



BIG INTERVIEW

10 West End Boys

The Pet Shop Boys discuss the release of their 11th studio album - and getting older



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14 Euro Millions

Music Week takes a close look at the European market in the first half of the year



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Your guide to Richard Hooper's Digital Copyright Exchange proposal

SONY MUSIC UK BOSS TIPS 4G TECHNOLOGY AS TIPPING POINT - BUT SAYS DEA MUST KEEP UP

Gatfield targets telecoms partners

DIGITAL

BY TOM PAKINKIS

Sony Music UK chairman and CEO Nick Gatfield has revealed that telecoms companies will be a "huge partner" for the major label in future when it comes to establishing creative and innovative music services - but the government's Digital Economy Act must evolve by 2014 if copyright holders are to be protected against online piracy.

Speaking on a panel at UK Trade & Investment's Creative Content Summit at The British Business Embassy on Tuesday, Gatfield reminded delegates that digital services are responsible for 50% of music revenue and 80% of overall consumption of music.

"That's clearly where the audience is," he said. "The question for us is, 'How can we monetise that to [create funds to] invest in further artist development and encourage Government to build a framework to protect rights holders?'"



"Something we're a big believer in at Sony is creative innovation with a myriad of digital platforms," he added.

"Certainly telecoms companies look like they'll be a huge partner for us with the advent of 4G. It's about really looking for strong

commercial solutions. I think that's the future."

Gatfield later told *Music Week*, "I would argue that a lot of the commercial services offered by telecoms in the past have been fairly poorly handled and low profile and they haven't gained

traction. I find that extraordinary.

"There's an awful lot that we as an industry can bring to the telecoms business in terms of what consumers want. They understand their customers but we understand music consumers and I think there's a real value to us working together to create compelling commercial offerings."

Gatfield argued that IP protection is just as important but expressed fears that the current evolution of digital technology was happening far too quickly for the government's Digital Economy Act - which won't have an impact until 2014 at the earliest.

"When we started this journey of legislation five years ago, an awful lot of our attention was focused on peer-to-peer [distribution], which evidence suggests is waning," he said. "We haven't really addressed the mobile space but that's clearly where consumption will be going and where the pressure point is."

"My fear is that the legislation might be largely redundant when

it does come into effect. It's got to evolve."

Gatfield, however, reiterated that legislation alone won't be enough: "The best anti-piracy measures you can build are compelling commercial services."

The Sony Music UK boss suggested that Google could become an important creative partner for the music industry in future, despite the tussle that has taken place between the two sides when it comes to establishing roles in the battle against copyright infringement.

"The debate surrounding internet piracy is still technology versus creativity and it shouldn't be," he said. "We need to have a symbiotic relationship."

"I honestly believe that Google is a responsible company. There's a slight difference of opinion regarding search engine optimisation and site prioritisation but it's an ongoing debate."

"As Google comes to launch Google Music here, that debate will pick up pace and I'm sure we'll work out a solution."

Vaizey rejects music tax breaks for IP protection focus

The Minister for Culture, Communication and the Creative Industries Ed Vaizey spoke of his delight about tax breaks being offered to TV, animation and video games at the UKTI's Creative Content Summit - but didn't see the need for similar credits to be extended to the UK music industry.

"We're still continuing to invest in our creative industries and I was delighted that the

chancellor confirmed that we're introducing tax credits for television, animation and video games in our last budget," Vaizey told delegates from Britain's creative industries including theatre and publishing. "There is no better time to come to the UK, to invest in the creative industries."

When *Music Week* asked Vaizey why the music industry was yet to see tax breaks of its

own, he replied, "We're focusing on implementing video games, high-end drama and animation tax breaks. We don't want to introduce them just for the sake of it, we want to introduce them to ensure that we have a competitive investment environment for these very important industries."

Labour deputy leader Harriet Harman said at the beginning of July that the Government needs

to reward investment in the music industry as it does in film and video games, expressing interest in the BPI's idea of corporation tax breaks for A&R investment and R&D.

Vaizey said, however, "I'm not aware of music industry tax breaks that exist around the world. I'd be happy to see why [Harman] thinks that's necessary when they don't exist in other jurisdictions."



Minister for Culture, Communication and the Creative Industries Ed Vaizey

"We're great supporters of the British music industry, we do a lot of work with IP protection, which is a big issue. In that sense we're strong supporters of one of our most successful industries."

NEWS

EDITORIAL



Parlophone: just fun and Games?

IT WAS bucolic anarchy. Beautiful pandemonium. Organised chaos.

Danny Boyle's jubilant retelling of Great Britain's his/her-story at the Olympic Opening Ceremony last Friday was captivating, awe-inspiring and, in a most idiosyncratic manner, something to feel very proud about.

This patriotically oxymoronic funfair consistently screamed out reminders of the astonishing musical highs of the British Isles throughout the centuries; music which, like the ceremony it soundtracked, grabbed the world's attention through its electric spirit, its outright oddity and its downright brilliance.

This was not a playlist soullessly curated to empty fluff bureaucrats or to merely celebrate the Brit School; it came from Boyle's heart - and the nation's shared adoration. No mechanical waving of the Union Jack; no melismatic look-at-me cheerleading. Just Sir Hubert Parry, Sir Paul McCartney and Sir Ginger One From Two Door Cinema Club smashing it in a field. Yep, that'll do us.

Interesting that this celebration of world-beating British music should arrive on the same day that the EC forced

“Interesting that the Opening Ceremony should arrive on the day that the EC forces UMG into potentially breaking up a Brit music institution”

Universal's hand into potentially breaking up one of the UK's most successful homes of glorious pop music.

Under plans agreed with a demanding Commission, Universal's £1.2bn takeover of EMI must now come at a eyebrow-raising price: Parlophone will not be controlled by UMG in the UK, but the highest bidder.

Although the world's biggest major label will keep worldwide rights to the Beatles, an act like Coldplay, for example, could find itself marketed, A&R'd, promoted and managed by different companies in different territories around the world. Bonkers, as Dizzee charismatically put it last Friday.

The EC has forced Universal's hand into doing what it feels is best for the European music market, but appears to have completely forgotten that the assets it is clumsily apportioning are people and moreover, stars.

As we print week-in-week out - and Universal itself has argued - artists themselves are sniffing around the rights table like never before. This looks suspiciously like a catalyst for some big name 'going it alone' action to me. In punishing Lucian Grainge, is the EC also setting up a further stomach-punch for the once-comfortable business of being a major label?

Despite these harsh conditions, Grainge could soon own the house of both The Beatles and The Rolling Stones. If the future is uncertain, at least he's got the past sewn up. But sacrificing Pink Floyd? I almost feel sorry for him for that.

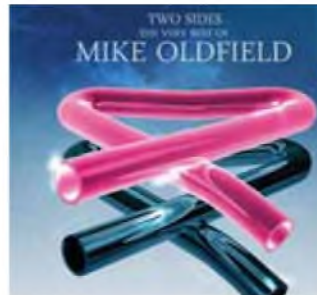
Talking of feeling sorry: Patrick Zelnik. The man who seemed to mutinously break ranks with IMPALA's party line over a self-interest in Virgin Records suddenly finds no Virgin on offer and, no doubt, an icy atmosphere at IMPALA HQ.

Don't expect his counter-submission to the EC over the next few weeks sound any where near as sweet as Mr. Boyle's triumphant Olympic soundtrack.

Tim Ingham, Editor

OVER 86,000 SALES FOR OPENING CEREMONY ACTS

Olympic Bonanza hits UK charts



SALES

BY TIM INGHAM

Acts who played live at the Olympic Opening Ceremony have enjoyed a significant uplift in album and singles sales since they performed last Friday (July 27).

Over 86,000 unit sales across albums and singles have been clocked up by the artists, who include Arctic Monkeys, Mike Oldfield, Dizzee Rascal and Emeli Sande. Labels will be slightly cursing the timing of the event, as it meant any increase in sales over the following week was split between two Official charts.

The biggest winners so far have included Mike Oldfield, who played both Tubular Bells and In Dulci Jubilo live at the event.

His Very Best Of album *Two Sides* had shifted 2,649 units this week at the time of Tuesday's midweek data from the Official Charts Company, putting it at No.6 and in contention for a Top 10 placing this Sunday.

When *Music Week* asked the star if he was hoping for a long-term resurgence in interest in his work, Oldfield said: "Yes of course, and I hope that this new interest will inspire a young generation of musicians to push the boundaries of what is possible with instrumental rock music and the playing of real instruments. I was enormously honored and privileged to play the Opening Ceremony, and I am so thankful that I had the chance to work with Danny Boyle and his wonderful team."

Other big winners include the Arctic Monkeys, whose *Whatever People Say I Am (That's What I'm Not)* album sold 1,367 copies last week before Sunday. It had already jumped to No.23 on the Tuesday midweeks after 1,205 early week sales. Meanwhile, the band's cover of



The Beatles' *Come Together* - which they played near the end of the ceremony - was also doing well, up to No.18 on the midweeks from No.67, with 5,113 early week sales recorded by Tuesday. The Monkeys' *I Bet You Look Good On The Dancefloor* was up to No.37 on Tuesday with 2,314 sales already this week.

Underworld's *Caliban's Dream*, sung by Alex Trimble, was at No.5 on Tuesday's midweeks, having sold 9,289 by end of play on Monday. The song, which soundtracked the entrance of the Olympic torch into the stadium, sold 3,389 copies on Friday and Saturday to land at No.69 on last Sunday's chart.

The Universal/LOGOG-issued soundtrack album *Isles Of*

Wonder had sold 12,748 copies this week by the Tuesday midweeks, putting it at No.2 on the compilation chart behind *Now! 82*. It sold 10,498 ahead of the last Official chart on Sunday.

Dizzee Rascal's *Bonkers* was up from No.80 to No.49 on Tuesday's Midweek on 1,832 early week sales.

Emeli Sande's rendition of *Abide With Me* had leapt up from No.180 to No.32 on Tuesday's midweeks, selling 2,759 copies in the early part of this week. Her album *Our Version Of Events* was also enjoying a boost, up from No.8 to No.4 on 3,752 early week sales.

The London 2012 opening ceremony drew a peak UK TV audience of 26.9m.

A REAL TURN UP FOR FRANK'S BOOKS

Singer/songwriter Frank Turner played three songs during the televised prelude to the opening ceremony.

Turner, whose last four albums are signed to indie Xtra Mile and released through PIAS, has seen single *I Still Believe* sell 2,945 copies this week, up to No.30 from No.97 on the Midweeks. The song also sold 2,366 copies last week - the vast majority of which came post-Olympics Ceremony.

His latest album, *England Keep My Bones* was up to No.23 from No.85 on the Tuesday midweeks with 1,205 sales by end of play Monday.

PIAS UK MD Peter Thompson told *Music Week*: "Frank's a great artist and a populist artist, and that shone through at the Ceremony. This has refreshed a campaign which was naturally nearing its end."

I Still Believe has now landed on Absolute Radio's B-List, whilst PIAS are promoting new single *If I Ever Stray* ahead of a repackaged version of *England Keep My Bones*, released September 3. PIAS has also ramped up marketing, including radio ads on Absolute and TalkSport plus outdoor postering and digital advertising via Google.



PRS FOR MUSIC VENTURE BACKED BY FRESH FUNDING FROM 12 INTERNATIONAL SOCIETIES

Global Repertoire Database on course for 2014

PUBLISHING

BY TIM INGHAM

The PRS-led Global Repertoire Database is anticipated to be operational and stuffed with information from international publishers within two years.

The GRD takes a starring role in Richard Hooper's new report on streamlining licensing in the UK, Copyright Works, in which he recommends the creation of an online Digital Copyright Exchange.

Hooper applauds the efforts from PRS For Music with the GRD in the report, explaining that the music publishing information hub would aim to provide "access to authoritative, comprehensive multi-territorial information about the ownership or control of the global repertoire of musical works".

Writing in a submission to Hooper's report, Mark Isherwood investigates the progress of the Global Repertoire Database, and has good news:

He explains that a 'scoping study' was undertaken in September last year, involving high-ranking members of the music publishing world.

As a result, the four major music publishers plus five music

seven more – ASCAP (US), BUMA-STEMRA (Holland), SABAM (Belgium), SGAE (Spain), SIAE (Italy), SOCAN (Canada) and UBC (Brazil) – have all committed to funding the operation.

assessments and data strategy, data standards and schemas, GRD business design and set-up and the technology blueprint. This phase should be completed in Q2 2013. An operational GRD is then anticipated to be

Global Recordings Database. He reveals this has already seen 8,500 labels deliver data for over 5.6 million recordings.

Hooper's recommendations to Government have been welcomed by the likes of UK Music, PPL, PRS, the MMF and the FAC.

"I am pleased that the report recognises the UK industry's achievement in licensing more legitimate digital music services than any other country in the world," Universal Music UK CEO and chairman David Joseph told *Music Week*.

"This is a testament to the collective efforts which have already been made to streamline an inevitably complex process.

"The Copyright Exchange should help further and if it also provides some additional impetus for the government in terms of encouraging search engines, ISPs and others to foster legal uses of copyright material then so much the better."

■ *Turn to page 18 for our full analysis of Hooper's report*



rights society groups – APRA (Australia), GEMA (Germany), PRS For Music (UK), SACEM (France) and STIM (Sweden) – have agreed to make their musical works data available for the first phase of GRD. In addition, those five societies plus

Isherwood reports: "In the next few weeks work will begin on a requirements and High Level GRD design phase of work. The activities within this phase will need to span across business requirements, rules and participant readiness, data

available in Q2 2014, although there will be a long period of the loading of data from participants. A GRD with some data from the above organisations should be available by the end of 2014."

Hooper also applauds PPL's efforts with its less-publicised

Cooking Vinyl grows team with two new hires as it launches sync division

Karis Beckingham has been recruited by the Cooking Vinyl Group to head up a newly launched synchronisation department at the indie.

She is joined at the company by Allie Bailey, who assumes the product manager role for Cooking Vinyl Records after five years at Atlantic.

As head of synchronisation, Beckingham will procure syncs for Cooking Vinyl Records artists and Cooking Vinyl Publishing writers.

Before she was hired at Cooking Vinyl, the exec joined Huge Music in 2008 as music supervisor after a stint running her own tour booking and promotions company. Two years later, she left to work with the

likes of Pedigree Cuts, BMG Chrysalis and The Brits.

Beckingham has already gained sync deals for The Enemy on the new FIFA 13 soundtrack and The Prodigy in the opening episode of Series 2 of MTV's *Teen Wolf*.

Meanwhile, Bailey's new role will involve the creation of campaigns for artists including Amanda Palmer, Marilyn Manson, The Blackout, Reverend and the Makers, The Enemy and The Prodigy.

Bailey worked at Atlantic for five years in product management for artists The Joy Formidable, The Streets, Jason Mraz, James Blunt, Fanfarlo, Grouplove and Flo Rida - not to mention the quadruple-platinum selling

double Brit award-winning artist Ed Sheeran.

Beckingham said, "I'm pretty excited to be working with such a great independent label as Cooking Vinyl.

"The experience I gained at Huge has been really valuable in pitching creatively to clients, understanding the creative process and using this to benefit both them and our artists. I'm looking forward to building up the sync area here and adding to Cooking Vinyl's success story".

Bailey added: "I am so thrilled to be a part of the Cooking Vinyl family. I have long been a fan of the label's roster and am very much looking forward to working with such a hugely talented and diverse range of artists."



New faces: Karis Beckingham (left) and Allie Bailey (right)

NEWS

NEWS IN BRIEF

DEMON: Demon Music Group has agreed a long license to represent the Tabu label - the USA record company owned by Clarence Avante. Music Week understands the catalogue contains 33 hits in total - by the likes of Alexander O'Neal, SOS Band and Cherrille among others.

SONY: Sheffield metallers Bring Me The Horizon have signed a record deal with Sony label RCA. The news follows three album releases on indie labels Visible Noise and Thirty Days Of Night Records.

AIM: The deadline for entering the AIM Independent Music Awards has been extended until Friday, August 3, 2012. The awards are open to both members and non-members of AIM.

UNDERAGE: Underage Festival, which was due to take place in London next month, has been scrapped. The likes of Lianna La Havas, Jessie Ware and Pulled Apart by Horses were due to play the event, which was set to take place on August 31.

CHERRYTREE: Cherrytree Records and head Martin Kierszenbaum will remain with Interscope after brokering a new deal with the label, according to reports.

AEI MEDIA: The UKF parent has expanded its events strategy around the globe as it announces the appointment of Jenni Cochrane. A former director of tours & events at Ministry of Sound Group, Cochrane helped deliver a live strategy for brands including MoS, Hed Kandi, Dance Nation and Global Underground.

MUMFORD & SONS: British folk band Mumford & Sons have been added to the bill for the month-long iTunes Festival and will play on September 24. The Island-signed group will take the stage at The Roundhouse in London to coincide with the release of their new album Babel.

PPL: The music licensing company has been shortlisted as a finalist for two customer service awards in The European Call Centre and Customer Service Awards 2012.

GRIMEDAILY: The UK urban music and entertainment website has relaunched its website and brand to become GRM Daily.

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

MARSHALL: ALT-J 'ONE OF THE MOST IMPORTANT BANDS I'VE EVER SIGNED'

A new indie band on Radio 1's A-list? How did that happen?

LABELS

BY TOM PAKINKIS

Infectious Music head Korda Marshall has attributed the success of Alt-J at radio to early support from specialist DJs - and the freedom to make decisions as an independent label.

On paper, the genre-hopping alternative indie band look unlikely candidates for mainstream radio A-lists but third single Tessellate has guided the band to the top playlists at both Radio 1 and 6Music.

"Huw Stephens and Steve Lamacq get the credit," Marshall told *Music Week*, also nodding to support from Radio 2 and XFM. "The support from radio has been well focused and has come through specialist. Alan James is doing the plugging. He and his team are doing a really good job."

Alt-J are the first 'guitar' band to have a debut record land in the Top 20 this year. Marshall (pictured) pointed to a significant level of freedom and creativity at



Korda control: Marshall is planning an 18-month campaign for Alt-J (inset)

his indie outfit that may not have been found at a major.

"I think being a small independent company means we've been able to do things that I wouldn't have been able to do within the major label system," Marshall explained. "The packaging on the album is 96p a unit. I would never have been allowed to have that at a major."

"The fluidity and the freedom in the marketing and the roll-out campaign is another thing - [we're] putting out singles that

aren't designed to be hits but to sell an album.

He added: "One of the things we loved about the band when we first got involved with them was that they hadn't done what every other band that's trying to get signed has done, which is get a huge Facebook following. They didn't have loads of things online and videos everywhere, they didn't tweet, they didn't socially chatter."

"One of the first things that Stephen Taverner did when he started managing them last

autumn was take everything down online. That gave us almost a blank piece of paper. There were four songs on SoundCloud and we started driving traffic to those very cleverly and carefully over a six-to-nine month period. We have an 18-month rollout plan."

As for Alt-J's potential, Marshall isn't shy about showing his enthusiasm. "I think they're one of the most exciting and special bands to break out of England in the last 10 years," he said.

"I've signed some great artists; Muse, Gnarls Barkley and a whole load of others from The Darkness to James Blunt. This is one of the most important acts that I've signed in my 33 year career and I think they're up there with Muse as a career act."

"The most important thing is that Alt-J are proper artists. The band is really special and we're in this for a career, not an 18-month cycle and a quick success."

Everything we've been doing is about the album, the band and a long-term international career."

UMPG promotes key duo

Universal Music Publishing has promoted two key staff at its London office, with Mark Gale and Elizabeth Troughton elevated to new international roles.

Gale is promoted to senior A&R manager / senior international manager, as Troughton becomes international manager. Both posts are effective immediately.

Gale will now report directly to Paul Connolly, UMP president of Europe and UK, and Caroline Elleray, head of A&R. Troughton will report directly to Gale.

Connolly said, "As a global music publisher we are committed to investing in resources to equip us to deliver an integrated service to all of our songwriters and artists on an international stage. I'm delighted to announce the promotion of



On the up: Elizabeth Troughton and Mark Gale

Mark and Elizabeth, a move that will significantly boost our international capabilities. I am particularly pleased to be able to make these appointments by way of internal promotions, recognising Mark and Elizabeth's hard work, commitment and talent, not to mention their formidable organisational skills."

Gale said: "I'm really looking forward to the challenge ahead and working with our incredible roster of songwriters to help achieve their ambitions both in the UK and internationally."

Troughton added: "We have a fantastic team here at Universal, an incredible array of talent to work with and I'm very excited about the opportunities ahead."

BPI sets trade mission to Oz

The BPI has announced dates for its inaugural trade mission to Australia, presented with the Music Publishers Association (MPA). Covering Sydney and Melbourne, the mission will take place from October 8-12.

The programme aims to give UK delegates a crash course in how the Australian market works and the chance to meet and connect with local executives across the industry.

The keynote speaker at the event will be Michael Gudinski, Chairman of the Mushroom Group. Other speakers include Gotye manager John Watson and Big Day Out festival founder Ken West and Dan Rosen CEO ARIA.

Further details can be obtained from debi.blackgrove@bpi.co.uk or the BPI website.



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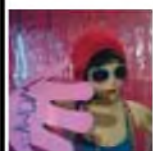
10 tracks you need to hear...

DATA DIGEST

BREAKOUT



AMPLIFY DOT
Recently signed to Virgin/EMI, A.Dot is the first female rapper in the UK to receive a major label album deal in over a decade. With stacks of "bravery and bravado" big things have been predicted for this "feisty young artist". Catch her at August's Breakout event at The Proud Galleries in Camden this month.



The latest most popular Shazam new release chart:

- SAM AND THE WOMP** Bom Bom
- ANGEL** Wonderful
- RITA ORA** How We Do
- PORTER ROBINSON** Language
- REDLIGHT** Lost In Your LovE

GIG OF THE WEEK



Who: Soul II Soul, McFly and Saint Etienne
Where: Hyde Park and Victoria Park, London
When: August 4
Why: Big named artists descend upon the two London parks for a celebration of live music, have-a-go sports and a screenin of the Olympic games.

SALES STATISTICS



CHART WEEK 30 Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	3,142,600	1,048,761	555,681	1,604,442
PREVIOUS WEEK	3,293,659	1,130,677	311,446	1,442,123
% CHANGE	- 4.6%	- 7.2%	+ 78.4%	+11.3%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	100,925,796	38,779,057	9,495,119	48,274,176
PREVIOUS YEAR	93,621,302	46,128,889	9,195,988	55,324,877
% CHANGE	+ 7.8%	-15.9%	+ 3.3%	- 12.7%

APPOINTMENT TO VIEW

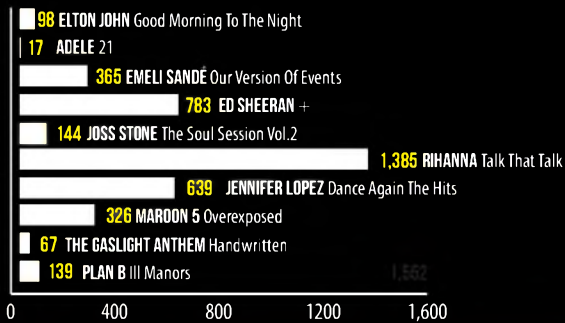


- BBC PROMS 2012**
Friday, 3 August - BBC4, 8pm-10pm
Conductor Donald Runnicles leads the BBC Scottish Symphony Orchestra in a rendition of Wagner's Siegfried Idyll, which he wrote as a gift to his wife in 1870. They also perform Bruckner's Eighth Symphony, the last one he completed before his death in 1896.
- ADAM BUXTON'S BUG**
Saturday, 4 August - Sky Atlantic, 11.15pm-11.45pm
Season 1 Episode 4 of 8. The comedian introduces videos for songs by Danish singer-songwriter Oh Land and French DJ Etienne de Crecy.
- THE HIT FACTORY: THE STOCK AITKEN & WATERMAN STORY**
Monday, 6 August - ITV1, 9pm-10pm
Documentary charting the success of Stock, Aitken and Waterman, the songwriting and record-producing trio who scored more than 100 top 40 hits in the 1980s and 90s. Featuring contributions by Waterman, Simon Cowell, Sinitta, Pete Burns, Sonia, Steps and many more.

PIRATES' BAY



NUMBER OF ILLEGAL FILES FOUND BY MUSO.COM OF TOP 10 ALBUMS ON JULY 31 2012



CRITICAL MASS



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



9.0

Shrines
Purity Ring



8.6

Frank Ocean
Channel Orange



7.9

Blood Red Shoes
In Time to Voices



ELLIE GOULDING
Anything Could Happen (Polydor)
(Single, September 30)
Contact: Susie Ember, Polydor
Susie.Ember@umusic.com

LITTLE MIX
Wings (SyCo)
(Single, August 26)
Contact: Simon Jones, Hackford Jones
simon@hjpr.co.uk



BAND OF HORSES
Knock Knock (Columbia)
(Single, September 17)
Contact: Michael Cleary, Columbia
Michael.Cleary@sonymusic.com

AIDEN GRIMSHAW
Curtain Call (RCA)
(Single, August 12)
Contact: Frazer Lawton, Murray Chalmers
frazer@murraychalmers.com



OWL CITY
Good Time ft. Carly Rae Jepsen (Island)
(Single, September 10)
Contact: Alix Wenmouth, Wasted Youth
alix@wastedyouthpr.com

ANIMAL COLLECTIVE
Today's Supernatural (Domino)
(Single, out now)
Contact: Jodie Banaszkiwicz, Domino
jodie@dominorecordco.com



TAME IMPALA
Elephant (Modular)
(Single, August 13)
Contact: Duncan Jordan, Bella Union
duncan@bellaunion.com

GWILYM GOLD
Lust For Sale
(From album, September 10)
Contact: Adrian Read, Inside Out
adrian@insideslashed.com



SCOUTING FOR GIRLS
Summertime In The City (Epic)
(Single, August 26)
Contact: Sarah Pearson, Wasted Youth
sarah@wastedyouthpr.com

BAT FOR LASHES
Laura (Parlophone)
(From album, October 15)
Contact: Anna Mears, Dog Day
anna@dogdaypress.com



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MARKET SHARES BY CORPORATE GROUP



CHART WEEK 30



SINGLES

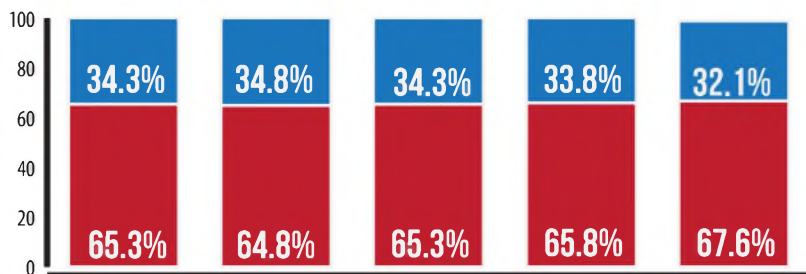
- Universal 46.6%
- Warner 19.7%
- EMI 17.3%
- Sony 14.9%
- Others 1.5%



ARTIST ALBUMS

- Universal 39%
- Sony 18.3%
- Warner 26.5%
- EMI 9.9%
- Others 6.3%

DIGITAL vs PHYSICAL



WKS 26-30
The UK market share for all albums in the past five weeks

- CD
- DIGITAL

TOP 5 STORIES ON MUSICWEEK.COM

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

- 01** UMG's EMI divestment package, 'fully addresses EU concerns' *Friday, July 27th*
- 02** Mills supports Universal/EMI artist buyback plan *Friday, July 27th*
- 03** Berlin's Popkomm shuts down after 23 years *Wednesday, July 25*
- 04** Citigroup not extending Universal/EMI payment deadline after all? *Wednesday, July 25*
- 05** Lucian Grainge's indie offer 'makes sense' - PIAS boss *Thursday, July 26*

MUSIC WEEK POLL

This week we asked...

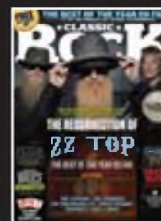
Is it right that Richard Hooper has recommended that the music industry foot the bill for a Digital Copyright Exchange? [Vote at www.musicweek.com](http://www.musicweek.com)



INK SPOTS

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

American rock band ZZ Top are resurrected with a new "hip-hop inspired" management, record exec heavyweight Rick Rubin and "a rocket up their ass" on the front of this month's *Classic Rock* magazine.



Inside, Blues guitarist Peter Green says his LSD fueled journey from troubled East End kid to unwilling superstar went horribly wrong. Just as rock music was becoming big business, he turned his back on it all, tortured by guilt over the money he was making and his thought process damaged by hallucinogenic drugs.

Riot are the "unluckiest band in the world" who fell foul of the "machinations of the music industry, the fickleness of the record-buying public and the dark side of the rock 'n' roll dream". They tell a heartbreaking story of "heroic failure, bad luck and clashing personalities".

The first new Smashing Pumpkins album in five years Oceania is actually Billy Corgan's solo effort, backed by "yet another all-new trio of faceless hired hands", according to Stephen Dalton but still gets a very good seven out of ten.



THE MAGIC NUMBERS

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

26.9m

UK TV viewers tuned in for the London 2012 Olympics opening ceremony on Friday July 27

2

Years until Snoop Dog (now Snoop Lion) can visit Norway after he was found in possession of eight grams of Marijuana at Kjevic Airport customs



10

Years in the industry, during which time Wiley's released nine studio albums and over 50 other tracks on seven different labels. He was at No.1 on the Tuesday Midweek singles chart with Heatwave - just ahead of Calvin Harris

24%

Rise in revenue for the German live entertainment market following a sales slump in '08 and '09

130k

Amount in pounds sterling paid for Sir Jimmy Savile's Rolls-Royce at a memorabilia auction in aid of the late DJ's charitable trust

LIFE IS TWEET WE FOLLOW THE INDUSTRY'S FINEST

@simon_price01 Has there ever been a Riot Grrl band called National Cervix? And if not, why not? *(Simon Price, Independent on Sunday) Monday, July 23*

@KIKITkiran If Oprah Winfrey marries Deepak Chopra, she would become... Oprah Chopra *(Kiran Sharma, KIKIT Entertainment) Monday, July 23*

@joeparry I wish there was another New Wave of British Heavy Metal because the acronym really rolls of the tongue. *(Joe Parry, Division PR) Monday, July 23*

@Eve_Barlow Confirming that Jai Paul's Jasmine reaches new levels on a hot summer night. *(Eve Barlow, Q, MOJO & Empire) Tuesday, July 24*

@MBCFred Passed a homeless guy using a mobile. How does he pay his bills? Considering the shit I went through to get a contract... *(Freddie Mellor, MBC PR) Tuesday, July 24*

@AndrewMaleMojo When Damien Hirst makes cameo appearances in New Yorker articles it is ALWAYS as a prick. I'm sure he is, but they must HATE the fucker. *(Andrew Male, MOJO) Wednesday, July 25*

@cazba I am not a comfortable temperature. *(Caz Beashel, Inside/Out) Wednesday, July 25*

@lordsimonwhite I like my Spice Girls like I like my bread - ginger *(Simon White, Coalition Management) Thursday, July 26*

@lukeywilliams McDonald's being the official restaurant of the Olympics is like smoking being the official medicine of cancer. *(Luke Williams, Insomnia Management) Friday, July 27*

@Stickle Ok I'll admit it, was slightly pessimistic about what we were going to pull off, But by God did Danny B smash it! Just WOW #proudtobebrish *(Vicky Beercock, MAMA Group) Friday, July 27*

@fthc So yeah. Just played the prologue of the Olympic opening ceremony. Been keeping that secret for a little while now!! Totally insane. *(Frank Turner) Friday, July 27*

@frank_ocean David Beckham took a speedboat to the olympics & lit the torch. David Beckham is married to a spice girl. David Beckham doesn't fuck around. *(Frank Ocean) Friday, July 27*

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DATA DIGEST



HEY DUDE
July 27, Olympic Stadium, London: Sir Paul McCartney is on a high after leading the 80,000 Olympic Opening Ceremony crowd in a mass singalong of Beatles classic Hey Jude

PICTURE OF THE WEEK

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



1 PETE DONALDSON ABSOLUTE RADIO
Bibelots

In a world of acoustic mulch, it's heartening to hear a gaggle of hairy young things giving music a well-deserved, electro kick up the Sheeran with some swampy, stompy indie swagger. A band that bring to the fore everything that's exciting about British music, they'll rock the Emerging Icons Stage in the Olympic Park



2 CAROLINE BEAVON Q RADIO
Dollface - You To Lose *Self-released*

Nostalgia is a wonderful thing - especially when it is Dollface-shaped. With an adrenaline-shaking chorus, this song could be lifted from your favourite John Hughes film soundtrack. However, unlike the kids in The Breakfast Club, Dollface are not obsessed with being "cool". A damn fine track and not a moody poser in sight.



3 SEB LAW NOTION MAGAZINE / PLANETNOTION
Jupiter. Juicy Lucy *Grand Blanc*

With unashamed disco-funk vibes, Jupiter could only hail from Paris. Amelie's playful vocals holler out confidently over electropop melodies and driving basslines, while wah-wah keyboards blare and synth-claps snap. This record is a retro-tinged and fabulous example of 21st Century disco at its best.



4 JONNY TRUNK FREELANCE WRITER
Brooklyn Brothers. Beat The Best *OST* *Rhino*

Starting with a happy adventurous instrumental, this album quickly establishes itself as an unconventional soundtrack. It continues with howling, bizarre rhymes, children's toy instruments, half finished songs, basic chords, wavering sound levels and endless enthusiasm. Slightly mouldier than the Mouldy Peaches and equally as charismatic, this is a refreshing work.



SYNC STORY

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



- **Track name** London Calling
- **Usage** British Airways UK & Ireland Olympic commercial
- **Composer** The Clash
- **Publisher** Universal Music Publishing
- **Artist Management** Eleven Management
- **Key execs** Tom Foster / Becca Gattrell (Universal Music Publishing), Ian Neil (Sony Music)



Showcasing the capital's landmarks including Trafalgar Square, Big Ben, the Shard and an East End market, a BA plane rolls through central London before arriving the Olympic Stadium in Stratford. Perhaps the VIP Olympic traffic lanes are wider than we've been led to believe.

Best of all though, it's set to the soundtrack of The Clash's London Calling, which was licensed by

Universal's UK Film & TV team.

"Earlier this year, The Clash remastered their albums, including London Calling," explains UMPG's Becca Gattrell (pictured). "With all eyes on London it was clear that the song was in the forefront of everyone's minds but should be reserved for the most appropriate campaign only. The British Airways commercial had the right look and was a good fit, so alongside Ian Neil at Sony, we set out to make this happen."

SIGNS O' THE TIMES

We hear that Denver folk rock band and DIY success story **The Lumineers** (pictured below) have been the subject of a fierce bidding war between all the UK major labels in the past few weeks - and have eventually signed with Universal UK imprint, **Decca Records**.

BMG US has signed an exclusive co-publishing deal with Los-Angeles punk band **Pennywise**.

Mute Song has signed band **Smoke Fairies**, formed by Katherine Blamire and Jessica Davies.

Arrow Records has signed singer-songwriter and actress **Ann Nesby** to its Atlanta-based label. Over the past 20 years the Grammy-winning artist has collaborated with the likes of Luther Vandross, Jimmy Jam and Terry Lewis, Sting, and Al Green.



ON THE RADAR JAY JAMES PICTON

After writing with Booker T. Jones, recording with John Legend and Malay (Frank Ocean's producer) for his debut album, 2012 is shaping up to be an exciting year for ex-Navy lad turned singer-songwriter Jay James Picton.

His path into music wasn't immediately obvious, after spending his teenage years playing rugby: "Sport was all I ever wanted to do, I didn't really listen to music. I can't really say that I owned any CDs, I didn't have a computer or anything. I couldn't sit down long enough to do any of that sort of stuff."

Despite this, Picton found his

voice by accident, after a knee injury landed him stuck at home with nothing to do. To pass time he started playing guitar and singing along to tracks: "I ended up singing just because I couldn't change my fingers quick enough so I started keeping my own time."

A friend told him he sounded like American gospel singer Al Green ("I was like 'Wicked! Who's Al Green?') and encouraged Picton to write his own material.

After posting demos online, the songs soon reached No.1 in the 7digital indie store charts, landing him a record deal with Decca as a result.

Picton describes his forthcoming album *Play It By Ear* as "A soul record with elements of blues and R&B and pop, with commercial potential."

It's all a far cry from where Picton imagined he'd be ten years ago: "My life's completely changed around, I was a person that didn't really express myself, quite closed to emotions. Since I started to do music I can't stop doing what I'm doing. It feels really great."

Fresh from supporting the likes of Jessie J, KT Tunstall and Rebecca Ferguson, Picton's now to make his TV debut with first single *Long May They Roll* booked for a



live performance on ITV's *This Morning* for August 14.

The plan next is to make moves

ESSENTIAL INFO

RELEASES

July 23 Single: *Long May They Roll*
August 27 Album: *Play It By Ear*

LABEL

Decca Records - Chloe Gillard
020 7149 1038

MANAGEMENT

VDM Music - Vicky Dowdall
020 7384 6437

LIVE

August 22-24 Ronnie Scotts, London

into the hip hop scene: "I really like Nas. I think he's an amazing lyricist so I'd like to collaborate with him."

After touring in the UK, Picton dreams of going Stateside: "I'd like to battle on in the UK first but the States is definitely somewhere I'd like to go and be creative."

HE SAID / SHE SAID



“Thank God the athletes have arrived! Now we can move on from leftie multi-cultural crap.”

Tory MP Aidan Burley took to Twitter to air his views on the London 2012 Olympic Games opening ceremony... and they didn't go down well. His comments were later branded 'idiotic' by PM David Cameron

TAKE A BOW TEAM MAROON 5



THE LOWDOWN

Album: *Overexposed*
Highest chart position: No.2

Label:
A&M/Octone Records

General manager:
David Boxenbaum, A&M/Octone

President:
James Diener, A&M/Octone

Management:
Jordan Feldstein, Adam Harrison, Chris Maguire for Career Artist Management

Marketing: Emma

Powell, Polydor

National press:
Barbara Charone & Fred Mellor, MBC

National radio:
Laurence Pinkus, Polydor

Regional radio:
Gavin Hughes, Nicki Ross, Tony Myers, Polydor

TV: Ruth Thompson, Polydor

Digital: Edd Blower, Polydor

MUST-SEE MUSIC TICKETING CHARTS

HITWISE Primary Ticketing Chart		
POS	PREV	EVENT
1	3	STONE MADONNA
2	9	SECRET GARDEN PARTY
3	NEW	THE KILLERS
4	5	V FESTIVAL
5	8	NICKI MINAJ
6	7	LADY ANTEBELLUM
7	NEW	BEN HOWARD
8	NEW	TENACIOUS D
9	13	OLLY MURS
10	NEW	WET WET WET
11	NEW	EVANESCENCE
12	17	JESSIE J
13	20	FLORENCE AND THE MACHINE
14	NEW	CREAMFIELDS
15	NEW	MUMFORD AND SONS
16	10	MADNESS
17	12	PAUL SIMON
18	NEW	ED SHEERAN
19	NEW	BESTIVAL
20	NEW	LIONEL RICHIE

VIAGOGO Secondary Ticketing Chart	
POS	EVENT
1	MADONNA
2	JUSTIN BIEBER
3	ONE DIRECTION
4	LADY GAGA
5	ED SHEERAN
6	BLUR
7	MUSE
8	GEORGE MICHAEL
9	NICKI MINAJ
10	STEREOPHONICS
11	MORRISSEY
12	BLINK 182
13	BEACH BOYS
14	JESSIE J
15	CHERYL COLE
16	EVANESCENCE
17	LIONEL RICHIE
18	EDDIE VEDDER
19	PULP
20	NOEL GALLAGHER

TIXDAQ Primary Ticketing Chart		
POS	PREV	EVENT
1		ONE DIRECTION
2		JUSTIN BIEBER
3		OLLY MURS
4		LADY GAGA
5		NICKI MINAJ
6		ED SHEERAN
7		MADNESS
8		JESSIE J
9		EMELI SANDE
10		TOM JONES
11		JAMES MORRISON
12		LIONEL RICHIE
13		TINIE TEMPAH
14		HAPPY MONDAYS
15		EXAMPLE
16		DAVID GUETTA
17		FRIENDLY FIRES
18		V FESTIVAL
19		KEANE
20		NOEL GALLAGHER

HALL&NOTES



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Tokyo, Finnerz
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presents Plug'd In
Showcase: Red Exit
Girl, Black Elephant,
Rhythm Room,
Marmalade Sky, Fight
The Dice, Ninook, The
Chimerical, Standing By
Statues
08/08 Fat Freddy's
Drop
09/08 Room 94,
Disclosure, The
Famous Class
10/08 Ramshackle,
The Postman, Andy
Tokyo, Finnerz

THE BIG INTERVIEW PET SHOP BOYS



THE BOYS ARE BACK IN TOWN

Recorded in LA with Kanye cohort Andrew Dawson on production duties, the Pet Shop Boys' 11th studio album, Elysium, is a shimmering, reflective work of sophisticated pop that sees Neil Tennant and Chris Lowe looking at life from some distance past the halfway mark



TALENT

■ BY DAVE ROBERTS

Why do you still make music? And are they the same reasons that applied when you first started?

Neil Tennant: I think it is the same reason, yes. When Chris and I started writing songs and making records together just over 30 years ago, we did it because it was fun and exciting. Well it's no different now. And I think you can hear that in our records. I mean we're already working towards the next one. Our albums are quite often reactions against the previous ones, I think, so we're going to do something quite dancey.

And that's because this new record is...?

NT: It's quite warm, it's quite deep sounding, physically it's got a lot of sub-bass on it. I think our music has become more sophisticated. And writing things like *Battleship Potemkin* and *The Most Incredible Thing* has had an impact on the way we write.

You've described the album as 'negotiating life at our age'. What are those negotiations about and how are they going?

NT: Well, it's an album written by two guys in their Fifties who are making pop music and it reflects our perspective on life. It reflects growing old and all that that implies and it reflects being in a pop group now. So, there's a funny song called *Your Early Stuff*, which is a compilation of things that taxi drivers have said to me in recent years. [Chorus: *You've been around and you don't look too rough/I still quite like some of your early stuff*. Sample lyrics: *I supposed you're more or less retired now*; *What's in it for you now, do you need the money?*; *You got ripped off back in the day*]

I was going to ask, surely no one's ever actually said those things to you?

NT: Every single remark has been said to me directly.

And were you ripped off back in the day?

NT: We weren't actually, no.

Chris Lowe: Well, someone did let us down...

Who was that?

NT: Harvey Goldsmith. Harvey Goldsmith nearly bankrupted the Pet Shop Boys. In the late Nineties he was promoting our tour because we'd stuck with him, although we had an offer to go with another promoter, and then he went bust, owing us an awful lot of money, plus we got landed with this arena tour which we were suddenly promoting and paying for ourselves.

Invisible is another track that deals with growing old – and is a recognisable, rather sad sentiment for anyone of a certain age. But does it apply to internationally renowned pop stars?

NT: [Laughs] Well no, if I'm honest it probably doesn't and I thought about that as I was writing the lyric. It doesn't totally apply to me, but it could do. There comes a day when you're not one of the beautiful young things anymore. It's just a fact.

I read an article years ago in which a woman said you reach the age of 45 and from then on when you walk into a room you're invisible. And I wrote the word 'invisible' down as a title. I thought that was interesting... and it's also sort of true.

"It's an album that reflects on growing old and all that that implies... There comes a day when you're not one of the beautiful young things anymore"

NEIL TENNANT



We just did an interview with *Attituae* and the guy said it's what happens for a gay man – I said quite honestly I think it's the same for a straight man really. So yeah, it's something you have to deal with, and a lot of the album is about dealing with life at a certain stage.

It was also interesting in the evolution of the album because it was a piece of music that Chris had written before there was a lyric attached and I thought there was a parallel with it and Kanye West's 808s and *Heartbreak*. So it was one of the things that led to us working in LA with Andrew Dawson [who worked on the Kanye album].

We wanted to go over there and get a different angle. American engineers famously do things differently to British engineers. There's a bit more dryness to the sound. Not everything is smothered in vast reverb – much as I love that.

CL: And the weather was good.

So did you enjoy the process and would you do it again, or was that your LA adventure?

CL: I think we'd do it again. I've always liked the way Americans work.

NT: They're hard workers.

CL: Yeah, God, Andrew Dawson is. He was working ridiculously long hours.

Who is Ego Music [a delicious dig at self-obsessed, vacuous, pretentious, cliché-spouting pop stars] about?

NT: It's not one particular person, it's a composite. It's just a satire about some pop stars these days. It's much more 'me me me'; people write about themselves in a very direct way more than they used to. And they talk to their fans in a way that we find... patronising.

Is that simply because they are talking more directly more often to their fans these days, through social media, rather than going through

any filters? Plus things like Twitter have a tendency to be inherently 'me, me, me'...

NT: There is a much greater awareness and acceptance amongst younger artists of the whole marketing and promotion process. We started in an age where, yes, you had to do tons of promotion, but you were trying to put across an idea of a pop group, rather than talking about your personal life, emotional life, sex life, relationship status, what car you've just bought or whatever.

Pop music, generally, now represents the mechanics of someone's life. Which, y'know, works for people. So Cheryl Cole's album is taken as being a commentary on her marriage breaking up. That didn't used to be the case.

Not only that, but there's nothing else it would be, nothing else you would do. Actually, that's not totally true, I listened to a few tracks by Ed Sheeran and he tells little stories that aren't about him – but that's quite unusual.

How significant is the title, *Elysium*?

CL: It actually came about because we went for a walk in Elysium Park in Los Angeles. We also wanted something that sounded different, and didn't sound jokey.

NT: We didn't want it to be Pet Shop Boys: Probably; or Pet Shop Boys: Potentially. We wanted something that said this album's actually quite beautiful. *Elysium*'s a sort of idealised afterlife, and that fits in with some of the songs as well. And it says 'this is something different'.

How important will chart positions and reviews be to you after all these years?

NT: Well sales are important, certainly.

Are they? Because a lot of pop stars, particularly ones that have little to prove, say they don't concern themselves with such grubby commercial matters...

NT: I don't believe them. I think they do.

I do think that when you get older you can think 'This is the statement we wanted to make, we're really proud of it and we really enjoyed making it'. But at the same time, it would be incredibly frustrating if you thought all that, released it, and it was roundly ignored. Also, if you're an established artist, you're fighting against that thing we reference in 'Your Early Stuff': Pet Shop Boys? Yeah, I quite like their early stuff.

I don't think that's fair, because often your appreciation of a record is tied into the circumstances in which you hear it, so maybe you fell in love for the first time, or you were leaving school and starting work, or just being 16.

But we're also of a generation that believed pop and rock music should be made by young people. Did you believe that yourself as young man?

NT: I don't think I thought about it because it was just a basic cultural assumption. That was the way of things.

What was supposed to happen was that you liked pop music then you grew up, got married and stopped liking pop music. You liked Mantovani, or easy listening, or 'proper' music, like jazz, or world music. But that didn't happen for us.

I remember my mother saying to me once 'I always hoped you'd grow out of David Bowie' – and

COMING UP



Elysium is released on September 10

THE BIG INTERVIEW PET SHOP BOYS

“Although she’s a little bit middle of the road, I’d like to work with Rumer. She seems to be the bastard child of Karen Carpenter and Dusty Springfield. I think she could make a groovier record though”

NEIL TENNANT



that was in the Nineties with me still listening to his new album.

Our generation, broadly speaking, didn't grow out of it. And we still find ourselves enjoying making pop music and listening to pop music.

So what's it like being 50-something pop stars?

NT: The annoying thing is, you take the first single from your album to radio and they say, 'This is a really great pop record but we're not playing it, because of your age and what you represent'.

Are you going to tour the record?

NT: Yes, a world tour starting in the new year.

CL: We haven't finished the last one yet! It's in its fourth year now.

NT: Something that happened to the Pet Shop Boys this century is we became a festival band, and I never thought that would happen, so we're on that circuit as well. It really got going when we were 'the surprise hit of Glastonbury'. Then of course in 2010 we were somehow 'the surprise hit of Glastonbury' all over again.

We've spent a long time working on these theatrical multimedia shows and the time for that has really arrived; everyone now does those sort of shows. At one time we were unusual for doing them, we were the pioneers of that sort of spectacle.

What's your favourite Pet Shop Boys single?

NT [without a moment's hesitation]: Being Boring.

CL: Er... there's quite a lot to choose from. I'll say Before.

What's your favourite Pet Shop Boys album?

NT: This one.

CL: Introspective

What's your favourite Pet Shop Boys moment?

NT: Doing Top of the Pops when we were number one with West End Girls. The track started, the camera panned towards us and Chris hissed from behind me: 'Don't look triumphant'.

CL: When we headlined Roskilde for the first time. It was the first time we'd played a festival...

NT: ... it was the first time we'd been to a festival.

CL: ...there were 80,000 people, they went back as

far as the eye could see. And it was a triumph, which was a huge relief.

Dusty Springfield stars on one of your finest singles [1987's What Have I Done To Deserve This?]. Are there any modern voices you'd like to feature so prominently on a Pet Shop Boys record?

CL: A voice I really like is Marley, who sings with Chase and Status. I didn't realise that he was a real singer. We saw them perform in Berlin, he came on and I just assumed he was miming to a sample, but it was actually him. He looks great and he's an absolutely brilliant singer. Oh, and I thought of Peggy Lee last night, but she's dead isn't she?

NT: I'd like to work with Rihanna, I love Rihanna's voice. And also, although she's a little bit middle of the road, Rumer. So many times people say 'She's the new Dusty', about Duffy or someone, and I think [injects just the right amount of cattiness], 'she doesn't sound like Dusty to me'. Well Rumer, she seems to be the bastard child of Karen Carpenter and Dusty Springfield, she's definitely got those qualities. I think she could make a groovier record though.

When you were young, which pop stars made you want to be pop stars?

NT: The Beatles and David Bowie. Maybe Bryan Ferry.

CL: I'm not sure I wanted to be a pop star. I'm still not sure.

Is being a pop star how you imagined it would be?

CL: I remember doing Capital Radio Junior Disco and you did feel like you were in A Hard Day's Night. The audience was 100 per cent screaming teenage girls and we thought, right, well, this is what it must be like. And of course I don't think we've ever had that since.

NT: A girl waved at me from the right hand side of the crowd, so I waved back. And that entire section waved manically at me. So I thought, wow, let's try the other side. And they did the same. It was totally great.

Who's the best music industry executive you've

worked with?

NT: Probably Tony Wadsworth, he was the one we had the closest relationship with. The other one would be Jill Carrington, who ran Parlophone in the late Eighties and then became our manager, so we must have liked her.

CL: We've been very lucky at Parlophone because they've consistently just let us get on with it.

NT: We were the first artists who created the new Parlophone, really, when it became this artist-driven label. We changed the way things were done and the way things looked. Someone gave me a copy of *Music Week* from 1986 and it's got an advert for Please which, compared to all the other adverts, looks like it was beamed in from the future...

[At this stage, proceedings are halted whilst the interviewer asks for a glass of water after hearing the phrase 'all the other adverts' in relation to *Music Week*]

NT: There is a constant problem in the music business every single day of the week, and that is that people think there is a formula that works. Then someone changes the formula and suddenly everyone thinks that's the formula that works. And the truth is none of them work.

Do you have a view on Universal's ongoing attempt to buy EMI? Or as artists does it not matter to you whose name is above the door?

NT: When you've been around a long time, you will have seen changes in regime, so... We're also not a heavily A&R'd act and never have been. We talk about things with Miles and Nathan, but we came up with Andrew Dawson, we came up with Xenomania, and they support us, which is good. So... I don't know.

Instinctively, I don't like the fact that... I don't totally understand why EMI has to become part of Universal, or why the music has to be a decreasing number of 'major' companies.

Because another other weird thing the music industry does is it buys a label, a small label with a strong culture and identity, and then that culture and identity is subsumed in the larger label and destroyed. Why do they do that? Why do they always do that? I guess the guy in charge of the smaller label wants to make a lot of money by selling up, which is fair enough, but large record companies do have a tendency to destroy a small company's culture.

And that's what worries me, actually. Parlophone's culture has survived intact, even as it's grown bigger, and the culture is what supports the artist, creates the success and attracts new artists. So I hope that culture can survive this new regime. And funnily enough I think Lucian Grainge understands that.

Did you know our first ever deal was with Lucian? When we released West End Girls in 1984, Bobby O, who produced and owned it, did a label deal with Epic while we signed a publishing deal for three songs, with RCA Music: MD, Lucian Grainge – who then left to work at MCA.

And when we signed to EMI, Lucian wanted to sign us for MCA actually.

This whole thing is clearly an elaborate plot for him to finally get the Pet Shop Boys.

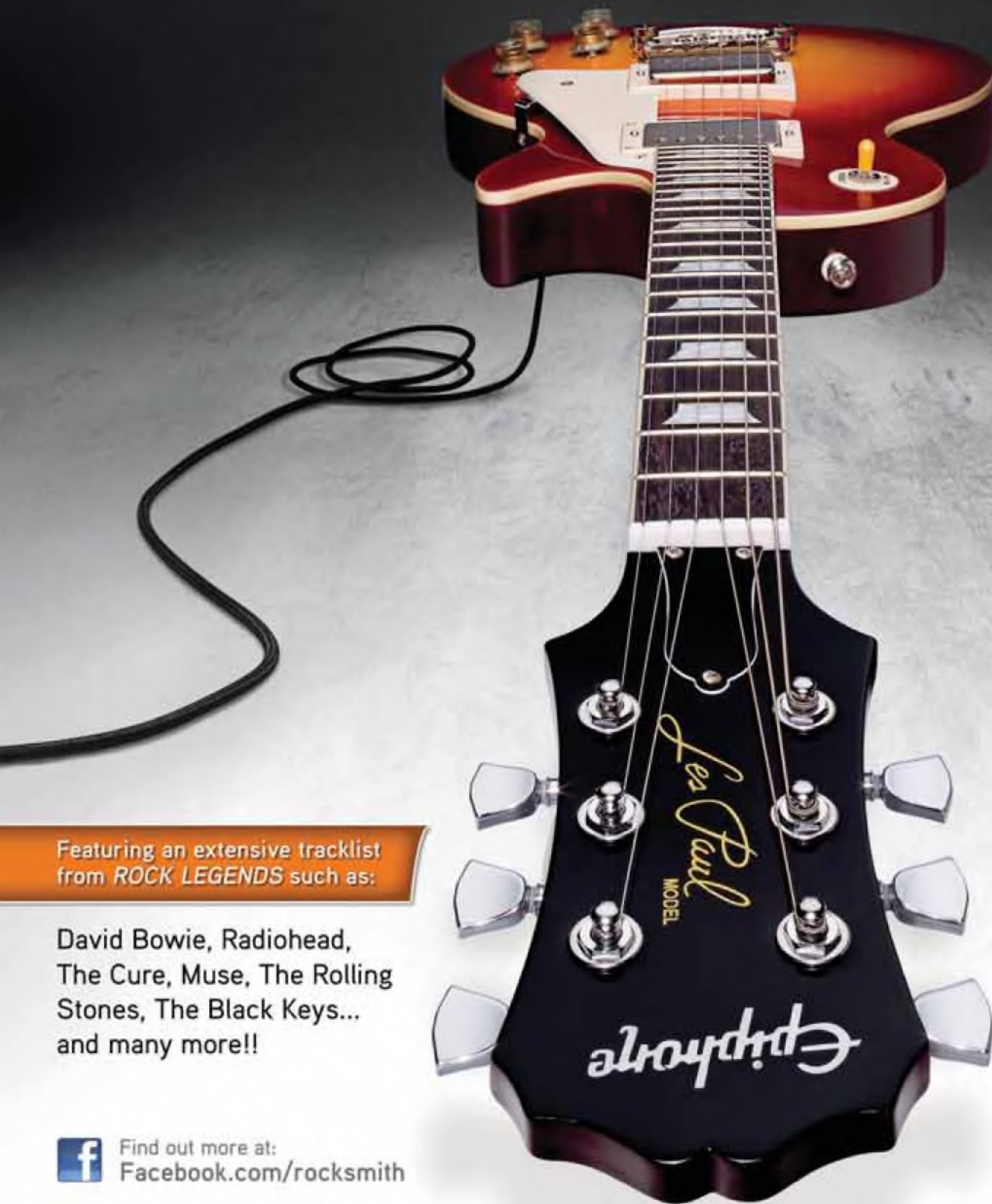
NT: That must be it.

CL: And then drop us.

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UBISOFT

BUSINESS ANALYSIS EUROPE

EDITORIAL

Digital gets teeth in Europe as continent sees sales spikes



THE UK REMAINED BY FAR EUROPE'S LEADING DIGITAL SINGLES MARKET in the first half of 2012, but we are now starting to see some decent sales spikes on the continent.

This is particularly true in Germany, which on IFPI numbers outscored the UK for all recorded music sales for the second successive year in 2011 thanks to its more robust physical market.

However, on digital it continued to lag significantly behind with 14.4 million downloaded albums sold last year, compared to 26.6 million in the UK, while its one-track downloads market was little more than 40% of the UK's size.

Another easy digital singles victory came the UK's way again during 2012's opening six months, but there was equally evidence of Germany getting its act together with its own sales growing four times as fast, according to Nielsen Music research. That still left the UK more than twice as big, but the signs are Germany is finally starting to post the kind of digital numbers that adequately reflect its position as Europe's leading music market.

“Germany's sales figures still left the UK more than twice as big, but the signs are Germany is finally starting to post the kind of digital numbers that adequately reflect its position as Europe's leading music market”

The rest of Europe remains digitally even further behind the UK, but at least Nielsen is reporting some big percentage lifts in other markets, too, albeit from extremely small sales basis. Italy's digital singles market grew by a third year-on-year up to the end of June and expansion in that

perennial piracy blackspot of Spain was even bigger, although this still only took sales up to 4.1 million units, a figure matched in the UK by just the combined tallies of the period's top five sellers.

By contrast, Nielsen figures for France – Europe's third biggest music territory – suggest the one-track digital market there increased by only 3.0% over the six months to 19.6 million units, little more than half of what was sold in Germany. And in a few places like Belgium the figures actually went down, confirming that while the one-track digital markets in the UK and US have long produced high-volume sales, in many other places things have hardly got started.

It is not just on the digital stats where there are notable differences occurring between the UK and mainland Europe, but on repertoire, too, with the continent's top sellers far more geographically diverse than in Britain. This is most clearly highlighted in France where the half-year's Top 10 sellers all came from different nationalities, while the deeper cosmopolitan mix is evident in other markets, too. This has resulted in far less domination by US acts among the top sellers in individual territories compared to even just a year ago, but it remains the case the hits that do cross borders are mainly those from the States.

Paul Williams, Head of Business Analysis

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

EUROPE BEHOLDS DIGITAL GROWTH

Euro winners: Michael Telo, Carly Rae Jepsen and David Guetta



INTERNATIONAL

BY PAUL WILLIAMS

European one-track download sales nudged towards 200 million units in the first half of 2012 as the market grew by 13.6% year-on-year.

The annual expansion was even bigger in Germany – Europe's leading digital music market outside the UK – where sales expanded by 32.2% to 36.0 million units, while there were also double-digit rises in Italy, Switzerland, the Netherlands and Spain, according to Nielsen Music statistics. These increases contrasted to the Official Charts Company reporting a 6.3% lift in UK singles sales up to the end of June, while Nielsen SoundScan stats for the States show the market rose there by 5.6%.

An extra 23.1 million one-track downloads were sold across Europe over the six months compared to the same period the year before and if this trend continues throughout the rest of 2012 Europe's digital singles market will be around 400 million units by the end of the year.

Jean Littolff, managing director for Nielsen Music in Europe, says the rise during the first half of 2012 built on the increase communicated by

Nielsen in the 2011 round-up in *Music Week*.

“Digital song sales are up 14% on the first half of last year, with a significant sales increase in Germany, and valuable double-digit sales increases in Spain, Switzerland and the Netherlands, all going to prove that in the world where there are a plethora of music consumption options, the à-la-carte digital model continues to appeal to the European music consumer to complement these other consumption options,” he adds.

Although the UK remains by some distance the number one digital player in the region, its share of overall sales is continually going down. It made up 46.7% of Europe's one-track download market between January and June 2011, but this dropped to 44.3% in the same period 12 months later as second-placed Germany's share rose from 16.0% to 18.6%.

Five tracks sold more than 300,000 units in Germany during 2012's opening half, led by Brazilian artist Michel Telo whose Universal-handled *Ai Se Eu Te Pego* sold 561,000 units, 57.0% more than closest challenger *Heart Skips A Beat* by Sony act Olly Murs featuring Rizzle Kicks. The Universal-issued *Somebody That I Used to Know* by Gotye featuring Kimbra was its third top seller and the top seller

ONE-TRACK DIGITAL SALES MID-YEAR 2012

PAN-EUROPEAN		ITALY	
2012	193.0 million	2012	9.5 million
2011	169.9 million	2011	7.1 million
% change	+13.6%	% change	+33.5%
BELGIUM		NETHERLANDS	
2012	4.6 million	2012	4.2 million
2011	4.4 million	2011	3.4 million
% change	-5.1%	% change	+22.3%
DENMARK		NORWAY	
2012	4.6 million	2011	3.9 million
2011	4.5 million	2010	3.8 million
% change	+2.5%	% change	+4.1%
FRANCE		SPAIN	
2012	19.6 million	2011	4.1 million
2011	19.0 million	2010	3.0 million
% change	+3.0%	% change	+37.5%
GERMANY		SWITZERLAND	
2012	36.0 million	2011	9.6 million
2011	27.2 million	2010	7.7 million
% change	+32.2%	% change	+24.7%



PAN-EUROPEAN

POS	ARTIST / ALBUM / LABEL
1	GOTYE FEAT. KIMBRA <i>Somebody That I Used To Know</i> Universal
2	MICHEL TELO <i>Ai Se Eu Te Pego</i> Various
3	CARLY RAE JEPSEN <i>Call Me Maybe</i> Universal
4	DAVID GUETTA FEAT. SIA <i>Titanium</i> EMI
5	FUN. FEAT. JANELLE MONAE <i>We are Young</i> Warner
6	NICKI MINAJ <i>Starships</i> Universal
7	FLO RIDA FEAT. SIA <i>Wild Ones</i> Warner
8	SEAN PAUL <i>She Doesn't Mind</i> Warner
9	JESSIE J <i>Domino</i> Universal
10	ALEX CLARE <i>Too Close</i> Universal

FRANCE	
POS	ARTIST/ ALBUM / LABEL
1	MICHEL TELO Ai Se Eu Te Pego <i>Universal</i>
2	GOTYE FEAT. KIMBRA Somebody That I Used To Know <i>Universal</i>
3	LANA DEL REY Video Games <i>Universal</i>
4	SEXION D'ASSAUT Avant Quelle Parte <i>Wati B</i>
5	LYKKE LI Follow Rivers <i>Warner</i>
6	SHAKIRA Je L'aime A Mourir <i>Sony</i>
7	IRMA I Know <i>Warner</i>
8	ADELE Someone Like You XL <i>Beggars</i>
9	CARLY RAE JEPSEN Call Me Maybe <i>Universal</i>
10	TAL Le Sens De La Vie <i>Warner</i>

GERMANY	
POS	ARTIST/ ALBUM / LABEL
1	MICHEL TELO Ai Se Eu Te Pego <i>Universal</i>
2	OLLY MURS FEAT. RIZZLE KICKS Heart Skips A Beat <i>Sony</i>
3	GOTYE FEAT. KIMBRA Somebody That I Used To Know <i>Universal</i>
4	SEAN PAUL She Doesn't Mind <i>Warner</i>
5	DIE TOTEN HOSEN Tage Wie Diese <i>J&P</i>
6	ALEX CLARE Too Close <i>Universal</i>
7	CARLY RAE JEPSEN Call Me Maybe <i>Universal</i>
8	DJ ANTOINE FEAT. THE BEAT SHAKERS Ma Cherie <i>Global Productions</i>
9	CRO Easy <i>Chimperator</i>
10	OF MONSTERS AND MEN Little Talks <i>Universal</i>

ITALY	
POS	ARTIST/ ALBUM / LABEL
1	MICHEL TELO Ai Se Eu Te Pego <i>Universal</i>
2	GOTYE FEAT. KIMBRA Somebody That I Used To Know <i>Universal</i>
3	ARISA La Notte <i>Warner</i>
4	DAVID GUETTA FEAT. SIA Titanium <i>EMI</i>
5	FRANCESCA MICHIELIN Distratto <i>Sony</i>
6	ALEX CLARE Too Close <i>Universal</i>
7	CARLY RAE JEPSEN Call Me Maybe <i>Universal</i>
8	DJ ANTOINE FEAT. THE BEAT SHAKERS Ma Cherie <i>Global Productions</i>
9	CRO Easy <i>Chimperator</i>
10	OF MONSTERS AND MEN Little Talks <i>Universal</i>

overall across Europe with 2.0 million copies sold. The UK contributed around half this tally.

France remained Europe's third biggest digital music territory, although Nielsen reports a growth of just 3.0% to 19.6 million, less than one-tenth of the increase that happened in Germany, Italy and Spain. As a consequence, sales of its top seller – Ai Se Eu Te Pego – were only around 40% of what the same track sold to top Germany's half-year chart.

Switzerland overtook Italy last year to rise to fourth place in the rankings and it continued in that position in the opening six months of 2011, although was ahead by fewer than 100,000 sales. The Swiss market grew by 24.7% to 9.6 million, but the annual rise was much faster in Italy (33.5%) where it matched France by having Michel Telo and Gotye's hits as its two top sellers.

Like France, there was only a marginal (2.5%) sales rise in Denmark where 4.6 million units were sold, although it moved ahead of Belgium, which experienced a 5.1% drop, the only one of Europe's Top 10 digital markets to go into reverse.

Twelve months ago it was Spain which was the only main territory heading downwards, with the 2.7% drop reflecting it having fallen out of the IFPI's Top 10 markets in 2010 for all recorded music sales on the back of its severe piracy issues. However, the Spanish one-track digital market bounced back spectacularly in the first six months of 2012 with a 37.5% rise lifting sales to 4.1 million units and taking Spain from 10th to ninth position in the rankings.

Ahead of it, the Dutch singles sector grew 22.3% on the year to 4.2 million units, while Norway dropped from eighth to 10th place as its 4.1% year-on-year rise was outpaced by those of the Netherlands and Spain.

Among Europe's other music markets, several posted double-digit percentage growths with Finland up 35.1%, Portugal rising 33.6%, Austria improving by 24.2% and Ireland growing by 11.4%.

Universal claimed half of the period's 20 biggest sellers, including having Gotye at No.1, while Flo Rida supplied three of Warner's five tracks, and there were three EMI cuts and two from Sony.

UK FOCUS SPLENDID ISOLATION FOR BRITS

Olly Murs scored one of Germany's biggest hits in 2012's opening half, but it was a rare example of British success on the continent.

The Sony artist's Heart Skips A Beat featuring Rizzle Kicks was the market's second top seller with 357,000 units shifted, according to Nielsen, although it did not sell enough to make it into the period's pan-European Top 20.

Only three of the Top 20 Europe-wide sellers were by UK acts: Jessie J in ninth place with Domino and fellow Universal act Alex Clare 10th with Too Close, while EMI's Emeli Sande was 12th with Next To Me. The British presence in some individual territories was even lower, perhaps reflective of the pan-European countdown being dominated by sales from the UK.

In France and Spain XL Beggars act Adele's 2011 hit Someone Like You was the only UK act in the half-year Top 10, finishing



Olly Murs

sixth and eighth respectively, while it was the highest-ranking British hit in Italy, placed 14th.

The picture in Germany was slightly better with Murs joined by Alex Clare in sixth place with Too Close and the Universal-issued There She Goes by Taio Cruz 16th, while Birdy claimed two of the Dutch Top 20, which also welcomed her Warner colleague Ed Sheeran and Emeli Sande.

There were no UK tracks in the six-monthly Swedish and Danish Top 20s, while in neighbouring Norway the British contingent comprised EMI act Coldplay's Paradise and two 2011 Adele singles.

BREAKDOWN OF EUROPEAN ONE-TRACK DIGITAL SALES, MID-YEAR



2012 / 2011 FIGURES

■ UK 44.3% / 46.7%
 ■ GERMANY 18.6% / 16.0%
■ FRANCE 10.1% / 11.1%
 ■ SWITZ. 5.0% / 4.5%
■ ITALY 4.9% / 4.2%
 ■ OTHERS 17.1% / 17.5%

NATIONALITY FOCUS EUROPE'S MUSICAL MELTING POT

Mainland European music fans looked increasingly beyond the UK and US in 2012's first half as the biggest hits became more geographically diverse.

Although half the period's 20 top-selling one-track downloads across the whole of Europe came from the States, according to Nielsen Music data, a higher number of the leading titles originated from either the continent or the rest of the world compared to in 2011.

This was particularly true on the top-sellers lists for individual territories where artists from the US and, especially the UK, won fewer slots and non-Anglo/American repertoire prospered more.

The more adventurous tastes were typified by Brazilian singer-songwriter Michel Telo whose track Ai Se Eu Te Pego became a big hit across the whole of mainland Europe, although has yet to chart in the UK. Having topped the weekly charts in a number of territories, including France, Germany, Italy, the Netherlands and Spain, it finished as the second top-selling download overall during the first six months of the year with 1.4 million units sold. It was the period's top seller in Germany,

France, Italy, Spain, the Netherlands and Switzerland and only missed out to Somebody That I Used To Know by Universal act Gotye featuring Kimbra on becoming the pan-European number one because of its lack of UK sales.

Gotye's mega hit outsold Telo's track by 45.5% as it clocked up 2.1 million sales across the quarter. With Telo second, Universal's new Canadian star Carly Rae Jepsen third with Call Me Maybe (1.3 million sales) and Frenchman David Guetta's EMI-issued Titanium featuring Sia fourth with 1.1 million sales, the half-year's top four included no acts from either the States or the UK.

US artists made their presence felt lower down the rankings, led in fifth place by Fun featuring Janelle Monae's We Are Young, which sold 1.1 million copies, fellow Warner act Flo Rida who provided three of the Top 20, Universal's Nicki Minaj, LMFAO, Lana Del Rey and Maroon 5 and Sony's Train and Kelly Clarkson, but they were largely overrun by tracks from Europe and the rest of the world when it came to the top sellers in individual territories.

This was particularly true in France where



Icelandic six-piece
Of Monsters And Men

just four of the half year's Top 20 were US hits, compared to eight across the whole of 2011. French acts made up a quarter of the chart, led by indie label Wati B's rap group Sexion D'Assaut in fourth place with Avant Qu'elle Parte, while the cosmopolitan mix included 10 different nationalities among the Top 10 sellers, among them a Swede (Warner's Lykke Li), Colombian (Sony's Shakira), Cameroonian (Warner act Irma) and Israeli (Warner's Tali).

Germany's biggest download hits

between January and June were almost as geographically spread with two homegrown acts (indie acts Tage Wie Diese and Cro) joined in the Top 10 sellers by the likes of Universal's Icelandic band Of Monsters And Men (left) and Swiss act DJ Antoine who is signed to indie Global Productions.

Among the leading markets Sweden had the greatest domination of homegrown acts among its top sellers, occupying 12 of the half-year Top 20. This was led by its Eurovision winner Loreen with Euphoria and also included Sony act Moa Lignell who finished third in the 2011 season of the local Idol TV show.

There were also strong domestic presences in other parts of Scandinavia. Eight of Denmark's Top 20 across the six months came from local acts with Copenhagen Records' Danish-Irish artist Lukas Graham providing two of the period's top five sellers, while Norwegian hip hop act Vinni claimed two of Norway's top five.

Eight of Spain's Top 20 for the half year were homegrown releases with EMI's Latin Grammy nominated Pablo Alboran in third and fourth places with Te He Echado De Menos and Perdoname (Con Carminho), while Warner artist La Notte led a spread of eight local acts on Italy's half-year Top 20.

BUSINESS ANALYSIS EUROPE



Gotye

PAN-EUROPEAN



POS	ARTIST/ ALBUM / LABEL
1	GOTYE FEAT. KIMBRA Somebody That I Used To Know <i>Universal</i>
2	DAVID GUETTA FEAT. SIA Titanium <i>EMI</i>
3	TRAIN Drive By <i>Sony</i>
4	RIHANNA FEAT. CALVIN HARRIS We Found Love <i>Universal</i>
5	AVICII Levels <i>Universal</i>
6	MAROON 5 FEAT. CHRISTINA AGUILERA Moves Like Jagger <i>Universal</i>
7	ADELE Someone Like You <i>XL Beggars</i>
8	MICHEL TELO Ai Se Eu Te Pego <i>Various</i>
9	FLO RIDA FEAT. SIA Wild Ones <i>Warner</i>
10	JESSIE J Domino <i>Universal</i>

ITALY



POS	ARTIST/ ALBUM / LABEL
1	GOTYE FEAT. KIMBRA Somebody That I Used To Know <i>Universal</i>
2	YOUNG THE GIANT Cough Syrup <i>Warner</i>
3	COLDPLAY Charlie Brown <i>EMI</i>
4	EMELI SANDÉ Next To Me <i>EMI</i>
5	TRAIN Drive By <i>Sony</i>

FRANCE



POS	ARTIST/ ALBUM / LABEL
1	NICKI MINAJ Starships <i>Universal</i>
2	DAVID GUETTA FEAT. NICKI MINAJ Turn Me On <i>EMI</i>
3	MARLON ROUDETTE New Age <i>Universal</i>
4	GOTYE FEAT. KIMBRA Somebody That I Used To Know <i>Universal</i>
5	PITBULL FEAT. CHRIS BROWN International Love <i>Sony</i>

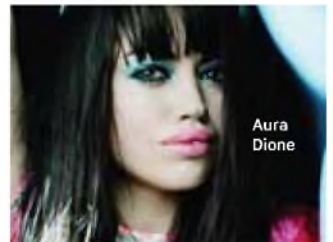


Nicki Minaj

GERMANY



POS	ARTIST/ ALBUM / LABEL
1	GOTYE FEAT. KIMBRA Somebody That I Used To Know <i>Universal</i>
2	OLLY MURS FEAT. RIZZLE KICKS Heart Skips A Beat <i>Sony</i>
3	AURA DIONE FEAT. ROCK MAFIA Friends <i>Universal</i>
4	SILBERMOND Himmel Auf <i>Sony</i>
5	ADELE Someone Like You <i>XL Beggars</i>



Aura Dione

SPAIN



POS	ARTIST/ ALBUM / LABEL
1	ADELE Someone Like You <i>XL Beggars</i>
2	GYM CLASS HEROES FEAT. ADAM LEVINE Stereo Hearts <i>Warner</i>
3	ESTOPA Me Quedare <i>Sony</i>
4	RIHANNA FEAT. CALVIN HARRIS We Found Love <i>Universal</i>
5	MAROON 5 FEAT. CHRISTINA AGUILERA Moves Like Jagger <i>Universal</i>

SWITZERLAND



POS	ARTIST/ ALBUM / LABEL
1	GOTYE FEAT. KIMBRA Somebody That I Used To Know <i>Universal</i>
2	TRAIN Drive By <i>Sony</i>
3	OLLY MURS FEAT. RIZZLE KICKS Heart Skips A Beat <i>Sony</i>
4	MICHEL TELO Ai Se Eu Te Pego <i>Universal</i>
5	STEFANIE HEINZMAN Diggin' In The Dirt <i>Universal</i>

EUROPEAN AIRPLAY FOCUS

■ BY PAUL WILLIAMS

Gotye quietly started his European invasion last summer when Somebody That I Used To Know topped the sales charts in the Netherlands and his native Belgium. However, by the mid-point of this year it had become a substantial retail hit in every major market.

That domination also spread to the airwaves where the Universal release comprehensively finished as Europe's top radio song over the first six months of 2012 with a 72% bigger audience than its closest challenger, according to Nielsen Music data.

Although kept from the top of the mid-year chart in the UK by Jessie J's Domino, Somebody That I Used To Know emerged as the half-year's leading radio track in the likes of Germany, Italy, Switzerland, Denmark and Ireland, while runner-up in Norway and placed fourth in France and the Netherlands.

Helped by its huge UK popularity, EMI act David Guetta's Titanium featuring Sia was Europe's second top radio hit up to the end of June, narrowly outscoring Sony act Train's Drive By in third place. Titanium was the UK's fifth most-heard track of the half year, eighth in Sweden and ninth in both Italy and Spain where it was outplayed by his Without You hit featuring Usher. In Guetta's home territory of France Turn Me On with Nicki Minaj proved to be a bigger radio favourite than Titanium, finishing second on the mid-year rankings behind Universal act Minaj's own fronted smash Starships.

The 11th biggest download seller of the period across Europe, Train's Drive By was even more popular at radio, finishing in third place overall and topping the mid-year airplay chart in the Netherlands, coming second in both Denmark and



Young The Giant



Stefanie Heinzman

Switzerland and fifth in Italy.

Drive By was one of eight tracks in Europe's mid-year radio Top 20 by US artists. This compared to 10 in the same period's sales Top 20 with the Train track, Warner singles Wild Ones by Flo Rida and We Are Young by Fun featuring Janelle Monae, Minaj's Starships and the Sony-issued Stronger (What Doesn't Kill You) by Kelly Clarkson registering in both countdowns.

UK acts fared slightly better among Europe's airplay elite in the first half of the year than at retail, supplying five of the 20 most-heard tracks; three of the half-year's 20 biggest-selling downloads were British. European radio's favourite UK track over the period was XL Beggars act Adele's Someone Like You, which ranked seventh overall, led the listings in Spain, was second in Sweden and seventh in Norway, while the Universal releases Domino by Jessie J and Hangover by Taio Cruz featuring Flo Rida were 10th and 15th respectively. Two EMI acts completed the British line-up: Coldplay with Paradise in 16th place and Emeli Sande's Next To Me 18th.

On German radio Sony's Olly Murs matched his position on the half-year sales chart by finishing in second place with Heart Skips A Beat, while it was placed third in Switzerland.

Germany was also one of a number of territories to give strong support to London-born Marlon Roudette who is little known back home outside some airplay support by the likes of Radio 2, but was a big star on parts of the continent with his band Mattafix. He has since followed this with some solo success, including with the Universal track Anti Hero (Brave New World) which was ninth on Germany's mid-year radio chart and 10th in Switzerland, while his cut New Age was the top UK track on French radio, ranking third for the half-year, and was 11th in Switzerland.

In Italy UK acts enjoyed a far warmer welcome from radio programmers than download buyers. While Someone Like You was the only British track to make the mid-year download Top 20, there were six UK releases in the equivalent airplay Top 20, led by EMI cuts Charlie Brown by Coldplay in third place and Next To Me by Emeli Sande fourth, while Sony act Kasabian's Goodbye Kiss was sixth.

Among the other Brits making strong impacts in individual territories was Ed Sheeran whose The A Team was the second most-heard track in the Netherlands between January and June. The same country gave an encouraging response to fellow Warner act Birdy with People Help The People 10th and Skinny Love 15th on the half-year chart.



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FEATURE DIGITAL COPYRIGHT EXCHANGE**LICENSE TO THRILL**

A new Government-commissioned report has investigated the music industry's licensing issues. It's complicated, but pay attention – it has huge implications for the future of copyright in the UK and beyond. Here's what you need to know...

LICENSING

■ BY TIM INGHAM

Imagine: a simple website which allowed everyone in Europe to license a piece of music at the touch of a button.

No frustrating blocks in the process for emerging technologies; no irritating confusion over who is owed what. Just an Amazon-like online Eden: search, choose, purchase.

Both publishing/composing rights ('musical works') and recorded rights ('sound recordings') would be covered – so there'd be no confusion amongst those from outside the music industry's that they'd paid 'twice' for a song.

A pipe dream? Richard Hooper doesn't think so.

Hooper, a former deputy chair of OFCOM, was appointed by the Government last November to find a solution to a troublesome query: is it possible to create a true online Digital Copyright Exchange (DCE)?

The question was put forward by Professor Ian Hargreaves in his root and branch review of copyright – and Hooper reckons he's highlighted the foundations of a solution.

For the past eight months, Hooper and his team have investigated the music industry alongside other markets reliant on copyright. In addition to a Digital Copyright Exchange, Hooper's final report has called for an easier blanket licensing model – where companies apply to PPL or PRS to be able to play a vast catalogue of licensed music with just one payment.

It also calls for better data 'building blocks' (to ensure that when someone is looking to license, the information they receive is comprehensive and correct) and, importantly, the creation of a Copyright Licensing Steering Group. This group would drive home implementation of the Digital Copyright Exchange.

Here we highlight some of the key findings and recommendations from Hooper's research in more detail – and some of the questions they throw up...

The future? Nokia is one company that has complained about the complexity of licensing music across the European Union

THERE IS A PERCEPTION THAT MUSIC IS HARD TO LICENCE. IT'S WRONG.

Hooper's report continually requests that the process of music licensing is made less complicated – and involves fewer companies, particularly across Europe. However, Hooper himself reports: "There is a widespread perception that copyright licensing in the music industry is not as easy to use or accessible as it should be. The reality is that the music industry has made significant strides to streamline copyright licensing, especially over the eight months of the review period."

Hooper says his team invited individuals or organisations who had experienced difficulty with music copyright licensing to come forward – so that he could arrange meetings with leading industry figures. "In four months," he concludes, "we have heard from no-one."

However, Hooper notes that the incorrect perception needs addressing by the industry – and that it "damages the [music] industry when it makes any ask of Government regarding stronger enforcement against copyright infringement."



THE MUSIC INDUSTRY COULD TEACH OTHER COPYRIGHT TYPES A THING OR TWO.

Hooper shines a light on efforts by both PRS and PPL to create global repertoire databases in their respective fields of musical works and sound recordings. These represent a singular hub full of accurate information on the rights associated with certain songs – and could even form the basis for Hooper's feted DCE. The PPL's Global Recording Database, Hooper reveals, has already seen 8,500 record company members deliver data for over 5.6 million recordings. The goal is to now start folding in worldwide data. Hooper's so impressed, he says: "The two GRDs will be exemplars for others to learn from and follow."

GETTING A COPYRIGHT EXCHANGE RIGHT MAY ASSIST WITH ANTI-PIRACY LEGISLATION.

Hooper's call for a fully independent industry body to direct the creation of a copyright exchange wobbles at one point – when the author questions whether some Government interference might not be a bad thing... and could even benefit the music business's fight against piracy.

"Industry and the Government could look at whether there is any productive and cost-effective overlap between reporting on and monitoring all the work described in this final report and Ofcom's reporting requirements under the Digital Economy Act," he says.

"This approach has the advantage of an independent voice but the disadvantage of perhaps moving away from the industry-led and industry-funded philosophy underpinning all of this work. Given Ofcom's new role [under the DEA] in relation to copyright enforcement this may be an important idea for industry to consider given their concerns about copyright enforcement not being forceful enough."



"The front-footedness of the British music industry has been rightly recognised in Richard's report. But there is work to be done: UK Music will be giving the Secretary Of State an annual report."

JO DIPPLE, UK MUSIC

A DIGITAL COPYRIGHT EXCHANGE? GREAT! WHO'S PAYING FOR IT?

Short answer, you are. Hooper doesn't elaborate too much on the idea of the DCE being 'industry-funded', other than to say: "The creative industries have agreed in principle to fund and provide an offer to continue this work for one year in the first instance, subject to more detailed discussions with Government."

However, he does concede that the Government could offer some 'pump priming' and even Brussels could step in – so long as "the usual reporting and monitoring for use of public monies would be required". To this end, UK Music CEO Jo Dipple has already committed to producing an annual report for the Secretary Of State detailing how progress is being made towards Hooper's goals.

Said Dipple: "The front-footedness of the British music industry has been rightly recognised in Richard's report. But there is work to be done and UK Music has tasked itself to give the Secretary of State an annual update on the proposals.

"It is very important that we work together to maintain the momentum this process has created. We look forward to hearing Government's response to specific proposals."

Hooper recommends that the Hub's steering committee should be managed by the report's head of secretariat Dr. Ros Lynch for its first year, and further comprised of senior execs from the creative industries.

Hooper told *Music Week*: "We would look for the vast majority of [the DCE plans] to be industry-funded. The [music] industry can't have it both ways. These are either problems that if solved will increase their revenue, and so they should fund it - or if it's not a problem for them, if it doesn't solve their issues and doesn't increase their revenues, then why are we doing it?"



Richard Hooper The ex-Ofcom exec has investigated the copyright business for eight months

THIS ISN'T JUST ABOUT THE UK.

A UK Digital Copyright Exchange is a great prospect for industry – but pushing that out into Europe is a dream. Could it come true? Hooper certainly senses a willingness within the music industry. He quotes Albert Pastore from Nokia on his attempts to licence music across the EU. "For digital music services... licensing must move to true multi-territorial, repertoire-specific licensing, enabling service providers the ability to commercially negotiate royalties covering the full scope of the service being offered and to make available their service across multiple EU states, potentially to the EU's 500 million consumers." Hooper agrees that potential licensees should expect to speak to a "reasonable number" of licensing entities – somewhere between six and ten. "Currently the EU region has 30+ licensors... and this can discourage service providers," adds Pastore. Hooper applauds the recent draft European Directive on collective management of copyright. But he warns: "It may not go far enough in overriding individual country regulations and this could inhibit the development of pan-European services."

PPL AND PRS MUST COME TOGETHER... AND GUESS WHAT? THEY ALREADY ARE.

Hooper is very hot on the need to "reduce complexity and expense" involved in music licensing – and a big part of that revolves around PPL and PRS For Music teaming up when possible. This initiative is set to spawn a joint licensing solution for small workplaces, administered by PRS, and one for amateur sports clubs, administered by PPL. In addition, PPL boss Peter Leatham and his PRS compatriot, Robert Ashcroft, have committed to a joint advertising campaign in various Chamber Of Commerce titles – expected to launch in September – and joint attendance at key trade events. Hooper has applauded the moves.

Said Ashcroft: "We both welcome and support Richard Hooper's findings and will work with our partners in the industry to meet the challenges he identifies, providing a better licensing environment for all. Looking ahead, we believe that the Copyright Hub recommended by Hooper could place Britain at the very centre of the global, online market for the creative industries. Coupled with industry efforts for a Global Repertoire Database (GRD), it will prove to be a critical building block in what must inevitably be an international project."

Added Leatham: "In their very sensible report Richard Hooper and Dr. Ros Lynch have understood the importance of robust data to support licensing in the digital age and the efforts that PPL, and its record company and performer members, have made on this front. Even though there is more to be done they have helpfully suggested building on such work to make both direct and collective licensing solutions even more compelling to businesses. PPL has also committed to continue to develop its licensing services and will collaborate with the wider music industry to achieve this."

FEATURE GEM

A MOVING EXPERIENCE

Boasting a modern £15m, 250,000 square foot distribution centre, Gem Logistics is reaching out to the music industry's indie labels - promising it can make the most of their products



ABOVE
Doing the Raunds | Gem has invested £15 million into its giant warehouse

It has partnerships with some of the biggest names in entertainment and retail, but Gem Logistics doesn't feel that it has truly realised its potential relationship with the music industry yet.

The recognisable company is far from a stranger to our fair business: the likes of HMV, Ministry of Sound and Essential Music & Marketing have all reaped the benefits of Gem's 250,000 square foot warehouse in Raunds, Northamptonshire and are hardly names to be sniffed at.

But head of client services Stephen Duke admits: "We are still a bit of a secret in the music industry. I don't think many people know Gem Logistics as a music distributor, as it were."

Gem identified the industry as a target when it moved into its new facility in 2010, having bought it from Tesco's pension fund.

"We highlighted areas of business that we wanted to improve on and music was one of them," Duke explains. "Our biggest capture to date is Essential and we have a very good relationship with those guys now, who've been with us for 15 months."

"We see ourselves as primarily working with the independent labels, becoming a third-party logistics solutions company that allows them to go out and source and sell products; allowing them the freedom to do all the things that they want to do, while we take away the pain of logistics and manage that process for them."

If you think the term 'logistics' is a broad one, you'd be right, but Gem see that in itself as a benefit to their clients. Gem has a whole suite of services – or a 'menu', as Duke refers to it – geared towards making the route to market as smooth as possible. Much like the pick 'n' mix mantra found at the core of a label services contract, Gem is keen to tailor its services to clients, who may want to isolate short-term storage or simply use the company as an invoice manager, for example.

"One of our major USPs is definitely our flexibility," suggests Duke. "I think that supply chain in general has become a lot tighter so stock is going to manufacture later, therefore you only have a short period of time to get it out. Equally, where replenishment is concerned, you need to be able to turn stock around. In the past we've worked with major retailers to get same day deliveries in."

It's that kind of quick reaction that can be so valuable to indie labels in particular, who may see a release perform unexpectedly well in the midweek charts - and suddenly need to rush more physical stock into retailers before the Sunday finish line.

Alan Lynch, Gem Logistics' operations director, comments: "The services we offer are extremely relevant to what people's needs are currently. Our dedicated facility is equipped to provide a complete solution, ranging from one unit shipped to the end user through to parcel deliveries to High Street

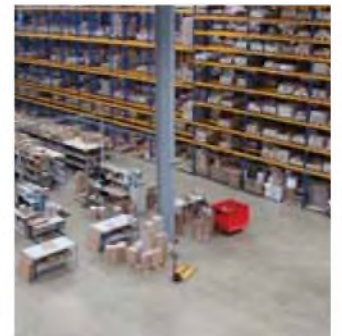
destinations and beyond - along with pallet deliveries to regional, European and worldwide destinations."

Duke gives a specifically music-related example: "If an artist is going to make an appearance somewhere, we can make sure that there's going to be stock in a local independent. It's those kind of things that help drive a campaign."

"We're also very system-led. We give our clients the ability to have real-time data so they can call up a stock report and it will show their holding at that time. Being able to have that kind of data gives them more tools when they're out there selling."

Some of Gem Logistic's services are currently utilised more in industries such as video games than they are in music, but that doesn't mean they should be ignored by labels. Take product bundles, for example: while it's a technique more often used for special edition games to be packaged with toys and accessories, it's also something that labels are turning to more often as consumers become increasingly accustomed to getting 'added value' with their CD purchases.

Gem makes it simple and, again, can react quickly to a sudden change in a label's strategy. "Should a music partner wish to put two albums together as a one-off promotion," explains Duke, "we're able to bundle them in an overwrap, or help design a sleeve through Gem Creative, which is another one of our divisions. They can design



packaging and we can do the rework here.

"It's not that common for music clients, but it's available should they want it. We have done some vinyl special editions which would typically have been done at manufacture."

Pick'n'mix services offered by Gem Logistics' menu include end-user fulfilment, storefront delivery, distribution centre delivery, European delivery, international delivery, import, export, returns, bespoke packaging, financial services, secure storage, product bundling, shrink-wrapping, white label solutions, IT services, marketing and packaging - amongst many more.

"We have a wide breadth of clients that utilise a number of services alongside a dedicated state-of-the-art facility that enables us to offer market leading and flexible solutions," explains Lynch.

Duke summarises Gem's privileged position as having the robustness of a PLC but the flexibility of an independent business that's responsive to its clients. "Our philosophy is 'don't say no'," he explains. "We'll try and find a solution until we've exhausted every possibility."

If Gem's focus on the indie music sector - particularly when it comes to the High Street - conjures images of more modest operations, you'd be forgiven for falling into a state of awe when you step into the Raunds warehouse itself.

It'd have little trouble hosting the climatic scenes

of a James Bond movie, never mind the latest release from RSK Entertainment - one of Gem's first musical clients.

"We've purchased the building [outright]," says Duke. "We're very financially secure, which is something that clients want to know when they're looking for a logistics partner. They want to know that we're here to stay, especially when you look at the economic climate."



"If an artist is making a live appearance, we can make sure there will be stock in the local independent retailer."

We can help drive a campaign."

STEPHEN DUKE, GEM LOGISTICS

There's room for large and small clients within the modern, spacious facility and, importantly, there's room for Gem to grow.

"We have 35,000 pallet positions," Duke informs us. "So we have the ability to work with lots of different types of clients. We have planning permission for a two-floor mezzanine as well, which we can put up when we need to."

Raunds also boasts six level access doors and 21 dock levellers, plus ten dispatch channels using parcel couriers, a dedicated pallet network and deliveries.

ABOVE
Serious business | Gem might be reaching out to indies, but Raunds offers a major-scale operation to clients

What it adds up to is a facility that is storing and shipping millions of pounds worth of stock at any one time. Luckily, Gem has the means to keep its precious cargo safe. Full parameter fencing, third-party security personnel, level one Police response, bespoke anti-ram barriers at all points of access and state of the art detection equipment are just some of the measures in place to protect clients' stock.

On top of that, the centre's fully backed-up computer systems are housed in an environmentally monitored office. Duke himself would receive a text message if so much as the air-conditioning were at fault.

With a full stock take of inventory every four weeks, and high value and strategic SKUs counted daily, Gem was able to dispatch in excess of 74 million units in FY 2010-2011 with a current accuracy achievement of 99.99%.

"We would certainly like to become more known for the services that we offer and have more independent labels here," says Duke. "I don't know whether our medium to long-term strategy would include having a Warner or a Universal - [independents] is where we see our niche in the market place. What we want to do is have a portfolio of clients and be able to give that service to them moving forward."

"We are growing in the music industry," he concludes. "It's time to come and talk to us."

Q&A LEMAR**IT'S NOT THAT EASY**

Lemar is back with new material, this time released through his own record label. And he's still working hard almost a decade after hit single Dance (With U) peaked to No.2 on the UK chart

TALENT

■ BY TINA HART

When the trend for reality television talent shows began, Lemar Obika was there. And he's survived the test of time, marking ten years in the industry in 2012.

Now an established singer-songwriter in his own right, he came to mainstream attention as a contestant on Fame Academy a decade ago, and was one of the first to prove that just because you didn't win (he came third), it doesn't mean you've lost out. He went on to achieve seven Top 10 singles, sold over two million albums, won two Brits and three MOBO awards.

Lemar is returning this year with a new sound, under his control. He's releasing new album *Invincible* (the lead single of which has secured a high-profile sync deal with Sky Sports) via his own label in conjunction with EMI Label Services - *Music Week* caught up with him to chat about it all.

Your new single *Invincible* is quite different from your previous material, it has a rock/guitar influence – how did you find that sound?

I've been trying to keep on developing. On the last tour I did for my fourth album it was a big eye opener performing [Kings of Leon song] Sex On Fire - it filled a space differently to some of the other songs and made me experiment a little bit more in that area.

Is *Invincible* indicative of the sound on the album?

The album is much more singer-songwriter like. There's guitars in there, there's tempo in there. But moreso it's about the lyrics. It's just real music, live instruments - very real. It's about where I'm at in my life right now.

The tracks have come sporadically over the last year and a half and largely I've been writing and producing by myself. But I'm always going to and from LA, and last year I spent a lot of time there recording and writing with different producers - Deekay, Toby Gad. Otherwise, I've collaborated with Steve Booker, Jamie Hartman, some others too.

What was the moment that inspired you to create your own label?

I've always had a company called Angelic Music Production, I never thought 'Oh I'll start my own label'. I'd done five albums by the time I'd finished my deal with Sony and then could shop around for another deal.

Things were moving so fast and I wanted to get back to writing good songs, with no pressure, so that's what I went back to doing. I spent a lot of time in LA writing for other artists. After writing so many songs I had a handful where I thought



ABOVE
Time to grow | After a decade in the industry, Lemar is releasing his new album on his own label in conjunction with EMI label services

BELOW
Invincible | Lemar's forthcoming single (pictured) is released on August 12 with the album of the same name to follow on September 17



'This is different, I want this' and thought maybe I should finish off the album. I spoke to a few people close to me, played them the stuff, and they said I should give it a shot.

The quickest and most natural way for me to [release the material] was to set up a label. I've got a great team of people around me. It's a good feeling, it feels right. I wanted to make sure everybody that was involved with this album, and this move, was very positive and wanted to do it.

You were on *Fame Academy* which was one of the first incarnations of that kind of show on the BBC - what did you think of *The Voice* this year?

Erm... I think it was alright. To be honest I think the trick of the show ends too quickly. The beginning is really cool, you think 'Yeah it's all about the voice' and then when they turnaround it's not about the voice after that, is it? It's about everything else. And then do you really know enough about the people on it by that point when they're asking you to vote? I'm not so sure. But it's a cool platform, people go on there, they get an opportunity.

After ten years in the business, what have been the most important lessons you've learnt?

Consistency. You can have a good song and album but having more, that takes much more hard work

than people give it credit for. You have to really know who you are, where you're trying to get to and how to keep people interested. That's as well as motivating the people around you and keeping good relationships because ultimately it's never down to one person and one good song - that's at the core. It's a team - you need the right people around that make sure it hits the target.

Who is the best executive you've ever worked with?

I had a great time with Nick [Raphael] who signed me at Sony. I learnt so much in the way he analyses a song and what he looks for in a song in order to release it. He's an absolutely great executive. Also, my previous manager, Richard from Modest. Plus there's a handful of people off the charts that are great.

If there's one thing you could change about the industry, what would it be and why?

Honestly, I don't think I would change anything. Every struggle makes you stronger. I think they've made me the person I am today.

It is what it is and let's just get on with it. It's music, it's not surgery or saving lives. We put music out and hopefully it helps some people through some stuff.

FEATURE MPG

The music production group's LIPA prize shows how education can drive forward the creative industries

A PRIZE EXAMPLE

EDUCATION

BY TONY PLATT, MPG EDUCATION REPRESENTATIVE



On July 25 at its annual Graduation ceremony, the Liverpool Institute for Performing Arts (LIPA) presented Guy Clarke with the 2012 Music Producers Guild Prize.

Now in its third year, this Prize is given to the most promising student graduating from LIPA's Sound Technology degree programme. Its aim is to recognise the student who has shown the most exceptional talent, initiative and commitment to the art of Music Recording and Production.

Apart from the kudos of winning, Guy will also benefit from a number of unique opportunities such as mentoring from top record producers, hands-on experience in professional recording studios, in-depth tuition from various pro audio equipment manufacturers, help with his expenses from Robertson Taylor and the chance to shadow the current winner of the MPG Producer of the Year and BRIT Best Producer Awards (which, this year, is Ethan Johns).

The MPG has always recognised the importance of supporting the next generation of producers and engineers. As the hit makers of tomorrow, they have a vital role to play in ensuring the success of the UK's music industry. However, in the ever changing landscape of today's music, industry we also know that opportunities for "learning on the job" are more scarce.

This was a primary factor in introducing the MPG Prize and by linking it with LIPA, an educational institute that we have a great deal of

respect for, we underline the MPG's view that well-constructed and accredited educational courses are the best way forward for all creative industries. Additionally through our educational initiative, JAMES, formed in collaboration with APRS, we actively support the Gus Dudgeon Foundation which runs an annual, week long workshop session for nine of the best students from JAMES accredited courses. This event is supported by Sonic Distribution, Focusrite, PMI, Michael Simkins LLP and Unity Audio.

Passing on knowledge and experience is vital and we are actively seeking to widen this concept to other parts of our sector. To this end JAMES currently enjoys an associate partnership with UK Screen and endorsements from BASCA and Skillset for its accreditation scheme but is keen to widen these collaborations.

"Passing on knowledge and professional experience is vital and we are actively seeking to widen this support"

TONY PLATT, MPG

The recipient of the inaugural 2010 MPG Prize was Henrik Barman Michelsen. Originally from Norway but brought up in Tokyo, he began playing guitar at the age of 10 and by 15 was experimenting with writing songs and recording. After high school, he took a music technology course in Norway and played in several bands before enrolling at LIPA.

Since graduating he has formed a song writing and production partnership (Electric) with Edvard Førre Erfjord. In conjunction with L Marshall and Bibi Jones, Electric has written one song on Cheryl Cole's A Million Lights album and has also produced six tracks for Ronan Keating's upcoming album Fires. Indeed three of these were co-written by Electric, including the title track which will be the first single. Other projects have included writing with The Overtones and working with a songwriters and artists in the UK and US.

ABOVE
A sound education: Steve Levine with Henrik Barman Michelsen

Here he explains how winning the MPG Prize has helped his career.

"Winning the inaugural MPG Prize was a wonderful surprise and I was thrilled. The prize came with various opportunities and I took the first – free legal advice from MPG's lawyer Penny Ganz – soon after leaving LIPA. Then I waited until I moved to London, which definitely made taking advantage of the opportunities easier.

The MPG prize also introduced me to Kore, where we did all the drum tracking for Ronan Keating, as well as some of his vocals.

"Meeting the 2010 MPG Producer of the Year Paul Epworth and sitting in on some of his sessions was an amazing experience. He was recording Florence + The Machine's Ceremonials and The Big Pink's Future This. He allowed me to sit in while he was writing songs with Florence in his studio and had me tracking some of her vocals when his engineer was away. He invited me to Abbey Road when they were tracking the album and was very open, explaining what he was doing and talking about his approach to producing as well as introducing me to everyone. He's an inspirational guy and seeing how these sessions were run was very useful.

"My mentors from the MPG were Steve Levine (MPG Chairman) and Tony Platt who were always ready and willing to help and offer advice on which studios were suitable for which projects. Steve introduced me to the staff at Metropolis and I did some live sound work there, which helped later when I returned to work with Cheryl Cole.

"There is no doubt that winning the Prize has furthered my career. The experiences I've had, the advice I've been given and the connections I've made as a result have helped me get to where I am. Having a mentor helps you realise your potential, brings out the best in you and gives you confidence. Someone else's experience can also help you avoid pitfalls. I am very grateful that I had this opportunity and wouldn't have missed it for the world."

RETAIL

HIGH STREET HEROES

MUSIC WEEK SALUTES THE INDIE RETAILERS STILL FIGHTING THE GOOD FIGHT

Give us a brief history of the store...

I was working as a credit controller in St Albans and after years of daydreaming finally found the courage to leave and open my own record shop in Hendon, north London.

It used to be a furniture store and originally opened with the name Promo, which was a silly name choice because people assumed we specialised in dance promo releases, when in reality we stocked all genres of music. That said, I'm not sure Retrobloke is much better.

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

Terrible! It took us a few years to get established, but our shop did well until the mid-2000s.

Since then we've been in steady decline – around a 10% drop in turnover every year – and this year has been the toughest yet. Due to high London rents we now struggle

to break even on a weekly basis, but we're still clinging on.

In June we ran a promotion giving up to 50% off all items in the store, simply by saying a code word given on our Facebook page. We couldn't believe it, but nobody took us up on the offer.

What was Record Store Day like for you this year?

Record Store Day isn't something that benefits us. We're a bit out of the way – you have to make an effort to get to us. To be honest, seeing the displays and big pushes in our local HMV store confirms that Record Store Day is no longer about giving benefit to independent stores.

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

The industry should use independent shops to promote releases while they're still here. We're the kind of



Owner: Jason Moore

RETROBLOKE

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"It's not about our stock, or our prices. It's about the amount of people coming through the door"

JASON MOORE, RETROBLOKE

shop that attracts truly dedicated record buyers, the hardcore vinyl collectors. They're the people who'll cherish special editions, but having the resources to provide a broad range of the latest releases is tough for shops like us, particularly when margins are tight.

Give us the opportunity and we'll sell and promote music to the kind of obsessives who'll then buy everything they can from an artist.

Giving amazing deals to big

chains with huge buying power is fine, but it's concentrating on the more casual music buyer. I think the industry is missing out on the hardcore following.

Recently we've been selling audiophile reissues of classic LPs for considerably more than the hard-to-find originals. There is a big group of customers out there who'll never download their music, and who have a lot of money to spend on the right products.

How confident are you about the future?

I'm not very confident in the future of the shop really. We keep trying new things to boost our sales, but having analysed it, for us it's not about our stock, or our prices. It's about the amount of people coming

through the door.

The slow migration of people to online purchasing is killing record shops like ours. In a way, you can't blame people – why go trawling through record racks in several shops when you can just type the title in eBay and buy it in a matter of seconds?

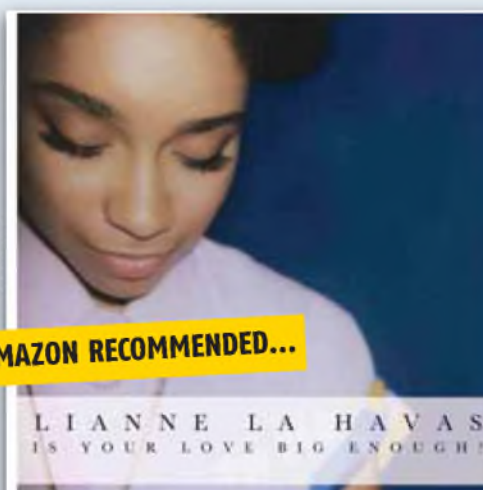
It will be a sad day when the record shops are gone. I know of 10 that have closed in the past two years, and I'm sure there are considerably more than that nationally. We already have a website which supplements our retail shop. I guess eventually our whole business will head online. That will be a sad day for this particular daydreamer who always longed to run his own record shop.

INTERNET vs HUMAN

This week's High Street Hero Jason Moore takes on his digital rivals ...



NEWTON FAULKNER Write It On Your Skin



LIANNE LA HAVAS Is Your Love Big Enough?



BEN & JASON Emoticons

FOPP
Top 10 retail chart

POS	ARTIST	ALBUM
1	ALABAMA SHAKES	Boys & Girls
2	JACK WHITE	Blunderbuss
3	ELTON JOHN & PNAU	Good Morning To The Night
4	FRANK OCEAN	Channel Orange
5	HOT CHIP	In Our Heads
6	BLACK KEYS	El Camino
7	BEACH HOUSE	Bloom
8	PAUL SIMON	Graceland
9	LANA DEL REY	Born To Die
10	SIGUR ROS	Valtari

iTUNES
Top 10 retail chart

POS	ARTIST	ALBUM
1	VARIOUS	Now That's What I Call Music! 82
2	VARIOUS	The Chillout Session
3	VARIOUS	Now That's What I Call Reggae
4	THE BEATLES	Tomorrow Never Knows
5	VARIOUS	Now That's What I Call a No. 1
6	GASLIGHT ANTHEM	Handwritten
7	VARIOUS	Best of British
8	VARIOUS	Now That's What I Call Running!
9	TRAIN	California 37
10	BEN HOWARD	Every Kingdom

TESCO
Top 10 streamed chart

POS	ARTIST	ALBUM
1	MAROON 5	Overexposed
2	VARIOUS	Pete Waterman Hit Factory
3	MOSHI MONSTERS	Music Rox
4	RIHANNA	Talk That Talk
5	BEE GEES	One Night Only
6	NEWTON FAULKNER	Write It On Your Skin
7	EMELI SANDE	Our Version of Events
8	CHRIS BROWN	Fortune
9	GOTYE	Making Mirrors
10	VARIOUS	Hed Kandi Ibiza 10 Years

REISSUE REPACKAGE

VANGELIS The Collection Rhino / Out Now

Acclaimed electronic music composer Vangelis has released double-CD compilation - The Collection - on Rhino Records to coincide with the 2012 Olympics.

The Collection features the Greek composer's iconic title sequence theme to the 1981 film Chariots of Fire which earned him an Oscar for Original Music Score. The album compiles extracts from his soundtrack work, with selections from the Ridley Scott films Blade Runner and 1492: Conquest of Paradise, from Oliver Stone's Alexander and from Roman Polanski's Bitter Moon.

The album also highlights a variety of his other work

including his World Cup theme Anthem FIFA: 2002 and previously unreleased track Remembering.



PRICE CHECK

ARTIST / ALBUM	amazon	hmv.com	iTunes	play.com	TESCO Entertainment
ELTON JOHN VS PNAU Good Morning To...	£5.99	£6.00	£5.99	£5.99	£9.47
NAS Life Is Good	£10.00	£10.00	£7.99	£7.99	N/A

PRE-RELEASE MUMFORD & SONS AND FRANKIE MAKE FORWARD MOVES

Bob Dylan's *Tempest* is a new entry at No. 1 at Amazon as Muse and Two Door Cinema Club stick at the top spots at HMV and Play.com respectively. Meanwhile, strong new entries come in from Mumford & Sons and Frankie Goes To Hollywood. The former's album *Babel* has entered at 10 on the Amazon chart and eight on the Play.com chart, whilst the latter's *Sex Mix* record debuts at 19 at Amazon and 20 at HMV.

There's an abundance of further new entries on the Amazon chart as The xx's new album *Coexist* makes a fresh appearance at three and Muse's *2nd Law* at five with The Vaccines also storming in at 15. Climbers come courtesy of Mark Knopler and Green Day's *Uno* albums, whilst The Killers, The Script and The Darkness are non-movers at two, four and 11.

The HMV charts boasts many climbers, including Bloc Party,

Vaccines, Leona Lewis, Pink, Calvin Harris, Steps, Green Day (Dos and Tre) and Spector. Killers' *Battle Born* deluxe edition is a new entry at 11 whilst Elbow's *Dead in the Boot* also newly enters the chart at 18.

At play.com, following chart-toppers *Two Door Cinema Club* are The Vaccines who remain at No.2. They are chased by Rita Ora who has climbed from 5-3. Muse slip a place to four and the top five is rounded off by

Dappy's debut album *Bad Intentions* that climbs from six to five.

The Darkness are one of two new entries in the Play Top 20 as they place at 14 with *Hot Cakes*. There's also a lot more climbers on the chart, courtesy of albums from Spector, Jake Bugg, *Bat For Lashes*, Green Day (*Uno*), *While She Sleeps*, *Rival Sons*, *Jessie Ware*, *Don Broco*, *Skunk Anansie*, *Calvin Harris* and *Lucy Rose*.



AMAZON PRE-RELEASE

POS	ARTIST/ ALBUM / LABEL
1	BOB DYLAN <i>Tempest</i>
2	THE KILLERS <i>Battle Born</i>
3	THE XX <i>Coexist</i>
4	THE SCRIPT <i>Three</i>
5	MUSE <i>The 2nd Law</i>
6	KINKS <i>At The BBC</i>
7	LEWIS, LEONA <i>Glassheart</i>
8	EMERSON, LAKE & PALMER <i>ELP</i>
9	EMERSON, LAKE & PALMER <i>Tarkus</i>
10	MUMFORD & SONS <i>Babel</i>
11	THE DARKNESS <i>Hot Cakes</i>
12	GEORGE MICHAEL <i>White Light</i>
13	JACKSON, MICHAEL <i>Bad - 25</i>
14	MARK KNOPFLER <i>Privateering</i>
15	THE VACCINES <i>Come Of Age</i>
16	GREEN DAY <i>iUno!</i>
17	ROXY MUSIC <i>Complete Studio Recs</i>
18	BLOC PARTY <i>Four</i>
19	FRANKIE GOES TO HOLLYWOOD <i>Sex Mix</i>
20	JEFF WAYNE <i>War Of The World</i>

amazon.co.uk

HMV PRE-RELEASE

POS	ARTIST/ ALBUM / LABEL
1	MUSE <i>2nd Law</i>
2	GREEN DAY <i>Uno</i>
3	BLOC PARTY <i>Four</i>
4	VACCINES <i>Come Of Age</i>
5	WESTLIFE <i>Westlife: The Farewell Tour 20</i>
6	JACKSON, MICHAEL <i>Bad: 25</i>
7	LEWIS, LEONA <i>Glassheart</i>
8	PINK <i>Truth About Love</i>
9	HARRIS, CALVIN <i>tbcb</i>
10	STEPS <i>Steps: The Ultimate Tour Live</i>
11	KILLERS <i>Battle Born: Deluxe Edition</i>
12	GREEN DAY <i>Dos</i>
13	THE SCRIPT <i>Three: Deluxe Edition</i>
14	GREEN DAY <i>Tre</i>
15	DON BROCO <i>Priorities</i>
16	TULISA <i>Tulisa</i>
17	ORA, RITA <i>Ora</i>
18	ELBOW <i>Dead In The Boot</i>
19	SPECTOR <i>Enjoy It While It Lasts</i>
20	FRANKIE GOES TO HOLLYWOOD <i>Sex Mix</i>

hmv.com

PLAY.COM PRE-RELEASE

POS	ARTIST/ ALBUM / LABEL
1	TWO DOOR CINEMA CLUB <i>Beacon</i>
2	THE VACCINES <i>Come Of Age</i>
3	RITA ORA <i>ORA</i>
4	MUSE <i>The 2nd Law</i>
5	DAPPY <i>Bad Intentions</i>
6	SPECTOR <i>Enjoy It While It Lasts</i>
7	JAKE BUGG <i>Jake Bugg</i>
8	MUMFORD & SONS <i>Babel</i>
9	BAT FOR LASHES <i>The Haunted Man</i>
10	THE SCRIPT <i>#3</i>
11	GREEN DAY <i>iUno!</i>
12	WHILE SHE SLEEPS <i>This Is Story</i>
13	RIVAL SONS <i>Head Down</i>
14	THE DARKNESS <i>Hot Cakes</i>
15	JESSIE WARE <i>Devotion</i>
16	DON BROCO <i>Priorities</i>
17	SKUNK ANANSIE <i>Black Traffic</i>
18	OF MONSTERS + MEN <i>My Head Is...</i>
19	CALVIN HARRIS <i>tbcb</i>
20	LUCY ROSE <i>Like I Used To</i>

play.com

PEOPLE

PERSONNEL SECRETLY CANADIAN EXPANDS IN BRITAIN WITH NEW KEY HIRES

■ DEAD OCEANS / JAGJAGUWAR / SECRETLY CANADIAN



Dead Oceans / Jagjaguwar / Secretly Canadian are expanding their global operations.

HANNAH OVERTON (above, far left), previously A&R director at XL Recordings, will oversee operations in UK and Europe as general manager. While leading the label group's London office, she will also have a creative and A&R focus.

LAURA SYKES joins (above, far right) the UK team from Ninja Tune as head of European Sales and Digital Strategy.

MIKE HOLDSWORTH (above, second from left) moves to become European Projects director, and **TOM DAVIES** (above, second from right) joins the team

full-time as European Marketing and Product manager.

The label group will further develop their New York office as **JON COOMBS** is promoted to associate director of A&R and **MELANIE SHEEHAN** joins as project manager from Sonic Boom Records in Seattle after working for several years as store manager/buyer.

The New York and London offices report to the label group's home office in Bloomington, Indiana, headed by managing director Nick Blandford.

■ 6MUSIC

CAMILLA PIA has moved from BBC Radio 1 and joined 6Music as Music Team assistant producer.



■ VEVO

The managing director of Sales and Operations at

VEVO UK, **JONATHAN LEWIS**, has left the online music video company due to restructuring. Commercial director **JONATHAN LEWEN** has also departed.

NIC JONES, VEVO's SVP of international, is now responsible for all operations in the UK alongside his current role. The UK office will now report into Jones.

Jon Lewis joined VEVO in 2011, following a 15-year stint at Channel Five, where he was most recently digital director.

He ran digital media and commercial partnerships for both Channel 5 and Northern & Shell Group's online assets OK!, Star, New and the Express Group Newspapers. Lewis also developed Channel Five's video on-demand service. Before his tenure at Channel 5, the exec was sales manager at UK Gold.

David Kohl, VEVO's EVP, sales and customer operations, said: "I want to thank both Jon Lewis and Jon Lewen for their contributions to VEVO. As a result of their efforts, we are now in a strong position to take our brand

marketing partnerships to the next level."

■ ANGLIA RUSKIN UNIVERSITY



Former managing director of the London Philharmonic Orchestra, **JOHN WILLAN**, has been appointed as visiting Professor at Anglia Ruskin University's Lord Ashcroft International Business School.

Professor Willan, who has joined Anglia Ruskin for an initial period of three years, is a qualified chartered accountant. However, following a music degree from the University of Edinburgh and postgraduate study at the Royal Academy of Music in London, he joined EMI as a classical

record producer.

He then became managing director of the London Philharmonic Orchestra before moving to the BBC to build a music business for BBC Worldwide. He left in 2000 to join management agency Hazard Chase as chairman.

For the past seven years he has been chairman of the International Artist Managers' Association, the only worldwide association of classical music managements, and is also a governor of the Royal Academy of Music in London and chair of its audit committee.

■ JUICE FM

MARK KAYE has joined the radio station in Liverpool as programme controller after covering previous programme controller Gillian Hall's maternity leave.

Elsewhere at the station, breakfast duo **ADAM & LEANNE** have extended their contracts by a further two years.

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



#40 Semtex Semtex Media / DJ / A&R, Def Jam

In his teens, Semtex DJ'd at house parties in Manchester and got a day job working at Eastern Bloc Records. He progressed onto DJ'ing in legendary clubs by night.

Ten years later he played at Glastonbury, headlined for Kanye West, and then moved into A&R, working with chart-topping acts such as Mr. Hudson.

Semtex released popular mixtapes including *The Piecekeepers* and *Grimewave*.

Promoted to A&R at Def Jam UK several years ago, his first signing was Fatman Scoop,

whose debut single *Be Faithful* went to number No. 1 in several countries across Europe.

As well as hosting his own show on BBC Radio 1Xtra, Semtex travels the world as Dizzee Rascal's only official DJ and his website DJSemtex.com is the No.1 hip hop blog in the UK (as well as one of the Top 10 hip hop DJ blogs worldwide).

His company, Semtex Media, consults to blue-chip corporations, global brands and leading pop acts, and has marketed some of the world's biggest-selling acts including Kanye West, Jay-Z and Rihanna.

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

MARCUS BARNES, Freelance Journalist, marcusbarnes.com



TOP TIP There's a lot to be said for being a genuinely nice person. If there's one thing that will stand you in good stead, it's being down-to-earth and good-natured. People remember a 'good egg'.

"When I was still in my third year at uni the then-art editor at *FRONT* magazine, Jamie Kneale, got me me work experience there. I ended up being handed an important interview - with the actor Mekhi Phifer - and got commissioned to write a big feature on UK street gangs.

"Thanks to my hard work, the editor, Eoin McSorley, asked me to freelance for them full-time after uni.

"Nine months later I got a job in Manchester as features editor for a monthly men's mag published by the *Daily Sport*.

"After three years there, I headed back to London after Simon Rothstein - former online Showbiz editor at *The Sun* - offered me some shifts with them.

"However, music has always been a huge passion of mine so, after several years working on the 'showbiz' side of things, I left it all behind earlier this year to go freelance full-time, covering the world of electronic music... a dream come true."

28 SINGLES & ALBUMS

Plan B aka Ben Drew takes the No.1 spot on the Official Albums Chart with the gritty hip-hop soundtrack to his own movie, *Ill Manors*



CHARTS FOCUS



30 UK AIRPLAY & STREAMING

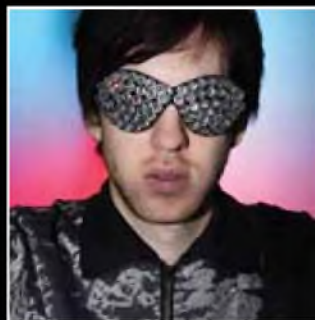
Maroon 5 continue to dominate UK radio as Chris Brown owns TV's hottest music video

32 EU AIRPLAY & DOWNLOADS

Flo-Rida (pictured) and Loreen have good weeks on European radio - but no-one can match the performance of Maroon 5

34 INDIES & COMPILATIONS

Dizzee Rascal, Frank Turner and Arctic Monkeys enjoy sales resurgence following Olympics



35 CLUB

All the latest dance music bangers, plus the Cool Cuts Top 20 and Urban Top 30 charts

36 ANALYSIS

Alan Jones takes a microscope to last week's numbers and predicts if the likes of Calvin Harris (pictured) will be on top this Sunday

38 KEY RELEASES & PRODUCT

All the biggest upcoming releases listed - plus our Single and Album of the week

CHARTS UK SINGLES WEEK 30



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

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

THE OFFICIAL UK SINGLES CHART

THIS WK	LAST WK	CHRT	ARTIST / TITLE / LABEL	CHART CODE	NUMBER (WEEKS ON CHART)	SALES INCREASE	THIS WK	LAST WK	CHRT	ARTIST / TITLE / LABEL	CHART CODE	NUMBER (WEEKS ON CHART)	SALES INCREASE
1	1	3	FLORENCE + THE MACHINE Spectrum <i>Island</i> G5UM11015/6 (ARV)			SALES INCREASE	39	35	12	EMELI SANDE My Kind Of Love <i>Virgin</i> G5AA1200007 (E)			
2	2	6	MAROON 5 FEAT. WIZ KHALIFA Payphone <i>A&M/Octone</i> USUM71203347 (ARV)				40	37	9	ED SHEERAN Small Bump <i>Asylum</i> G5AHS1100203 (ARV)			
3	5	6	STOOSHE Black Heart <i>Warner Brothers</i> G5AHT1200119 (ARV)			SALES INCREASE	41	45	11	D BANJ FEAT SKEPTA & SNEAKBO Oliver Twist <i>Mercury</i> G5UM71201595 (ARV)			SALES INCREASE
4	New		CONOR MAYNARD Vegas Girl <i>Parlophone</i> G5AY1200794 (E)			HIGHEST NEW ENTRY	42	56	24	EMELI SANDE Next To Me <i>Virgin</i> G5AAA1200003 (E)			SALES INCREASE
5	6	8	FLO-RIDA Whistle <i>Atlantic</i> USAT21201745 (ARV)				43	36	33	DAVID GUETTA FEAT. SIA Titanium <i>Capitol</i> G5UM71200036 (E)			
6	New		KARMIN Brokenhearted <i>Epic</i> USM11200212 (ARV)				44	55	2	GYM CLASS HEROES FEAT. RYAN TEDDER The Fighter <i>Decca</i> USAT1102798 (ARV)			SALES INCREASE
7	7	9	RUDIMENTAL FEAT. JOHN NEWMAN Feel The Love <i>Asylum</i> G5AHS1200177 (ARV)				45	64	2	DRAKE FEAT. THE WEEKND Crew Love <i>Cash Money/Island</i> USCMS1100546 (ARV)			SALES INCREASE
8	3	5	CHRIS BROWN Don't Wake Me Up <i>RCA</i> USRC1200464 (ARV)				46	29	45	LMFAO Sexy And I Know It <i>Interscope</i> USUM7110090 (ARV)			
9	4	5	WILL.I.AM FEAT. EVA SIMONS This Is Love <i>Interscope</i> USUV71200789 (ARV)				47	44	16	SWEDISH HOUSE MAFIA Greyhound <i>Virgin</i> G51201200034 (E)			
10	12	16	FUN. FEAT. JANELLE MONAE We Are Young <i>Atlantic/Fueled By Ramen</i> USAT21101399 (ARV)			SALES INCREASE	48	46	7	KNIFE PARTY Bonfire <i>EastWest/Warner</i> G5AHT1200225 (ARV)			
11	8	12	COLDPLAY & RIHANNA Princess Of China <i>Parlophone</i> G5AY1101144 (E)				49	38	5	TAIO CRUZ FEAT. PITBULL There She Goes <i>4th & Broadway</i> G5UM71109578 (ARV)			
12	9	6	NICKI MINAJ Found The Alarm <i>Cash Money/Island</i> USCMS1200311 (ARV)				50	Re-entry		THE KILLERS Mr Brightside <i>Lizard King/Mercury</i> G5FF0300052 (ARV)			
13	13	17	CARLY RAE JEPSEN Call Me Maybe <i>Interscope</i> CAB391100615 (ARV)			SALES INCREASE	51	40	9	GARY BARLOW & THE COMMONWEALTH BAND FEAT. MILITARY WIVES Sing <i>Decca</i> G5UM11202976 (ARV)			
14	10	10	KATY PERRY Wide Awake <i>Virgin</i> USCA21200932 (E)				52	31	32	JESSIE J Domino <i>Island/Lava</i> USUM71113573 (ARV)			
15	11	2	MISHA B Home Run <i>Real Gone/ABC</i> G5AR1200607 (ARV)				53	53	2	TRAIN 50 Ways To Say Goodbye <i>Columbia</i> USM11204533 (ARV)			SALES INCREASE
16	28	3	FAR EAST MOVEMENT FEAT. COVER DRIVE Turn Up The Love <i>Interscope</i> USUM71204292 (ARV)			SALES INCREASE	54	69	20	JASON MRAZ I Won't Give Up <i>Atlantic</i> USFE11100798 (ARV)			SALES INCREASE
17	14	15	TRAIN Drive By <i>Columbia</i> USM11106876 (ARV)				55	65	16	JESSIE J FEAT. DAVID GUETTA Laserlight <i>Island/Lava</i> USUM71116262 (ARV)			SALES INCREASE
18	18	4	DAVID GUETTA FEAT. CHRIS BROWN AND LIL WAYNE I Can Only Imagine <i>Postiva/Virgin</i> G5B2R1100032 (E)				56	Re-entry		BRUNO MARS Runaway Baby <i>Elektra</i> USAT12001885 (ARV)			
19	21	24	NICKI MINAJ Starships <i>Cash Money/Island</i> USCMS1200060 (ARV)			SALES INCREASE	57	41	14	CALVIN HARRIS FEAT NE-YO Let's Go <i>Columbia</i> G511200207 (ARV)			
20	20	2	ANGEL Wonderful <i>A&M/Island</i> G5UM71202857 (ARV)			SALES INCREASE	58	49	50	MAROON 5 FEAT. CHRISTINA AGUILERA Moves Like Jagger <i>A&M/Octone</i> USUM71109132 (ARV)			
21	15	22	LADY ANTEBELLUM Need You Now <i>Capitol/Parlophone</i> USCN1090695 (E)				59	Re-entry		PLAN B III Manors <i>679/Atlantic</i> G5FF51200001 (ARV)			
22	16	7	CHERYL Call My Name <i>Polydor</i> G5UM71201486 (ARV)				60	33	34	RIZZLE Mama Do The Hump <i>Island</i> G5UM71106438 (ARV)			
23	19	14	RIHANNA Where Have You Been <i>Def Jam</i> USUM71118074 (ARV)				61	Re-entry		DAVID GUETTA FEAT. NICKI MINAJ Turn Me On <i>Postiva/Virgin</i> G5B2R1100029 (E)			
24	22	3	B.O.B FEAT. TAYLOR SWIFT Both Of Us <i>Atlantic</i> USAT21201807 (ARV)			SALES INCREASE	62	52	13	TULISA Young <i>A&M/Island</i> G5UM71200449 (ARV)			
25	17	29	GOTYE FEAT. KIMBRA Somebody That I Used To Know <i>Klan</i> USZ51100040 (ARV)				63	Re-entry		KATY PERRY Part Of Me <i>Virgin</i> USCA21102809 (E)			
26	New		CEDRIC GERVAIS Molly's Best <i>A&M/NBC</i> USAT21202122 (ARV)				64	Re-entry		LOREEN Euphoria <i>Warner Brothers</i> SEPOA1200005 (ARV)			
27	71	2	PUBLIC ENEMY Harder Than You Think <i>Stam-Jazz</i> USIC10778907 (ARV)			HIGHEST CLIMBER	65	Re-entry		DJ FRESH FEAT. RITA ORA Hot Right Now <i>Mos</i> G5CEN1102204 (ARV)			
28	24	10	THE WANTED Chasing The Sun <i>Global Talent/Island</i> G5UM71202731 (ARV)				66	54	27	FLO-RIDA FEAT. SIA Wild Ones <i>Atlantic</i> USAT21104103 (ARV)			
29	25	23	JAY-Z & KANYE WEST N****S In Paris <i>Roc-a-fella/Mercury</i> USUM71111621 (ARV)				67	New		ARCTIC MONKEYS Come Together <i>Island</i> UMC G5YU1200225 (ARV)			
30	32	16	ALEX CLARE Too Close <i>Island</i> G5UM71101222 (ARV)			SALES INCREASE	68	63	34	AVICII Levels <i>Island</i> SEUM71100963 (ARV)			
31	23	10	PALOMA FAITH Picking Up The Pieces <i>RCA</i> G51101200304 (ARV)				69	New		UNDERWORLD/DOCKHEAD CH/LENNIE Galiban's Dream <i>Island</i> UMC G5YU1200229 (ARV)			
32	26	8	USHER Scream <i>RCA</i> USRC11200357 (ARV)				70	Re-entry		JUSTIN BIEBER Boyfriend <i>Def Jam</i> USUM71202650 (ARV)			
33	27	14	SKRILLEX FEAT. SIRAH Bangarang <i>Asylum</i> USAT21104243 (ARV)				71	57	43	RIHANNA FEAT. CALVIN HARRIS We Found Love <i>Def Jam</i> USUM71115507 (ARV)			
34	30	12	LABRINTH Express Yourself <i>Syco</i> G5HMU1200013 (ARV)				72	67	40	COLDPLAY Paradise <i>Parlophone</i> G5AY1101143 (E)			
35	New		MADEON Finale <i>Popkultur</i> G5AR1200795 (ARV)				73	43	10	JAY-Z & KANYE WEST FEAT FRANK OCEAN No Church In The Wild <i>Roc-a-fella/Mercury</i> USUM71115117 (ARV)			
36	34	12	RITA ORA FEAT. TINIE TEMPAH R.I.P. <i>Columbia/Roc Nation</i> USOX91101862 (ARV)				74	New		KEANE Sovereign Light Cafe <i>Island</i> G5UM71201050 (ARV)			
37	39	23	AZEALIA BANKS FEAT. LAZY JAY 212 <i>Polydor/Azcalis</i> USJ11100201 (ARV)			SALES INCREASE	75	New		THE GASLIGHT ANTHEM 45 <i>Vertigo</i> G5UM71202597 (ARV)			
38	New		CLEMENT MARFO & THE FRONTLINE FEAT. GHETTYS Champion <i>Warner Brothers</i> G5AH11200125 (ARV)										

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216 37	Champion 38	27	My Kind Of Love 39	R.I.P. 36	This Is Love 5	Young 62	Key
45 75	Chasing The Sun 28	15	N****S In Paris 29	Runaway Baby 56	Titanium 43		★ Platinum (600,000)
5c	Come Together 67	16	Need You Now 21	Scream 32	Too Close 30		● Gold (400,000)
53	Crew Love 45	17	Next To Me 42	Sexy And I Know It 46	Turn Me On 61		● Silver (200,000)
Bangarang 33	Cemino 52	18	No Church In The Wild 73	Small Bump 40	Turn Up The Love 16		
Black Heart 13	Don't Wake Me Up 8	19	Oliver Twist 44	Somebody That I Used To Know 25	Vegas Girl 4		
Bonfire 48	Erve By 17	20	Paradise 72	Sovereign Light Cafe 74	We Are Young 10		
Both Of Us 74	Euphoria 64	21	Part Of Me 63	Spectrum 1	We Found Love 71		
Polyrene 70	Express Yourself 34	22	Payphone 2	Starships 39	Where Have You Been 23		
Brokenhearted 6	Feel The Love 7	23	Found The Alarm 16	The Fighter 44	Whistle 5		
Caliban's Dream 69	Finale 35	24	Princess Of China 11	The Weeknd 49	Wide Awake 14		
Call Me Maybe 15	Creyhound 47	25	There She Goes 49	There She Goes 49	Wild Ones 66		
Call My Name 22	Harder Than You Think	26			Wonderful 20		

CHARTS UK ALBUMS WEEK 30



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

THE OFFICIAL UK ALBUMS CHART

THIS WK	LAST WK	CHRT	ARTIST / TITLE LABEL/CATALOGUE NUMBER (DISTRIBUTOR)	THIS WK	LAST WK	CHRT	ARTIST / TITLE LABEL/CATALOGUE NUMBER (DISTRIBUTOR)
1	New		PLAN B III Manors <i>Atlantic</i> 5310522172 (ARV) (Crew/M/Show/Plan B/16 Bill/Apple/Day/Liberty/Milton/McEwan/Fox/The Roots)	39	38	45	LMFAO Sorry For Party Rocking <i>Interscope</i> 27/4463 (ARV) (Farty Rock/Atumi/Harris/Redfoo/LMFAO)
2	New		THE GASLIGHT ANTHEM Handwritten <i>Mercury</i> 2789417 (ARV) (D'Brien)	40	30	41	NOEL GALLAGHER'S HIGH FLYING BIRDS Noel Gallagher's High Flying Birds <i>Sour Mash JNCCD10</i> (E) 2 ★ (Gallagher/Sandy)
3	2	5	MAROON 5 Overexposed <i>A&M/Octone</i> 3704278 (ARV) (Martin/Shellback/Bianco/Robopop/Lewine/Mdl/Tedder/Zananello/Passovoy/West/Va'entine/Farrar/Rotem/Kang/Spiegel/Supreme Cuts/Maroon 5)	41	New		JUSTIN BIEBER Believe <i>Def Jam</i> 3/04/88 (ARV) (Messinger/Lambrozzi/Lambrozzi/Posner/Mdl/Jenkins/Lindall/The Pentagon and J Que Smith of L'Y Nius/Hi-Roy/Luttrell/Sayles/Aganee/Rechtshaid/Digby/Martin/Zedd/Maejor/Kanter/Nasri/Bieber)
4	New		JENNIFER LOPEZ Dance Again... The Hits <i>Epic</i> 88691955882 (ARV) (Eric Chin/Coco/Rock/Stergate/Wake/Fooney/Peas/DeVito/Schumer/Harris/Clover/Poker & Tone/Gottlieb/LeClerc/Crombs)	42	34	7	ALT-J An Awesome Wave <i>Infectious</i> INFECT134CD (PIAS) (Andrew)
5	6	36	RIHANNA Talk a Talk <i>Def Jam</i> 2787942 (ARV) 3 ★ (Dr Luke/Cirkut/Hamm/Harris/Stargate/Crawford/Da Internz/The Dream/NC-ID/Steve/McGillen/Hit-Boy/Mex Da Kid/Chase N Status/Dean)	43	12	3	LIANNE LA HAVAS Is Your Love Big Enough <i>Warner Brothers</i> 2564656941 (ARV) (H'Pex/Stek/Ingram/Cox)
6	New		JOSS STONE The Soul Sessions Vol II <i>Warner Brothers</i> 5310534792 (ARV) (Stone/Greenberg)	44	New		THE BEATLES Tomorrow Never Knows <i>EMI</i> (E) (Martin)
7	5	46	ED SHEERAN + Asylum <i>S249864652</i> (ARV) 4 ★ (Gosling/Huggill/Sheeran/No 1 DJ)	45	43	17	LABRINTH Electronic Earth <i>Syco</i> 88691932932 (ARV) (Labrinth/Da Diggler/Gheesa/McKenzie/Williams)
8	10	24	EMELI SANDE Our Version Of Events <i>Virgin</i> CDV3094 (E) 1 ★ (Spencer/Haynie/Naughty Boy/Mojam/Herman/Millard/Hanson/Craze/Hoax/Keys/Sand?)	46	50	80	BRUNO MARS Doo-Wops & Hooligans <i>Elektra</i> 7567883304 (ARV) 4 ★ 1 ★ (The Smeezingtons/Need 2/ The Supa Dups)
9	7	79	ADELE 21 <i>XL/XLCD50</i> (PIAS) 16 ★ (F Smith/Felber/Epworth/Abbas/Wilcox/Adkins)	47	48	16	ALABAMA SHAKES Boys & Girls <i>Rough Trade</i> 0880882178227 (PIAS) 10 (Alabama Shakes)
10	1	2	ELTON JOHN VS PNAU Good Morning To The Night <i>Mercury</i> 3773617 (ARV) (PNAU/Dameon/Bell/Hajiz/Beers/Brown)	48	37	6	CHERYL A Million Lights <i>Polydor</i> 3/04302 (ARV) (Mex Da Kid/Harris/Fantha/William/Agent X/HyGrade/SH/Dada Life/Cruz/Wallo/Kid Gloves/Jim Beanz)
11	9	15	TRAIN California 37 <i>Columbia</i> 88691987822 (ARV) (Walkers/Starliner/Sprague/Wattensberg/Frey/Coles)	49	23	2	ORIGINAL STUDIO CAST Jesus Christ Superstar <i>Decca Broadway</i> 5319271 (ARV) (tbc)
12	3	3	FRANK OCEAN Channel Orange <i>Def Jam</i> 370232 (ARV) (Malik/Cream/Taylor/Kelthug/Levy/Tyler/The Creators/Kennell)	50	45	39	RIZZLE KICKS Stereo Typical <i>Island</i> 2780337 (ARV) 1 ★ (Whiting/The Run/McSpencer/Future Cut/Dodd/Barratt/Bar boy/McChireli/Cruans)
13	14	37	BEN HOWARD Every Kingdom <i>Island</i> 2771686 (ARV) 10 (Beane)	51	53	10	FUN. Some Nights <i>Atlantic/Fueled By Ramen</i> FUELS280482 (ARV) (Basker/Haynie/Jake Cne)
14	15	9	PALOMA FAITH Fall To Grace <i>RCA</i> 88591955512 (ARV) (Hooper/Gosling/M/Show/Arnold)	52	57	72	BOB MARLEY & THE WAILERS Legend <i>Tuff Gong</i> 007314386/142 (ARV) (Marley/Various)
15	4	9	PAUL SIMON Graceland <i>Sony</i> RCA 885919147/12 (ARV) (Simon/McLee)	53	44	7	USHER Looking 4 Myself <i>RCA</i> 88691917/2 (ARV) (Various)
16	13	40	COLDPLAY Mylo Xyloto <i>Parlophone</i> 0875531 (E) 4 ★ (Cress/Cress/Simpson)	54	46	34	THE BLACK KEYS El Camino <i>Nonesuch</i> 7559796225 (ARV) 10 (Dange/Mouse/The Black Keys)
17	16	26	LANA DEL REY Born To Die <i>Polydot/Stranger</i> 2787091 (ARV) (Haynie/Parker/Berger/Fc/Bc/ccc/Basker/Daig/Saedon/Benny/Mell/Kovels/Braice/Skax/Skarbek/Hove)	55	40	5	FLO-RIIDA Wild Ones <i>Atlantic</i> 7567883340 (ARV) (D Frank/E/Blas/Sofiy/Nus/Axwell/Creen/Dr Luke/Cirkut/Cough/Teenxpaw/Love/Medar/Earl & E/The Futuristic/Baume/Hoogstraen/Goonrock/Redfoo)
18	18	44	BEE GEES Number Ones <i>Reprise</i> 8122798857 (ARV) 10 (Pee Gees/Stigwood/Marion/Richardson/Collins/Tenich)	56	New		PASSION PIT Gossamer <i>Columbia</i> 88725416511 (ARV) (Jane/Angel/Albi)
19	36	2	HANS ZIMMER The Dark Knight Rises - Ost <i>Sony Classical</i> 88725431122 (ARV) (Hanser/Cham/Wheary/Nelson/Coleman/Zimmer)	57	39	7	FLEETWOOD MAC 25 Years - The Chain <i>Rhino</i> 8122797302 (ARV) (Blind/Buckingham/Cullinan/Cheese/Cashut/Fleetwood/Mc/Hughes/Ledger/Leary/LeComer/Mays/Cheam/Spencer/Venoco)
20	29	48	DAVID GUETTA Nothing But The Beat <i>Positiva/Virgin</i> PY083942 (E) 1 ★ (Cometz/Vee/Crem/Tuinfon/Rosterer/Black Faw/Arcy/Le Crestell/Pavani)	58	54	78	STEREOPHONICS A Decade In The Sun - Best Of <i>V2/Mercury</i> 1780699 (var arv) 2 ★ (Jones/Lowe)
21	19	12	KEANE Strangeland <i>Island</i> 2794838 (ARV) 10 (Grech/Marguerata)	59	Re-entry		AMY WINEHOUSE Back To Black <i>Island</i> 1/13041 (ARV) 6 ★ 7 ★ (Ronsenz/albamremi.com)
22	New		SLIPKNOT Antennas To Hell <i>Slipknot/Robinson/Rubin/Fortman</i> (tbc)	60	56	37	DRAKE Take Care <i>Cash Money/Island</i> 2783262 (ARV) 10 (Sheeb/Boi 1da/Nommcnes/Blue Wee/xxx Smith/T-Boyz/Just Blaze/Crookers/Cash/Alchemist)
23	21	36	ONE DIRECTION Up All Night <i>Syco</i> 88697843642 (ARV) (Nas/Fa/K/vece/B/Rawley/Welsh/Saunders/Clear/Wentch/Starbird/Hoves/Godi/Robson/Fine/Cine/Beat/Cheer/Herry/oker/Fawling/Welsh/Cudino/Fooney)	61	52	149	ADELE 19 <i>XL/XLCD313</i> (PIAS) 6 ★ (Abbas/White/Ronsenz)
24	27	17	NICKI MINAJ Pink Friday... Roman Reloaded <i>Cash Money/Island</i> 2796668 (ARV) 10 (Various)	62	62	139	FLORENCE + THE MACHINE Lungs <i>Island</i> 1/97947 (ARV) 5 ★ (Epworth/Fox/Mackie/Huggill/White)
25	22	100	KATY PERRY Teenage Dream <i>Virgin</i> CDV3084 (E) 3 ★ (Dr Luke/M/Show/Martin/Stargate/Stewart/Harris/Arnold/Walk)	63	55	25	MAVERICK SABRE Lonely Are The Brave <i>Mercury</i> 2770559 (ARV) (Utterbe/Ferre/Saltn/Hogarth/PT Smith/E/White)
26	17	4	CHRIS BROWN Fortune <i>RCA</i> 88691960552 (ARV) (Various)	64	75	94	PLAN B The Defamation Of Strickland Banks <i>679/Atlantic</i> 5186584712 (ARV) 4 ★ 2 ★ (Elliott/Drew/Epworth/Appleby/McEwan)
27	33	39	FLORENCE + THE MACHINE Ceremonials <i>Island</i> 2782808 (ARV) 1 ★ (Epworth)	65	47	28	BRUCE SPRINGSTEEN Greatest Hits <i>Columbia</i> 4785552 (ARV) 2 ★ (Springsteen/Creecco/LanCrew/Platin/Apple/Lundvall/Van Zandt/C'Brien)
28	20	25	LADY ANTEBELLUM Need You Now <i>Capitol/Parlophone</i> 6336412 (E) 10 (Volley/Show)	66	60	41	BON JOVI Greatest Hits <i>Mercury</i> 2752339 (ARV) 2 ★ 1 ★ (Fairbairn/Boa/Toni/Ebbitt/Sambora/Shanks/Ferick/Collins/Bersco)
29	25	36	JAY-Z & KANYE WEST Watch The Throne <i>Roc-A-Fella/Mercury</i> 2765057 (ARV) (West/Deer/Kail/C-Flip/Plumell/Cou/Jazzy/Hic Boy/Killffer/The Neptunes/RZA/Levin/Basker/Swiz Beatz/Bosept/Sik)	67	58	14	JACK WHITE Blunderbuss <i>XL/XLCD566</i> (PIAS) 10 (White)
30	28	74	JESSIE J Who You Are <i>Island/Lava</i> 2758627 (ARV) 3 ★ (Dr Luke/Brissett/Cornish/Martin/KJC/Kill The Noise/Mer Parker & James/McMass/Coco/GorCca)	68	66	130	MUMFORD & SONS Sigh No More <i>Gentlemen Of The Road/Island</i> 2722538 (ARV) 4 ★ 1 ★ (Craw)
31	35	7	AMY MACDONALD Life In A Beautiful Light <i>Vertigo</i> 3707011 (ARV) (Vallincc)	69	Re-entry		ARCTIC MONKEYS Whatever People Say I Am That's What I'm Not <i>Domino</i> 5034202016250 (PIAS) (Abbey/Smyth)
32	11	3	NEWTON FAULKNER Write It On Your Skin <i>Ugly Truth</i> 88691972672 (ARV) (Faulkner/Farrar/The Nexus/Mills)	70	67	16	SKRILLEX Bangarang <i>Asylum</i> 0075679963352 (ARV) (Skrllex/Garner/12th Planet/Kill The Noise)
33	26	28	KELLY CLARKSON Stronger <i>RCA</i> 88697961802 (ARV) (Kennedy/Demillion/Kurstin/Abraham/Collins/Cedric/Edna/Milly/Halbert/Levin/Lindell/D'Stefano/Panama)	71	63	24	GOTYE Making Mirrors <i>Island</i> 2792285 (ARV) 10 (De Backer)
34	42	9	RUMER Boys Don't Cry <i>Atlantic</i> 5310523071 (ARV) (Brown/Rumer/Muskett/Foster)	72	73	87	RIHANNA Loud <i>Def Jam</i> 2752165 (ARV) 6 ★ 2 ★ (Stargate/Vee/Harris/Boyzerman/The Runners/Riddick/Polow/Jadon/Sham/Mel/Mus/Stewart/Dean/Soundz/Mex Da Kid)
35	24	5	LINKIN PARK Living Things <i>Warner Brothers</i> 9362495007 (ARV) (Rubin/Shinoda)	73	69	42	WILL YOUNG Echoes <i>RCA</i> 88697940092 (ARV) 1 ★ (Richard X/Elliott/Hofmann)
36	31	35	OLLY MURS In Case You Didn't Know <i>Epic/Syco</i> 88697940942 (ARV) 2 ★ (The Fearless/Angel/Brimmer/Robson/Future Cut/Frampton/Jordan/Patrikos/Smith/Fitzmaurice/Hedds/Prime/Metropolitan)	74	64	72	CHASE & STATUS No More Idols <i>Mercury</i> 2749735 (ARV) 1 ★ (Kennard/Milton/Nowe/S/Us/ Focus/Plan B)
37	New		VANGELIS The Collection <i>Rhino</i> 2564658108 (ARV) (Vangelis)	75	Re-entry		NICKI MINAJ Pink Friday <i>Cash Money/Island</i> 2754784 (ARV) 1 ★ (Kane/Swiz Beatz/Crawford/Money/Rotem/Wanse/Cak/T-Minus/Will 1 am/Drew Money)
38	8	2	NAS Life Is Good <i>Def Jam</i> 3/07/47 (ARV) (J.U.S.T.I.C.E. League/NC 1 DJ/Salmon/emi/DJ Hot Day/Jenkins/Swiz Beatz/Buckwld/Heavy D/Da Internz/Shebb/M/Show/Wison)				

Official Charts Company 2012.

Adele 9	Coldplay 16	Cvette David 20	Marley, Bob & The	One Direction 23	Sandee, Emeli &	Zimmer, Hans 19	Key	BPI Awards
Adele 61	Cole Cheryl 48	Howard, Ben 12	Wailers 52	Original Studio Cast 49	Sheeran, Ed 7		★ Platinum (300,000)	Singles/Albums
Alabama Shakes 47	Craik 6C	Jay-Z & Kanye West 29	Maroon 5 3	Paloma Faith 14	Skrillex 70		● Gold (100,000)	You Me At Six
Alt-J 42	Faulkner Newton 33	Jessie J 30	Mars, Bruno 46	Passion Pit 56	Slipknot 22		● Silver (60,000)	'Sinners Never Sleep'
Arctic Monkeys 69	Fleetwood Mac 57	John, Elton Vs Pnau 10	Maverick Sabre 63	Paul Simon 16	Springsteen, Bruce 65		★ in European sales	(Gold)
Beatles, The 44	Fl-Ride 55	Keane 21	Miraj, Nicki 24	Perry, Katy 25	Stereophonics 58			
Bee Gees 18	Florence + The Machine 27	La Havas, Lianne 43	Miraj, Nicki 75	Plan B 1	Stone, Joss 6			
Bieber, Justin 41	Florence + The Machine 62	Labrinth 45	Mumford & Sons 68	Plan B 64	Train 11			
Black Keys, The 54	Florence + The Machine 62	Lady Antebellum 28	Murs, Ollie 36	Rey, Lona Del 17	Usher 33			Emeli Sandee
Bon Jovi 66	Funk 51	Linkin Park 33	Nas 38	Rihanna 5	Vangelis 37			Our Version Of Events
Brown, Chris 76	Gaslight Anthem, The 2	Lmfoa 39	Noel Gallagher's High	Rihanna 72	White, Jack 67			Virgin
Chase & Status 74	Cotye 71	Lopez, Jennifer 4	Flying Birds 40	Rizzle Kicks 50	Will Young 73			(2 x Plat)
Clarkson, Kelly 33		McDonnell Amy 31	Ocean, Frank 12	Rumer 34	Winehouse Amy 59			

CHARTS UK AIRPLAY WEEK 30

Radio playlists are online at www.musicweek.com

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

UK RADIO AIRPLAY CHART TOP 50

POS	LAST	WKS	SALES	CHT	ARTIST / ALBUM / LABEL	TOTAL PLAYS	PLAYS +/-	TOTAL AUD (m)	AUD % +/-
1	1	10	2		MAROON 5 FEAT. WIZ KHALIFA Payphone / <i>A&M/Octone</i>	4627	-4.87	81.72	-14.5
2	2	18	13		CARLY RAE JEPSEN Call Me Maybe / <i>Interscope</i>	3848	-4.25	57.11	-6.35
3	5	7	14		KATY PERRY Wide Awake / <i>Virgin</i>	3475	16.53	52.26	3.77
4	4	13	22		CHERYL Call My Name / <i>Po'ydor</i>	3771	-4.56	48.21	-7.02
5	6	9	3		STOOSHE Black Heart / <i>Warner Brothers</i>	3901	4.25	44.41	-7.32
6	3	12	11		COLDPLAY & RIHANNA Princess Of China / <i>Parlophone</i>	3416	-2.06	42.24	-23.37
7	8	13	10		FUN. FEAT. JANELLE MONAE We Are Young / <i>Atlantic/Fueled By Ramen</i>	3506	-3.34	41.57	-1.8
8	14	4	1		FLORENCE + THE MACHINE Spectrum / <i>Island</i>	1952	23.78	40.87	25.95
9	9	30	52		JESSIE J Domino / <i>Island/Lava</i>	2140	-5.89	37.3	-4.38
10	10	9	9		WILL.I.AM FEAT. EVA SIMONS This Is Love / <i>Interscope</i>	1822	-3.55	37.11	-3.81
11	11	7	8		CHRIS BROWN Don't Wake Me Up / <i>RCA</i>	1816	5.21	36.83	-2.51
12	34	3			RITA ORA How We Do (Party) / <i>Roc Nation/RCA</i>	1544	35.08	32.08	43.92
13	18	28	25		GOTYE FEAT. KIMBRA Somebody That I Used To Know / <i>Island</i>	2061	-3.83	31.27	1.39
14	15	5			CALVIN HARRIS FEAT. EXAMPLE We'll Be Coming Back / <i>Columbia</i>	1199	7.63	31.1	-0.86
15	17	4			SCISSOR SISTERS Baby Come Home / <i>Polydor</i>	1088	14.77	30.89	-0.8
16	7	12	23		RIHANNA Where Have You Been / <i>Def Jam</i>	1295	-3	30.5	-27.96
17	12	9	5		FLO-RIDA Whistle / <i>Atlantic</i>	1881	-2.89	29.66	-13.48
18	13	4	12		NICKI MINAJ Pound The Alarm / <i>Cash Money/Island</i>	1093	-5.86	29.47	-9.6
19	16	15	28		THE WANTED Chasing The Sun / <i>Global Talent/Island</i>	2038	-10.14	29.37	-5.71
20	27	5			LAWSON Taking Over Me / <i>Global Talent/Polydor</i>	2115	15.38	28.07	2.86
21	21	28	43		DAVID GUETTA FEAT. SIA Titanium / <i>Positiva/Virgin</i>	1477	-10.76	27.36	-6.81
22	29	11	7		RUDIMENTAL FEAT. JOHN NEWMAN Feel The Love / <i>Asylum</i>	1009	-6.83	27.36	3.13
23	30	3			WILEY FEAT. RHYMEZ & MS D Heatwave / <i>Warner Brothers</i>	610	22.98	27.3	7.1
24	19	4	74		KEANE Sovereign Light Cafe / <i>Island</i>	1416	10.97	27.29	-8.88
25	45	3	6		KARMIN Brokenhearted / <i>Epic</i>	1986	40.35	27.11	46.22
26	23	15	55		JESSIE J FEAT. DAVID GUETTA Laserlight / <i>Island/Lava</i>	1408	-7.85	26.77	-6.3
27	24	4	53		TRAIN 50 Ways To Say Goodbye / <i>Columbia</i>	879	74.4	26.35	-5.66
28	43	2			PALOMA FAITH 30 Minute Love Affair / <i>RCA</i>	655	199.09	25.98	39.53
29	20	23	19		NICKI MINAJ Starships / <i>Cash Money/Island</i>	1348	-7.23	25.88	-12.3
30	25	18	17		TRAIN Drive By / <i>Columbia</i>	2314	-17.21	25.69	-7.12
31	31	3	4		CONOR MAYNARD Vegas Girl / <i>Parlophone</i>	1043	17.32	25.23	6.14
32	32	54	58		MAROON 5 FEAT. CHRISTINA AGUILERA Moves Like Jagger / <i>A&M/Octone</i>	1448	-1.16	24.97	7.91
33	26	2			GEORGE MICHAEL White Light / <i>Island</i>	280	84.21	24.58	-10.85
34	35	2			PINK Blow Me (One Last Kiss) / <i>LaFace</i>	1488	28.61	24.27	10.17
35	22	6	76		ELTON JOHN VS PNAU Sad / <i>Mercury</i>	1420	25.66	24.2	-17.09
36	33	11	30		ALEX CLARE Too Close / <i>Island</i>	861	-3.26	22.7	1.7
37	NEW				AMY MACDONALD Pride / <i>Mercury</i>	303	0	21.69	0
38	RE				KELLY CLARKSON Stronger (What Doesn't Kill You) / <i>RCA</i>	1465	0	21.18	0
39	38	11	32		USHER Scream / <i>RCA</i>	955	-12.14	20.91	-2.38
40	53	1	15		MISHA B Home Run / <i>Relentless/RCA</i>	683	0	20.48	0
41	28	11	39		EMELI SANDE My Kind Of Love / <i>Virgin</i>	2337	-10.29	20.48	-23.04
42	44	4			GOSSIP Move In The Right Direction / <i>Columbia</i>	117	-7.87	19.23	3.72
43	39	4	18		DAVID GUETTA FEAT. CHRIS BROWN AND LIL WAYNE I Can Only Imagine / <i>Positiva/Virgin</i>	601	-16.99	18.81	-10.98
44	37	28	42		EMELI SANDE Next To Me / <i>Virgin</i>	1406	-3.5	18.61	-13.16
45	48	2			ERIC CHURCH Springsteen / <i>Wrasse</i>	57	137.5	18.22	6.49
46	50	25			ALYSSA REID FEAT. JUMP SMOKERS Alone Again / <i>3 Beat/AATW</i>	1082	10.63	18.06	8.4
47	36	38			OLLY MURS Dance With Me Tonight / <i>Epic/Syco</i>	1316	-0.6	17.95	-17.77
48	47	55			PITBULL FEAT. NAYER, AFROJACK & NE-YO Give Me Everything / <i>J</i>	849	0.95	17.16	0
49	RE				ED SHEERAN Small Bump / <i>Asylum</i>	618	0	16.69	0
50	40	11	21		LADY ANTEBELLUM Need You Now / <i>Capitol/Parlophone</i>	1053	-5.56	16.56	-19.92

Nielsen Music Control monitor the following stations: 24, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

UK TV AIRPLAY CHART TOP 40

POS	LAST	ARTIST / ALBUM / LABEL	PLAYS
1	1	CHRIS BROWN Don't Wake Me Up / <i>RCA</i>	680
2	2	WILL.I.AM FEAT. EVA SIMONS This Is Love / <i>Interscope</i>	589
3	4	MAROON 5 FEAT. WIZ KHALIFA Payphone / <i>A&M/Octone</i>	552
4	5	DAVID GUETTA FEAT. CHRIS BROWN AND LIL WAYNE I Can Only Imagine / <i>Positiva/Virgin</i>	529
5	13	FLORENCE + THE MACHINE Spectrum / <i>Island</i>	527
6	3	FLO-RIDA Whistle / <i>Atlantic</i>	518
7	9	WILEY FEAT. RHYMEZ & MS D Heatwave / <i>Warner Brothers</i>	487
8	7	KATY PERRY Wide Awake / <i>Virgin</i>	487
9	15	CALVIN HARRIS FEAT. EXAMPLE We'll Be Coming Back / <i>Columbia</i>	474
10	8	RITA ORA How We Do (Party) / <i>Roc Nation/RCA</i>	431
11	6	CHERYL Call My Name / <i>Po'ydor</i>	415
12	11	NICKI MINAJ Starships / <i>Cash Money/Island</i>	414
13	12	STOOSHE Black Heart / <i>Warner Brothers</i>	412
14	10	RIHANNA Where Have You Been / <i>Def Jam</i>	404
15	18	CONOR MAYNARD Vegas Girl / <i>Parlophone</i>	358
16	17	COLDPLAY & RIHANNA Princess Of China / <i>Parlophone</i>	350
17	14	RUDIMENTAL FEAT. JOHN NEWMAN Feel The Love / <i>Asylum</i>	343
18	79	NE-YO Let Me Love You / <i>Def Jam</i>	338
19	23	MISHA B Home Run / <i>Relentless/RCA</i>	329
20	16	USHER Scream / <i>RCA</i>	313
21	19	CARLY RAE JEPSEN Call Me Maybe / <i>Interscope</i>	307
22	20	FAR EAST MOVEMENT FEAT. COVER DRIVE Turn Up The Love / <i>Interscope</i>	298
23	32	B.O.B FEAT. TAYLOR SWIFT Both Of Us / <i>Atlantic</i>	286
24	29	ANGEL Wonderful / <i>AATW/Island</i>	268
25	21	FAZER Killer / <i>AATW/Island</i>	261
26	26	CEDRIC GERVAIS Molly / <i>3 Beat/AATW</i>	234
27	50	LAWSON Taking Over Me / <i>Global Talent/Polydor</i>	219
28	35	KARMIN Brokenhearted / <i>Epic</i>	217
29	28	JUSTIN BIEBER FEAT. BIG SEAN As Long As You Love Me / <i>Def Jam</i>	202
30	27	THE WANTED Chasing The Sun / <i>Global Talent/Island</i>	198
31	RE	TRAIN Drive By / <i>Columbia</i>	184
32	37	DEVLIN FEAT. ED SHEERAN Watchtower (All Along The) / <i>Island</i>	178
33	22	FUN. FEAT. JANELLE MONAE We Are Young / <i>Atlantic/Fueled By Ramen</i>	175
34	40	GOTYE FEAT. KIMBRA Somebody That I Used To Know / <i>Island</i>	171
35	63	TIMBALAND FEAT. NE-YO Hands In The Air / <i>Interscope</i>	165
36	33	RITA ORA FEAT. TINIE TEMPAN R.I.P. / <i>Columbia/Roc Nation</i>	156
37	24	LABRINTH Express Yourself / <i>Syco</i>	154
38	31	CALVIN HARRIS FEAT NE-YO Let's Go / <i>Columbia</i>	149
39	NEW	COVER DRIVE FEAT. DAPPY Explode / <i>Polydor</i>	145
40	30	D BANJ FEAT SKEPTA & SNEAKBO Oliver Twist / <i>Mercury</i>	143

TV airplay chart top 40 © Nielsen Music. Compiled from data gathered from last Sunday

CHARTS STREAMING WEEK 30

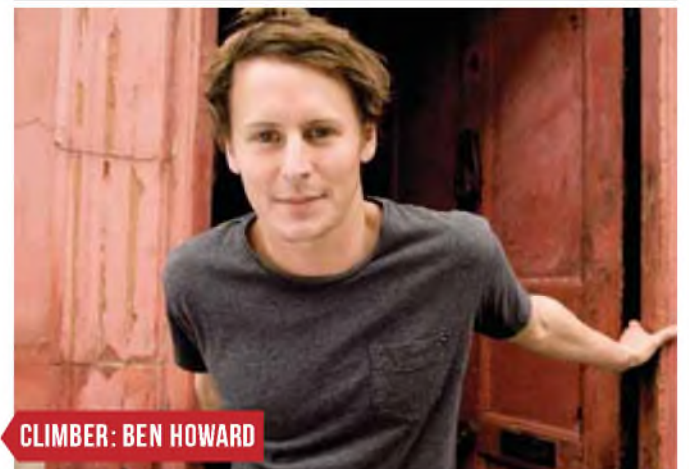
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Official Streaming Chart



OFFICIAL UK STREAMING CHART TOP 75

LAST	POS	ARTIST / ALBUM / LABEL	
1	1	PAYPHONE MAROON 5 FT WIZ KHALIFA	A&M/OCTONE
2	2	WHISTLE FLO RIDA	ATLANTIC
3	3	WE ARE YOUNG FUN FT JANELLE MONAE	ATLANTIC/FUELED BY RAMEN
4	4	CALL ME MAYBE CARLY RAE JEPSEN	INTERSCOPE
5	5	FEEL THE LOVE RUDIMENTAL FT JOHN NEWMAN	ASYLUM/BLACK BUTTER
9	6	DON'T WAKE ME UP CHRIS BROWN	RCA
6	7	DRIVE BY TRAIN	COLUMBIA
7	8	SOMEBODY THAT I USED TO KNOW GOTYE FT KIMBRA	ISLAND
8	9	PRINCESS OF CHINA COLDPLAY & RIHANNA	FARLOPHONE
10	10	THIS IS LOVE WILL I AM FT EVA SIMONS	INTERSCOPE
17	11	SPECTRUM FLORENCE & THE MACHINE	ISLAND
11	12	WIDE AWAKE KATY PERRY	VIRGIN
14	13	BLACK HEART STOOSHE	WARNER BROS
13	14	TOO CLOSE ALEX CLARE	ISLAND
15	15	WHERE HAVE YOU BEEN RIHANNA	DEF JAM
12	16	CALL MY NAME CHERYL	POLYDOR
16	17	N****S IN PARIS JAY-Z & KANYE WEST	ROC-A-FELLA
18	18	STARSHIPS NICKI MINAJ	CASH MONEY/ISLAND
19	19	TITANIUM DAVID GUETTA FT SIA	POSITIVA/VIRGIN
20	20	BANGARANG SKRILLEX FT SIRAH	ASYLUM
22	21	POUND THE ALARM NICKI MINAJ	CASH MONEY/ISLAND
21	22	WILD ONES FLO RIDA FT SIA	ATLANTIC
24	23	R.I.P. RITA ORA FT TINIE TEMPAH	COLUMBIA/ROC NATION
23	24	EXPRESS YOURSELF LABRINTH	SYCO MUSIC
25	25	SMALL BUMP ED SHEERAN	ASYLUM
29	26	PARADISE COLDPLAY	FARLOPHONE
26	27	SCREAM USHER	RCA
27	28	PICKING UP THE PIECES PALOMA FAITH	RCA
31	29	WE FOUND LOVE RIHANNA FT CALVIN HARRIS	DEF JAM
28	30	ONLY LOVE BEN HOWARD	ISLAND
30	31	THE A TEAM ED SHEERAN	ASYLUM
41	32	212 AZEALIA BANKS FT LAZY JAY	POLYDOR
32	33	EUPHORIA LOREEN	WARNER BROS
40	34	LEVELS AVICII	ISLAND
42	35	LET'S GO CALVIN HARRIS FT NE-YO	COLUMBIA
45	36	CHASING THE SUN THE WANTED	GLOBAL TALENT
36	37	LEGO HOUSE ED SHEERAN	ASYLUM
35	38	TAKE CARE DRAKE FT RIHANNA	CASH MONEY/ISLAND
43	39	DOMINO JESSIE J	ISLAND/LAVA
34	40	DRUNK ED SHEERAN	ASYLUM
37	41	MY KIND OF LOVE EMELI SANDE	VIRGIN
33	42	NO CHURCH IN THE WILD JAY-Z/KANYE WEST/F OCEAN	ROC-A-FELLA
39	43	SHAKE IT OUT FLORENCE & THE MACHINE	ISLAND
44	44	OLD PINE BEN HOWARD	ISLAND
46	45	MOVES LIKE JAGGER MAROON 5 FT CHRISTINA AGUILERA	A&M/OCTONE
38	46	THE WOLVES BEN HOWARD	ISLAND
47	47	EARTHQUAKE LABRINTH FT TINIE TEMPAH	SYCO MUSIC
48	48	TURN ME ON DAVID GUETTA FT NICKI MINAJ	POSITIVA/VIRGIN
53	49	NEED YOU NOW LADY ANTEBELLUM	FARLOPHONE
51	50	YOUNG TULISA	A&M/ISLAND
NEW	51	ANGELS THE XX	YOUNG TURKS
63	52	SEXY AND I KNOW IT LMFAO	INTERSCOPE
49	53	BOYFRIEND JUSTIN BIEBER	DEF JAM
83	54	I CAN ONLY IMAGINE DAVID GUETTA/LIL WAYNE/C BROWN	POSITIVA/VIRGIN
55	55	GOOD FEELING FLO RIDA	ATLANTIC
57	56	OLIVER TWIST D'BANJ	MERCURY
71	57	FEEL SO CLOSE CALVIN HARRIS	COLUMBIA
54	58	LASERLIGHT JESSIE J FT DAVID GUETTA	ISLAND/LAVA
58	59	SHE DOESN'T MIND SEAN PAUL	ATLANTIC/VP
65	60	TESSELLATE ALT-J	INFECTIOUS MUSIC
52	61	VIDEO GAMES LANA DEL REY	POLYDOR
60	62	NEXT TO ME EMELI SANDE	VIRGIN
66	63	PUMPED UP KICKS FOSTER THE PEOPLE	COLUMBIA
56	64	PRIMADONNA MARINA & THE DIAMONDS	679/ATLANTIC
64	65	MIDNIGHT CITY M83	NAIVE
74	66	MAMA DO THE HUMP RIZZLE KICKS	ISLAND
59	67	THINKIN BOUT YOU FRANK OCEAN	DEF JAM
69	68	ROLLING IN THE DEEP ADELE	XI RECORDINGS
70	69	HEY SOUL SISTER TRAIN	COLUMBIA
75	70	GREYHOUND SWEDISH HOUSE MAFIA	VIRGIN
62	71	KEEP YOUR HEAD UP BEN HOWARD	ISLAND
73	72	REMEDY PROFESSOR GREEN FT RUTH ANNE	VIRGIN
77	73	TURN UP THE MUSIC CHRIS BROWN	RCA
72	74	CHARLIE BROWN COLDPLAY	FARLOPHONE
79	75	STRONGER KELLY CLARKSON	RCA



MAROON 5

CLIMBER: COLDPLAY

CLIMBER: BEN HOWARD

NEW: THE XX

CLIMBER: RIZZLE KICKS

CHARTS EU AIRPLAY WEEK 29**PAN-EUROPEAN**

POS	ARTIST/ ALBUM / LABEL
1	MAROON 5 FEAT. WIZ KHALIFA Payphone UNI
2	JEPSEN, CARLY RAE Call Me Maybe UNI
3	FLO RIDA Whistle WEA
4	GOTYE FEAT. KIMBRA Somebody that i used to know UNI
5	RIHANNA Where have you been UNI
6	SIMPLE PLAN FEAT. PAUL, SEAN Summer paradise WEA
7	FUN. FEAT. MONAE, JANELLE We are young WEA
8	USHER Scream SME
9	PERRY, KATY Wide awake EMI
10	OF MONSTERS AND MEN Little talks UNI

**DENMARK**

POS	ARTIST/ ALBUM / LABEL
1	MAROON 5 FEAT. WIZ KHALIFA Payphone UNI
2	JEPSEN, CARLY RAE Call Me Maybe UNI
3	RIHANNA Where Have You Been UNI
4	OUTLANDISH Warrior//Worrier ALM
5	CLARKSON, KELLY Dark Side SME
6	AURA In Love With The World UNI
7	SAMAY, SOLUNA Come Again (The Quetzal) REA
8	LOREEN Euphoria WEA
9	LOVELESS, SHAKA Tomgang UNI
10	TELO, MICHEL Ai Se Eu Te Pego SME

**FRANCE**

POS	ARTIST/ ALBUM / LABEL
1	SEXION D'ASSAUT Wati House SME
2	FLO RIDA Whistle ATL
3	R.I.O. FEAT. NICCO Party Shaker HPY
4	DE RICO, JOSE FEAT. MENDEZ, HENRY Rayos De Sol UNI
5	BIRDY Skinny Love ATL
6	HOUSTON, MATT FEAT. P-SQUARE Positif EMI
7	GOTYE FEAT. KIMBRA Somebody That I Used To Know UNI
8	USHER Scream SME
9	YOUSOUFHA FEAT. INDILA & SKALPOVITCH Dreamin' BLV
10	CRUZ, TAIQ FEAT. PITBULL There She Goes UNI

**GERMANY**

POS	ARTIST/ ALBUM / LABEL
1	FLO RIDA Whistle WMG
2	LOREEN Euphoria WMG
3	PINK Blow Me (One Last Kiss) SME
4	JEPSEN, CARLY RAE Call Me Maybe UID
5	OF MONSTERS AND MEN Little Talks UID
6	TOTEN HOSEN, DIE Tage Wie Diese JKP
7	LINKIN PARK Burn It Down WMG
8	DEL REY, LANA Summertime Sadness UDD
9	CRO Du IND
10	AERZTE, DIE M&F HOT

**IRELAND**

POS	ARTIST/ ALBUM / LABEL
1	MAROON 5 FEAT. WIZ KHALIFA Payphone UNI
2	STOOSHE Black Heart WEA
3	CHERYL Call My Name UNI
4	PERRY, KATY Wide Awake EMI
5	TRAIN Drive By SME
6	WILL.I.AM FEAT. SIMONS, EVA This Is Love UNI
7	FUN. FEAT. MONAE, JANELLE We Are Young WEA
8	COLDPLAY & RIHANNA Princess Of China EMI
9	MARINA AND DIAMONDS, THE Primadonna WEA
10	WANTED, THE Chasing The Sun UNI

**ITALY**

POS	ARTIST/ ALBUM / LABEL
1	FERRO, TIZIANO Per Dirti Ciao! EMI
2	SCISSOR SISTERS Only The Horses UNI
3	GIORGIA Tu Mi Porti Su SME
4	ANTONACCI, BIAGIO Non Vivo Piu' Senza Te SME
5	CREMONINI, CESARE Il Comico (Sai Che Risate) UNI
6	MORISSETTE, ALANIS Guardian SME
7	LIMA, GUSTAVO Balada ENE
8	LIGABUE Sotto Bombardamento WM
9	SEREBRO Mama Lover EGO
10	MAROON 5 FEAT. WIZ KHALIFA Payphone UNI

NETHERLANDS

POS	ARTIST/ ALBUM / LABEL
1	LIMA, GUSTAVO Balada CNR
2	JEPSEN, CARLY RAE Call Me Maybe UNI
3	TRAIN 50 Ways To Say Goodbye SME
4	BABYSITTERS CIRCUS, THE Everything's Gonna Be Alright CNR
5	HOWARD, BEN Keep Your Head Up UNI
6	OF MONSTERS AND MEN Little Talks UNI
7	FLO RIDA Whistle WEA
8	RUDIMENTAL Feel The Love WEA
9	LOREEN Euphoria WEA
10	SIMPLE PLAN FEAT. PAUL, SEAN Summer Paradise WEA

NORWAY

POS	ARTIST/ ALBUM / LABEL
1	LOREEN Euphoria WMN
2	GOTYE FEAT. KIMBRA Somebody That I Used To Know UNI
3	FUN. FEAT. MONAE, JANELLE We Are Young WMN
4	TELO, MICHEL Ai Se Eu Te Pego SME
5	LALEH Some Die Young WMN
6	JEPSEN, CARLY RAE Call Me Maybe UNI
7	VAMP Liten Fuggel UNI
8	MAYER, JOHN Shadow Days SME
9	KIWANUKA, MICHAEL I'll Get Along UNI
10	MAYK En Bit Av Meg UNI

SPAIN

POS	ARTIST/ ALBUM / LABEL
1	LOREEN Euphoria WMG
2	ALBORAN, PABLO Te he echado de menos EMI
3	GOTYE FEAT. KIMBRA Somebody that i used to know UNI
4	MAROON 5 FEAT. WIZ KHALIFA Payphone UNI
5	SANZ, ALEJANDRO No me compares UNI
6	LOPEZ, JENNIFER Dance again SME
7	DE RICO, JOSE FEAT. MENDEZ, HENRY Rayos de sol RTR
8	RUBIO, PAULINA Boys will be boys UNI
9	LIMA, GUSTAVO Balada RTR
10	TRAIN Drive by SME

SWEDEN

POS	ARTIST/ ALBUM / LABEL
1	GOTYE FEAT. KIMBRA Somebody that i used to know UNI
2	JEPSEN, CARLY RAE Call me maybe UNI
3	ADAMOU, IVI La la love SME
4	LALEH Some die young WEA
5	FUN. FEAT. MONAE, JANELLE We are young WEA
6	LOREEN Euphoria WEA
7	NORLIE & KKV Dar jag hanger min hatt UNI
8	AGNES One last time ROX
9	PINK Blow me (one last kiss) SME
10	PANETOS Dansa pausa WEA

GLOBAL SALES ANALYSIS

■ BY ALAN JONES

ON A DOWNWARD SPIRAL for the last few weeks, Adele's 21 has benefitted from a fairly bare global release schedule, and is currently resurgent, being the UK's highest ranked export to more than half of all countries in which credible charts are produced, for the first time in five weeks. And, having been number one nowhere for the last four weeks, it bounces 4-1 in its top territory, New Zealand. Never listed lower than number eight there, it is on its 13th run at the top, and has spent a grand total of 38 weeks at number one - longer

than in any other country - while being certified platinum 10 times. 21 is also top five in Spain (2-2), Ireland (5-3), Wallonia (7-4), Flanders (6-5), Italy (6-5), The Netherlands (5-5) and France (3-5).

One Direction's Up All Night is also in recovery mode, with more than twice as many ups as downs this week, including a major 32-8 surge in Sweden. In America, where the album holds at number seven, it has spent all but one of its 19 weeks on the chart nestled in the Top 10, and, with 36,000 sold last week, has now sold 1,007,000



copies, making it America's biggest selling 2012 release.

After exploding 25-1 in The Netherlands last week following his performance at the North Sea Jazz Festival in Rotterdam, Michael Kiwanuka's Home Again dips to

number two. A Top 20 success in a dozen countries thus far, the album is also now resurgent in France (108-97) and neighbouring Wallonia (158-89), and re-enters the US Top 200 at number 117, beating its original chart peak of number 120.

An even fresher UK talent, in the form of Lianne La Havas, also benefitted last week after appearing at the North Sea Jazz Festival, with her newly released debut album Is Your Live Big Enough? entering the Dutch chart at number three.

The album suffers a big second week dip, falling to number 21, while it is also down significantly in Ireland, where it falls 21-43. To counteract that, it enjoys second

week surges in Flanders (81-30) and Wallonia (180-90), and opens its account in both Germany (number 30) and Switzerland (number 32).

The album debuting more widely than any other this week is New York rapper Nas' 10th studio set, Life Is Good. His highest charting album yet in the UK - where it debuted at number eight - Life Is Good is his sixth number one album in his US homeland, and also debuts in Canada (number two), Switzerland (number eight), Germany (number 24), Australia (number 27), The Netherlands (number 27), France (number 33) and Ireland (number 55).

CHARTS EU DOWNLOADS WEEK 29



PAN-EUROPEAN

POS	ARTIST/ ALBUM / LABEL
1	MAROON 5 FEAT. WIZ KHALIFA Payphone
2	FLO RIDA Whistle
3	FLORENCE + THE MACHINE Spectrum
4	JEPSEN, CARLY RAE Call Me Maybe
5	BROWN, CHRIS Don't Wake Me Up
6	WILL.I.AM FEAT. EVA SIMONS This Is Love
7	LIMA, GUSTAVO Balada
8	FUN. FEAT. JANELLE MONAE We Are Young
9	COLDPLAY FEAT. RIHANNA Princess Of China
10	PERRY, KATY Wide Awake

DENMARK

POS	ARTIST/ ALBUM / LABEL
1	MURI & MARIO Hun Tog Min Guitar
2	SPECKTORS Lagsus
3	DEVECESKI, ALINA Flytta Pa Dej
4	RASKE PENGE FEAT. KLUMBEN Faxe Kondi
5	JEPSEN, CARLY RAE Call Me Maybe
6	SHAKA LOVELESS Tomgang
7	OUTLANDISH Warrior//Worrier
8	LOREEN Euphoria
9	JOEY MOE Gi Mig
10	MAROON 5 FEAT. WIZ KHALIFA Payphone

FRANCE

POS	ARTIST/ ALBUM / LABEL
1	JEPSEN, CARLY RAE Call Me Maybe
2	BIRDY Skinny Love
3	SHY M Et Alors!
4	PITBULL Back In Time
5	GOTYE FEAT. KIMBRA Somebody That I Used To Know
6	RICO, DE JOSE FEAT. HENRY MENDE Rayos De Sol
7	FLO RIDA Whistle
8	LIMA, GUSTAVO Balada
9	WILL.I.AM FEAT. EVA SIMONS This Is Love
10	LYKKE-LI I Follow Rivers

GERMANY

POS	ARTIST/ ALBUM / LABEL
1	LYKKE-LI I Follow Rivers
2	ASAF AVIDAN & THE MOJOS One Day / Reckoning Song
3	LIMA, GUSTAVO Balada
4	LOREEN Euphoria
5	CRO Du
6	TACABRO Tacata
7	DEL REY, LANA Summertime Sadness
8	JEPSEN, CARLY RAE Call Me Maybe
9	FLO RIDA Whistle
10	TRIGGER FINGER I Follow Rivers

IRELAND

POS	ARTIST/ ALBUM / LABEL
1	FLORENCE + THE MACHINE Spectrum
2	WILL.I.AM FEAT. EVA SIMONS This Is Love
3	FLO RIDA Whistle
4	MAROON 5 FEAT. WIZ KHALIFA Payphone
5	STOOSHE Black Heart
6	COLDPLAY FEAT. RIHANNA Princess Of China
7	BROWN, CHRIS Don't Wake Me Up
8	PERRY, KATY Wide Awake
9	TRAIN Drive By
10	FUN. FEAT. JANELLE MONAE We Are Young



ITALY

POS	ARTIST/ ALBUM / LABEL
1	LIMA, GUSTAVO Balada
2	JEPSEN, CARLY RAE Call Me Maybe
3	OCEANA Endless Summer
4	TOMMASEO, FABIOLA Vivere Sognando
5	MARRACASH FEAT. JAX, EMIS KILLA Se Il Mondo Fosse
6	FLO RIDA Whistle
7	ANTONACCI, BIAGIO Non Vivo Pi Senza Te
8	SEREBRO Mama Lover
9	DJ ANTOINE FEAT. THE BEAT SHAK Ma Cherie
10	MAROON 5 FEAT. WIZ KHALIFA Payphone

NETHERLANDS

POS	ARTIST/ ALBUM / LABEL
1	LIMA, GUSTAVO Balada
2	RUDIMENTAL Feel The Love
3	LOREEN Euphoria
4	WILL.I.AM FEAT. EVA SIMONS This Is Love
5	JEPSEN, CARLY RAE Call Me Maybe
6	MINAJ, NICKI Starships
7	YELLOW CLAW Krokobil
8	TACABRO Tacata
9	WILL AND THE PEOPLE Lion In The Morning Sun
10	MAJOR LAZER Get Free

NORWAY

POS	ARTIST/ ALBUM / LABEL
1	DEVECESKI, ALINA Flytta Pa Dej
2	LALEH Some Die Young
3	FUN. FEAT. JANELLE MONAE We Are Young
4	SIRKUS ELIASSEN Ae Vil Bare Dans
5	LOREEN Euphoria
6	GOTYE FEAT. KIMBRA Somebody That I Used To Know
7	TELO, MICHEL Ai Se Eu Te Pego
8	MAROON 5 FEAT. WIZ KHALIFA Payphone
9	FLO RIDA Whistle
10	VAMP Liten Fuggel

SPAIN

POS	ARTIST/ ALBUM / LABEL
1	LOREEN Euphoria
2	PITBULL FEAT. SHAKIRA Get It Started
3	PABLO ALBORAN Te He Echado De Menos (En Dire)
4	TACABRO Tacata
5	GOTYE FEAT. KIMBRA Somebody That I Used To Know
6	CALI & EL DANDEE FEAT. DAVID B No Hay 2 Sin 3 (Gol)
7	LOPEZ, JENNIFER FEAT. PITBULL Dance Again
8	RICO, DE JOSE FEAT. HENRY MENDE Rayos De Sol
9	CALI & EL DANDEE Yo Te Esperare
10	RASEL Me Pones Tierno (Feat. Carlos)

SWEDEN

POS	ARTIST/ ALBUM / LABEL
1	AGNES One Last Time
2	DEVECESKI, ALINA Flytta Pa Dej
3	ADAMOU, IVI Lala Love
4	PANETOZ Dansa Pausa
5	KHALED C Est La Vie
6	LALEH Some Die Young
7	LOREEN Euphoria
8	NORLIE & KKV Dar Jag Hanger Min Hatt
9	FLO RIDA Whistle
10	JEPSEN, CARLY RAE Call Me Maybe

CHARTS INDIES/COMPILATIONS WEEK 29



COMPILATION CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)

- | | | | | | | | |
|----|-----|---------|--|----|----|---------|---|
| 1 | NEW | VARIOUS | Now That's What I Call Music 82 / EMI TV/UMTV (E) | 11 | 9 | VARIOUS | Keep Calm And Relax / Sony/Rhino (ARV) |
| 2 | 1 | VARIOUS | Now That's What I Call A No 1 / EMI TV/UMTV (E) | 12 | 6 | VARIOUS | Pete Waterman Presents: The Hit Factory / Sony/PWE (ARV) |
| 3 | 2 | VARIOUS | Now That's What I Call Reggae / EMI TV/UMC/UMTV (ARV) | 13 | 10 | VARIOUS | Hed Kandi - Ibiza 10 Years / Hed Kandi (ARV) |
| 4 | NEW | VARIOUS | The Chillout Session / MoS (ARV) | 14 | 7 | VARIOUS | Just Great Songs 2012 / Rhino/Sony (ARV) |
| 5 | NEW | VARIOUS | Isles Of Wonder - The Opening Ceremony / Decca/UMC (ARV) | 15 | 11 | VARIOUS | Dance Party 2012 / Sony Music/UMTV (ARV) |
| 6 | 3 | VARIOUS | Now That's What I Call Music 81 / EMI TV/UMTV (E) | 16 | 12 | VARIOUS | Chilled R&B - Smooth Classics / Sony RCA (ARV) |
| 7 | RE | VARIOUS | The Best Of British / UMTV/EMI TV (ARV) | 17 | 14 | VARIOUS | Dreamboats & Petticoats - Three Steps / UMTV/EMI TV (ARV) |
| 8 | 4 | VARIOUS | Clubland 21 / AATW/UMTV (ARV) | 18 | 17 | VARIOUS | Clubbers Guide To Festivals 2012 / MoS (ARV) |
| 9 | 8 | VARIOUS | Now That's What I Call Running / EMI TV/UMTV (E) | 19 | 15 | VARIOUS | 90S Groove / MoS/Sony (ARV) |
| 10 | 5 | VARIOUS | The Workout Mix - Our Greatest Team / AATW/UMTV (ARV) | 20 | 13 | VARIOUS | Epic Stadium Anthems / EMI TV/Sony (ARV) |



INDIE SINGLES TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- | | | | |
|----|-----|--|---|
| 1 | 3 | PUBLIC ENEMY | Harder Than You Think / Slur/jamz |
| 2 | 5 | DJ FRESH FEAT. RITA ORA | Hot Right Now / MoS (ARV) |
| 3 | RE | DIZZEE RASCAL FEAT. ARMAND VAN HELDEN | Bonkers / Dirtee Stank (PIAS) |
| 4 | 1 | RADICAL FACE | Welcome Home / Morr (Shellshock Sr3) |
| 5 | 2 | ADELE | Someone Like You / XL (PIAS) |
| 6 | 4 | DJ FRESH FEAT. DIZZEE RASCAL | The Power / MoS (ARV) |
| 7 | RE | COLLEGE FEAT. ELECTRIC YOUTH | A Real Hero / Valerie |
| 8 | NEW | BIG TUNES 2012 | Heatwave / Big Tunes 2712 |
| 9 | NEW | UNDERWORLD | Born Slippy Nuxx / MoS (ARV) |
| 10 | RE | ARCTIC MONKEYS | I Bet You Look Good On The Dancefloor / Domino (PIAS) |
| 11 | 8 | ADELE | Rolling In The Deep / XL (PIAS) |
| 12 | NEW | SANDER VAN DOORN FEAT. MAYAENI | Nothing Inside / MoS (ARV) |
| 13 | 7 | ADELE | Set Fire To The Rain / XL (PIAS) |
| 14 | 11 | KNIFE PARTY | Internet Friends / Earstorm |
| 15 | RE | FRANK TURNER | I Still Believe / Xtra Mile (PIAS) |
| 16 | 13 | LUCENZO & QWOTE FEAT. PITBULL AND DON OMAR | Danza Kuduro / Dance Nation/MoS (ARV) |
| 17 | 6 | ALT-J | Tessellate / Infectious (PIAS) |
| 18 | 19 | GYPTIAN | Hold You / Levels/MoS (ARV) |
| 19 | 12 | MIDNIGHT BEAST | Quirky / Sounds Like Good |
| 20 | NEW | MELANIE C | I Don't Know How To Love Him / Red Girl (Absolute) |



DJ Fresh Indie Singles (2)



Arctic Monkeys Indie Albums (7)



Big Tunes 2012 Indie Singles (8), Breakers (4)



Jack White Indie Albums (6)



Polica Indie Albums Breakers (10)

INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- | | | | |
|----|-----|------------------------------------|--|
| 1 | 1 | ADELE | 21 / XL (PIAS) |
| 2 | 2 | NOEL GALLAGHER'S HIGH FLYING BIRDS | Noel Gallagher's High Flying Birds / Sour Mash (E) |
| 3 | 3 | ALT-J | An Awesome Wave / Infectious (PIAS) |
| 4 | 5 | ALABAMA SHAKES | Boys & Girls / Rough Trade (PIAS) |
| 5 | 7 | ADELE | 19 / XL (PIAS) |
| 6 | 8 | JACK WHITE | Blunderbuss / XL (PIAS) |
| 7 | 18 | ARCTIC MONKEYS | Whatever People Say I Am That's What I'm Not / Domino (PIAS) |
| 8 | 6 | THE VIEW | Cheeky For A Reason / Cooking Vinyl (Essential/GEM) |
| 9 | RE | FRANK TURNER | England Keep My Bones / Xtra Mile (PIAS) |
| 10 | NEW | PURITY RING | Shrines / 4AD (XI Beggars) |
| 11 | 4 | MARK TREMONTI | All I Was / Fret12 (PROP) |
| 12 | 10 | THE XX | Xx / Young Turks (PIAS) |
| 13 | 15 | MADNESS | Complete Madness / Union Square (SDU) |
| 14 | 12 | HOT CHIP | In Our Heads / Domino (PIAS) |
| 15 | 14 | JOHN DENVER | Take Me Home / Music Digital (Delta/SonyDADC) |
| 16 | 13 | EXAMPLE | Playing In The Shadows / MoS (ARV) |
| 17 | 16 | JOE BONAMASSA | Driving Towards The Daylight / Provogue (ACA Arv) |
| 18 | RE | MADNESS | Ultimate Madness / Sava/Union Square (SDU) |
| 19 | RE | DJANGO DJANGO | Django Django / Because (ACA Arv) |
| 20 | RE | ARCTIC MONKEYS | Suck It And See / Domino (PIAS) |

INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



- | | | | |
|----|-----|----------------------------------|--|
| 1 | NEW | UNDERWORLD/DOCKHEAD CH/GLENNIE | Caliban's Dream / Locog UMC (Universal Music) |
| 2 | 1 | RADICAL FACE | Welcome Home / Morr (Morr Music) |
| 3 | 12 | COLLEGE FEAT. ELECTRIC YOUTH | A Real Hero / Valerie (Valerie) |
| 4 | NEW | BIG TUNES 2012 | Heatwave / Big Tunes 2712 (Big Tunes 2712) |
| 5 | NEW | SANDER VAN DOORN FEAT. MAYAENI | Nothing Inside / MoS (Mshk) |
| 6 | 2 | KNIFE PARTY | Internet Friends / Earstorm (Earstorm) |
| 7 | 3 | MIDNIGHT BEAST | Quirky / Sounds Like Good (Sounds Like Good) |
| 8 | NEW | MIDNIGHT BEAST | Videogames / Sounds Like Good (Sounds Like Good) |
| 9 | 10 | THE HEAVY | How You Like Me Now / Counter (Nirya Tune) |
| 10 | NEW | LSO | Chariots Of Fire / Locog UMC (Universal Music) |
| 11 | 9 | I AM TITANIUM | Titanium / Utopian (Classic Recordings) |
| 12 | NEW | ONE DAY WE'LL BE COMING BACK | We'll Be Coming Back / Devoted (Devoted Music) |
| 13 | 5 | MIDNIGHT BEAST | Begging / Sounds Like Good (Sounds Like Good) |
| 14 | NEW | PBN | Saa Charju / Limitless (Limitless) |
| 15 | 8 | MIDNIGHT BEAST | I Kicked A Shark In The Face / Sounds Like Good (Sounds Like Good) |
| 16 | 4 | BIRDY NAM NAM | Goin' In / Savoir Faire (Sme France) |
| 17 | 20 | EMILY BARKER & THE RED CLAY HALO | Nostalgia / Everyone Sang (Everyone Sang) |
| 18 | RE | GARRY SANDHU | Ik Gal / Moviebox (Moviebox) |
| 19 | NEW | DISCLOSURE FEAT. RIA RITCHIE | Control / Greco-Roman (Greco-Roman) |
| 20 | 6 | THAT'S JUST HOW WE DO | How We Do / Radio Greatest Hit (Radio Greatest Hit) |

INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



- | | | | |
|----|-----|------------------------------------|--|
| 1 | NEW | PURITY RING | Shrines / 4AD (XI Beggars) |
| 2 | 1 | MARK TREMONTI | All I Was / Fret12 (Fret12) |
| 3 | NEW | SPECTRASOUL | Delay No More / Shogun Audio (Shogun Audio) |
| 4 | 2 | BARONESS | Yellow And Green / Relapse (Relapse) |
| 5 | 17 | EMILY BARKER & THE RED CLAY HALO | Despite The Snow / Everyone Sang (Everyone Sang) |
| 6 | 8 | LPO/PARRY | The 50 Greatest Pieces Of Classical / XS (XS) |
| 7 | 4 | DIRTY PROJECTORS | Swing Lo Magellan / Domino (Domino) |
| 8 | 18 | SOUND OF GUNS | Angels And Enemies / Distiller (Distiller) |
| 9 | NEW | OM | Advaitic Songs / Drag City (Drag City) |
| 10 | 19 | POLICA | Give You The Ghost / Memphis Industries (Memphis Industries) |
| 11 | NEW | MICACHU + THE SHAPES | Never / Rough Trade (XI Beggars) |
| 12 | 14 | SBTRKT | Sbtrkt / Young Turks (XI Beggars) |
| 13 | NEW | COSMO JARVIS | Think Bigger / 25th Frame (25th Frame) |
| 14 | 6 | HILLSONG LIVE | Cornerstone / Hillsong (Hillsong) |
| 15 | 3 | BURY TOMORROW | The Union Of Crowns / Nuclear Blast (Nuclear Blast) |
| 16 | RE | BLACK VEIL BRIDES | We Stitch These Wounds / Standby (Standby) |
| 17 | 11 | EDWARD SHARPE & THE MAGNETIC ZEROS | Here / Rough Trade (XI Beggars) |
| 18 | 15 | METRIC | Synthetica / MMI (Mmi) |
| 19 | RE | THE TALLEST MAN ON EARTH | There's No Leaving Now / Dead Oceans (Dead Oceans) |
| 20 | 12 | RADICAL FACE | Ghost / Morr (Morr Music) |

CHARTS CLUB WEEK 30

Club charts are available on MusicWeek.com every Friday

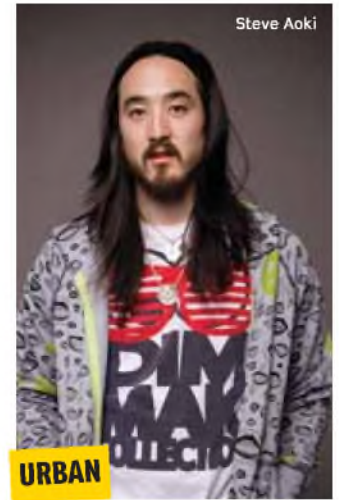
UPFRONT CLUB TOP 40			
POS	ARTIST / TRACK / LABEL		
1	4	4	CALVIN HARRIS FEAT. EXAMPLE We'll Be Coming Back / Columbia
2	6	5	PORTER ROBINSON Language / Ministry Of Sound
3	7	5	HADOUKEN! Bad Signal / Ministry Of Sound
4	9	3	MILK & SUGAR FEAT. NERI PER CASO Via Con Me (It's Wonderful) / Milk & Sugar Recordings
5	15	3	DJ ANTOINE VS. TIMAATI FT. KALENNA & LETHAL B Welcome To St. Tropez '12 / Absolute
6	12	3	NERVO You're Gonna Love Again / Positiva/Virgin
7	11	5	PAUL VAN DYK FEAT. ARTY The Ocean / 3 Beat
8	13	4	MICHAEL TELO Ai Se Eu Te Pego / Syco
9	14	5	WILEY FEAT. MS.D Heatwave / Warner Bros.
10	19	2	JENNIFER LOPEZ FEAT. FLO RIDA Goin' In / Mercury
11	26	4	MAVERICK SABRE These Days / Mercury
12	20	3	MUEOX & MARQUEZ FEAT. NIKKI J Chain Of Fools / Bedtime
13	22	3	KIRSTY Free Of War / KB Recordings
14	1	4	RITA ORA How We Do (Party) / Roc Nation/Columbia
15	21	3	DRUMSOUND & BASSLINE SMITH Through The Night / New State
16	36	2	PUBLIC Thank U / white label
17	6	6	AFROJACK & SHERMANOLOGY Can't Stop Me / 3 Beat
18	40	2	JOYCE SIMS Running Back To You/Back In Love / August Rose
19	28	3	BROKEN YOUTH Dreamer / New State
20	24	3	SPANDAU BALLET VS. BASTO Gold 2012 / EMI
21	NEW 1		LOVERUSH UK VS. MARIA NAYLER One + One / F!SA/Loverush Digital
22	30	3	PLAN B FEAT. RAEKWON Lost My Way / 679/Atlantic
23	3	6	STEVE AOKI & ANGGER DIMAS FEAT. IGGY AZALEA Beat Down / 3 Beat
24	35	2	LUKE BINGHAM Shut It Down / 3 Beat
25	27	9	CEDRIC GERVAIS Molly / 3 Beat
26	16	7	FLORENCE + THE MACHINE Spectrum (Say My Name) / Island
27	38	2	KYLIE MINOGUE Timebomb / Parlophone
28	34	2	FAZER Killer / SLU/All Around The World/Island
29	NEW 1		IVAN GOUGH & FEENIXPAUL FEAT. GEORGI KAY In My Mind / OMT
30	31	3	MATT ZARLEY Trust Me / DMG
31	37	2	GEORGE MICHAEL White Light / Island
32	29	4	NICOLA FASANO, STEVE FOREST, DIE HOERER FT JOEL EDWARDS We Belong / Jolly Roger
33	2	5	APDW FEAT. NINA MIRANDA Dazzled / Hysterical
34	NEW 1		STUDIO KILLERS Ode To The Bouncer / All Around The World
35	NEW 1		BILLY THE KIT Higher / Positiva
36	5	4	BT Flaming June / Black Hole Recordings
37	NEW 1		THEM & US All Dolled Up / Rub A Duck
38	25	9	DAVID GUETTA FEAT. CHRIS BROWN & LIL WAYNE I Can Only Imagine / Positiva/Virgin
39	NEW 1		ALEXANDRA STAN Lemonade / 3 Beat
40	NEW 1		RUDENKO FEAT. POPOV & MCD Stranger / Dance With Me



UPFRONT



COMMERCIAL POP



URBAN

Calvin Harris in pole position

ANALYSIS

BY ALAN JONES

For the second week in a row, one title tops both the Upfront and Commercial Pop charts. Last week, it was Rita Ora's How We Do (Party) that spoiled the fun for everyone else, and this week it is We'll Be Coming Back by Calvin Harris feat. Example that leads the way.

With a comfortable victory margin over runners-up Porter Robinson's Language, We'll Be Coming Back is Harris' fourth Upfront number one and Example's ninth. Harris topped with The Girls (2007), Feel So

Close (2011) and earlier this year with Rihanna collaboration Where Have You Been. Although credited on club promo mixes he didn't get a credit on the commercial release of the latter song. Example topped with Won't Go Quietly (2009), Two Lives, Kick Starts and Last Ones Standing (2010) and the 2011 hits Changed The Way You Kiss Me, Stay Awake, Natural Disaster and Midnight Run.

Neither artist has done nearly so well on the Commercial Pop

chart, where Harris previously topped only with Ne-Yo collaboration Let's Go, and Example has no previous number ones. Runner-up to Harris and Example on the Commercial Pop chart is Inna - who should be getting used to the position. Her latest single, Endless, is her fifth number one only once, topping last October with Un Momento.

Rita Ora reaches the top of the Urban chart, moving 2-1, swapping with Steve Aoki's Beat Down.

COMMERCIAL POP TOP 30			
POS	ARTIST / TRACK / LABEL		
1	5	3	CALVIN HARRIS FEAT. EXAMPLE We'll Be Coming Back / Columbia
2	7	4	INNA Endless / 3 Beat
3	11	3	2 SHOES Turn Me On (Turn Me Out) / All Around The World
4	28	2	DJ ANTOINE VS. TIMAATI FT. KALENNA & LETHAL B Welcome To St. Tropez '12 / Absolute
5	15	3	JENNIFER LOPEZ FEAT. FLO RIDA Goin' In / Mercury
6	4	3	LAWSON Taking Over Me / Polydor
7	23	2	MADONNA Turn Up The Radio / Interscope
8	18	3	SAMANTHA HUDSON Caught In A Storm / AudioTreaks
9	21	2	WILEY FEAT. MS.D Heatwave / Warner Bros.
10	13	3	NICKI MINAJ Pound The Alarm / Island
11	25	3	SCISSOR SISTERS Baby Come Home / Polydor
12	1	4	RITA ORA How We Do (Party) / Roc Nation/Columbia
13	12	4	ADAM LAMBERT Never Close Our Eyes / Sony
14	27	2	DIGITIZE FEAT. LAUREN Breathe In / Ultimate Dance Digital
15	NEW 1		NERVO You're Gonna Love Again / Positiva/Virgin
16	NEW 1		GEORGE MICHAEL White Light / Island
17	2	5	MICHAEL JACKSON Bad / Epic
18	3	4	FLORENCE + THE MACHINE Spectrum (Say My Name) / Island
19	20	5	BONNIE BAILEY The Little Things / Fierce Angel
20	NEW 1		MICHAEL TELO Ai Se Eu Te Pego / Syco
21	16	7	MAROON 5 FEAT. WIZ KHALIFA Payphone / Octone/A&M
22	NEW 1		OCEANA Endless Summer / white label
23	NEW 1		ANGEL Wonderful / Island
24	NEW 1		FAZER Killer / SLU/All Around The World/Island
25	24	5	MISHA B Homerun / Relentless
26	NEW 1		LITTLE MIX Wings / Syco
27	NEW 1		LUKE BINGHAM Shut It Down / 3 Beat
28	17	6	FLO RIDA Whistle / Atlantic
29	30	6	CEDRIC GERVAIS Molly / 3 Beat
30	29	2	KEVIN LYTTLE & VICTORIA AITKEN Paradise / Larokan

URBAN TOP 30			
POS	ARTIST / TRACK / LABEL		
1	2	3	RITA ORA How We Do (Party) / Roc Nation/Columbia
2	1	6	STEVE AOKI & ANGGER DIMAS FEAT. IGGY AZALEA Beat Down / 3 Beat
3	10	3	NABIHA Never Played The Bass / Disco Wax
4	5	10	CHRIS BROWN Don't Wake Me Up / RCA
5	3	8	FLO RIDA Whistle / Atlantic
6	14	6	WILEY FEAT. MS.D Heatwave / Warner Bros.
7	8	3	NICKI MINAJ Pound The Alarm / Island
8	7	4	MAC MILLER Party On Fifth Avenue / Rostrum/Island
9	6	7	JENNIFER LOPEZ FEAT. FLO RIDA Goin' In / Mercury
10	NEW 1		NE-YO Let Me Love You / Def Jam/Mercury
11	15	3	LUKE BINGHAM Shut It Down / 3 Beat
12	4	3	MISHA B Homerun / Relentless
13	NEW 1		LITTLE MIX Wings / Syco
14	9	6	CLEMENT MARFO & THE FRONTLINE Champion / Warner Bros.
15	13	9	JODIE CONNOR FEAT. BUSTA RHYMES Take You There / 3 Beat
16	18	2	USHER Numb / RCA
17	NEW 1		KH & MC NEAT You Don't Know / Next Stop Recordings
18	22	15	D'BANJ Oliver Twist / Mercury
19	16	3	DA'VILLE You Got Di Ting / Fashy Records/Inc.
20	11	6	RUDE KID FEAT. SKEPTA Get Busy / Relentless
21	12	5	A*M*E FEAT. MIC RIGHTEOUS Find A Boy / Universal
22	24	5	NAS The Don / Def Jam/Mercury
23	19	9	JAY-Z & KANYE WEST FEAT. FRANK OCEAN No Church In The Wild / Roc-A-Fella
24	20	2	DRAKE Crew Love / Young Money/Cash Money
25	27	6	PLAN B Lost My Way / 679/Atlantic
26	23	2	FAR EAST MOVEMENT FEAT. COVER DRIVE Turn Up The Love / Cherry Tree/Interscope
27	RE 2		ANGEL Wonderful / Island
28	28	5	WILL.I.AM FEAT. EVA SIMONS This Is Love / Interscope
29	26	12	RUDIMENTAL FEAT. JOHN NEWMAN Feel The Love / Asylum/Black Butter
30	21	6	BIRDHOWZ.DS Birdz Of A Feather (Ep) / Buzzhard

COOL CUTS TOP 20	
POS	ARTIST / TRACK
1	DJ FRESH FT RAVAUGHN The Feeling
2	DIZZEE RASCAL FT PEPPER Scream
3	AFROJACK & SHERMANOLOGY Can't Stop Me
4	LETTHEMUSICPLAY Don't Weigh Me Down
5	WIDEBOYS Addicted To Bass
6	HARD ROCK SOFA & SWANKY TUNES Here We Go
7	FAZER Killer
8	MARK KNIGHT FT SKIN Nothing Matters
9	CHICANE & FERRY CORSTEN One Thousand Suns
10	MATHIEU BOUTHIER FT SOPHIE ELLIS BEXTOR Beautiful
11	JACK BEATS FT TAKURA Careless
12	BILLY THE KIT Higher
13	SAM AMD THE WOMP Bom Bom
14	DJ CHUS & SONNY WHARTON FT EL CHINO DREADLION Runnin
15	RITA ORA How We Do
16	GINA STAR Bliss
17	NAPT & PEO DE PITTE Gonna Be Mine
18	THE KNOCKS & FRED FALKE Geronimo
19	THE OTHER TRIBE Skirts
20	SEREBRO Mama Lover



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 30



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

- **WILEY** *Heatwave*
- **CALVIN HARRIS FT EXAMPLE** *We'll Be Coming Back*
- **UNDERWORLD** *Caliban's Dream*
- **ARCTIC MONKEYS** *Come Together*
- **NOEL GALLAGHER'S HIGH FLYING BIRDS** *Everybody's On The Run*



- **FRANK TURNER** *I Still Believe*
- **EMELI SANDE** *Abide With Me*
- **ARCTIC MONKEYS** *I Bet You Look Good On The Dancefloor*
- **DRUMSOUND** *Through The Night*
- **LSO** *Chariots Of Fire*
- **DIZZEE RASCAL** *Bonkers*



UK ALBUMS CHART

- **CONOR MAYNARD** *Contrast*
- **DELILAH** *From the Roots Up*
- **MIKE OLDFIELD** *Two Sides, The Best Of*
- **RICK ROSS** *God Forgives, I Don't*
- **BLUR** *21 (box set)*
- **TESTAMENT** *Dark Roots Of Earth*
- **MIKE OLDFIELD** *Platinum*
- **FRANK TURNER** *England Keep My Bones*
- **ARCTIC MONKEYS** *Whatever People Say I Am (That's What I'm Not)*

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

Source: Official Charts Company

SINGLES

BY ALAN JONES

After three straight weeks at number one, Florence & The Machine's *Spectrum* (Say My Name) will be swept aside this weekend - but it's too close to call between Wiley's *Heatwave* and Calvin Harris' *We'll Be Coming Back* to say with any degree of certainty which will be its successor. Wiley's track (feat. Ms. D) had sold 49,189 copies by close of business on Monday - just 246 more than Harris' track (feat. Example).

Harris, of course, is also behind the most popular mix of *Spectrum* which sold a best yet 65,790 last week to raise its cumulative sales to 202,784, making it the fifth Florence & The Machine single to exceed the 200,000 mark.

Maroon 5's *Payphone* (feat Wiz Khalifa) was *Spectrum*'s runner-up for the third straight week but lags increasingly far



MIDWEEK NO.1

Wiley: Heatwave

behind, with sales last week of 50,626 copies.

Stooshe's *Black Heart* rallied 5-3 on Sunday to achieve its highest chart position yet, on its sixth appearance in the chart. It sold 38,608 copies last week, raising its career tally to 258,311.

Helped by its 59p price tag last week, **Conor Maynard's**

Vegas Girl sold 37,771 copies, but fell short of both the debut week sales and peak position of Maynard's introductory hit, *Can't Say No*, which opened 14 weeks ago at number two on sales of 74,792, and has since gone on to sell 223,790 copies. Both tracks are on Maynard's first album *Contrast* which, as

mentioned above, is currently on schedule to debut at number one.

Meanwhile, US duo **Karmin** scored their first British hit, with *Brokenhearted* debuting at number six (32,682 sales), instantly beating its US Hot 100 number 16 peak.

New to the Top 75 last week but set to go much higher this weekend are two songs featured in the London Olympic Games opening ceremony - these being **The Arctic Monkeys'** cover of **The Beatles'** *Come Together* (number 67, 3,598 sales), and *Caliban's Dream* by **Underworld**, **Dame Evelyn Glennie**, **Only Men Aloud**, **Evelyn Roberts & Alex Trimble** (number 69, 3,389 sales). On Tuesdays sales flashes, *Caliban's Dream* has jumped to number five, and *Come Together* to number 18.

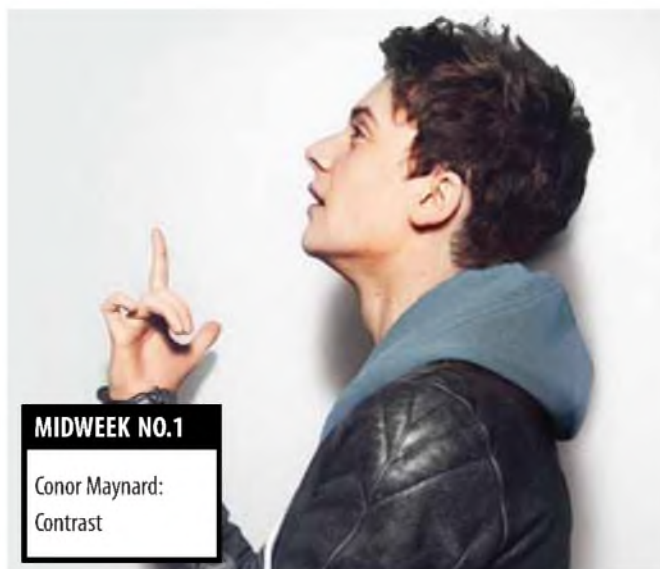
Overall singles sales last week were down 4.59% week-on-week at 3,142,600 - 0.41% above same week 2011 sales of 3,129,866.

ALBUMS

BY ALAN JONES

The Olympics are focusing attention on heroic sporting endeavours in East London, while **Plan B's** third album *Ill Manors* - which debuted at number one this week - concerns itself with the seamier side of life in the area. The album's opening week's sales of 36,855 copies compare unfavourably with **Plan B's** last album, *The Defamation Of Strickland Banks*, which sold 68,173 copies when debuting at number one in 2010. However, where that LP was knocked off the top of the album chart after just one week, *Ill Manors* is in with a fighting chance of extending its run at the top: Tuesday sales flashes show it at number two, selling a further 5,730 copies so far this week, only a little behind **Conor Maynard's** first album, *Contrast*, which is on schedule to debut at number one, with sales to date of 6,265.

New Jersey rock group **The Gaslight Anthem's** fourth album, *Handwritten*, was never a threat to **Plan B's** chart-topping ambitions but distanced itself from everything else on the market to debut at number two on Sunday on sales of



MIDWEEK NO.1

Conor Maynard: Contrast

18,380 copies. In chart terms, the band has made big leaps forward so far with every album - their 2007 debut *Sink Or Swim* failed to chart, 2008 follow-up *The '59 Sound* reached number 55, and their third - 2010's *American Slang* - reached number 18.

With 20 Top 20 hits to her credit spanning 13 years, a **Jennifer Lopez** 'best of' compilation was long overdue, hence the high (number four, 9,213 sales) debut of *Dance Again...The Hits*.

Joss Stone has known the lows and the highs of chart life, with her second album *Mind*,

Body & Soul reaching pole position in 2004 but her fourth album *Colour Me Free!* - released just five years later - never made it beyond the chart's lowest rung, number 75.

Her independently released 2011 album *LP1* suggested her career was back on the up, reaching number 36, and that theory is borne out by the number six debut (8,414 sales) of *The Soul Sessions Volume 2* this week. As its title suggests, the album is a sequel to her 2003 debut *The Soul Sessions*, which reached number four and is her biggest selling album, with 1,075,492 sales to date -

shading **Mind**, **Body & Soul's** 940,617.

Featuring fully half of the Top 20 singles, and including 12 number one hits among its 44 tracks, **Now! 82** dominated the album market last week, debuting atop the compilation chart on sales of 267,618. Topping the 255,337 copies that the last regular **Now!** album - **Now! 81** - sold when debuting at number one 16 weeks ago to achieve the highest weekly sale of any album (artist or compilation) in any week so far in 2012. **Now! 82's** first week sales are, however, 8.70% below the 294,219 copies 2011 equivalent **Now! 79** sold on its debut exactly a year ago. **Now! 82** accounted for slightly more than a sixth of ALL album sales last week, and 41.82% of the compilation sector, in which it sold more than 12 times more than any other album, and more than the rest of the Top 200 combined. It also sold more than the top 42 artist albums combined. Olympic music collection **Isles Of Wonder** sold 10,498 copies in a little over 24 hours to hit No.5.

Overall album sales were up 11.26% week-on-week at 1,604,442 - 11.58% below same week 2011 sales of 1,814,587.



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- 9.45PM **EUGENE MCGUINNESS**
- 9PM **BO SARIS**
- 8.15PM **AMPLIFY DOT** ← MAIN STAGE

ACOUSTIC STABLE →

- 10.15PM **JAMIE PARISIO**
- 9.25PM **JOE JANIAK**
- 8.40PM **ALEX MILLS**

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Aesop Rock

Skeleton marks the first entirely self produced album for Aesop Rock and features Kimya Dawson (ex Moldy Peaches), Hanni El Khatib, Allyson Baker (Dirty Ghosts) and more. "One of underground hip-hop's most talented" 8.2 Pitchfork
Out now



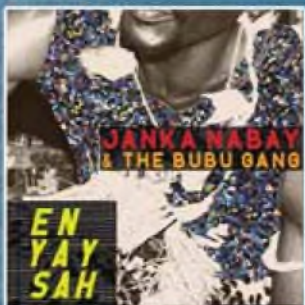
Joshua Radin

The fourth album from the Ohio singer-songwriter, hot on the heels of the success of his top 10 album Simple Times and it's follow-up The Rock And The Tide. Catch him on tour this September. Out now



Turbonegro

Originally formed in Oslo, Norway, in 1989, the Norwegian five-piece are back with their ninth studio album, Sexual Harassment. The album, recorded at Electric Lady Studios in New York, includes the single You Give Me Worms. Out now



Janka Nabay & The Bubu Gang

Sierra Leone artist Janka Nabay is joined by musical collaborators including members of Gang Gang Dance, Chairlift, White Magic, Skeletons, Zs and more. This is his first album with the Bubu Gang, following a solo album on True Panther. Out 13/08



The Midnight Beast

Internet sensations The Midnight Beast follow their first ever TV series airing on E4 this Summer with the release of their first album. Their youtube channel has had more than 51 million views and they follow two sold out UK tours with their third this October. Out 13/08



Teengirl Fantasy

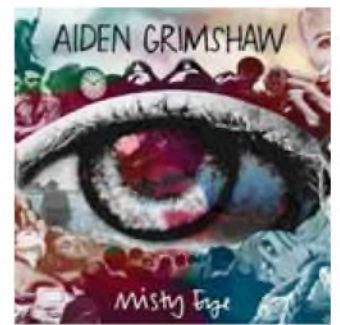
On their sophomore LP, Tracer, Teengirl Fantasy cuts through some of the haze of their earlier recordings to create their most compositionally sophisticated work yet. Tracer features an array of vocalists including Panda Bear, Romanthony, Laurel Halo, and Kelela. Out 20/08

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PRODUCT KEY RELEASES



▶ RITA ORA How We Do (Party)



▶ AIDEN GRIMSHAW Misty Eye

AUGUST 6

SINGLES

- BLUR Under The Westway (Parlophone)
- BOYS NOIZE Xtc (Boysnoize)
- CHILDISH GAMBINO Fire Fly (Island)
- ALEX CLARE Hummingbird (Island)
- DIZZEE RASCAL FEAT. PEPPER Scream

(Dirtie Stank)

- GIN WIGMORE Devil In Me (Polydor)
- GRAHAM GOULDMAN Ariella (Rosala)
- BEN HOWARD Old Pine (Communion/Island)
- JAY SEAN FEAT. TYGA Sex 101 (Island)
- KARMIN Hello Ep (Rca)
- NIK KERSHAW The Sky?S The Limit

(Shorthouse)

- LAWSON Taking Over Me (Global Talent/Polydor)
- MADONNA Turn Up The Radio (Interscope)
- MAXSTA I Wanna Rock (Rca)
- MUSE Survival (Helium 3)
- PET SHOP BOYS Winner (Parlophone)
- REDLIGHT Lost In Your Love (Polydor)
- RIZZLE KICKS Dreamers (Island)
- RUMER Sara Smile (Atlantic)

ALBUMS

- BEAT CONNECTION The Palace Garden
- CHEEK MOUNTAIN THIEF Cheek Mountain Thief (Full Time Hobby)
- NED COLLETTE 2 (Signs To Fire)
- GRAHAM COXON Catalogue (Parlophone)
- GRAHAM GOULDMAN Love And Work

(Rosala)

- NIK KERSHAW Eight (Shorthouse)
- EUGENE MCGUINNESS The Invitation To The Voyage (Domina)
- OPOSSOM Electric Hawaii (Fire Records)
- LUKE RITCHIE The Water's Edge (Angel Falls)
- THE SPECIALS More Or Less Alive (Live) (Em)

AUGUST 13

SINGLES

- ANGEL Wonderful (Aatw/Island)
- EMILY BARKER & THE RED CLAY HALO FEAT. FRANK TURNER Fields Of June (Xtra Mile)
- LUKE BINGHAM Shut It Down (3 Beat)
- JAKE BUGG Taste It (Mercury)
- DADA LIFE Kick Out The Epic Motherf**ker

(Polydor)

- DJANGO DJANGO Hail Bop (Because)
- FAR EAST MOVEMENT FEAT. COVER DRIVE Turn Up The Love (Interscope)
- AIDEN GRIMSHAW Curtain Call (Rca)
- WIZ KHALIFA Work Hard, Play Hard (Atlantic)
- KREAYSHAWN Go Hard (Columbia)

- LEMAR Invincible (Amp)
- LET'S GO SAFARI Byob (Red Dragon)
- AMY MACDONALD Pride (Mercury)
- GEORGE MICHAEL White Light (Island)
- MUSE Madness (Helium 3)
- RYAN O'SHAUGHNESSY Ep (Rca)
- RITA ORA How We Do (Party) (Roc-A-Fella/Rca)
- PALOMA FAITH 30 Minute Love Affair (Rca)
- RED HOT CHILI PEPPERS Strange Man/Long Progression (Warner Brothers)
- TREY SONGZ Simply Amazing (Atlantic)
- SAM SPARRO Happiness (Positiva/Virgin)
- SPECTOR Never Fade Away (Luv Luv Luv/Fiction)
- THEME PARK Jamaica (Transgressive)
- JESSIE WARE Wildest Moments (Island/Pmr)
- WE ARE AUGUSTINES Book Of James

(Parlophone)

ALBUMS

- DON BROCO Priorities (Search & Destroy/Rca)
- FOREIGNER Foreigner Classics (Larmusic)
- KARIMA FRANCIS The Remedy (Mercury)
- CHRIS HOLLAND Corner Green (Ch Recordings)
- ISRAEL & NEW BREED Jesus At The Centre (Integrity/Absolute)
- THE KINKS At The Bbc (Sanctuary)
- RIDE Going Blank Again - 20th Anniversary (Ride/Absolute)
- SPECTOR Enjoy It While It Lasts (Luv Luv Luv/Fiction)
- TODDLA T Watch Me Dance: Agitated By Ross Orton & Pipes (Nirja Tunes)
- VARIOUS Ted - Ost (Island)
- WHILE SHE SLEEPS This Is The Six (Search & Destroy/Rca)

- YELLOWCARD Southern Air (Hopless)
- JAMES YORKSTON I Was A Cat From A Book (Domina)

AUGUST 19

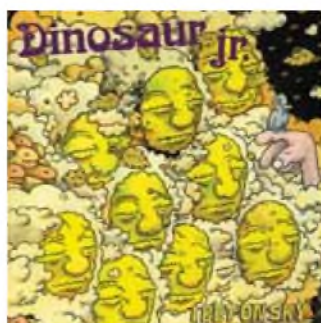
SINGLES

- LITTLE MIX Wings (Syco)

AUGUST 20

SINGLES

- BASTILLE Bad Blood (Virgin)
- JUSTIN BIEBER FEAT. BIG SEAN As Long As You Love Me (Def Jam)
- JAKE BUGG Seen It All (Mercury)
- CHARLI XCX You?Re The One (Asylum)
- D BANJ Scape Goat (Mercury)
- DEVLIN FEAT. ED SHEERAN Watchtower (All Along The) (Island)
- FIDLAR Don?T Try Ep (Niche)

▶ **ALANIS MORISSETTE** Havoc & Bright Lights▶ **TANITA TIKARAM** Can't Go Back▶ **DINOSAUR JR** Bet On Sky▶ **BETH ORTON** Sugaring Season▶ **PAPA ROACH** The Connection

- **HADOUKEN!** Bad Signal (*Mos*)
- **LINKIN PARK** Lost In The Echo (*Warner Brothers*)
- **THE MACCABEES** Ayla (*Fiction*)
- **MATCHBOX 20** She?S So Mean (*Atlantic*)
- **MAXIMO PARK** The Undercurrents (*V2/Cooperative*)
- **NERVO** You're Gonna Love Agzin (*Positiva/Virgin*)
- **NIKI & THE DOVE** Somebody (*Mercury*)
- **POLICA** Wandering Star (*Memphis Industries*)
- **ALYSSA REID FEAT. SNOOP DOGG** The C&me (3 Beat/A&w)
- **S.C.U.M** Whitechapel Remixes Ep (*Mute*)
- **SAM + THE WOMP** Bom Bom (*Warner Brothers*)
- **SMOKE FAIRIES** Let Me Know (*V2/Cooperative*)
- **STRANGERS** Safe/Fain (*Stranger*)
- **TOTALLY ENORMOUS EXTINGUISHED** Household Goods. (*Polydor*)
- **ZEDD** Spectrum (*Polydor*)

ALBUMS

- **ARIEL PINK'S HAUNTED GRAFFITI** Mature Themes (*4A&*)
- **BILL FAY** Life Is People (*Dead Oceans*)
- **BLOC PARTY** Four (*Frenchkiss*)
- **COLORAMA** Good Music (*Lea*)
- **RY CODDER** Election Special (*Nonesuch*)
- **THE DARKNESS** Hot Cakes (*Pias*)
- **DJ KHALED** Kiss The Ring (*Island*)
- **AIDEN GRIMSHAW** Misty Eye (*Rca*)
- **THE HEAVY** The Glorious Dead (*Counter*)
- **LYNYRD SKYNYRD** Last Of A Dyin' Breed (*Roadrunner*)
- **OF MONSTERS AND MEN** My Head Is An Animal (*Island*)
- **OLYMPIC ALBUM** Olympic Album (2012 Closing Ceremony) (*Decca*)
- **OWL CITY** The Midsummer Station (*Island*)
- **TREY SONGZ** Chapter V (*Atlantic*)
- **TRANQUILITY** Voices Of Deep C&lm (*Decca*)
- **JESSIE WARE** Devotion (*Island*)
- **YEASAYER** Fragrant World (*Mute*)
- **JUAN ZELADA** Open Up My Eyes (*Decca*)

AUGUST 27

SINGLES

- **BENGA** Four Your Love (*Rca*)
- **DON BROCO** Actors (*Search & Destroy/Rca*)
- **ALEX CLARE** Treading Water (*Island*)
- **COVER DRIVE FEAT. DAPPY** Explode (*Polydor*)
- **DAN DEACON** True Thrush (*Domino*)
- **DJ ANTOINE VS TIMAATI FEAT KALENNA & LETHAL BIZZLE** Welcome To St Tropez 2012

(Stay Dench)

- **DON DIABLO** Lights Out Ep (*Columbia*)
- **FAZER** Killer (*A&w/Island*)
- **FEEDER** Idaho (*Big Teeth*)
- **FRIENDS** I'm His Girl (*Lucky Number*)
- **THE HIVES** Wait A Minute (*Columbia*)
- **KING CREOSOTE** To Deal With Things Ep (*Domino*)
- **LABRINTH** Treatment (*Syca*)
- **JENNIFER LOPEZ FEAT. FLO-RIDA** Goin' In (*Mercury*)
- **BEN MONTAGUE** Another Hard Fall (*Music Sounds/Emi*)
- **ALANIS MORISSETTE** Guardian (*Rca*)
- **OF MONSTERS AND MEN** Little Talks (*Island*)
- **PITBULL FEAT. SHAKIRA** Get It Started (*J*)
- **THE SHINS** It's Only Life (*Aural Apothecary/Columbia*)
- **SINCERE** Deja Vu (*Mercury*)
- **KRISTINA TRAIN** Dream Of Me Ep (*Mercury*)
- **THE VIEW** The Clock (*Cooking Vinyl*)

ALBUMS

- **ARCHIVE** With Us Until You're Dead (*Dangerous/Cooperative*)
- **PAUL COOK AND THE CHRONICLES** Volume One (*Grandpa Stan*)
- **CORREATOWN** Pleiades (*Highline*)
- **ROBERT CRAY** Nothin But Love (*Provogue*)
- **GREGORY DARLING** Coloured Life (*Nova*)
- **ELBOW** Dead In The Boot (*Fiction*)
- **ART GARFUNKEL** The Singer (*Sony*)
- **CHILLY GONZALES** Solo Piano Ii (*Gentle Threat*)
- **MEEK MILL** Dreams And Nightmares (*Warner Brothers*)
- **MODESTEP** Evolution Theory (*A&M*)
- **ALANIS MORISSETTE** Havoc And Bright Lights (*Rca*)
- **NOISETTES** Contact (*Mono-Ra-Rama*)
- **RITA ORA** O.R.A. (*Columbia*)
- **JAY JAMES PICTON** Play It By Heart (*Decca*)
- **SLAUGHTERHOUSE** Welcome To: Our House (*Polydor*)
- **SANDI THOM** Flesh & Blood (*Nova*)

SEPTEMBER 3

SINGLES

- **AMELIA LILY** You Bring Me Joy (*Rca*)
- **GABRIEL BRUCE** Perfect Weather (*Mercury*)
- **CHEW LIPS** Hurricane (*Family*)
- **CHERYL** Under The Sun (*Polydor*)
- **DJ KHALED FEAT. CHRIS BROWN, RICK ROSS, LIL WAYNE & NICKI MINAJ** Take It To The Head (*Island*)

- **DJ SHADOW FEAT. TERRY REID** Listen (*Island*)
- **THE GASLIGHT ANTHEM** Handwritten (*Mercury*)
- **GOTYE** I Feel Better (*Island*)
- **MARK KNOPFLER** Red Bud Tree (*Vertigo*)
- **LONSDALE BOYS CLUB** Ready To Go (*Future/Island*)
- **LOSTPROPHETS** Jesus Walks (*Epic*)
- **NE-YO** Let Me Love You (Until You Learn To Love Yourself) (*Def Jam*)
- **AMANDA PALMER + THE GRAND THEFT ORCHESTRA** Want It Back (*Cooking Vinyl*)
- **KARIN PARK** Thousand Loaded Guns (*State Of The Eye*)
- **PINK** Blow Me (One Last Kiss) (*Laface*)
- **SMILER FEAT. PROFESSOR GREEN AND TAWIAH** Top Of The World (*Warner Brothers*)
- **MICHEL TELO** Ai Si Eu Te Pego (*Roster*)
- **THE VACCINES** Teenage Icon (*Columbia*)

ALBUMS

- **ANIMAL COLLECTIVE** Centipede Hz (*Domino*)
- **MATT BACKER AND JULIAN LENNON** Idle Hands (*Nova*)
- **BLAKE** Start Over (*Music Infinity*)
- **DJ SHADOW** Reconstructed: The Best Of Dj Shadow (*Island*)
- **IAMAMIWHOAMI** Kin (*To Whom It May Concern/Coop*)
- **RONAN KEATING** Fires (*Polydor*)
- **MARK KNOPFLER** Privateering (*Vertigo*)
- **FREDDIE MERCURY & MONTSERRAT CABALLE** Barcelona - Special Edition (*Island*)
- **KRYSTYNA MILES** Pinch Me Quick (*Decca*)
- **THE MILK** Tales From The Thames Delta (*Sony/Sign Of The Time*)
- **THE MOSTAR DIVING CLUB** Triumph Of Hope (*Lucky Sixteen/Bmg Rights*)
- **THE ORB FEAT. LEE SCRATCH PERRY** Present The Observer In The Star House (*Cooking Vinyl*)
- **JAY JAMES PICTON** Long May They Roll (*Decca*)
- **THE PINEAPPLE THIEF** All The Wars (*K Scope*)
- **MAX RAABE** Golder Ages (*Decca*)
- **SEAN ROWE** The Salesman And The Shark (*Anti*)
- **SCOUTING FOR GIRLS** The Light Between Us (*Epic*)
- **TANITA TIKARAM** Can?T Go Back (*Earmusic*)
- **THE VACCINES** The Vaccines Come Of Age (*Columbia*)

SEPTEMBER 10

SINGLES

- **JACK BEATS FEAT. TAKURA** Careless (*Rca*)
- **DEADMAUS** Professional Griefers Ep (*Parlophone*)
- **NEWTON FAULKNER** Brick By Brick (*Ugly Truth*)
- **ELTON JOHN VS PNAU** Foreign Fields (*Mercury*)
- **LOWER THAN ATLANTIS** Love Someone Else (*Island*)
- **MAVERICK SABRE** Your Smile (*Mercury*)
- **THE MILK** Chip The Kids (*Sony/Sign Of The Time*)
- **JESS MILLS** For My Sins (*Island*)
- **EMILIA MITIKU** So Wonderful (*Warner Brothers*)
- **RED HOT CHILI PEPPERS** Magpies/Victorian Machinery (*Warner Brothers*)
- **TULISA FEAT. TYGA** Live It Up (*Island*)

ALBUMS

- **DAVID BYRNE & ST VINCENT** Love This Giant (*4A&/Todo Mundo*)
- **MELANIE C** Stages (*Red Gin*)
- **CALEXICO** Algiers (*Touch & Go*)
- **BOB DYLAN** Tempest (*Columbia*)
- **LONSDALE BOYS CLUB** Lonsdale Boys Club (*Future/Island*)
- **LOWER THAN ATLANTIS** Changing Tune (*Island*)
- **JOE MCELDERRY** Here's What I Believe (*Uk*)
- **EMILIA MITIKU** I Belong To You (*Warner Brothers*)
- **NEIL HALSTEAD** Palindrome Hunches (*Island*)
- **AMANDA PALMER + THE GRAND THEFT ORCHESTRA** Theatre Is Evil (*Cooking Vinyl*)

SEPTEMBER 17

SINGLES

- **BAND OF HORSES** Knock (*Columbia*)
- **GREEN DAY** Kill The Dj (*Reprise*)
- **JOSH OSO FEAT. CHILDISH GAMBINO** Giants (*Island*)
- **THE KILLERS** Runaways (*Lizard King/Mercury*)
- **KIMBRA** 2 Way Street (*Warner Brothers*)
- **TANYA LACEY** Head Chef (*Rca*)
- **LADYHAWKE** Blue Eyes (*Modular/Island*)
- **LUCY ROSE** Bikes (*Rca*)
- **NO DOUBT** Settle Down (*Interscope*)
- **TOM ODELL** Ep (*Rca*)
- **PASSION PIT** Take A Walk (*Columbia*)

ALBUMS

- **THE AMITY AFFLICTION** Chasing Ghosts (*Roadrunner*)
- **BAND OF HORSES** Mirage Rock (*Columbia/Brown*)
- **BEN FOLDS FIVE** The Sound Of The Life Of

- The Mind (*Imaveepee/Sony*)
- **DINOSAUR JR** I Bet On Sky (*Pias*)
- **DOWNTOWN ABBEY** Reissue (*Decca*)
- **INXS** Kick - 25th Anniversary Edition (*Universal*)
- **THE KILLERS** Battle Born (*Lizard King/Mercury*)
- **MUSE** The 2Nd Law (*Helium 3*)
- **NE-YO** R.E.D (*Def Jam*)
- **PINK** The Truth About Love (*Laface*)
- **WE ARE THE OCEAN** Maybe Today, Maybe Tomorrow (*Hassle*)

SEPTEMBER 24

SINGLES

- **DEAF HAVANA** Hunstanton Pier (*Bmg Rights*)
- **KING CHARLES** Bam Bam (*Island*)
- **MADEON** City (*Popcultur*)
- **LISA MARIE PRESLEY** You Ain't Seen Nothing Yet (*Island*)

ALBUMS

- **PAUL CARRACK** Good Feeling (*Carrack-Uk*)
- **EFTERKLING** Pyramids (*4A&*)
- **GREEN DAY** Uno! (*Reprise*)
- **MUMFORD & SONS** Babel (*Gentlemen Of The Road/Island*)
- **NO DOUBT** Push And Shove (*Interscope*)
- **ROYAL REPUBLIC** Save The Nation (*Roadrunner*)

OCTOBER 1

SINGLES

- **ALUNAGEORGE** Your Drums, Your Love (*Island*)
- **DRAKE FEAT. RICK ROSS** Loud Knows (*Cash Money/Island*)
- **MADEON** Ep (*Popcultur*)
- **MIKA** Celebrate (*Casablanca/Island*)
- **PURE LOVE** Beach Of Diamonds (*Mercury*)
- **RED HOT CHILI PEPPERS** Never Is A Long Time / Love Of Your Life (*Warner Brothers*)
- **THE WALLFLOWERS** Reboot The Mission (*Rca*)

ALBUMS

- **TORI AMOS** Gold Dust (*Deutsche Grammophon*)
- **JOHN CALE** Shifty Adventures In Noctuid Wood (*Double Six*)
- **DAPPY** Bad Intentions (*A&w/Island*)
- **BETH ORTON** Sugaring Season (*Anti*)
- **PAPA ROACH** The Connection (*Eleven Seven*)
- **LISA MARIE PRESLEY** Storm & Grace (*Island*)
- **PURE LOVE** Anthems (*Mercury*)
- **TAKEN BY TREES** Other Worlds (*Secretly*)

PRODUCT RECOMMENDED

ALBUM OF THE WEEK



THE SCRIPT #3

(Phonogenic/Sony)



September 10

Leading the campaign for The Script's forthcoming album - which is flying high on the pre-order charts already - the band release the single Hall of Fame, featuring frontman Danny O'Donoghue's fellow judge from The Voice UK, will.i.am.

The track, penned by the Dublin three-piece - consisting of O'Donoghue, Mark Sheehan and Glen Power - was co-produced with Irish producer Jimbo Barry and mixed by Mark 'Spike' Stent (Coldplay, Muse, Oasis, No Doubt). It will be released on September 2, preceding the album by a week.

The Script have sold four million LPs worldwide via their two No.1 albums - the self-titled 2008 debut and 2010's double-platinum selling Science & Faith.

They've also clocked up an impressive 100 million YouTube views, 1.5 million Twitter followers and 3.6 million Facebook followers. This is in addition to two BRIT nominations and sell-out arena shows, including the Aviva Stadium in Dublin.

TRACK OF THE WEEK



NEWTON FAULKNER Brick By Brick

(Ugly Truth/RCA)



September 9

Brit-nominated, acoustic guitar virtuoso Newton Faulkner is set to release new single Brick By Brick, taken from his recent number one album Write It On Your Skin.

Sam Farrar (Phantom Planet) helped write and produce the track in his garage along with Toby Faulkner, Newton's brother.

Peer-published Faulkner has sold more than 1 million albums in the UK alone. His debut, Hand Built By Robots, spent over 10 months inside the Top 40 Album Charts and become one of the Top 20 biggest-selling UK digital albums of all time.

INCOMING ALBUMS

DAVE STEWART The Ringmaster General

(Surfdog/Membran)



Singer, songwriter and guitarist Dave Stewart will perform four UK shows this year -

commencing on September 3 with a special homecoming gig at the Empire Theatre in his hometown, Sunderland - to coincide with the release of this album.

Other shows will take place in Birmingham, Manchester and London.

On The Ringmaster General, Eurythmics man Stewart mixes rock, blues, country, R&B and psychedelia, and the collection of songs promise to be full of musical and lyrical 'twists and turns', taking the listener through stories of "love, discovery, and"

The album was recorded and mixed by John McBride in Nashville and features 13 new songs, including duets with Alison Krauss, Diane Birch and Joss Stone, as well as a duet sung with and co-written by Jessie Baylin. The guitar skills of Crianthi also feature. **SEPTEMBER 3**

TIM BURGESS Oh No I Love You

(O Genesis Recordings)



Following the success of the publication of his autobiography earlier

this year, Tim Burgess releases his new solo album Oh No I Love You.

The record was produced by Mark Nevers in Nashville. It features members of Lambchop, Clem Snide and My Morning Jacket and sounds including strings, brass and a gospel choir across ten new songs.

It will be released as a download bundle and also on standard CD, limited edition CD (featuring additional bonus tracks) and super limited edition vinyl.

The release is followed by a UK tour, starting in Aberdeen on October 18, taking in The Union Chapel in London on October 24 before finishing in Belfast on 27.

The tour will feature Burgess's five-piece band, including The Charlatans guitarist Mark Collins. **SEPTEMBER 24**

EMILIA MITIKU I Belong To You (Warner)



Newly-signed to Warner, Emilia Mitiku previewed her upcoming album I

Belong To You with a series of intimate acoustic performances in London throughout July.

Mitiku, the daughter of a Swedish mother and the revered Ethiopian jazz singer, Teshome Mitiku, has returned to the sounds of her childhood for this record that has been created with producers Hansson and Vaughn.

On the album, original recordings sit alongside Mitiku's interpretations of Ella Fitzgerald's Dream A Little Dream and Doris Day's Again, as well as her own recent single, soulful jazz song Lost Inside.

In 1999, as Emilia Rydberg, Mitiku had a worldwide hit with single Big Big World which sold more than 4.5 million copies. She will always be grateful, she says, for the success the song propelled her towards **NOVEMBER TBC**

STAFF PICK: HARRIET SUMNER, WORK EXPERIENCE



THE XX

Angels

(XL Recordings)

I've been addicted to The XX since the release of

their debut album, so I was excited to find they had a new track Angels out - a precursor to their new LP Coexist, which will be released on September 10.

Considering how great The XX are and the astounding success of their self-titled debut, Angels had a lot to live up to.

Among other successes, The XX won the Mercury Music Prize in 2010 and topped several prestigious

annual Best Of lists. Despite being nominated for three Brit Awards in 2011, they left with none - so at least they have left some scope for new heights of success.

Angels seems a promising sign of the album to come. Although some have criticised it with the old adage of 'a lack of progression', I don't see

this as a bad thing because The XX do what they do so brilliantly.

Distinctive and simple, Angels' melody, with such emotional and beautifully sung lyrics, left traces of goosebumps the first time I

heard it. This is definitely a keeper for my summer playlist and I can't wait to hear what the rest of the album has to offer. **OUT NOW**



PRODUCT REISSUES

LINDISFARNE • SAMANTHA FOX • PAULA ABDUL • INSPIRED! 2012

LINDISFARNE: *Fog On The Tyne*

(Virgin VAS 205G)

Its 40th anniversary (which was actually last October) belatedly recognised by the release of this 12-inch gatefold edition, containing the CD and the 180 gram heavyweight vinyl editions newly remastered, Lindisfarne's 1971 breakthrough album *Fog On The Tyne* is a magnificent piece of work. Produced by American Bob Johnston, it is nonetheless quintessentially English, with crisp, concise tunes - all of it but for a cover of Rab Noakes' 'Together Forever', penned by band members - that effortlessly bridge the folk/rock/pop divide without compromise. The fact it reached No.1 almost six months after its release was due to the track 'Meet Me On The Corner' (a commercial folk tune with excellent harmonies and superb harmonica) becoming a

major hit single - but the all too brief (10 songs, 30 minutes) album is made up of similarly sparkling hybrids, and finishes on a high with the rousing title track - a hometown homage from the Geordie band.

SAMANTHA FOX: *Touch Me / Samantha Fox / I Wanna Have Some Fun / Just One Night*

(Cherry Pop CRPOPD 104/105/106/107)



Samantha Fox made a surprisingly successful transition from page-three girl to singer, and after being unavailable for years her first four Jive albums - originally issued between 1986 and 1991 - are being released in deluxe double disc editions by Cherry Pop. Tightly tailored to Fox's needs by Jive - which was then one of the UK's leading independent labels, with a roster of excellent songwriters in its Zomba publishing arm - her first album, *Touch Me*, was also her

best with introductory single *Touch Me (I Want Your Body)* becoming a worldwide smash and paving the way for her to have an extended career. Fox's self-titled second album was also huge, spinning off five chart entries in the UK and spawning the biggest of her six US hits via *Naughty Girls (Need Love Too)*, on which Fox raps alongside then hot hip-hoppers *Full Force*. All four albums are massively expanded with a plethora of 12-inch mixes, radio mixes and instrumentals. Fox remains a household name and demand is high, with pre-release autographed editions completely sold out.

PAULA ABDUL: *The Very Best Of*

(Music Club Deluxe MCDX 156)



Initially rising to fame as a cheerleader and dancer, Paula Abdul is better known these days as the slightly kooky judge of *American Idol* and

US version of *The X Factor* - but it's hard to overestimate how big a recording artist she once was, racking up six No.1 singles and selling more than 10m albums in the US. Although less successful in the UK, Abdul did have a run of 11 hits between 1989 and 1995, all of which are included on this 31-song double CD set. Her biggest UK hit, *Opposites Attract*, paired Abdul with cartoon character MC Skat Kat, and wasn't really her finest hour but there are plenty of good pop records here, including early hits *Straight Up* and *Knocked Out*, the more mellow *Rush Rush* and the excellent *My Love Is For Real* which is infused with a Middle Eastern vibe, not least because it also features the fine vocals of the late Israeli singer Ofra Haza. All present and correct in their hit edits, many of Abdul's biggest hits are featured in their rare 12-inch mixes with Frankie Focsett's take on *Forever Your Girl* and Shep Pettibone's *Knocked Out* particularly enjoyable in their extended versions.

VARIOUS: *Inspired! 2012: Blood, Soul, Sweat & Cheers*

(Harmless HURTXCD 121)



With the London Olympics in full swing, the estimable Harmless label has embraced the opportunity to release a double-disc set containing 43 songs about running, jumping, winning, losing and the like, without ever compromising their self-imposed brief of providing only the choicest soul, R&B and related jams. It really is quite ingenious and - more importantly - a great listen, with familiar and obvious choices like *Jump To It* (Aretha Franklin), *Move On Up* (Curtis Mayfield) and *The Champion* (Willie Mitchell) being joined by less well-known but equally fine grooves like *No More Games* (Larry Wedgeworth), *When The Game Is Played On You* (Betty Swann) and *Keep On Trying* (LTG Exchange). A real gold medalist.

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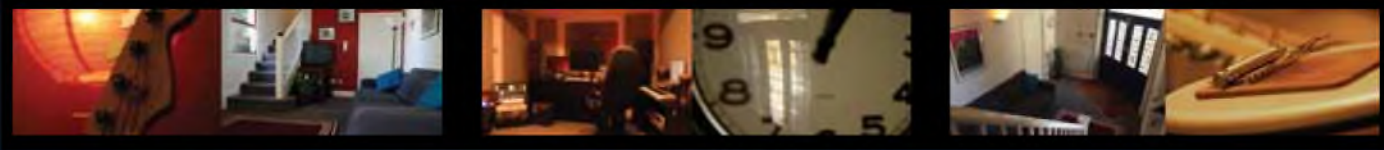
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▶▶ THE KEY TO THEIR HEARTS

The Key 103 and Radio City Live concerts took place recently, with Key 103 hosting the huge MEN arena and Radio City hosting the Echo Arena on two consecutive nights with performances including headliners One Direction, Little Mix, Labrinth and Professor Green. Tulisa and One Direction are joined by Chelsea Norris and Mike Toolan, the Key 103 radio breakfast DJs.



KEY SONGS IN THE LIFE OF BARBARA CHARONE



Co-founder, MBC PR

First record you remember buying?

First proper album was Meet the Beatles which I brought to school for show & tell!

Which song was (or would be) the 'first dance' at your wedding?

Would be Zing Went the Strings of My Heart for obvious reasons plus it's just a terrific song.

Which track would you like played at your funeral?

Barbara on Rufus Wainwright's new disc Out of the Game. There would not be a dry eye in the house after that!

▲ MAKING THE GAMES

There was plenty of British music in the London Olympics 2012 opening ceremony to make us proud - but look closer, and there was an industry presence too. BPI communications queen Lynne McDowell played a role in the amazing scenes at Stratford's Olympic Park last Friday, boogying in the massive dance-off near the end of Danny Boyle's extravaganza. And that's not all: a proud McDowell also danced in the 1960s section of the 'Thanks Tim' section - celebrating the inventor of the world wide web, Tim Berners-Lee. That's right, a BPI exec celebrating both British music and the advent of the internet. Now there's a sight for sore eyes.



What's your karaoke speciality?

Like A Prayer - having had the pleasure of seeing Madonna live many times, this still gets me going.

What was the best artist meeting of your life?

Keith Richards without a doubt. Totally cemented my love for the Stones and rock music in general. Extraordinary person.

Recommend a track that Music Week readers may not have heard?

Everything on John Fullbright's debut, especially Moving.

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

Tumbling Dice - for some reason I find it incredibly emotional, joyous and uplifting. A total classic.

ARCHIVE

MUSIC WEEK August 5, 1995

The 1995 Mercury Music Prize shortlist is being hailed as confirmation of the strength of new British talent. The shortlist contains six debut albums from Oasis, Portishead, Tricky, Leftfield, Supergrass and Elastica...UB40 lost a High Court battle last week when a Birmingham secretary was credited with writing the lyrics for their 1985 hit Don't Break My Heart...frontman of Madness Graham McPherson (better known as Suggs) is preparing to release his first solo album in Autumn - the result of four years of writing in collaboration with old Madness buddy/publisher Mike Barson - but he doesn't rule out a future Madness reunion: "Being solo can be a lonely business. You need friends in the world, don't you" he says...many companies are spending time and money ensuring they develop the right product for the children's market.



SINGLES TOP 5 05.08.95

POS	ARTIST	SINGLE
1	TAKE THAT	Never Forget
2	THE OUTHERE BROTHERS	Boom Boom Boom
3	DIANA KING	Shy Guy
4	SEAL	Kiss From A Rose/I'm Alive
5	SUPERGRASS	Alright/Time



ALBUMS TOP 5 05.08.95

POS	ARTIST	ALBUM
1	SUPERGRASS	I Should Coco
2	PAUL WELLER	Stanley Road
3	BON JOVI	These Days
4	MICHAEL JACKSON	History-Past, Present And Future, Book 1
5	SEAL	Seal



NEW RELEASES RECOMMENDED 05.08.95



OASIS Roll With It
VARIOUS ARTISTS The Show OST
 Roll With It by Oasis is Single Of The Week. Another "uplifting blast of cruising rock'n'roll" with Liam on "top vocal form". It's an "absolute winner" and the "perfect taster" for the album Morning Glory, says *Music Week*.



Album Of The Week goes to The Show OST compilation featuring big names like LL Cool J, Warren G and Mary J Blige as well as some "stunning" offerings from lesser-known contributors.

► **AS CHUCK WOULD HAVE IT**

Dutch DJ/producer/artist Chuckie and friends posed for our snapper at a recent press launch - where it was announced his international dance platform Dirty Dutch will host a party at Amsterdam Dance Event (ADE) in the 30,000-capacity Ziggo dome.

Chuckie and the Dirty Dutch crew will be hosting the first ever electronic party at the new venue, which was recently opened by Madonna and will play host to A-List acts like Nicky Minaj, Radiohead and The Black Keys over the coming months.

Pictured here left to right: Ziggo Dome commercial director Danny Damman, Chuckie, Amsterdam Dance Event general manager Richard Zijlma and ID&T creative director Jeroen Jansen.



◀ **10 OF THE BEST**

This pic, containing just a couple of industry legends, was recently taken at The BBC Club - where 10cc's Graham Gouldman showcased tracks from his forthcoming solo album Love & Work, his first solo album for 12 years. Gouldman also treated the packed BBC Club to the classic 10cc hits Bus Stop, No Milk Today and Dreadlock Holiday, plus the first hit he ever wrote, For Your Love. [L-R] Graham Gouldman, Graham's partner Ariella Shine, Brian Berg and his wife, Lynn.

FABLED LABELS

BEGGARS BANQUET

Founded 1977

Key Artists: The Strokes, Ramones, Gary Numan

Originally owned by Martin Mills and Nick Austin, Beggars Banquet started off as a chain of record shops in the early seventies.

In 1977, inspired by the punk rock DIY trends of the time, the record chain made the move into the indie label scene and started to release records under the Beggars Banquet imprint.

The first band on the label was English punk group The Lurkers; and the first ever release was The Lurkers' Shadow/Love Story 7" single. Later in the decade, the now Gold certified Replica by Gary Numan's Tubeway Army secured a No. 1 spot and the labels future.

They have since released music by Biffy Clyro, Buffalo Tom, The Charlatans (pictured), The Cult, The Go-Betweens, The National and Tindersticks.

In 2008 artists that remained on the roster were shifted over to affiliate label, 4AD. The move was a starting point for what became known as The Beggars Group, now the largest and most influential independent family of labels in Europe.

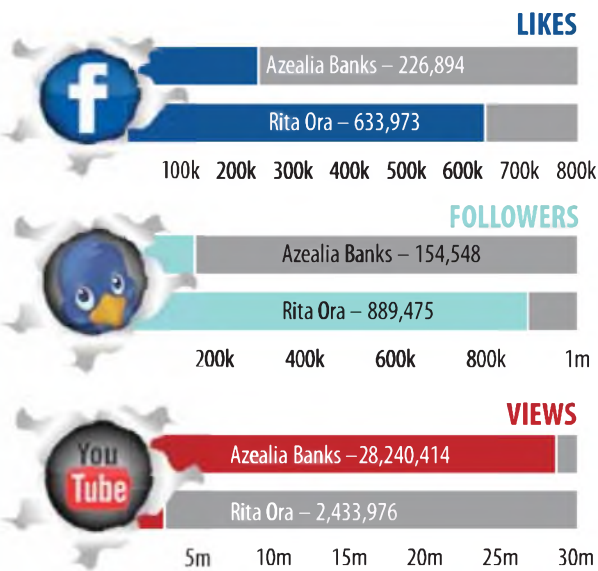
The Beggars family in 2012 now includes 4AD, Matador Records, Rough Trade Records and XL Recordings, and is run by Paul Redding, Andy Heath and Martin Mills - who has taken on day-to-day management of the label.

Did you know? In 2008, Beggars Banquet stopped signing new artists and became a catalogue-only label.



SOCIAL STANDING

Official fan pages go head-to-head



ARTIST VS ARTIST

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"Here come ol' flat-top/he come groovin' up slowly."

17-18-19
AUGUST
2012



SUMMER
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A MUSICAL TREAT

DE MONTFORT HALL & GARDENS, LEICESTER

FRIDAY 17TH AUGUST

SATURDAY 18TH AUGUST

SUNDAY 19TH AUGUST

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UNCLE FRANK
CLOCK OPERA

CROCODILE'S LAGOON

patrick wolf
GHOSTPOET

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INTO THE WILD
& THE WATERING HOLE

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