BEXTOR Beautiful / <i>Serial</i>	
37	NEW		JEROME PRICE Forever / <i>RGS</i>	
38	NEW		PAUL VAN DYK FT ADAM YOUNG Eternity / <i>3 Beat</i>	
39	9	6	BOB MARLEY & THE WAILERS Jammin' / <i>Island</i>	
40	14	4	E'VOKE Runaway / <i>Pinball</i>	

COMMERCIAL POP TOP 30				
POS	LAST	WKS	ARTIST / TRACK / LABEL	
1	12	2	OTTO KNOWS Million Voices / Mercury	
2	10	2	LEONA LEWIS FEAT. CHILDISH GAMBINO Trouble / <i>Syco</i>	
3	19	7	HAVANA BROWN FEAT. PITBULL We Run The Night / <i>Island</i>	
4	NEW	1	CALVIN HARRIS FEAT. FLORENCE WELCH Sweet Nothing / <i>Columbia/Fly Eye</i>	
5	7	4	SEREBRO Mama Lover / <i>AATW</i>	
6	14	3	ERIC TURNER V AVICII Dancing In My Head / <i>Capitol/Parlophone</i>	
7	11	3	THE OTHER TRIBE Skirts / <i>Relentless/RCA</i>	
8	3	4	CONOR MAYNARD FEAT. NE-YO Turn Around / <i>Parlophone</i>	
9	13	3	ESM?E DENTERS It's Summer Because We Say So / <i>3 Beat</i>	
10	18	3	TIMOMATIC Set It Off / <i>RCA</i>	
11	2	4	KEISHA WHITE Butterflies / <i>GC</i>	
12	NEW	1	PUBLIC ENEMY Harder Than You Think / <i>Slamjamz</i>	
13	1	4	DAVID GUETTA FEAT. SIA She Wolf (Falling To Pieces) / <i>Positiva/Virgin</i>	
14	30	2	NY Trophy Boy / <i>Dream Juice</i>	
15	17	2	MICHAEL WOODS FEAT. ESTER DEAN We've Only Just Begun / <i>MoS</i>	
16	NEW	1	PSY Gangnam Style / <i>Island</i>	
17	NEW	1	LADY INDIRAA Bipolar / <i>Audiofreaks</i>	
18	23	3	SUPAFLY Happiness / <i>DRMA</i>	
19	NEW	1	A*M*E Play The Game Boy / <i>Future/Universal</i>	
20	NEW	1	PITBULL FEAT. TJR Don't Stop The Party / <i>J/MR 30S/Polo Grounds</i>	
21	8	5	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child / <i>Virgin</i>	
22	NEW	1	NAUGHTY BOY FEAT. EMELI SANDE Wonder / <i>Virgin</i>	
23	28	2	MIKA FEAT. PHARRELL WILLIAMS Celebrate / <i>Casablanca/Island</i>	
24	NEW	1	MISHA B Do You Think Of Me / <i>Relentless/RCA</i>	
25	15	2	HANNAH Good Feeling / <i>Snowdog</i>	
26	5	4	NE-YO Let Me Love You (Until You Learn To Love Yourself) / <i>Motown/Mercury</i>	
27	21	8	EXAMPLE Say Nothing / <i>MoS</i>	
28	9	5	SCISSOR SISTERS Let's Have A Kiki / <i>Polydor</i>	
29	NEW	1	THE WANTED I Found You / <i>Global Talent/Island</i>	
30	NEW	1	REBECCA FERGUSON Backtrack / <i>RCA</i>	



UPFRONT



COMMERCIAL POP



URBAN

Otto Knows no bounds as Jettman streaks to a double charts summit

ANALYSIS

■ BY ALAN JONES

For the third time in a row, Upfront and Commercial Pop DJs are in agreement about the week's top tune. A fortnight ago, Sweden held sway, with Don't You Worry Child by Swedish House Mafia feat. John Martin leading both lists. Last week, it was the French/Australian pairing of David Guetta feat. Sia, who advanced to both apices with She Wolf (Falling To Pieces).

Advantage now passes back to Sweden, with Stockholm spinner Otto Jettman – aka **Otto Knows** – streaking to both summits, moving 18-1 Upfront and 12-1 Pop with his mighty anthem, Million Voices. The track, which is also climbing the Top 20 of the OCC sales chart, was an emphatic winner, with a 16.81% victory margin over runners-up **Public Enemy's** Harder Than You Think Upfront, and a similar 14.83% margin over **Leona Lewis's** Trouble (feat. Childish

Gambino) on Commercial Pop. The **Public Enemy** tracks also loiter at two on the Urban chart, where it is leapfrogged by **Clique**, the **Kanye West, Jay-Z and Big Sean** collaboration, which springs 9-1.

UPFRONT BREAKERS

POS	ARTIST / TRACK
1	PSY Gangnam Style
2	LADYHAWKE Blue Eyes
3	DISCO FRIES FEAT. JEREMY CARR & HYPER CRUSH Heartbeat
4	JLS Hottest Girl In The World
5	RANDOM CRASH FEAT. KAI LOVE Electric Mistress

URBAN TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL	
1	9	2	KANYE WEST FEAT. JAY-Z & BIG SEAN Clique / <i>Good Music</i>	
2	2	6	PUBLIC ENEMY Harder Than You Think / <i>Slamjamz</i>	
3	1	4	KEISHA WHITE Butterflies / <i>GC</i>	
4	3	11	NE-YO Let Me Love You (Until You Learn To Love Yourself) / <i>Motown/Mercury</i>	
5	16	2	A*M*E Play The Game Boy / <i>Future/Universal</i>	
6	13	10	NY Trophy Boy / <i>Dream Juice</i>	
7	5	4	A.M.SNIPER FEAT ILLESTR8 Roar / <i>3Fifty7</i>	
8	NEW	1	PITBULL FEAT. TJR Don't Stop The Party / <i>J/MR 30S/Polo Grounds</i>	
9	19	2	JLS Hottest Girl In The World / <i>Epic</i>	
10	12	6	FLO-RIDA I Cry / <i>Atlantic</i>	
11	8	2	50 CENT FEAT. DR. DRE & ALICIA KEYS New Day / <i>Polydor</i>	
12	25	2	TINCHY STRYDER Help Me / <i>4th & Broadway</i>	
13	10	3	NAS FEAT. AMY WINEHOUSE Cherry Wine / <i>Mercury</i>	
14	15	2	WILEY FEAT. SKEPTA, JME AND MS D Can You Hear Me? / <i>Warner Bros/One More Tune</i>	
15	4	4	PROFESSOR GREEN FEAT. SIERRA KUSTERBECK Avalon / <i>Virgin</i>	
16	6	3	CONOR MAYNARD FEAT. NE-YO Turn Around / <i>Parlophone</i>	
17	11	4	SHANAY HOLMES Worth The Wait / <i>Virtue Ent.</i>	
18	7	8	MARIAH CAREY FEAT. RICK ROSS & MEEK MILL Triumphant (Get 'Em) / <i>Def Jam</i>	
19	28	4	TODDLA T FEAT. CLEO SOL Code To Crack / <i>White Label</i>	
20	NEW	1	RIHANNA Diamonds / <i>Def Jam</i>	
21	14	7	KENDRICK LAMAR Swimming Pools (Drank) / <i>Interscope/Aftermath</i>	
22	23	13	NICKI MINAJ Pound The Alarm / <i>Cash Money/Island</i>	
23	NEW	1	NAUGHTY BOY FEAT. EMELI SANDE Wonder / <i>Virgin</i>	
24	18	7	MICHAEL GRAY FEAT. ROLL DEEP Can't Wait For The Weekend / <i>Cooking Vinyl/Sultra</i>	
25	22	4	BEYONCE I Was Here / <i>Columbia</i>	
26	26	6	DJ FRESH FEAT. RAVAUGHN The Feeling / <i>MoS</i>	
27	24	6	MICHAEL JACKSON Bad 25 Mixes: Bad/Speed Demon / <i>Epic</i>	
28	30	20	CHRIS BROWN Don't Wake Me Up / <i>RCA</i>	
29	29	5	PITBULL FEAT. SHAKIRA Get It Started / <i>J/MR 30S/Polo Grounds</i>	
30	27	7	LABRINTH Treatment / <i>Syco</i>	

COOL CUTS TOP 20

POS	ARTIST / TRACK
1	OTTO KNOWS Million Voices
2	MADEON The City
3	DISCLOSURE FEAT. SAM SMITH Latch
4	SEBASTIAN INGROSSO & TOMMY TRASH Reload
5	PNAU Solid Ground
6	WILEY FEAT. SKEPTA, JME AND MS D Can You Hear Me? (Ayayaya)
7	TENNAKE FEAT. SYRON Mainline
8	STEVE ANGELLO Yeah
9	BLENDE Fake Love
10	KAREN RUIMY Come With Me
11	YOLANDA BE COOL FT NOLA DARLING Change
12	FAKE BLOOD Yes/No
13	TOTALLY ENORMOUS EXTINCT DINOSAURS Your Love
14	KAMALIYA Butterflies
16	BOBBY VENA & ANDY MURPHY Let's Go All In
16	STYLE OF EYE FEAT. GINA TURNER Ray Dee Oh
17	MOBY Extreme Ways (Bourne's Legacy)
18	PET SHOP BOYS Leaving
19	DIEGO BROGGIO & CASTAMAN It Began In Africa
20	PIERCE FULTON Sink Or Swim



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

CHARTS ANALYSIS WEEK 40



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

- **SWEDISH HOUSE MAFIA** *Don't You Worry Child* Virgin
- **LEONA LEWIS/CHILDISH GAMBINO** *Trouble* Syco
- **FAITH HILL** *There You'll Be* Hollywood
- **LILYGREEN & MAGUIRE** *Given Up Giving* Up Warner Bros
- **KELLY CLARKSON** *Stronger (What Doesn't Kill You)* RCA
- **TAKE THAT** *Rule The World* Polydor
- **NE-YO** *Sexy Love* Mercury
- **NE-YO** *Closer* Mercury



- **ALUNAGEORGE** *Your Drums Your Love* Island
- **BIG HITS 2012** *Last Night (Beer Fear)* Big Hits 2012
- **MICHAEL JACKSON** *Man In The Mirror* Epic
- **WOODKID** *Run Boy Run* Green United

UK ALBUMS CHART

- **ELLIE GOULDING** *Halcyon* Polydor
- **ALL TIME LOW** *Don't Panic* Hopeless
- **ELO** *Mr Blue Sky – The Very Best Of* Frontiers
- **KISS** *Monster* UMC
- **TAME IMPALA** *Lonerism* Modular
- **BARBRA STREISAND** *Release Me* Columbia
- **JEFF LYNNE** *Long Wave* Frontiers
- **MIKA** *The Origin Of Love* Universal
- **COHEED & CAMBRIA** *The Afterman – Ascension* V2



- **DOG IS DEAD** *All Our Favourite Stories* Atlantic
- **BETH HART** *Bang Bang Bom Boom* Provogue
- **RUSSELL WATSON** *Anthems* Sony Classical
- **LEMAR** *Invincible* AMP
- **RLPO/Dickinson/Lord/Laska** *Concerto For Group And Orchestra* Ear Music
- **PAUL SIMON** *Live In New York City* Decca
- **CHRIS DE BURGH** *Home* Ferryman
- **FLO RIDA** *Wild Ones* Atlantic
- **MICHAEL JACKSON** *Number Ones* Epic
- **ADELE** *19* XL

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

SINGLES

■ BY ALAN JONES

After debuting at No.4 on Sunday on less than two days sales, **Adele's** *Skyfall* was expected to rocket to one this week. It still may — but to do so it will first need to overhaul Don't You Worry Child, the rampant sixth hit from **Swedish House Mafia**. The dance cut, featuring **John Martin**, is on track to become their first No.1 with sales to midnight on Monday giving it a substantial 41.83% lead over *Skyfall*.

Both tracks are far ahead of *Diamonds*, with which Caribbean chart queen **Rihanna** sparked to her seventh No.1 on Sunday. The introductory single from her yet to be named seventh album racked up first-week sales of 105,953 copies. Rihanna's 37th Top 75 hit is a 24-carat success, and maintains her record of having at least one No.1 single every year since 2007.

South Korean rapper **Psy's** *Gangnam Style* slips to two, even as its sales increase a further 3.56% to a best-yet weekly tally of 87,430. It is the 11th week in a row it has increased sales, and



MIDWEEK NO.1

Swedish House Mafia: Don't You Worry Child

raises its career tally to 238,982.

Diamonds was involved in a tough battle for supremacy with *Live While We're Young*, the eagerly awaited first single from **One Direction's** second album, *Take Me Home*. The boy band raced into an early lead and looked to have their second No.1 in the bag, but *Live While We're Young* eventually sold 87,008 copies to debut at three — 17.88% less than *Diamonds*.

Not released until Friday, Adele's *Skyfall* instantly became

her fifth Top 10 hit. Debuting at four (84,010 sales), the song is the theme to the upcoming James Bond film of the same name, and is the 12th of 22 official Bond themes to make the Top 10. *Skyfall* is Adele's eighth Top 40 hit, and *I Can't Make You Love Me* is her ninth. Her sublime rendition of the 1991 song — from her iTunes Festival London 2011 EP — charted after being sung by an X Factor hopeful, and jumped 53-37 (8,092 sales) on Sunday.

Ahead of the release on Monday of **Ellie Goulding's** second album *Halcyon*, first single *Anything Could Happen's* debuted at five (49,680 sales).

Taylor Swift bagged her third Top 40 hit in as many week, with *Red*, the title track of her upcoming album, debuting at 26 (13,351 sales). The first single from the set, *We Are Never Ever Getting Back Together*, slid 4-10 (30,306 sales) in the sixth week of its Top 10 tenancy, while second single/preview track *Being Again* retreated 30-47 (6,130 sales) on its second frame.

Nicki Minaj's latest hit *Va Va Voom* sped 43-20 (16,580 sales) to deliver her ninth Top 20 hit, her fifth as primary artist, while Bristol band **The Other Tribe** secured their first Top 40 hit, debuting at 36 with *Skirt* (8,290 sales).

Sunday's chart was the first to have four completely new entries to the Top 5 for 350 weeks — it last happened in January 2006, when, in fact, the top four were all debuts.

Overall singles sales were up 6.24% week-on-week at 3,431,449 — 8.77% above same week 2011 sales of 3,154,889.

ALBUMS

■ BY ALAN JONES

Ellie Goulding's debut album *Lights* debuted at No.1 in 2010 but follow-up *Halcyon* may struggle to beat **Mumford & Sons' Babel** to do likewise this weekend. *Babel* set off like a rocket a fortnight ago, but lost pole position last week to **Muse**. On Tuesday's midweek chart flashes, it rebounded to No.1, selling 13.86% more than *Halcyon*.

Becoming the sixth album to debut at No.1 in as many weeks, *Muse's* own sixth album, *The 2nd Law*, became the Devon band's fourth straight No.1 studio set last Sunday, although its opening week's sales of 108,536 couldn't match either 2012's top tally of 158,923 set by *Mumford & Sons' Babel* the prior week or the 148,161 copies *Muse's* last album, *The Resistance* sold when opening at the summit in 2009.

The *2nd Law* was by far the week's biggest new entry but nine other albums debuted inside the Top 40 on Sunday, making it one of the busiest weeks thus far this year. Among the chasing pack, the biggest first impression was



MIDWEEK NO.1

Mumford & Sons: Babel

made by Anglo/Irish/Australian harmony vocal quintet **The Overtones**. The band's 2010 debut *Good Ol' Fashioned Love*, entered at No.40, but eventually peaked at four, and has thus far sold 408,400 copies. Follow-up *Higher* debuted at six on Sunday on sales of 14,016 copies.

Housing four Top 20 hits, two of them number ones, **DJ Fresh's** third album *Nextlevelism* debuted at 14 (9,801 sales). It easily eclipses his 2006 debut *Escape From Planet Monday*,

which peaked at 179, and 2010 follow-up *Kryptonite*, which reached 117. Watford band **Lower Than Atlantis** also break through with their third album *Changing Tune* entering at 25 (4,842 sales).

Van Morrison's first album in four years, *Born To Sing: No Plan B* finds the troubadour on familiar territory, physically and musically. Recorded in Belfast, where he was born 67 years ago, it draws on his early blues influences, and consists of 10 new

songs. Debuting at 15 (8,412 sales), it is his 38th chart album, his 21st to make the Top 20.

Mumford & Sons' Babel suffered a second week downturn of 53.90%, at it slipped to two (73,257 sales). **Green Day's** *¡Uno!* made an even bigger 70.61% loss week-on-week and dives 2-9 (12,555 sales).

With her new single *Skyfall* focusing attention on Adele, her blockbusting second album, 21, jumped 24-19 (6,409 sales). The album fell out of the Top 20 for the first time last week, after 87 straight weeks.

Number six in 2005, *All Over The World: The Very Best Of ELO* climbed back into the Top 10 last year, and did so again last weekend, with advertising, media appearances by band leader Jeff Lynne in support of new solo material, and a BBC Four 'ELO Night' all helping. With sales up 2,767.16% week-on-week at 11,526, the album re-entered at 10, and raised its overall sales to 710,545.

Overall album sales were down 2.17% week-on-week at 1,640,378 — 0.55% below same-week 2011 sales of 1,649,403.

The Wedding Dress

an album by Fran May with Richard Newman for the Heritage Market

White wedding dress made of steel
Buttons cut with diamonds
Frills sharper than a blade,
She knows that she will find him



Staffordshire, 2011 by Fran May



The Wedding Dress
Fran May with Richard Newman

Storm Music & Images Ltd

is looking to partner with publishing companies
and record labels in different territories around
the world to bring this project to the public.

CONTACT

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storm

*I very much doubt that Pink Floyd would have found it necessary
to tackle the myth of the Wedding Dress! **FRAN MAY***



INDUSTRY EVENTS DATES FOR YOUR DIARY



17/10 AMSTERDAM
DANCE EVENT

October

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

5

21st Music Industry Trusts
Awards, Grosvenor House
Hotel, London
mitsaward.co.uk

January

26

Midem 2013,
Cannes
midem.com

February

19

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

April

11

Music Week Awards 2013
The Brewery,
London
Musicweekawards.com

FORTHCOMING
FEATURES



October 26 Q4 packaging special

As we step into Q4, luxury packaging specialists will be looking forward to a Christmas boon. Music Week will find out just how jolly the sector feels in Q4 2012 as well as taking a look at some of the standout products being prepared for the festive period.

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

www.musicweek.com

PRODUCT KEY RELEASES



► MARINA & DIAMONDS How To Be... 15.10



► YOU ME AT SIX Reckless 22.10

OCTOBER 15

SINGLES

- ALUNAGEORGE Your Drums, Your Love (Island)
- HAVANA BROWN FEAT. PITBULL We Run The Night (Island)
- JAKE BUGG Two Fingers (Mercury)
- DEAP VALLY End Of The World (Island)
- EVERYTHING EVERYTHING Cough Cough (RCA Victor)
- KARIMA FRANCIS Stay (Mercury)
- CALVIN HARRIS FEAT. FLORENCE WELCH Sweet Nothing (Columbia/Fly Eye)
- THE INVISIBLE Generational (Ninja Tune)
- LAWSON Standing In The Dark (Global Talent/Polydor)
- MARINA AND THE DIAMONDS How To Be A Heartbreaker (679/Atlantic)
- MATMOS The Ganzfeld (Thrill Jockey)
- ANNA MEREDITH Black Prince Fury EP (Moshi Moshi)
- NAS FEAT. AMY WINEHOUSE Cherry Wine (Mercury)
- NINA NESBITT Boy (Island)
- PET SHOP BOYS Leaving (Parlophone)
- PLACEBO B3 EP (Dream Brother)
- SMOKE & JACKAL No Tell (RCA)
- SMOKE & JACKAL EP 1 (RCA)
- MICHEL TELO Ai Se Au Te Pego (Roster)

ALBUMS

- BAT FOR LASHES The Haunted Man (Parlophone)
- COLIN BLUNSTONE On The Air Tonight (Ennismore/Absolute)
- BRANDY Two Eleven (RCA)
- JAKE BUGG Jake Bugg (Mercury)
- THE CHEVIN Borderland (So)
- COCKNEY REJECTS East End Babylon (Cadiz)
- DADA LIFE The Rules Of Dada (Polydor/Pm:Am)
- DRUMSOUND & BASSLINE SMITH Wall Of Sound (New State)
- DONALD FAGEN Sunken Condos (Reprise)
- FRIAR ALESSANDRO Voice From Assisi (Decca)
- BEN HARPER By My Side (Virgin)
- JASON LYTTLE Dept. Of Disappearance (Anti-)
- LAID BLAK Red & Blak (Reel Me)
- LEONA LEWIS Glassheart (Syco)
- AYAH MARAR The Real (Husslegirl/Transmission)
- PEACE The World Is Too Much With Us (Suicide Squeeze)
- LISA MARIE PRESLEY Storm & Grace (Island)
- SONIC BOOM SIX Sonic Boom Six (Xtra Mile)
- VESSEL Order Of Noise (Tri Angle)

OCTOBER 22

SINGLES

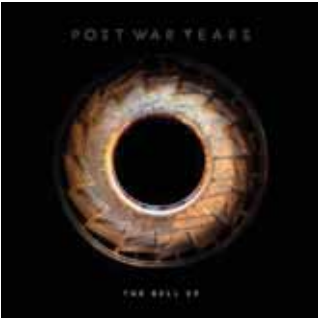
- AXEWOUND Exorchrist (Search And Destroy/RCA)
- BASTILLE Flaws (Virgin)
- GABRIEL BRUCE Perfect Weather (Mercury)
- NEWTON FAULKNER Write It On Your Skin (Ugly Truth/RCA)
- GAZ COOMBS White Noise (Hot Fruit)
- TYLER JAMES Single Tear (Island)
- JLS Hottest Girl In The World (Epic)
- THE JOY FORMIDABLE Cholla (Canvasback/Atlantic)
- KANYE WEST PRESETS GOOD MUSIC Clique (Mercury)
- AMY MACDONALD 4Th Of July (Vertigo)
- MADNESS My Girl 2 (Union Square)
- NAUGHTY BOY FEAT. EMELI SANDE Wonder (Virgin)
- PEACE Bloodshake (RCA)
- PURE LOVE Riot Song (Mercury)
- SPECTOR Friday Night, Don't Let It End (Fiction)
- TRAIN Bruises (Columbia)
- TYGA FEAT. CHRIS BROWN For The Fame (Island)
- WHILE SHE SLEEPS Our Courage, Our Cancer (Search And Destroy/RCA)
- YEASAYER Reagan's Skeleton (Mute)
- YOU ME AT SIX Reckless (Virgin)

ALBUMS

- PAUL BANKS Banks (Matador)
- TONY BENNETT Viva Duets (Columbia)
- GABRIEL BRUCE Love In Arms (Mercury)
- ANDY BURROWS Company (Play It Again Sam)
- DAPPY Bad Intentions (Aatw/Island)
- DEACON BLUE Raintown/When The World Knows Your Name/Fellow Hoodlums - Deluxe (Bmg Rights)
- CARO EMERALD Presents Drum Rolls And Heart Breaks (Dramatica/Grand Mono)
- PETER GABRIEL So (Real World)
- STEVE HACKETT Genesis Revisited Ii (Inside Out)
- KATE RUSBY 20 (Island)
- KENDRICK LAMAR Good Kid, M.A.A.D City (Interscope/Aftermath)
- LAWSON Chapman Square (Global Talent/Polydor)
- DANIEL O'DONNELL Songs From The Movies...And More (Dmg Tv)
- OF MONTREAL Daughter Of Cloud (Polyvinyl)
- PALOMA FAITH Fall To Grace (RCA)
- EMELI SANDE Our Version Of Events (Virgin)
- EMELI SANDE Our Version Of Events - Special Edition (Virgin)



► **OF MONTREAL** Daughter Of Cloud 22.10



► **POST WAR YEARS** The Bell EP 29.10



► **BLACKL COUNTRY COMM.** Afterglow 29.10



► **SIGHA** Licing With Ghosts 19.11



► **OLLY MURS** Right Place... 26.11

- **STONE SOUR** House Of Gold & Bones *(Roadrunner)*
- **STYLO G FEAT. CHIPMUNK** Dash Out *(Defenders Ent)*
- **SWEDISH HOUSE MAFIA** Until Now *(Virgin)*
- **TAYLOR SWIFT** Red *(Mercury/Big Machine)*
- **DIONNE WARWICK** Now *(H&I/Warner)*

OCTOBER 29

SINGLES

- **BAT FOR LASHES** All Your Gold *(Parlophone)*
- **CODY CHESNUTT** Landing On A Hundred *(One Little Indian)*
- **DADA LIFE** Feed The Dada *(Polydor/Pm:Am)*
- **DEAD CAN DANCE** Opium *(Pias)*
- **DEXYS** Incapable Of Love *(Bmg Rights)*
- **THE GASLIGHT ANTHEM** Here Comes My Man *(Mercury)*
- **BEN HOWARD** EP *(Communion/Island)*
- **MATCHBOX 20** Put Your Hands Up *(Atlantic)*
- **THE MOUTH OF GHOSTS** When The Sun Sets *(Red Dragon)*
- **MS MR** Bones *(RCA)*
- **FRANK OCEAN** Thinking' Bout You *(Def Jam)*
- **TOM ODELL** Another Love *(RCA)*
- **OF MONSTERS AND MEN** Mountain Sound *(Island)*
- **PALOMA FAITH** Never Tear Us Apart *(RCA)*
- **PASSION PIT** Take A Walk *(Columbia)*
- **POST WAR YEARS** The Bell *(RCA)*
- **THE RED THE WHITE AND THE BLUE** Crisis/Flying With You *(Catapult)*
- **SHINEDOWN** Unity *(Atlantic)*
- **THE STRANGLERS** Mercury Rising *(Coursegood)*
- **TOTALLY ENORMOUS EXTINCT DINOSAURS** Your Love *(Polydor)*
- **WILEY FEAT. SKEPTA, JME AND MS D** Can You Hear Me? (Ayayaya) *(Warner Brothers/One More Tune)*
- **ROBBIE WILLIAMS** Candy *(Island)*

ALBUMS

- **BLACK COUNTRY COMMUNION** Afterglow *(Mascot)*
- **COLBIE CAILLAT** Christmas In The Sand *(Universal Republic)*
- **MATT CARDLE** The Fire *(So What)*
- **DEACON BLUE** Whatever You Say, Say Nothing/The Rest/Homesick?Plus *(Edsel Demon)*
- **KEITH EMERSON** Three Fates *(Earmusic)*
- **MACY GRAY** Talking Book *(429)*
- **CALVIN HARRIS** 18 Months *(Columbia/Fly Eye)*
- **HOSPITALITY** Hospitality *(Fire)*
- **TYLER JAMES** The Place I Go *(Island)*
- **MADNESS** Oui, Oui, Si, Si, Ja, Da, Da

- (Union Square)*
- **MATTHEW FRIEDBERGER** Matricidal Sons Of Bitches *(Thrill Jockey)*
 - **KYLIE MINOGUE** The Abbey Road Sessions *(Parlophone)*
 - **SKYE** Back To Now *(Pias)*
 - **THE SOLDIERS** The Soldiers *(Dmg Tv)*
 - **TRACEY THORN** Tinsel And Lights *(Strange Feeling/Buzzin Fly)*

NOVEMBER 5

SINGLES

- **AEROSMITH** What Could Have Been Love *(Columbia)*
- **CHRISTINA AGUILERA** Your Body *(RCA)*
- **BELLERUCHE** Limelight/Longer Days, Longer Nights *(Tru Thoughts)*
- **DINOSAUR JR** Pierce The Morning Rain *(Play It Again Sam)*
- **DIRTY PROJECTORS** About To Die EP *(Domino)*
- **DISCLOSURE FEAT. SAM SMITH** Latch *(Island/Pmr)*
- **EVANESCENCE** Lost In Paradise *(Virgin/Wind Up)*
- **DEWAYNE EVERETT SMITH** It's Like Love *(Dramatico)*
- **HEAVEN'S BASEMENT** Fire, Fire *(Red Bull Records)*
- **KID CUDI** Indicud *(Island)*
- **VINCE KIDD** Sick Love *(Island)*
- **LOSTALONE** Vesuvius/Creatures *(Graphite)*
- **PATRICK WATSON** Blackwind *(Domino)*
- **POLICA** Lay Your Cards Out *(Memphis Industries)*
- **SCOUTING FOR GIRLS** Without You *(Epic)*
- **CLEO SOL** Are You Ready *(Island)*
- **SPLASHH** Vacation *(Luv Luv Luv)*
- **THE STAVES** Tongue Behind My Teeth *(Atlantic)*
- **SUB FOCUS FEAT. ALPINES** Tidal Wave *(Mercury/Ram Records)*
- **SWIM DEEP** Honey *(Chess Club)*
- **KRISTINA TRAIN** Dark Black *(Mercury)*
- **THE TRICKS** 49 Mercury EP *(Unison)*
- **ERIC TURNER V AVICII** Dancing In My Head *(Capitol/Parlophone)*
- **USHER** Numb *(RCA)*
- **THE WANTED I** Found You *(Global Talent/Island)*

ALBUMS

- **AEROSMITH** Music From Another Dimension *(Columbia)*
- **THE AVETT BROTHERS** The Carpenter *(Island)*
- **BLAKE** Start Over *(Music Infinity)*
- **ANDREA BOCELLI** Opera *(Sugar/Uci)*

- **CRYSTAL CASTLES III** *(Fiction)*
- **FRIENDLY FIRES** Friendly Fires *(Late Night Tales)*
- **JLS** Evolution *(Epic)*
- **KID CUDI** Indicud *(Island)*
- **THE LUMINEERS** The Lumineers *(Decca)*
- **MAJOR LAZER** Free The Universe *(Mad Decent)*
- **CHRIS MOYLES** The Difficult Second Album *(Mercury)*
- **NE-YO** R.E.D *(Def Jam)*
- **OFFSHORE** Bake Haus *(Big Dada/Ninja Tune)*
- **RAF SQUADRONAIRES AND TODD GORDON** Helping The Heroes *(Specific Jazz)*
- **ANDRE RIEU** Magic Of The Music *(Motif)*
- **STUBBORN HEART** Stubborn Heart *(One Little Indian)*
- **KRISTINA TRAIN** Dark Black *(Mercury)*
- **ROBBIE WILLIAMS** Take The Crown *(Island)*

NOVEMBER 12

SINGLES

- **ALESSO** Years *(Mercury)*
- **ANIMAL COLLECTIVE** Applesauce *(Domino)*
- **JUSTIN BIEBER FEAT. NICKI MINAJ** Beauty And A Beat *(Def Jam)*
- **EXAMPLE** Close Enemies *(Mos)*
- **GREEN DAY** Dos! *(Reprise)*
- **ELTON JOHN VS PNAU** Phoenix *(Mercury)*
- **LANA DEL REY** Ride *(Polydor/Stranger)*
- **RHYE** The Fall EP *(Polydor/Innovative Leisure)*
- **RUDIMENTAL** Asylum *(Asylum/Atlantic)*
- **SOUNDGARDEN** Been Away Too Long *(Vertigo)*
- **THE WEEKND** Wicked Games *(Slumberland)*
- **WHITNEY HOUSTON FT. R KELLY I** Look To You *(RCA)*

ALBUMS

- **CHRISTINA AGUILERA** Lotus *(RCA)*
- **ALFIE BOE** Storyteller *(Decca)*
- **ETERNAL TAPESTRY** A World Out Of Time *(Thrill Jockey)*



Christina Aguilera:
Lotus is out on
November 12

- **FOSTER & ALLEN** The Ultimate Collection *(Dmgtv)*
- **GOLDEN VOID** Golden Void *(Thrill Jockey)*
- **WHITNEY HOUSTON I** Will Always Love You - The Best Of Whitney Houston *(RCA)*
- **ONE DIRECTION** Take Me Home *(Syco)*
- **THE POGUES** Live Best Of *(Warner Brothers)*
- **ROLLING STONES** Grrr! *(Polydor)*
- **SOUNDGARDEN** King Animal *(Vertigo)*
- **THE STAVES** Dead And Born And Grown *(Atlantic)*
- **ROD STEWART** Merry Christmas, Baby *(Decca)*
- **LIL' WAYNE I** Am Not A Human Being li *(Cash Money/Island)*
- **THE WEEKND** Trilogy *(Slumberland)*
- **AMY WINEHOUSE** Amy Winhouse At The BBC *(Island)*

NOVEMBER 19

SINGLES

- **THE AVETT BROTHERS** Live & Die *(Island)*
- **DON BROCO** Hold On *(Search And Destroy/RCA)*
- **CHRIS BROWN** Don't Judge Me *(RCA)*
- **THE CHEVIN** Champion *(So)*
- **DALEY FEAT. JESSIE J** Remember Me *(Polydor/Levels)*
- **DEXTERS** Recover *(This Feeling)*
- **THE DREAM** Dope Chick *(Def Jam)*
- **GABRIELLE APLIN** Please Don't Say You Love Me *(Parlophone)*
- **THE GOOD NATURED** 5-Ht *(Regal/Parlophone)*
- **ALICIA KEYS** Girl On Fire *(I)*
- **OLLY MURS FEAT. FLO RIDA** Troublemaker *(Epic/Syco)*
- **THE VACCINES I** Always Knew *(Columbia)*
- **WILD BELLE** Its Too Late For Love *(Sony)*

ALBUMS

- **10CC** Tenology *(Mercury/Umtv)*
- **JOE COCKER** Fire It Up *(Columbia/Seven One)*
- **EXAMPLE** The Evolution Of Man *(Mos)*

- **TIM HECKER & DANIEL LOPATIN** Instrumental Tourist *(Bella Union)*
- **INTERPOL** Turn On The Bright Lights-10Th Anniversary *(Matador)*
- **LITTLE MIX** Dna *(Syco)*
- **NICKI MINAJ** Pink Friday... Roman Reloaded Reup *(Cash Money/Island)*
- **ONLY BOYS ALOUD** Only Boys Aloud *(Relentless)*
- **SIGHA** Living With Ghosts *(Hotflush)*

NOVEMBER 26

SINGLES

- **BAND OF HORSES** Little Biblical *(Columbia/Brown)*
- **C2C** Down The Road *(Mercury)*
- **DRAKE** We'll Be Fine *(Cash Money/Island)*
- **KE\$HA** Die Young *(RCA)*
- **LITTLE GREEN CARS** The John Wayne *(Young & Lost)*
- **LOWER THAN ATLANTIS** Go On Strike *(Island)*
- **BRUNO MARS** Locked Out Of Heaven *(Elektra)*
- **NEON TREES** Everybody Talks *(Mercury)*

ALBUMS

- **ALICIA KEYS** Girl On Fire *(I)*
- **OLLY MURS** Right Place Right Time *(Epic/Syco)*
- **PITBULL** Global Warming *(J/Mr 305/Polo Grounds)*
- **TULISA** The Female Boss *(Aatw/Island)*
- **VIOLET BONES** Decline Of Vaudeville *(Animal Farm)*
- **JAIN WELLS** To Be Real *(Choiceless Awareness)*

DECEMBER 3

SINGLES

- **LITTLE NIKKI** Intro Intro *(Columbia)*
- **MUMFORD & SONS** Lover Of The Light *(Gentlemen Of The Road/Island)*

ALBUMS

- **JACK BEATS** Somebody To Love *(Deconstruction/Columbia)*
- **KE\$HA** Warrior *(RCA)*
- **ANDRE RIEU** December Lights *(Motif)*

DECEMBER 17

SINGLES

- **FRANK OCEAN** Lost *(Def Jam)*

PRODUCT RECOMMENDED

ALBUM OF THE WEEK



BRUNO MARS Unorthodox Jukebox

(Atlantic)



December 10

With more than 6 million albums and 35 million singles sold to date, Grammy-winner Bruno Mars, returns with Unorthodox Jukebox - the follow-up to his platinum-certified breakthrough debut album Doo-Wops & Hooligans which was certified quadruple-platinum in the UK.

The album was executive produced by The Smeezingtons, the hit-making production team comprised of Mars, Philip Lawrence and Ari Levine. An additional array of top producers also joined in the creation of the record, including Jeff Bhasker (Jay-Z, Kanye West), Mark Ronson (Amy Winehouse, Black Lips) and Diplo (M.I.A., Usher). Along with recently unveiling his new single, Locked Out Of Heaven (artwork pictured) Mars announced that he will be hosting and performing on Saturday Night Live on October 20.

His debut LP, Doo-Wops & Hooligans, has spent 88 weeks and counting on the chart with over 40 weeks spent inside the Top 10. He has sold over 45,000 tickets in the UK including Koko, Hammersmith Apollo twice and Brixton Academy twice. More information on UK appearances and live dates will be announced in the coming weeks.

TRACK OF THE WEEK



DALEY Remember Me feat. Jessie J

(Levels/Polydor Records/
Universal Republic Records)



November 19

He's loved by modern soul music greats Maxwell, Angie Stone and Jill Scott. Now 22-year-old Mancunian Daley is set to release his debut major label single featuring Jessie J, and it's already building support from tastemakers and radio (BBC Radio 1 and 1Xtra, Choice FM and Kiss FM) more than a month ahead of release.

Daley's currently awaiting the verdict of two US Soul Train Award nominations and has a sell-out performance at S.O.B's in New York to his name.

Remember Me samples Blue Boy's '90s dance track of the same name and was produced by The White N3rd and Ballisticq (Delilah) and Paul Heard (Wretch 32, Don't Go).

Daley is currently supporting Maverick Sabre on his UK tour and has previously supported Jill Scott, Jessie J and Emeli Sande on theirs.

INCOMING ALBUMS

SOUNDGARDEN King Animal (Vertigo)



Seattle's Soundgarden are soon to release King Animal, their first new studio album in over

15 years. The release is coming through the same label that is home to Metallica, Black Sabbath and The Killers.

The lead single, Been Away Too Long, was released via digital retailers on September 27.

The band co-produced their sixth studio album with longtime friend and producer Adam Kasper (Foo Fighters, Nirvana, Pearl Jam) and it was mixed by Joe Barresi (The Melvins, Queens of the Stone Age, Weezer).

Soundgarden have two Grammy awards and have sold over 21 million records sold worldwide. They have headlined sold-out shows and festivals around the world including Hard Rock Calling at Hyde Park, London in July. Now, comes the band's first collection of new songs since the 1990s.

NOVEMBER 12

DIONNE WARWICK Now (H&I Music)



Dionne Warwick marks the 50th anniversary of the release of her first Billboard hit single

Don't Make Me Over with a new album which reunites her with the creative team of Burt Bacharach, the late Hal David and Phil Ramone.

Entitled Now, it features a selection of classic Warwick/Bacharach/David hits together with some of their lesser-known songs from the past. The record also features four brand new songs.

Warwick will follow the album's release with a performance and interview on Later... with Jools Holland which will be broadcast on October 23 and 26.

A documentary about Warwick's music and life which features contributions from Barry Manilow, Gladys Knight, Bette Midler, will be released ahead of her 72nd birthday on December 12.

OCTOBER 22

VARIOUS Kitsuné Maison 14 Compilation –



The 10th Anniversary Issue (Kitsuné)

Coinciding with its 10th anniversary, French label Kitsuné are releasing the next instalment in their Kitsuné Maison compilation series.

Gathering productions from newcomers and in-house artists, the collection 14 includes remixes of Citizens!, a new Two Door Cinema Club song (the first remix by Gildas himself), Thomas Azier and Friends as well as tracks from Is Tropical, Lorenz Rhode featuring Jamie Lidell and Saint Lou Lou.

Gildas Loaec – Daft Punk's art-director/manager - and Masaya Kuroki – architecture student turned fashion designer - started Kitsuné in 2002 as a clothing line and quickly expanded it into a record label and its own shop. The label has released the likes of Two Door Cinema Club, Hot Chip, Phoenix, Soulwax, Gossip, Foals, Klaxons, Crookers, La Roux.

NOVEMBER 5

STAFF PICK: TIM INGHAM, EDITOR



JAKE BUGG

Jake Bugg (Mercury)

He's been mentioned in the same breath as

Johnny Cash and Bob Dylan, but the menacing twang to Jake Bugg's voice

is more redolent of acts from the 20th Century's later years. This natural bite, alongside some crystal production, lifts Bugg's output above being a mere cut'n'paste of baby boomer standards.

Bugg's music is a mesh of toe-tapping skiffle and pathos-drenched '60s balladry, by way of The La's. Think Mavericks & Garfunkel, with a bit of talkin' blues thrown in to prevent things becoming too maudlin.

Mercury's big challenge with this record will be convincing wub-loving

teens (and those pesky Radio 1 playlisters) to lend their ear to a moody 18-year-old troubadour with a story to tell. On the other hand, there's very little else on a major label like Bugg.

Mercury's A&R strategy has linked Bugg up with Snow Patrol cohort Iain



Archer to collaborate on much of the Nottingham artist's debut, and the pairing creates most of the LP's standouts.

Taste it lures you in with a sweet opening refrain before combusting into a noisy

maelstrom of adolescent discovery;

Lightning Bolt matches Mr. Zimmerman's lyrical hopscotch with a highly-charged solo; Seen It All does a convincing job of painting Bugg as a premature urban soothsayer.

At 14 tracks it's a slightly bloated debut, but very promising nonetheless.

OCTOBER 15

PRODUCT REISSUES

AZTEC CAMERA • VARIOUS • GARY MOORE • MARY WELLS

AZTEC CAMERA • High Land, Hard Rain/Knife/Love/Stray/Dreamland

(Edsel/Rhino EDSA 5011)/(EDSA 5012)/(EDSA 5013)/(EDSK 7015)/(EDSK 7016)/(EDSK 7017)



Aztec Camera were a popular Scottish pop/rock combo fronted by Roddy Frame, and all six of their albums - originally released between 1983 and 1995 - are now reissued in deluxe casebound editions, featuring bonus tracks and new annotations by Uncut journalist Terry Staunton. Preceded by the hits Pillar To Post and Oblivious, the band's debut album High Land, Hard Rain laid down a marker for their style, and comprised concise, melodic, idiosyncratic songs with a commercial edge. 1984 follow-up Knife showed the band honing its style to perfection, although it lacked a major hit single. All that was to change with Love, which was Aztec Camera's most successful

album, reaching number 10 and spending nearly a year in the chart, while spawning their biggest hit single, the number three song Somewhere In My Heart as well as How Men Are and Working In A Goldmine. Subsequent efforts Stray - home to the hit Good Morning Britain - and Dreamland saw the band becoming decreasingly successful, and the failure of last album Frestonia to chart signalled their demise although, with production by Clive Langer and Alan Winstanley, it sounds pretty good at this distance. The new editions of Love, Stray and Dreamland are all double CDs, with a plethora of extras, while the others are more modest but still expanded single disc releases.

VARIOUS • The London American Label Year By Year 1956

(Ace CDCHD 1347)

The latest in Ace's exemplary series of annuals devoted to the releases of the London American



label revisits 1956, and crams 28 of the 139 singles the label issued that year onto a single CD. It is a fetching blend of early rock and roll, rockabilly, novelty songs, MOR and more, and includes both major hits and obscurities, some on CD for the first time. As Ace Records founder Ted Carroll notes in his labour-of-love liner notes, London was the coolest label around in 1956, sourcing its high quality pressings from numerous US labels, and releasing classics like Rip It Up by Little Richard, One Night by Smiley Lewis, Honey Don't by Carl Perkins and When My Dreamboat Comes Home by Fats Domino. All are included here, alongside Werly Fairburn's obscure but dynamic rockabilly side All The Time, less credible cuts from Jim Reeves and Julie London and poignantly, Canadian Sunset, the very first US Top 40 hit by the recently deceased Andy Williams.

GARY MOORE • Legacy

(Music Club Deluxe MCDLX 169)



A brilliant virtuoso guitarist who first came to notice with Skid Row, and was more than a sidekick to Phil Lynott in Thin Lizzy, Gary Moore sadly passed away last year but Legacy is a respectful and considered compilation of his best solo work, paying particular attention to his 1980s classic rock and 1990s blues phases.

MARY WELLS • The Complete 20th Century Fox Recordings

(Soul Music SMCR 5070D)



In 1964, Mary Wells had it all. She had a string of hit singles in America culminating in My Guy topping the chart, and she toured with The Beatles, who said

she was their favourite singer...and then she pushed the self-destruct button by leaving Motown. That's probably a little over-dramatic, but in essence her career was over, with only a couple of very minor hits resulting from her subsequent recordings. On leaving Motown, Wells first port of call was 20th Century Fox, and this new 2CD set anthologises the 30 songs she cut for the label between 1964 and 1965. Wells' vocals are spot-on and the material is decent too but her audience, used to cutting edge soul from the lady, must have scratched their heads when presented with a laidback, jazzy Time After Time or the low powered timidity of Stop Takin' Me For Granted, both of which were on a self-titled 1965 album. Things improved somewhat later that year, with Love Songs To The Beatles, highlights of which included a lively, jazzy take on Can't Buy Me Love and a slow, haunting treatment of And I Love Him.

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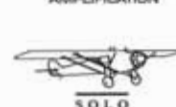
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AIM photos: Ben Copland



◀▼SOCIAL CLIMBERS

The independent label community took over east London at the tail-end of last month for AIM's Indie Social night – with Bella Union taking on Ninja Tune on the wheels of steel. The Social was a cornerstone of AIM's self-proclaimed Indie Month, which culminates with the trade body's annual Independent Music awards ceremony on October 29 in London. **Pic.1:** L-R, Dan Moss (Ambiguous Records), Simon Raymonde (Bella Union), Peter Quicke (Ninja Tune), Lara Baker (AIM). **Pic.2:** L-R, Simon Raymonde (Bella), Peter Quicke (Ninja), Marianne Frederick (Buzzin' Fly) and Dan Moss (Ambiguous). **Pic.3:** L-R, Eric Mackay, Dan Weller and Lara Baker. **Pic.4:** L-R, Kerry Harvey-Piper (Red Grape) and Charlie Phillips (AIM)

KEY SONGS IN THE LIFE OF ADAM LIVERSAGE



Director of communications, BPI

First record you remember buying?

Feels Like I'm In Love by Scottish disco legend Kelly Marie. I still have it.

Which song was the first dance at your wedding?



The Cure's Close To Me, accompanied by an ill-conceived, improvised crack at Robert Smith-style dancing.

Favourite artist meeting of your life so far?

Eminem, at the absolute pinnacle of his global fame. Mr Mathers was polite, charming and sporting a black eye accrued from earlier 'horseplay' with members of supporting rap outfit D12.

Which track would you like played at your funeral?

Monkey Gone To Heaven by Pixies. If it's a proper coffin-in-the-ground job, then alternatively Down Down by Status Quo.

What's your karaoke speciality?

There Is A Light That Never Goes Out or indeed anything by The Smiths.

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

I'm obsessed with shoegaze, so try My Sugar Cane by US dream-poppers The Sunshine Factory.

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

I've probably listened to Bryan Ferry's Don't Stop The Dance more than any other song. Discovered a fluffed bass note in it last year, amusingly.



◀SHAKY, RAFFLE AND ROLL

The glory days of the record industry are still alive and kicking – at least they are at the not-quite-annual CBS reunion nights. This year's took place recently in central London and Shakin' Stevens even turned up to boss the raffle for chosen charity The British Heart Foundation. 'mazing. Left to right: ex-CBS PR man Jonathan Morrish, ex-chairman Paul Burger, Shaky, ex-A&R king Muff Winwood, ex-chairman Paul Russell and ex-sales boss John Aston



ARCHIVE

MUSIC WEEK October 10, 1992



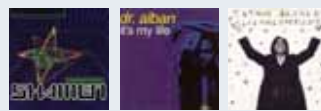
Beverley Craven (left) fans will have to buy packets of Tampax in order to collect special coupons to see the singer at a series of concerts next summer... Nigel Martin Smith has hit back at Tom Watkins' "silly attempt to win points" over **Take That** by saying that **East 17** "write, play and produce their own material"... Independent radio's clash with PPL

over airtime royalty rates returns to the Copyright Tribunal today. Despite remaining at loggerheads over the central rate, both companies have reached agreement on new operating terms. The cost of the contest to each side is now thought to be approaching £1m... **The Late Show** is extending its remit with a new weekly slot devoted to live music. The first programme this Thursday includes performances from The Christians, Nu Colours and The Neville Brothers... In a special "naked PR picture of the week", Sony Director of corporate affairs **Jonathan Morrish** happily **strips down to his Speedos** for a page three glamour shot at the Sony sales conference on Brighton Rock.



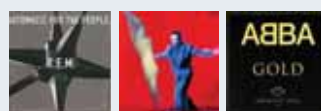
SINGLES TOP 5 10.10.92

POS	ARTIST	SINGLE
1	THE SHAMEN	Ebenezer Goode
2	DR ALBAN	It's My Life
3	TASMIN ARCHER	Sleeping Satellite
4	BOYZ II MEN	End Of The Road
5	UNDERCOVER	Baker Street



ALBUMS TOP 5 10.10.92

POS	ARTIST	ALBUM
1	REM	Automatic For The People
2	PETER GABRIEL	Us
3	ABBA	Gold - Greatest Hits
4	MIKE OLDFIELD	Tubular Bells II
5	MICHAEL BOLTON	Timeless (The Classics)



NEW RELEASES RECOMMENDED 10.10.92



SEX PISTOLS Kiss This / MADONNA Erotica

Sex Pistols' Kiss This is an incendiary compilation which brings together 20 of the "legendary punk innovators best". Remastered by Lydon, it's "stirring stuff" and the package is completed by previously unseen pictures and some "revealing and provocative" comments from the band. Single of the week goes to Erotica, the title track from Madonna's upcoming album. A "hypnotic" but "slightly passé Soul II Soul shuffle"

underpins "faintly ludicrous lyrics". A "calculated retread" from previous single Justify My Love but "no doubt an instant Top 10 hit" says Music Week's Alan Jones.





▲ ROCKIN' ROBBINS

The Nordoff Robbins Great Big Pub Quiz – sponsored by Tesco – took place t'other week, with plenty of music industry faces battling it out for victory. Alas, every trade type was given a hiding by eventual winner, Eos Wealth Management. There were a few stars in attendance, including Strictly Come Dancing's James Jordan and Anton Du Beke, plus British sporting greats Phil Tufnell and Matt Dawson. Nick Hancock was on MC duty.

Above: Infectious Music with Matt Dawson, Chris Robshaw, and Nordoff Robbins' Rachel Walker.

Right, from top: Rachel Walker's team of music industry heroes (Mervyn Lyn, Chris Short, Rachel, Matt Fisher, David Quirk, Steve Jasper, Dave Shack, and Chris Tams) with football legends Ray Parlour and Garth Crooks; Anton Du Beke, Rachel and the team from Shazam; Hall or Nothing's Gillian Porter with Jo Power from Strutt, Rachel Walker plus Mike Williams and Dan Martin from NME

Photos: Dean Fardell



FABLED LABELS

MUSHROOM RECORDS

Founded 1993

Key artists Garbage, Peter Andre, Muse

Mushroom Records UK was set up in London in 1993 by Gary Ashley as an offshoot of the Australian independent label of the same name – formed in Melbourne in 1972. The label was intended to serve the UK with Australian musical imports and early on was mainly known for the Neighbours theme tune (composed by Mushroom Music Publishing).

Their first worldwide signing was US rock group Garbage (pictured above), who became the flagship for the label, achieving multi-million sales with their debut self-titled album in 1995. Mushroom then had early success with Australian singer Peter Andre, while retaining a diverse roster signing UK acts such as The Wildhearts, and importing Australian acts such as Deni Hines, Christian Fry, Ween, Antenna and Sister2Sister.

Several acts were also signed to Korda Marshall-founded Infectious Records (part of the Mushroom group), including Ash, Symposium, My Vitriol, Cable, Seafood (below), Elevator Suite and Pop Will Eat Itself, while Mushroom licensed local signing Muse from Taste Media.

Mushroom was sold in 1999 to Rupert Murdoch's NewsCorp, and merged with his Festival Records to form Festival Mushroom Records.

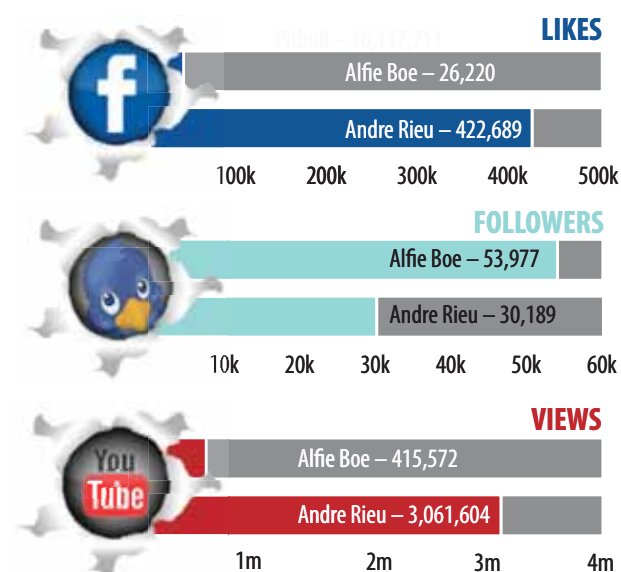
Mushroom Records UK was slowly wound down; its last release was the Garbage single Shut Your Mouth in September 2002.

Did you know? In 1999, Mushroom Records UK was one of only two labels who wanted to sign Kylie Minogue (ultimately she opted for Parlophone).



SOCIAL STANDING

Official fan pages go head-to-head



ALFIE BOE VS ANDRE RIEU

MusicWeek

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*"Something in my veins/
Bloodier than blood"*

SONG OF THE YEAR
(THE ROBERT S. MUSEL AWARD)

"ROLLING IN THE DEEP"

Adele
Paul Epworth
EMI Music Publishing Ltd.
Universal Music Publishing Group

DANCE AWARD

"GIVE ME EVERYTHING"

Afrojack
Pitbull*
Talpa Music/Afrojack
Publishing

2012 **BMI**
LONDON AWARDS

BMI VALUES MUSIC
CONGRATULATIONS TO THE
EUROPEAN SONGWRITERS,
COMPOSERS, PUBLISHERS
AND RIGHTS SOCIETIES!

POP AWARDS

5 O'CLOCK
Lily Rose Cooper
Howard Donald
Jason Orange
T-Pain*
Wiz Khalifa*
EMI Music Publishing Ltd.
Universal Music Publishing Group

BON BON
Renato Carosone
Nicola Salerno
Armando "Pitbull" Perez*
Universal Music Publishing
Ricordi SRL

COUNTRY SONG
Dale Stewart
Shaun Morgan Welgemoed
John Humphrey*
BMG Rights Management
(Ireland) Ltd.
Seether Publishing

DANZA KUDURO
Faouze Barkati
Philippe Louis Lucenzo De Oliveira
Ali Fitzgerald Moore
Fabrice Toigo
Don Omar*
Because Editions
EMI Music Publishing
Hella Publishing
Together Publishing

DON'T WANNA GO HOME
StoneBridge
Jason Derülo*
Allen George*
Fred Craig McFarlane*
Stone Music

EVERY TEARDROP IS A WATERFALL
Brian Eno
Peter Allen*
Adrienne Anderson*
Opal Ltd.

FOR THE FIRST TIME
Danny O'Donoghue
Mark Sheehan

GIVE ME EVERYTHING
Afrojack
Armando "Pitbull" Perez*
Talpa Music/Afrojack Publishing

GOOD FEELING
Avicii
Ash Pournouri*
Bryan Isaac*
Etta James*
Pearl W. Johnson*
Leroy Kirkland*
EMI Music Publishing Scandinavia

HELLO
Martin Solveig
Martina Sorbara
EMI Music Publishing
Famous Virgins Inc.
Temps D'Avance

HEY BABY
(DROP IT TO THE FLOOR)
Sandy Vee*
Armando "Pitbull" Perez*
Di Piu Srl

I WANNA GO
Shellback
MXM Music

LOOK AT ME NOW
Afrojack
Chris Brown*
Ryan Buendia*
Busta Rhymes*
Lil Wayne*
Talpa Music/Afrojack Publishing

LOSER LIKE ME
Shellback
MXM Music

MARVIN'S ROOM
Chilly Gonzales
Drake
EMI Music Publishing Ltd.

MR. SAXOBEAT
Andrei Nemirshchi
Marcel Prodan
Media Pro Ent. Srl./Universal
Music Publishing Group
Universal Music Publishing Group/
Media Pro Ent. Srl.

NOTHING
Andrew Frampton*
Danny O'Donoghue
Mark Sheehan
Stage Three Music Publishing a
BMG Chrysalis Company

ON MY MIND
Fraser T. Smith
Nasri Atweh
Sony/ATV Music
Publishing (UK) Ltd.

ON THE FLOOR
Kinda Hamid
Gerald "Teddy Sky" Sandell
Bilal "The Chef" Hajji*
Achraf "AJ Junior" Jannusi*
Armando "Pitbull" Perez*
RedOne*

PARADISE
Brian Eno
Opal Ltd.

PERFECT
Shellback
Pink*
MXM Music

RAIN OVER ME
Rashid Aziz
Jimmy "Joker" Thornfeldt
Bilal "The Chef" Hajji*
Achraf "AJ Junior" Jannusi*
Armando "Pitbull" Perez*
RedOne*

ROLLING IN THE DEEP
Adele
Paul Epworth
EMI Music Publishing Ltd.
Universal Music Publishing Group

S&M
Sandy Vee*
Ester Dean*
Di Piu Srl

SET FIRE TO THE RAIN
Adele
Fraser T. Smith
Chrysalis Music Ltd. a
BMG Chrysalis company
Universal Music Publishing Group

SOMEONE LIKE YOU
Adele
Universal Music Publishing Group

TAKE OVER CONTROL
Afrojack
Michael Anthony Hamilton
Eva Simons
Ingrid Simons
BMG Chrysalis
Sony/ATV Music Publishing/
Walboomers Publishing
Talpa Music/Afrojack Publishing
Walboomers Publishing/Sony/
ATV Music Publishing

THE SOUND OF WINTER
Gavin Rossdale
Mad Dog Winston Music Ltd.

TONIGHT
Dale Stewart
Shaun Morgan Welgemoed
John Humphrey*
BMG Rights Management
(Ireland) Ltd.
Seether Publishing

WHAT THE HELL
Shellback
MXM Music

WHERE THEM GIRLS AT
Giorgio Tuinfort*
Sandy Vee*
Jared Cotter*
Nicki Minaj*
Di Piu Srl
Talpa Music/Piano Songs

WITHOUT YOU
Giorgio Tuinfort*
Talpa Music/Piano Songs

WRITTEN IN THE STARS
Charlie Bernardo
iSHI
Patrick Okogwu
Eric Turner
2Stripes Music Publishing
EMI Music Publishing Ltd.
EMI Music Publishing Scandinavia
Warner/Chappell Music
Scandinavia

YOU MAKE ME FEEL...
Ina Wroldsen
P & P Songs Ltd.

ACADEMY AWARD

THE ARTIST
Ludovic Bource

CABLE AWARDS

DEXTER
Rolfe Kent*
Daniel Licht*

ROYAL PAINS
Soren Oakes Christensen
Per Molgaard Jorgensen
Allan Fjeldgaard Villadsen
Steffen Westmark

FILM MUSIC AWARDS

COWBOYS & ALIENS
Harry Gregson-Williams*

**HARRY POTTER AND
THE DEATHLY HALLOWS: PART 2**
Alexandre Desplat

MR. POPPER'S PENGUINS
Rolfe Kent*

THE VOW
Rachel Portman

UNDERWORLD: AWAKENING
Paul Haslinger*

WE BOUGHT A ZOO
Jón Þór Birgisson

WRATH OF THE TITANS
Javier Navarrete

TV FILM AWARDS

2 BROKE GIRLS
John Eriksson
Peter Morén
Björn Ytting

AMERICA'S GOT TALENT
Jos Jorgensen*
Andy Love*

CSI
Pete Townshend

CSI: Miami
Pete Townshend
Kevin Kiner*

CSI: NY
Pete Townshend
Bill Brown*

GREY'S ANATOMY
Carim Clasmann
Galia Durant

THE AMAZING RACE
Christopher Franke
Vaughn Johnson*
Lee Sanders*

THE GOOD WIFE
David Buckley

THE X FACTOR
Jos Jorgensen*
Andy Love*

MILLION-AIR AWARDS

11 MILLION

EVERY BREATH YOU TAKE
Sting
EMI Music Publishing Ltd.
GM Summer

8 MILLION

(I CAN'T GET NO) SATISFACTION
Mick Jagger
Keith Richards

7 MILLION

DON'T STOP
Christine McVie*

6 MILLION

BLACK MAGIC WOMAN
Peter Green
Bourne Music Ltd.

WONDERFUL TONIGHT
Eric Clapton
E.C. Music Ltd.
Warner/Chappell Music
International Ltd.

5 MILLION

DON'T STAND SO CLOSE TO ME
Sting
EMI Music Publishing Ltd.
GM Summer

**HOW CAN YOU MEND
A BROKEN HEART**
Barry Gibb*
Robin Gibb*
Crompton Songs
Gibb Brothers Music
Universal Music Publishing Group
Warner/Chappell Music Ltd.

KISS FROM A ROSE
Seal
Perfect Songs Ltd.

MONEY FOR NOTHING
Sting
EMI Music Publishing Ltd.
GM Summer

4 MILLION

LIVE AND LET DIE
Paul McCartney
EMI Music Publishing Ltd.
MPL Communications Ltd.

**THE FIRST TIME EVER I SAW
YOUR FACE**
Ewan MacColl

3 MILLION

CHASING CARS
Nathan Connolly
Gary Lightbody
Jonny Quinn
Tom Simpson
Paul Wilson
Universal Music Publishing Group

DE DO DO DO DE DA DA DA
Sting
EMI Music Publishing Ltd.
GM Summer

HITCHIN' A RIDE
Peter Callander
Mitch Murray
Universal Music Publishing Group

HONEY, I'M HOME
Shania Twain

IF I EVER LOSE MY FAITH IN YOU
Sting
EMI Music Publishing Ltd.
Steerpike Ltd.

IT DON'T COME EASY
Ringo Starr
Startling Music Ltd.
Universal Music Publishing Group

IT'S MY LIFE
Mark Hollis
Universal Music Publishing Group

MESSAGE IN A BOTTLE
Sting
EMI Music Publishing Ltd.
GM Summer

**SATURDAY NIGHT'S ALRIGHT
FOR FIGHTING**
Elton John
Bernie Taupin*
Dick James Music Ltd.
Universal Music Publishing Group

SLEDGEHAMMER
Peter Gabriel
EMI Music Publishing Ltd.
Real World Music Ltd.

STAYIN' ALIVE
Barry Gibb*
Maurice Gibb**
Robin Gibb*
Crompton Songs
Gibb Brothers Music
Universal Music Publishing Group
Warner/Chappell Music Ltd.

TELL HER NO
Rod Argent
Verulam Music Co. Ltd.

WHITE ROOM
Pete Brown
Jack Bruce
Warner/Chappell Music
International Ltd.



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THE CLASSIC BRITS 2012 WITH MASTERCARD CONGRATULATES ALL ITS AWARD WINNERS THIS YEAR

Female Artist - **Nicola Benedetti**, Male Artist - **Vasily Petrenko**, MasterCard's Breakthrough Artist of the Year Award - **Miloš Karadaglić**,
Classic BRITs Single of the Year in association with iTunes - **Military Wives/Gareth Malone** *Wherever You Are*,
Critics' Award - **Benjamin Grosvenor**, Classic Fm Album of the Year with MasterCard - **André Rieu** *And The Waltz Goes On*,
International Artist of the Year in association with Raymond Weil/SWICO - **Andrea Bocelli**, Composer & Lifetime Achievement - **John Williams**

AND THANKS ITS WONDERFUL PERFORMERS

**Andrea Bocelli, Ramin Karimloo & Sierra Boggess, Nicola Benedetti, Russell Watson (featuring Amore & the Pageant Choir),
André Rieu and his Johann Strauss Orchestra, Miloš Karadaglić,
Gary Barlow, Andrew Lloyd Webber, Military Wives & Gareth Malone.**

With the excellent musicianship of the London Chamber Orchestra conducted by James Morgan