



## News

**03** No Bull

Red Bull Records lands in the UK - and ups its ambitions



## BitTorrent™

## BIG INTERVIEW

**10** Sharing and caring

BitTorrent explains why it's ready to make the music industry some money



## FEATURE

**14** A shot in the arm

The Vaccines are back – and feeling upbeat about their second studio album

READING AND LEEDS BOSS BENN TO LAUNCH BRAND NEW FESTIVAL – NO THANKS TO NO.10

# 'Where is Government's festival support?'

## LIVE

BY RHIAN JONES

The man behind Reading and Leeds Festival has accused the UK

Government of offering a damaging lack of support to his pressurised live music sector.

Festival Republic boss Melvin Benn has told *Music Week* that he has not seen "one iota" of support from successive Governments on issues including ticket legislation, entertainment licenses and the topical matter of curfews.

His comments come in the week that Vince Power's Music Festivals PLC admits that its flagship UK event Hop Farm will make a loss in 2012. The festivals sector has been riddled with bad news this year, from the early closure of London's Bloc 2012 – which then fell into administration – to the surprise cancellation of Sonisphere, Big Chill and GoGo festivals.

Speaking to *Music Week* at UK Music's launch of its festival map, Benn – whose Latitude Festival was one of the summer's notable successes – said: "There is not one iota of Government



support for festivals. They can't be bothered. The [festival] industry is worth almost a billion pounds a year but we're completely unrecognised in Government."

UK Music figures suggest the festival industry adds £864million a year to the British economy, with more than 500 commercial music festivals taking place countrywide.

Benn added: "Government

involvement is absolutely required in order to make things easier for the festivals, certainly in terms of curfews. We saw the problems in Hyde Park: Bruce Springsteen and Paul McCartney get stopped. It's nonsense and do you know what? It's the Government that allows that nonsense to happen."

As it stands, there is no UK legislation surrounding the secondary ticketing market. Over the last six years there have been six attempts to change the law to restrict the resale of event tickets in the UK – all have failed.

Benn says more should be done to regulate the industry-wide problem: "The [Government] think it's our problem not theirs – but it requires legislation.

"Until that happens, the problem will continue. They should support the music industry in respect of ticketing in the way they have in respect of the 2012 Olympic Games.

"It's an example of them not wanting to make the effort for us, not wanting to make the effort for the music industry as well as the festival industry."

### 'IT WILL BE VERY SMALL'

Speaking exclusively to *Music Week*, Melvin Benn says he's planning on launching a new festival in 2013.

The unannounced event will be smaller than Reading and Leeds – both of which Benn runs as MD of Festival Republic.

"It's going to be a very small festival, very independent, very tiny," he said.

Details will be released around late September or early October and Benn is working with partners to create the new event. "I am very positive about it" he enthused.

"Festivals is a busy, probably saturated market but there will be new additions next year and there will be people that stop doing it next year - that's the nature of it. Overall, I still feel very confident about it".

2013 will see the return of Glastonbury. For the first time in 11 years, Benn's Festival Republic will not be involved in Michael Eavis's summer event.

# Harris is UK's top songwriter of Q2

Scottish DJ and producer Calvin Harris was the UK's most successful hit songwriter of the three months to the end of June, new *Music Week* research shows.

Harris, real name Adam Wiles, penned hits in the period including Call My Name by Cheryl Cole and Rihanna single We Found Love – as well as his

own track Let's Go, co-written by and featuring Ne-Yo.

Harris' success, based on Official Charts Company Data, follows his position as *Music Week's* No.1 UK hit songwriter for the whole of 2011.

In terms of global Q2 songwriting success in the UK, Harris was pipped to the No.1

spot by Warner-Chappell-signed US group Fun, whilst Ed Sheeran emerged as the quarter's top albums songwriter.

The results are based on analysis using the songwriting shares of the UK's Top 100 selling downloads of the period.

■ Turn to page 12 and 13 for Paul Williams' full analysis





## NEWS

## EDITORIAL

Daddy,  
what's A&R?

WE ALL LOVE some scurrilous re-telling of industry lore – especially from the days when the music business was gluttonously, gloriously fat.

The dog-eat-dog screw overs. The woeful wastes of advance on the next Prince/Madonna/Shed Seven. And yes, the white powdered megalomania of the whole kaboodle.

Gack, gumption and general grotesqueness. It used to make the world go round, you know.

These days, sensible people point out that's where it all went wrong; when the music industry was so jacked-up on its own stimulated self-importance, it failed to reach a peaceful consensus on the route of its future prosperity. The very straight-thinking, success-sniffing Steve Jobs did the rest.

The king of the industry in those 'good old days', of course, was the A&R man. (Or, rarely – especially amongst the legendary alpha stench of the '70s – his XX-chromosomed equivalent.)

A&R. Artists and Repertoire. The very words seem soaked in an egotistical era of chest rugs, medallions and polyester leisure suits.

This is my artist. This is my repertoire. Hear me fucking roar.

**“What do the movie, video games and tech industry make of A&R? It must perplex them - especially if it's at the top of a job applicant's CV”**

But what does A&R even *mean* these days?

Don't misunderstand me – I'm not questioning the job profile or the validity of the art. Discovering and nurturing talent from day dot is an amazing vocation.

Whether killing unsociable hours in front of pugnacious MCs and their testosterone-inhaling crowd or dodging the fart-lager artillery at the (soon to be historic?) Bull & Gate, A&R in itself can be a mighty, life-changing trade. (I suppose even beguiling easily stupefied nine-year-olds with melody-averse fame-seekers takes some skill. I mean, it's probably evil. But it's not without its toil.)

To be clear: my issue is how A&R appears to the outside world in 2012. Because I have a theory: in the cross-media, cross-entertainment, worldwide wriggle of the modern entertainment grind, 'A&R' perplexes people. Important people. The movie industry, the video games industry and, most certainly, the tech industry.

What are their A&R equivalents? Non-existent. Perhaps that explains the one nasty hangover from music's reputed golden age, especially amongst the mid-upper echelons of some companies: the rife, intense paranoia.

With an ever-decreasing pool of jobs to go round, it must be at an all time high. What does the A&R exec do when there's no room left at the inn? Okay, so he often re-emerges with something unpronounceable involving the word 'start-up', but that's by the by.

Are his skills and achievements transferable to another pursuit? Probably. Does his CV show that fact to a rapacious, unforgiving employment marketplace? Nope.

Possibly, looking at the A&R skillset – discovery, evolution of a product, management responsibility – there is an argument for renaming the role to Artist Research and Development.

Yeah, artist R&D. Kind of makes sense, no?

And Google definitely knows what it means.

Tim Ingham, Editor

## OUTGOING CEO WILLS LABELS TO “MARKET HARD” IN Q4

## Fox closes HMV's 'chapter of crisis'

## RETAIL

■ BY TIM INGHAM

Simon Fox will leave HMV after six years as CEO next month, and the exec has predicted a long-term, profitable future for the retailer after a “chapter of crisis”.

Trevor Moore will replace Fox on September 3, bringing experience from camera retailer Jessops where he was CEO.

“We've moved from hurricane-hit seas into much calmer waters,” Fox told *Music Week*, forecasting that the retailer would announce an annual loss of around £60m next week – but then post a profit of approximately £10m in its next fiscal year.

Fox has formed a special relationship with the music and film industries in recent months, after companies such as Disney and Universal agreed in January to cut product terms in exchange for a 2.5% stake in the company. That move gave HMV breathing space from its bank lenders – despite a net debt of around £180m.

“The fact is we've got through the turbulence, thanks in large part of the support of the music industry,” said Fox. “I'm very comfortable with the state of the business now. It seems to me the right time to hand over and give my successor the opportunity to drive the business forward.”



Fox said that he was not leaving HMV “due to anything negative or any disagreements”, but commented: “We're going through our five-year planning stages. We've finished one chapter now – the chapter of crisis. We're now entering a period of stability and growth again. I'm excited for the business's future.”

Fox acknowledged that HMV had to take advantage of retail opportunities on mobile and tablet in future if it was to survive.

When asked what he would ask of the music industry in future, he said: “Frankly, we need to get back to the old way of more hits. The labels need to continue to invest in new talent and then market that talent very hard.”

“Certainly we've seen some pulling back of the marketing of

new releases and that awareness is vitally important. As I look ahead to the peak Christmas season, marketing those albums hard is really integral to success. I understand everyone's got budgets under pressure. But that will certainly help create that short-term demand.”

Fox talked fondly of the “strong friendships” he'd built in the music industry.

“I don't know what I'm going to do next,” he continued. “There are some irons in the fire and I'd love to continue my involvement with the music industry one way or another.”

“As for HMV, music's in its DNA. Music will always be at the heart of HMV. We've got to find a way to play a role in music retailing in the future.”

## Retailers respond to Universal/EMI

Music retailers have questioned if extra costs surrounding Universal's £1.2bn buyout of EMI might not have been better spent on product marketing.

The legal, due diligence and lobbying costs associated with Universal's bid has been estimated at around £100 million.

The deal is currently facing FTC consideration in the US, whilst in the EC, UMG has offered to divest Parlophone (UK), the Pink Floyd catalogue and David Guetta's contract.

“We were staggered when we realised the costs involved – not the cost of the actual acquisition, which is Universal's business, but

the associated fees,” chairman of the Entertainment Retailers' Association Paul Quirk told *Music Week*. “So far retail hasn't had an opinion on this deal as we're basically their customers.”



“Our worry is if they are prepared to spend that money but the result doesn't result in an increase in album sales. We would have preferred them to invest it in the product or the marketing of the product.”

He added: “Universal is not

unhappy to support retail – but they could support retail more. Retailers are struggling to make ends meet after a really slow first half. Will this deal sell a single extra album? From an industry perspective, is it worth it?”

Universal UK chairman and CEO David Joseph has told *Music Week* of his belief that the EMI buyout will mean “more record deals, more music and fundamentally more money for the industry”.

Quirk said that ERA wants a solid commitment from Universal to help retail – suggesting it could pledge to back the CD for five years, or help develop a new format.



LABEL MD REVEALS UK PLANS ● MUTE'S ANGIE SOMERSIDE HEADS UP NEW LONDON OFFICE

# Red Bull spreads its wings in UK

## LABELS

■ BY TOM PAKINKIS

Red Bull is ready to make a "statement of intent" about its place in the music world. With Red Bull Records having opened a UK office this summer, the label is looking to add artists from every genre to its roster. And it claims it has the thorough approach to artist development of an indie along with marketing clout that can compete with the majors.

"We don't have a lot of artists," Red Bull Records MD Greg Hammer told *Music Week*, describing the label's current set up and the philosophy behind its approach. "We currently have three artists - hopefully four in the near future - and oddly enough two thirds of the roster are UK based.

"That's because we had a presence in the UK but we didn't have boots on the ground until June," he said, pointing to the appointment of former Mute Group MD Angie Somerside as RBR's general manager in the UK.

Scottish alternative rock band Twin Atlantic are seeing "some success" with Red Bull, but Hammer said there's much more to come. "We take a long term approach with our artists," he explained. "It's not about the next record or the next song, it's about where they're going to be five or ten years down the line.

"We see Twin Atlantic as a band that ultimately plays arenas," he added. "We see them as being the Foo Fighters of this generation. Just a big old rock band with a great live show and an amazing frontman. That's why we were excited about them."



Twin Atlantic

Also on the Red Bull roster is American outfit AWOLNATION, which Hammer said is particularly hard to pin down to a genre.

"AWOLNATION is the best example of what we're trying to accomplish as a label with an artist," he said. "To take multiple genres and put them on a record, sometimes in the same song, makes a pretty amazing album.

"But the diversity is also part of the challenge because most artists evolve over a number of albums not over a number of songs," he added.

"We haven't had the same success with AWOL that we have with Twin at TV and radio, but we've still sold 40,000 singles just through word of mouth," said Hammer. "We sell 700-1000 singles per week, it's now just about letting people know so they will give AWOL a chance."

Despite the massive company behind the label, a slow but steady progression for a band is something Hammer is keen to nurture rather than kick into a higher gear, suggesting that a policy of patience is engrained into the wider Red Bull company.

"The brand has taken 20 years to get to where it is today," he said. Red Bull created the energy drink market. They know what it takes and they know you have to be patient. Mr. Mateschitz realises that better than anyone.

"We have the approach and

Hammer was keen to stress, however, that the label has to be cautious about when it comes to introducing acts to the wider Red Bull family.

"We pick and choose where we interface with the brand very carefully because we don't want to

artist development lies at the heart of Red Bull Records, the label isn't shy about its intentions to expand.

"We are growing and we do fully expect to have more artists on the roster, hopefully quite a few more in the near future," said Hammer.

"If anything we try to be as diverse as possible when it comes to genre. The goal for us is to not stick to indie bands, metal bands, punk or hip-hop. Our goal is to have every different type.

"We will be in the urban world and we ultimately want to be in the pop world and the electronic world. We'll be in all those areas but we have to do that with artists that are doing something different.

"Now that we have the UK office, and Angie is on board, we're really excited about it," he added. "For us, while we've had a good amount of success in the UK, we need to show our statement of intent.

"Other brands have gotten into music and gone within months. We're here for the long haul and that means showing that we're not going away."

**"Now we have the UK office and Angie we're really excited. We've had a good amount of success in the UK, we need to show our statement of intent. Other brands have gotten into music and gone within months. We're here for the long haul."**

the attitude of an independent company with the resources of a company that has more than an independent," Hammer added.

"For us I would even say more [resources], in some respects than many majors because it's not just about money it's about marketing power and the ability to get music out there and Red Bull has way more marketing.

"Remember that Red Bull is a brand and employs many thousands of marketing people whose job it is to know what's going on in their local countries," he pointed out.

be in the situation where it seems like we're positioning or branding our artists," he said.

"We don't want people to have preconceived notions just because of an association with Red Bull. We want the artist to be judged on their work not because they're on our label.

"Having said that, there are a lot of opportunities that the Red Bull brand can offer that any artist would love to be a part of," he added. "Thankfully we top the list in terms of opportunities."

While a considered clutch of artists and a devotion to careful





## NEWS

## NEWS IN BRIEF

■ **RAJARS:** The latest official radio listening figures are out. Q2 headlines included Radio 2 keeping its listenership over the 14 million mark, Global's Capital Network remaining steady, 1Xtra reaching an all-time high of 1.14m and Chris Moyles losing over 500,000 listeners year-on-year. Visit MusicWeek.com for more.

■ **THE ORCHARD:** International independent music and video distribution company The Orchard has promoted Colleen Theis to COO – she was previously managing director of UK and Europe.

■ **HOP FARM:** Vince Power's Music Festivals PLC has admitted that its flagship UK festival made a loss this year. Hop Farm in Kent couldn't match its Benacassim event in Spain, which turned a profit – but was down on the year before.

■ **MINISTRY:** Ministry of Sound chairman James Palumbo has voiced his support for Universal's proposed £1.2bn buyout of EMI Music – as he reveals that he pleaded with Terra Firma not to acquire the Brit label in 2007.

■ **GLOBAL:** The commercial radio firm has responded to a request from Culture Secretary Jeremy Hunt that its £70m acquisition of Guardian Radio Group be investigated by Ofcom: "Global note, with interest, that the Secretary of State has asked Ofcom and the OFT for submissions on a public interest intervention following the recent acquisition of GMG Radio. "We have already submitted a detailed paper articulating our views and opinions on this subject to the relevant authorities."

■ **SABAN:** Former Universal Music Publishing boss David Renzer has joined Saban as the company launches an acquisitive music publishing division.

■ **DEEZER:** Warner Music Group owner Len Blavatnik has reportedly purchased a small stake in the Spotify rival, and is pushing for it to enter the US market.

■ **LADY GAGA:** The singer has revealed the title of her upcoming fourth LP – ARTPOP. It is due for release next year.

■ **SHAZAM:** Global Shazam customers have now used the tagging service to identify songs over five billion times. Shazam said its rapid expansion into television has given people new opportunities to use the app to engage with their favourite shows.

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MusicWeek.com

## ROLE CHANGE FOR SEAR, AUCHTERLONIE AND HILL ● DANNY KEENE EXITS

## Demon Music Group restructures in UK

## LABELS

■ BY TIM INGHAM

Indie label family Demon Music Group has restructured, with a number of personnel changes at the company.

Demon, which is a division of BBC Worldwide Consumer Products, says goodbye to sales and marketing director Danny Keene as part of the move. Keene has spent nearly two decades at the company in a variety of sales, marketing and product development roles.

Meanwhile, catalogue and TV director Colin Auchterlonie is given a new role, as UK sales director Brian Hill and commercial director Adrian Sear broaden their day-to-day responsibilities.

Account management at Demon in the UK will now be handled by the Consumer Products divisional sales team, covering sales of video product (DVD, Blu-ray and download),

licensed merchandise and music product. Demon said that the new arrangement would "allow the business to explore cross-format opportunities with customers and ensure we are more co-ordinated in taking our key brands to market", adding that "a strengthened marketing unit and



the full integration of digital and physical product management mean DMG is now well placed to further build its digital and direct-to-consumer channels".

Auchterlonie takes on a new role of product and marketing director, with responsibility for all product development as well as

marketing and digital activities.

Sear is given a broader commercial director role with responsibility for all licensing and acquisition activities as well as growing Demon's international business. DMG's UK physical sales now form part of the portfolio of responsibilities held by UK sales director Hill.

than ever to delight music fans with great new products that re-ignite their love for great music."

Demon's flagship upcoming release include expanded editions of Aztec Camera releases High Land Hard Rain and Knife later this month on Edsel, as well as a number of reissues of Steve Miller Band LPs on the same imprint.

In September, Demon will release The Ukuleles self-titled LP via DMG TV, as well as four other Aztec Camera expanded editions: Love and Stray on September 3 and Dreamland and Frestonia a week later.

The firm will also release Martine McCutcheon, Duran Duran, Yazoo Ike & Tina Turner, Billie and Hazell Dean double-CD Collection albums in September.

Within its catalogue, Demon boasts has more than 15 labels spanning genres, formats and price points. The firm announced last month that it has agreed a long license to represent US record label Tabu.

## Guillemots challenge 'outdated release model'

Guillemots' unusual plan to release four albums over six months is a way of challenging an 'outdated' business model – and the band might do it again in future.

Speaking to Music Week, Guillemots frontman Fyfe Dangerfield talked about leaving Geffen at the end of last year with a desire to try something different.

"Colin [Barlow] left and we were asked 'Would you like to demo new stuff for Universal?'" he said. "I think we all just felt that we wanted a clean break. They treated us well, we never had any shit from them, we just didn't want to feel like we were dependent on anyone's approval for anything."

Now without a label, Guillemots plan to self-release through distribution company State 51 Conspiracy with the first of the four albums, Hello Land! already available both digitally and on CD.

"It started as a digital thing and [State 51 Conspiracy] said they were happy to stomp up the

money to put it out on CD too," said Dangerfield. "They've ended up becoming our record company in a way, but without actually being a record company."

"They responded to the fact that we were trying to challenge the model a little bit and that's in line with their thinking too."

"The old way of doing things in the music business is becoming more and more redundant and I think that they really liked that challenge as well," he added.

Dangerfield said that the quick-fire release concept came out of the frustration of the traditional release schedule, which is preceded by drawn-out promotional strategies.

"It seems like a really outdated way of thinking to me," he said. "Get music out there. Who gives a fuck about it storming into the charts? Just get it out there and then play gigs, do stuff online and let people know it exists."

"Why do I need to avoid releasing at a certain time



because Katy Perry's album might be out?"

When asked whether the band could experiment further and perhaps even release a set of songs on a track-by-track basis, Dangerfield responded positively.

"Yeah there are all kinds of ways of doing things," he said. "The important thing is realising our liberation – that there aren't rules. I think it was just that we are people that really like the album as a format."

However, Dangerfield hasn't necessarily turned his back on the traditional label set-up, suggesting that he could return for his next solo LP.

"I definitely wouldn't rule out [a traditional label deal] but I think I'd be much more likely to go back on a one album deal," he said. "I'll probably make another solo record next year and maybe that'll be something I want to do with a label, maybe not. I don't know."

"In future, I imagine that people will almost license their records out to a company for an album rather than signing to a company for six albums or whatever," Dangerfield added.

"I wouldn't want to do that, I wouldn't want to be committed. I'd rather work one album at a time."





# indigo<sub>2</sub> at The O<sub>2</sub>


**indigo<sub>2</sub> is a state of the art London venue designed to meet the needs of any event with a capacity of up to 2,400**

- Max capacity of 2,420 / seated capacity of 1,625 / VIP room capacity of 300
- Venue hire includes: Sound & lighting, security, box office, ticketing, marketing support
- Comprehensive sound and lighting systems
- Four dressing rooms, artists lounge & production office with wireless internet
- 24 hour licence

**Past shows & events at indigo<sub>2</sub> include:** The Who, Placebo, Blondie, Chipmunk, Cher Lloyd, Michael McIntyre, Penn & Teller, Metal Hammer Golden God Awards, British Comedy Awards, Jools Holland, Chaka Khan, Jeff Beck, Ne-Yo, Usher, Prince Aftershow Parties, Trey Songz, Adam Ant, Sundance Film Festival



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Peninsula Square, London SE10 0DX



# MusicWeek The Playlist

10 tracks you need to hear...

# DATA DIGEST

## BREAKOUT



**Tanya Lacey**  
This singer, songwriter and rapper takes influence from hip-hop, soul, reggae and drum'n'bass for "raw, eclectic and soulful" sounds. Currently in the studio working with Roc Nation and writing for Rihanna and DJ Fresh, Debut EP *Head Chef* is out October 8. Catch her at September's Breakout event in Camden, London. *Get on the guest list at musicweek.com/events*

## SHAZAM TAGGED



The latest most popular Shazam new release chart:

- 1 SAM AND THE WOMP *Bom Bom*
- 2 RITA ORA *How We Do*
- 3 PORTER ROBINSON *Language*
- 4 ANGEL *Wonderful*
- 5 TREY SONGZ *Simply Amazing*

## GIG OF THE WEEK



**Who:** Jessie Ware  
**Where:** Plan B, London  
**When:** August 15  
**Why:** Island Records soulstress Jessie Ware plays live ahead of debut album release *Devotion* on August 20.

## SALES STATISTICS



CHART WEEK 31 Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
<b>SALES</b>	3,155,494	1,045,487	449,347	1,494,834
<b>PREVIOUS WEEK</b>	3,142,600	1,048,761	555,681	1,604,442
<b>% CHANGE</b>	+0.4%	-0.3%	-19.1%	-6.8%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
<b>SALES</b>	96,600,711	39,824,544	9,944,466	49,769,010
<b>PREVIOUS YEAR</b>	104,081,290	47,352,697	9,615,336	56,968,033
<b>% CHANGE</b>	+7.7%	-15.9%	+3.4%	-12.6%

## APPOINTMENT TO VIEW



### THE JOY OF DISCO

Friday, 10 August - BBC1, 9.20pm-10.20pm  
A documentary on why Disco provided the soundtrack to some of the most important social changes of the 1970s, including gay liberation and female empowerment

### OLYMPICS: LONDON 2012 CLOSING CEREMONY

Sunday, 12 August - BBC1, 8.50pm-11.30pm  
The Olympics end with a bang in the traditional closing ceremony entitled *A Symphony of British Music*. Live from the Olympic Stadium it features more than 4,000 performers. Produced by artistic designer Kim Gavin, with music direction by 007 composer David Arnold

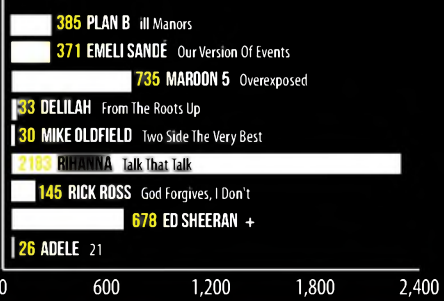
### AN AUDIENCE WITH LIONEL RICHIE

Monday, 13 August - ITV3, 9pm-10pm  
The veteran sings a selection of hits, including *Dancing on the Ceiling* and *All Night Long*, and is joined on stage by Westlife and Beverley Knight. Audience members include Kelly Holmes and Myleene Klass

## PIRATES' BAY



## NUMBER OF ILLEGAL FILES FOUND BY MUSO.COM OF TOP 10 ALBUMS ON AUGUST 6 2012



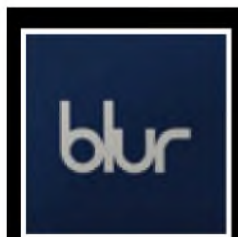
## CRITICAL MASS



metacritic  
Keeping score of entertainment.

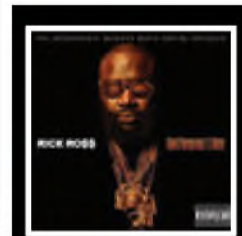
The average review scores of the biggest releases - all courtesy of Metacritic

www.metacritic.com



93

BLUR 21  
Blur



75

RICK ROSS  
God Forgives, I Don't



71

THE GASLIGHT ANTHEM  
Handwritten

### BIFFY CLYRO

**Stingin' Belle (14th Floor)**  
(From album, October tbc)  
Contact: Ben Hopkins, Warner Music  
freelancewriter@warnermusic.com



### GRIZZLY BEAT

**Yet Again (Warp)**  
(From album, September 17)  
Contact: Beth Brookfield, Purple  
beth@purplepr.com



### NINA NESBITT

**Boy (Island)**  
Contact: Alix Wenmouth,  
Wasted Youth  
alix@wastedyouthpr.com



### SOCIETY

**All That We've Become (Roundtable)**  
(Single, August 27)  
Contact: Beth Brookfield, Purple  
beth@purplepr.com



### GOTYE

**I Feel Better (Island)**  
(Single, September 3)  
Contact: Alix Wenmouth,  
Wasted Youth  
alix@wastedyouthpr.com



### FIDLAR

**No Waves (Wichita)**  
(EP, August 20)  
Contact: Paddy Davis,  
Hall Or Nothing  
paddy@hallornothing.com



### SAM AND THE WOMP

**Bom Bom (One More Tune / Stiff)**  
(Single, August 20)  
Contact: Katie Gwyther, Warner



### THE SCRIPT

**Hall Of Fame (Phonogenic)**  
(Single, September 10)  
Contact: Barbara Charone, MBC PR  
bc@mbcpr.com



### PAUL BANKS

**The Base (Matador)**  
(Single, October 22)  
Contact: Stuart Davie,  
Matador Records  
stuart@matadorrecords.com



### PASSION PIT

**Take A Walk (Columbia)**  
(Single, September 17)  
Contact: Michael Cleary, Columbia  
Michael.Cleary@sonymusic.com



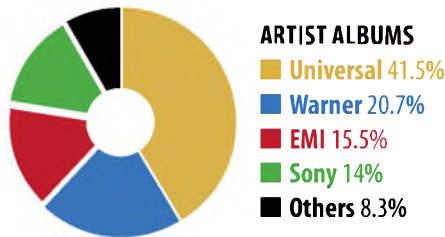
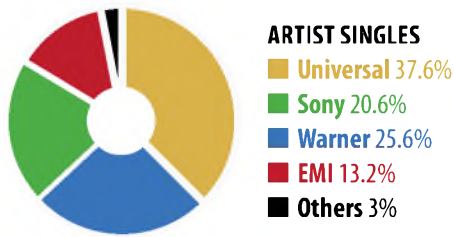


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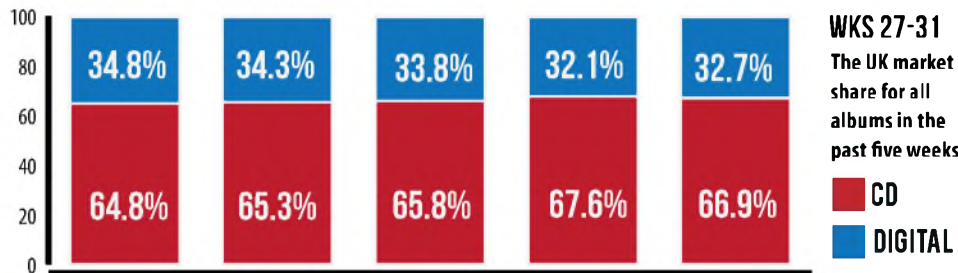
## MARKET SHARES BY CORPORATE GROUP



CHART WEEK 31



## DIGITAL vs PHYSICAL



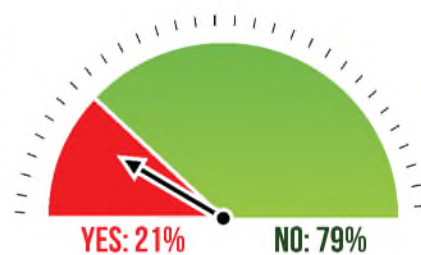
## TOP 5 STORIES ON MUSICWEEK.COM

Musicweek.com's most-read stories for period ending 07/08

- 01** Sony Music posts Q1 profit despite sharp falls  
*Friday, August 3rd*
- 02** Digital radio now 40.8% of London listening share  
*Friday, August 3rd*
- 03** Bring Me The Horizon sign major label deal  
*Friday, August 3rd*
- 04** Streaming pays 'much more than radio' for some Beggars artists  
*Friday, August 3rd*
- 05** Spotify tops 4m paying subscribers  
*Friday, August 3rd*

## MUSIC WEEK POLL

**This week we asked...**  
Will digital music sales ever make up for CD's decline? [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.

This month's **Q Magazine** holds the inside story of Blur's "glorious finale" which promises to star "Indy, Arty, Cheesy and ...Dave".



Meanwhile, it's Booze, Betrayal, Drugs and Dwarves for **The Darkness** who reveal how they buried the hatchet.

Inside, "Salvador Dali" of standup **Ross Noble** is down on his farm in Kent and explains how he can afford his comfortable surroundings while riding his beloved Abbott FV433 "self-propelled gun". He admits: "The only reason I get to live like this is from talking bollocks."

**Calvin Harris** declares his favourite fact in the world is the one where **Dizze Rascal's** Dance Wiv Me made "shitloads of money", despite record label XL "fucking hating it".

In the reviews pages, **Bloc Party's** aptly named fourth album **Four** is "too diffuse and rough around the edges to qualify as a knockout comeback" says **Dorian Lynskey**, who gives it three stars out of five. **Rob Fitzpatrick** awards **Plan B's** **Ill Manors** album four stars, calling it "lyrically dense and confrontational" but with music that's "blissfully rich and spacious".



## THE MAGIC NUMBERS

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

### 60M

Fans on Facebook means Eminem has more than any other musician - beating Lady Gaga and Rihanna to the record

### 89%

Of the adult (15+) UK population tuned into radio stations in the second quarter of 2012 according to Rajar, up 100,000 adults on the previous quarter (Q1, 2012)

### 22%

Of all global internet bandwidth is used for online piracy, according to NME

### 15M+

Active users and over 4 million subscribers boasted by popular music streaming service Spotify as of August 1



### 1

Position on Forbes The Electronic Cash Kings list for Dutch DJ Tiësto with reported annual earnings of £1.4m. Skrillex pulls in around £9.7m a year.

### 26%

Of Russians believe that the members of Pussy Riot deserve a prison sentence of more than six months for performing an anti-Putin "punk prayer" inside Moscow's main cathedral

## LIFE IS TWEET WE FOLLOW THE INDUSTRY'S FINEST

**@JoeSchiavon** Came up with this beauty on the way to work and thought I'd share it with you: What's Jay-Z and Kanye's favourite type of seafood? Crayfish.  
*(Joe Schiavon, Idle Hands Club) Tuesday, July 31*

**@neil\_mccormick** They say 60% drop off in the Dark Knight box office is due to cinema shooting. Maybe it's just cos the movie's kinda long & boring.  
*(Neil McCormick, Daily Telegraph) Tuesday, July 31*

**@LaraKBaker** I flipping love that Jessie Ware 'Wildest Moments' track. Beautiful.  
*(Lara Baker, AIM) Wednesday, August 1*

**@DavidMoynihan** i'm going to open a pop-up burger bar called "O'Limpet Burgers".  
*(David Moynihan, Digital Spy) Wednesday, August 1*

**@drumshop** Just shipped out a loada drum gear to London for the 2012 Olympics closing ceremony. No big deal.  
*(Andy Anderson, Drum Shop) Wednesday, August 1*

**@rob\_fitzpatrick** Ghosts That We Knew from the new Mumford's album is beautiful, despite their parents all being considerably richer than ours. Painful. True.  
*(Rob Fitzpatrick, Spotify) Wednesday, August 1*

**@gary\_lancaster** I think there are more independent PR companies than there are unsigned bands.  
*(Gary Lancaster, ADA Music) Thursday, August 2*

**@example** Just off to have my first ever singing lesson. About time really. Been blagging it for years  
*(Example) Thursday, August 2*

**@mrsaunders** So, Madonna who plays Moscow Tuesday could properly protest Pussy Riot's detention but chooses only to say "Im sorry they've been arrested"  
*(Andy Saunders, Velocity PR) Thursday, August 2*

**@GeoffLloyd** I wish they'd invent a new name for Thai young coconut. Whenever I buy one I feel like a pervert.  
*(Geoff Lloyd, Absolute Radio) Thursday, August 2*

**@WillBlakeUK** Today every "minority" in Britain delivered us medals showing just why our diverse multiculturalism is something to be proud of not feared.  
*(Will Blake, SJM/Vision Music Management) Saturday, August 4*

**@AziEftekhari** We are ginger and muslim and mixed race so up yours, Daily Mail  
*(Azi Eftekhari, Mercury Records) Saturday, August 4*

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# DATA DIGEST

Picture: Rachael Wright



## CENTURY BOY

July 30, 100 Club, London: Plan B rocks Converse's Represent series of gigs at the historic 100 Club.

# PICTURE OF THE WEEK

## THE TASTEMAKERS

Today's opinion formers predict tomorrow's headline acts



**1 TIM DICKENSON** THE BLUE WALRUS  
**Strangers • Safe/Pain** *Stranger Sounds*

Finding light in numb darkness, [STRANGERS] have written an electronic anthem that embraces both angst and electro-pop with SAFE / PAIN. Soft chords and understated synths build to a soaring chorus - a desperate flare of desire to feel something, anything, to rekindle what you had.



**2 PETE JARRETT** RECORD OF THE DAY  
**Paul Cook & Chronicles • Candlelight** *Grandpa Stan Records*

The curse of heartbreak has clearly hit Paul Cook hard. Vital organs in pieces, his gift of expressing those feelings through song is displayed to poignant fashion in this out-right superb debut. It's 'heart on sleeve' stuff, and certain to connect with anyone that can relate to Paul's lamentations of lost love.



**3 DAVID SINCLAIR** THE TIMES  
**Deacon Blue • The Hipsters** *Edsel/Demon*

The real gone kids return with their first studio album in a decade. Beautifully crafted songs including the poignant "Here I am in London Town" and the heartfelt "Turn" find Ricky Ross and co right back at the top of their game. "The Hipsters" is a classic pop package from Glasgow with love.



**4 DAVID MCCARTHY** DJ MAG  
**Boysnoize • XTC** *Boysnoize Records*

The first taste of the third Boys Noize album shows an accomplished distillation of previous standouts such as 'Yeah' and 'Jeffer'. The result is far warmer and more accessible, which is ironic as the mad noise of his debut album is now the sound of many mainstream chart hits."



## SIGNS O' THE TIMES

Sheffield metallers **Bring Me The Horizon** (pictured) have signed a record deal with Sony label **RCA**. Following three album releases on indie labels since 2004 - namely Visible Noise and Thirty Days Of Night Records - the five-piece will release their next LP with the Sony label group in 2013.

Spirit Music Group has signed of a multi-year, North American publishing agreement with **David Paich**, renowned LA musician

and founding member of Boz Scaggs' band and Toto. Through the deal, Spirit will provide a wide range of creative and administrative services for Paich's entire back catalogue as well as new works.

**Kobalt Music Group** has signed an exclusive long-term deal with **Paul McCartney's publishing company MPL**. Kobalt will now administer the songs of three MPL catalogues - MPL Communications, MPL Music



Publishing, and Cherio Corporation (Cherio) - throughout the world, with the exception of the US, Canada, UK and Eire. It will also provide synch licensing to the company.

## SYNC STORY

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



**Track:** Tiësto vs. Diplo ft. Busta Rhymes - C'mon (Catch 'Em By Surprise)

**Usage:** NBA Baller Beats (video game)

**Usage:** Online Trailer & In-Game

**Label:** PIAS / Musical Freedom

**Publisher:** Kobalt

**Artist Management:** Complete Control Management

**Music Supervisor:** Sergio Pimentel



PIAS and Majesco Entertainment Company have teamed up to launch NBA Baller Beats on Kinect for Xbox 360. Tiësto vs. Diplo featuring Busta Rhymes is used in the game and as the soundbed to the games teaser online trailer which has over 2.3 million views on YouTube. PIAS head of artist partnerships, Charles Fitzgerald (pictured) said: "The game is an exciting combination of music, action and basketball. The beats-driven element demands a solid dance beat and being a basketball game you always have to include some hip hop, thus Tiësto, Diplo & Busta Rhymes. The perfect fit!"



## ON THE RADAR PEPPER

WHAT BETTER endorsement for a new act than that of Dizzee Rascal? Not only can Pepper call 'Diz' a fan, he's her label boss.

The singer-songwriter, first name Katie, signed to his Dirtee Stank record label following her stint on Sky TV talent show *Must Be The Music* and has been in a whirlwind of the music career she always dreamed of ever since.

Not only is her voice a regular in MBTM judge Jamie Cullum's car, Jessie J said she voted for her on the show. Pepper tells *Music Week* that one of her performances even made dubstep producer Skream cry.

Nearly two years following the show, Pepper has been on a European festival tour, supported Dizzee and Rizzle Kicks and is a featured vocalist on one of the five official Olympics singles, *Scream* (which she performed in Hyde Park). "It's such an insane thing," she enthuses.

"A couple of years ago if you'd have told me I'd be making music as a profession I would have told you to eff off! It's an absolute honour."

She describes her forthcoming solo material as "falling mostly under pop. There's a lot of dancey and upbeat music plus

some deeper stuff as well, reflecting my bubblier side and more thoughtful side."

Pepper's debut album is being produced entirely by Nick 'Cage' Detnon (who's played a big part in the career of Dizzee). The singer says the LP has "edgy production" throughout. Preceding the album release, scheduled for spring 2013, she will be releasing some material to download later this year - giving fans a taster of what is to come.

Now based in London, Pepper laughs as she recalls her *Must Be The Music* audition tape but is grateful for the vocalist com-



parisons she has garnered since - which include Katy B, Jessie J, Adele and Eva Cassidy.

Full of ambition, Pepper isn't shy or retiring about her solo suc-

### ESSENTIAL INFO

#### LABEL & MANAGEMENT

**Dirtee Stank** - info@dirteestank.com

#### RELEASES

**Aug 5 single** - Dizzee Rascal ft. Pepper: *Scream*  
**2013 TBC** - Debut album

#### LIVE

**Sept 1** - Just Beats @ XOYO

cess. "I don't want to just be about singles," she says. "I want the overall sound to be as 'peppery' as possible.

"I'm ludicrously competitive. My aim would always be to get a number one record, what's the point in aiming for anything less? That's the plan..."

## HE SAID / SHE SAID



“I'm not hostile, but 90 per cent of the music business is run by idiots... know what I mean”

Beady Eye singer and fashion mogul **Liam Gallagher** shares his love, or lack of it, for his industry contemporaries in an interview with *The Telegraph*

## TAKE A BOW TEAM THE VIEW



### THE LOWDOWN

Album: *Cheeky For A Reason*  
Highest chart position: No.9

**Label:** Cooking Vinyl

**General Manager:** Stuart Giles

**A&R:** Rob Collins

**Manager:** Mike Bawden & Brendan Moon - Morsecode Management

**Marketing:** Stuart Giles

**National press:** Andy Prevezer

**Regional press:**

Mandy Compton & Nick Weetch - Momentum Pr

**Online press:** Alex Fordham - Authority

**National radio:** Tony Cooke - *Scream*

**Regional radio:** Steve Tandy - Cop Media

**TV:** Tony Cooke - *Scream*

## MUST-SEE MUSIC TICKETING CHARTS

### HITWISE

#### Secondary Ticketing Chart

POS	EVENT
1	V FESTIVAL
2	ELBOW
3	THE KILLERS
4	CREAMFIELDS
5	NICKI MINAJ
6	ED SHEERAN
7	OLLY MURS
8	GLOBAL GATHERING
9	ONE DIRECTION
10	BEN HOWARD
11	MORRISSEY
12	BIFFY CLYRO
13	EVANESCENCE
14	BESTIVAL
15	LIONEL RICHIE
16	JLS
17	COLDPLAY
18	JESSIE J
19	READING FESTIVAL
20	MICHAEL BUBLE

### VIAGOGO

#### Secondary Ticketing Chart

POS	EVENT
1	ELBOW
2	BLUR
3	ONE DIRECTION
4	LADY GAGA
5	MUSE
6	THE XX
7	JUSTIN BIEBER
8	ED SHEERAN
9	GEORGE MICHAEL
10	NICKI MINAJ
11	JESSIE J
12	EMELI SANDE
13	AMY MACDONALD
14	CHERYL COLE
15	PULP
16	THE GASLIGHT ANTHEM
17	LIONEL RICHIE
18	BEACH BOYS
19	MICK HUCKNALL
20	BEN HOWARD

### HITWISE

#### Primary Ticketing Chart

POS	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 TEMPALH
14	HAPPY MONDAYS
15	EXAMPLE
16	DAVID GUETTA
17	FRIENDLY FIRES
18	V FESTIVAL
19	KEANE
20	NOEL GALLAGHER

## HALL & NOTES



### THE FLEECE

12 St. Thomas Street  
Bristol, BS1 6JJ  
t 0117 929 9008  
w thefleece.co.uk  
**Bands contact** 0117 945 0996

## THE BEST LIVE VENUES IN THE UK

Main room capacity  
450

### Coming up

**10/08** Hypercharger, Echolounge, Pattern Beyond Random, New Zero Kanada, Jake Sampson  
**11/08** Echo Pilots, Happy Hazard, Fyrefight, The Flex, 3 More Bands  
**12/08** Massive Acoustic All Dayer #5  
**13/08** Vintage Trouble, Dirty Casino DJ's  
**14/08** Baroness  
**15/08** Corrosion Of Conformity  
**16/08** Hue & Cry, Emily Cimber



# THE BIG INTERVIEW BITTORRENT



## ‘WE’RE NOT THE PIRATE BAY’

BitTorrent tells Music Week how it's trying to help the music industry monetise file-sharing

### DIGITAL

BY TOM PAKINKIS

There are fewer topics today that get music execs more riled up than internet piracy and the infamous ‘BitTorrent’ name is one constantly coupled with the likes of The Pirate Bay, Napster and LimeWire.

So why, in recent months, have we seen artists such as Counting Crows and DJ Shadow forge public partnerships with the file-sharing brand – as ATC’s Brian Message go as far as to call BitTorrent an industry “ally”?

BitTorrent’s executive director of marketing Matt Mason talks to *Music Week* to shed some light, set records straight and send a simple message: “We’re here to help.”

#### What exactly is BitTorrent?

BitTorrent, first and foremost, is a protocol. That protocol is a way to share large files over crappy a-symmetric networks like the internet, which is not good at moving large files around in one piece.

What BitTorrent does is break a file up into lots of different pieces and then shares that with lots of different people – who can then access the file by pulling pieces of it from lots of different places.

**ABOVE**  
Fair share | DJ Shadow will be the first artist to couple content with a revenue-generating software offer in a ‘BitTorrent Bundle’. Meanwhile the company’s new API ‘Torque’ lets developers build bespoke distribution platforms

The founder of the BitTorrent company, and the inventor of the protocol, is a man called Bram Cohen. He invented the protocol in 2001 and founded BitTorrent Inc. in 2004. Today, we’re the stewards of the protocol, we maintain it and we innovate on top of it.

Then you’ve got BitTorrent the verb, which is the thing that’s best known in the music and entertainment industry. It’s a verb that’s become synonymous with file-sharing and very controversial. We’re one of the most vilified brands on the internet but there’s a real motivation here to build business models and new tools for content creators [which utilise] this technology and work for everybody trying to move content around the internet. We’ve got 150 million users and that number is growing every day. If you look at who our users are, they’re people who are really passionate about music and about content. By most of the studies done, they’re way more likely to actually go out and spend money on stuff they care about.

We’re doing experiments, like the one with DJ Shadow, to work out how we can help, what our users respond to and what makes sense. At the same time we’re putting out different platforms for people to build on top of. We released something called BitTorrent

**“When Edison created the record player, live musicians branded him a pirate”**

MATT MASON, BITTORRENT

Torque, which is a brand new API that lets developers build on top of the BitTorrent protocol inside the web – which has led to experimentation and new content platforms that are just powered by the BitTorrent protocol.

**We saw Counting Crows team up with BitTorrent in May. Why are these partnerships with the music industry coming around now?**

We’ve been doing them for about two years but as pretty low-key experiments with independent artists. I joined BitTorrent in December last year and took over both marketing and what we were doing with content.

My philosophy was that we were trying too much with artists who are not really moving the needle. I want us to create technology that works for artists large and small but I think to really get people to understand the value, we need to work with artists that are perceived as having something to lose.

Coming from a music background, I started calling people that I knew in the business and talking to them about what we were doing. I had been friendly with the manager of Counting

Crows, Aaron Ray, for a number of years. It was a project that just made sense at the time. Counting Crows were trying to promote their new record and we were able to give them a massive boost in terms of getting the word out there.

We get people calling us every day, including

# BitTorrent™



the major labels, offering to pay us to do these things. It tells us that we're going in the right direction but that's not our business model. What we're trying to do now is a series of experiments in a very transparent way and try and prove the value available here.

**"We get calls every day, including from the major labels, offering to pay us to get the word out about new records"**

MATT MASON, BITTORRENT

**What form will these initiatives take and where will they be seen?**

With something like the DJ Shadow project, we create a bundle that you can put all types of media inside of. Then we include a software offer that's not intrusive and that adds value to the content that DJ Shadow created.

The idea is that the more people who share this thing, the more the probability increases that someone will want to install the software that comes with the bundle. The more people that then install the free software, the more users we can deliver to software companies who in turn pay us for that – and we're going to share that money with DJ Shadow.

We've got our own platforms in BitTorrent and uTorrent but the way BitTorrenting works means that things are shared way beyond our ecosystem. There are lots of companies that build versions of BitTorrent software. So you'll find these bundles tend to get shared far wider than just on our platform.

That's the big problem for the content industries: the way people share stuff online is about relentless copying and that doesn't make sense with the way that we do content distribution, or at least the way we did it before the internet. That's a really bad thing for the content industries because nobody knows how to monetise an infinitely reproducible file.

**"We're one of the most vilified brands on the internet. But there's a motivation here to build business models and new tools that help content creators"**

MATT MASON, BITTORRENT

**You said that BitTorrent has been vilified, how successful do you think you've been in changing that view?**

In the short time that I've been here I feel like we've really started to turn things around. The music industry and the film industry are businesses built on people, trust and relationships.

I think there's just been a culture clash between Hollywood, the record business and Silicon Valley – they're all tribes that speak different languages and don't understand each other and it's not lead to anything good.

People in the Valley are all business, they don't want to do two-hour lunches, they want to see real value, they want to see numbers and then they're out. No-one in Hollywood operates like that, no-one in the music business operates like that. It's just been a case of talking to people in their language and saying, "This is who we are, we're not

a bunch of Swedish teenagers in a basement somewhere trying to steal everything, we're a company of 100 people in San Francisco that's really passionate about content."

**BitTorrent pioneered the technology at the core of websites like The Pirate Bay, which the music industry is trying to fight against. What kind of problems does that cause?**

It's definitely a problem, but we don't *make* file-sharing websites. When Bram Cohen created the technology, he was not thinking about content at all, he was thinking about data. He's an engineer, that's all he thinks about.

When Edison created the record player, live musicians branded him a pirate for creating a machine that made perfect copies of live performances, which is what musicians did to get paid. It took Edison working with the artists to create Edison records, the first record label where royalties were paid to artists, before everyone saw that there was something good there and that was the music industry that we know today. We feel our job now is to do these projects the way Edison did back in the day.

**Why has it taken so long to monetise this channel?**

Again, it just comes back to people speaking different languages. Silicon Valley's approach has always been to build something and then throw stuff in front of people and see what happens.

It's a very different process to the music business or the film industry where they say, "Let's spend years crafting a really amazing piece of content then put it in front of people and leverage it through licensing and selling tickets and copies everywhere we possibly can."

There's been a short term grab for profits on all sides and no-one's really thought, "How do we just do something very measured and long term where we don't have to think about selling something really quickly or getting a giant user base quickly?"

BitTorrent spent millions and millions trying to do these licensing deals with the entertainment industries some years ago and it didn't work out: it didn't work for BitTorrent, it didn't work for MySpace and it's not working out for a lot of the platforms now when deals haven't been executed particularly well.

The real opportunity here is to be a strong conduit between creators and fans. If we can give people good APIs, they can build the things that work. There's no reason why Sony or Universal or Warner can't build a really great content delivery system on top of BitTorrent Torque and help their artists directly access their fans. We'd love to help those guys do that.

**Is BitTorrent responsible for the tools The Pirate Bay uses and could it help to combat those sites?**

We're not the provider of the tools that those websites use in any way shape or form above the actual base level protocol itself.

A protocol is not really something you can stop, it's just a way of doing things. We could shut down BitTorrent tomorrow, fire everybody here and the BitTorrent protocol would still exist. It's an idea more than anything else.

What we have is the largest amount of users that use this protocol to find content. We don't serve



**ABOVE**  
BitTorrent's director of marketing Matt Mason

**RIGHT**  
Counting Crows partnered with BitTorrent in May hoping to tap into the platform's 150 million users



content other than that from people who work with us and give us their content legitimately. We don't point to illegal content, we don't host anything illegal. There's nothing that we can do about what The Pirate Bay chooses to do other than give people different options.

One thing that the last 10 years has taught us is that it's really futile to try and fight this problem by pretending you can shut it down. The internet was designed to withstand nuclear attacks, it's the most resilient communication tool we've ever created.

What does work is giving people great legitimate options that give them content in ways that make sense for both them and artists.

That's the only thing that we should be focused on. I think the biggest tragedy of the last 10 years has been that we haven't come together as industries. That's what we're trying to do now.

## BIT PARTNERS

Counting Crows teamed up with BitTorrent in May to release a promotional bundle of songs from their latest studio album for free. The band's frontman Adam Duritz said, "I've been a big proponent of giving songs away for a long time, I can dwell on the negatives, but I don't want to miss out on the fact that there's 150 million people who I can give songs to."



BitTorrent and DJ Shadow (pictured) announced a partnership in July that will see a 'BitTorrent Bundle' package exclusive DJ Shadow content alongside tracks from his latest album *Hidden Transmissions From The MPC Era* (1992-1996). It will be the first BitTorrent Bundle to feature a free software offer from BitTorrent advertising partners alongside the content. Every time a user accepts the software offer, DJ Shadow will get a share of any revenue earned by the advertiser.

"We believe we can make digital distribution even more viable for creators and fans," said BitTorrent chief executive Eric Klinker. "Beginning now, we'll be testing new ways to drive profitability for creators while delivering even more meaningful media experiences for our users."



# BUSINESS ANALYSIS SONGWRITERS IN Q2

## EDITORIAL

### Guitar groups needn't fret after solid showing in Q2



ONCE UPON A TIME guitar bands did not automatically mean rock. Large parts of the second Brit Invasion of the 1980s were built on pop groups with guitars with the likes of Duran Duran, Culture Club and Spandau Ballet all fitting the bill. And they wrote their own material.

So it is something of a throwback to see New York City's Fun at the top of *Music Week's* exclusive songwriters chart for Q2.

Although *We Are Young* is deemed alternative rock, it is in essence a great pop song played by a band with guitars and penned, like most of its parent album, by the group themselves with producer Jeff Bhasker.

The fact this track topped the UK singles chart is an extremely rare occurrence for a band like this. Before 2012 arrived, just one other guitar group had reached number one with a self-penned tune this decade - Scouting For Girls with *This Ain't A Love Song* in 2010 - but this year alone we have had Coldplay (*Paradise*) and Fun reaching the summit while fellow US guitar pop band Maroon 5's frontman Adam Levine was part of the writing team

of his group's recent chart-topper *Payphone*.

**"The fact Fun's *We Are Young* topped the UK singles chart is a rare occurrence for a band like this. Before 2012 arrived, just one other guitar group had reached number one with a self-penned tune this decade - *Scouting For Girls* with *This Ain't A Love Song*."**

These number ones have come in a year when more alternative creations by Gotye and Florence + The Machine have reached the top, while even a song co-written by Andrew Lloyd Webber has made it all the way, adding up to the most musically diverse range of

chart-toppers in a very long while.

Guitar's singles chart comeback via the pop route has also included *Drive By* from Train. The US act were once considered a rock band, especially with fare like *Drops Of Jupiter (Tell Me)*, but have veered increasingly towards pop more recently following the arrival on the scene of Norwegian songwriting and production duo Espionage. They co-penned with frontman Patrick Monahan *Hey, Soul Sister*, which put the band back on the map commercially after years in the wilderness, and did the same with *Drive By*.

A more pop stance has also been behind the incredible chart revival of Maroon 5 whose change of musical tact from *Moves Like Jagger* onwards has resulted in the kind of sales the band have not enjoyed in years. Like Train, they have not been afraid of bringing in outside writers to deliver. While their less pop-based first three albums were either totally or mainly written within the band unit, their 2012 fourth set *Overexposed* followed the example of the *Jagger* smash by deploying a number of outside contributors, including pop kings Max Martin and Ryan Tedder.

The result is their most successful album in years on both sides of the Atlantic and it stands as another example of that magic mix of guitar bands and pop, once a vital component of the charts and evidence it can be again.

Paul Williams, Head of Business Analysis

Do you have views on this column? Feel free to comment by emailing [paul.williams@intentmedia.co.uk](mailto:paul.williams@intentmedia.co.uk)

# FUN AND CALVIN HARRIS ON SONG

Rae Jepsen also shines in the industry's second quarter

## SONGWRITERS

■ BY PAUL WILLIAMS

Fun have scored a rare victory for guitar music on *Music Week's* songwriters chart in Q2 after holding off stiff competition from Calvin Harris and Carly Rae Jepsen.

The Warner/Chappell signings head the countdown, based on songwriting shares of the UK's Top 100 selling downloads of the period, thanks solely to their mega-hit *We Are Young*, which they penned with its Sony/ATV-published producer Jeff Bhasker.

A slow-burner initially with just 40 copies sold during its first week on sale in the UK last September, the track finally exploded in April and went on to sell 669,623 units in the quarter. That put it second on the Official Charts Company's quarterly rankings, while the band's writing contribution to the song is enough for them to narrowly finish ahead of Calvin Harris as the period's most successful hit songwriters.

The New York City band's place at the top of the songwriting league table is an exceptional one for a guitar band at a time when most of the biggest-selling one-track downloads are pop, urban or dance tracks. Providing them with some musical support in the top five are Universal Publishing's Coldplay who finish in fifth place for a second successive quarter with their Rihanna duet *Princess Of China*, *Paradise* and Charlie Brown all among the quarter's Top 100 sellers.

In second place, 2011's overall top hit songwriter Calvin Harris scored his fourth number one in the quarter as a songwriter with *Call My Name* by Cheryl Cole debuting at the top with a new 2012 weekly high of 152,001 sales. It finished as the 11th top seller of the seller, while the EMI Publishing songwriter was also represented by two Rihanna hits: his co-penned *Where Have You Been* in 12th place and sole authored *We Found Love* in 72nd position. Harris's own hit *Let's Go*, co-penned with its featured vocalist Ne-Yo, was

15th and helps the Imagem-signed US R&B star to 30th position on the songwriters chart.

Carly Rae Jepsen and Joshua Ramsay share third place as the main writers of the former Canadian Idol finalist's *Call Me Maybe*, the quarter's top download seller with 845,938 copies sold. The song's other writer Tavish Crowe is 48th with all three authors currently without a UK publishing deal.

Once part of US band Orson, George Astasio and Jason Pebworth with one-time *Xenomani* member Jonathan Shave move into the Top 10 of the songwriters chart as collective *The Invisible Men*, having been placed 11th last time. The Universal and Sony/ATV trio's successes in Q2 included co-writing *Laserlight*, their third hit single with Jessie J following *Do It Like A Dude* and *Who's Laughing Now*, and Conor Maynard's breakthrough hit *Can't Say No*.

Hackney foursome Rudimental scored the 10th biggest single of Q2 with *Feel The Love* and this takes the Sony/ATV signings to seventh place on the songwriting countdown.

US band Train opened their UK chart account back in 2001, but in this past quarter enjoyed their most widespread success yet with three tracks simultaneously charting. All co-penned by frontman Patrick Monahan, they were led by new hit *Drive By*, the quarter's eighth biggest single, but also took in 2009 track *Hey, Soul Sister* and their 2001 breakthrough *Drops Of Jupiter (Tell Me)* in 76th and 86th places respectively. These take Monahan to eighth on the songwriters chart, while his EMI colleagues, New York-based Norwegian songwriting and production team Espionage, are 13th having written with him *Drive By* and *Hey, Soul Sister*.

In Q1 Kobalt's Dr Luke claimed co-authorship of an unrivalled six of the period's Top 100 downloads and he went one better the following quarter with his spread of seven comprising Rihanna's *Where Have You Been*, *Part Of Me* and *Wide Awake* for Katy Perry, Jessie J hits *Domino* and *Price Tag*, *Primadonna* for

## A PLUS POINT FOR SHEERAN ED PIPS ADELE, KEANE AND COLDPLAY TO

ED SHEERAN finally saw off Adele to finish as top albums songwriter in Q2 as the 21 star plummeted to eighth place on *Music Week's* rankings.

Although Adele's second album registered yet again as the quarter's top seller, its lowest quarterly sales yet (184,097) were not enough to prevent the likes of Sheeran, Keane and Coldplay overtaking her on the albums songwriters countdown- compiled from writing shares of the quarter's 20 biggest artist albums, according to Official Charts Company data.

Runner-up in Q1, Sony/ATV's Sheeran headed the chart this time after his album + sold nearly 150,000 additional copies over the three months. This was less than Adele's album sold, but in songwriting terms he benefited more as he had written a far bigger percentage of his album than Adele did of hers.

This was also true of Keane who were the sole authors of their fourth full studio album and fifth UK chart-topper *Strangeland*, which takes them to second place on the albums countdown after it sold 110,270 copies by quarter's end. Behind them, fellow Universal signings Coldplay retain their Q1 position of third as Mylo Xyloto shifted another 111,065 copies.

Barry, Robin and Maurice Gibb occupy fourth position following the death of Robin in May, prompting a sizable pick-up in sales of the Bee Gees' back catalogue, especially their retrospective *Number Ones*. The trio, who are published by Universal and Warner/Chappell, narrowly outscore EMI's Emeli Sande who ranks fifth for a second successive quarter because of her own album *Our Version Of Events* and contributing to Labrinth's *Electronic Earth*.

Sande's main collaborator, Sony/ATV-signed



## TOP 20 UK HIT SONGWRITERS Q2 2012

POS	SONGWRITER(S)	Publisher(s)
01	ADAM WILES AKA CALVIN HARRIS	EMI
02	COLDPLAY	Universal
03	THE INVISIBLE MEN*	SONY ATV, Universal
04	RUDIMENTAL	Sony/ATV
05=	ALEX CLARE PURE	Groove/Universal
05=	JIM DUGUID	Warner/Chappell
07	ED SHEERAN	Sony/ATV
08	WAYNE HECTOR	Warner/Chappell
09=	GARY BARLOW	Sony/ATV
09=	ANDREW LLOYD WEBBER	Really Useful
11	EMELI SANDE	EMI
12	TIMOTHY MCKENZIE AKA LABRINTH	EMI
13	JESSICA CORNISH AKA JESSIE J	Sony/ATV
14	DANIEL STEIN AKA DJ FRESH	Bucks
15=	LORNE ALI TENNANT	BMG Chrysalis
15=	RICHARD RAWSON AKA FAZER	Sony/ATV
17	MARCUS KILLIAN	CC
18=	ELLIOTT CLEAVE AKA EXAMPLE	Universal
18=	ALEX SMITH	Universal
20	STEVE MAC	BMG Chrysalis

\*Jonathan Shave is from the UK, George Astasio and Jason Peabworth from the US  
The chart above shows the top UK hit songwriters of Q2 2012 based on shares of the UK's 100 biggest selling singles of the quarter

Source: Music Week research/Official Charts Company data

Marina & The Diamonds and Flo Rida's Good Feeling. He finishes ninth on the songwriters chart, while Kobalt's Canadian writer/producer Henry Walter aka Cirkut is 20th having been credited on all those tracks apart from Part Of Me and Price Tag.

Pure Groove/Universal's Alex Clare and Warner/Chappell's Jim Duguid share 10th position having co-written Clare's Too Close, the quarter's third most popular single with 387,813 copies sold. They are among 15 homegrown talents figuring in the songwriters chart Top 50, down from 16 in Q1, with the list also including now regular Ed Sheeran in 16th position. The Sony/ATV signing had his hand in five of the period's 100 biggest singles, most successfully Small Bump, while two places below him Warner/Chappell's Wayne Hector had a very profitable quarter thanks to his contributions to Nicki Minaj's Starships, Paloma Faith's Picking Up The Pieces and Cover Drive's Sparks.

Sing, Andrew Lloyd Webber's first chart-topping single since No Matter What for Boyzone back in 1998, takes him to joint 23rd on the songwriters countdown with its co-writer Gary Barlow. Although the Sony/ATV and Really Useful tune was specially

## Q2 2012 TOP ALBUM SONGWRITERS

POS	SONGWRITER(S)	Publisher(s)
01	ED SHEERAN	Sony/ATV
02	KEANE	Universal
03	COLDPLAY	Universal
04	BEE GEES UNIVERSAL,	Warner/Chappell
05	EMELI SANDE	EMI
06	JACK WHITE	EMI
07	WALTER DE BACKER AKA GOTYE	Kobalt
08	ADELE	Universal
09	BEN HOWARD	Warner/Chappell
10	ALABAMA SHAKES	CC
11	LANA DEL REY	EMI
12	TIMOTHY MCKENZIE AKA LABRINTH	EMI
13	ONIKA MARAJ AKA NICKI MINAJ	Universal
14	JESSIE CORNISH AKA JESSIE J	Sony/ATV
15	PALOMA FAITH	Universal
16	SHAHID KHAN AKA NAUGHTY BOY	Sony/ATV
17	RIZZLE KICKS	BMG Chrysalis
18	PAUL EPWORTH	EMI
19	JUSTIN PARKER	Sony/ATV
20	DAN WILSON	BMG Chrysalis

The above chart shows top album songwriters of Q2 2012 based on shares of Top 20 artist albums of the quarter

Source: Music Week research/Official Charts Company data

written to mark the Queen's Diamond Jubilee, its appearance came four years after Barlow wrote a little-known song of the same name with Nicholas Battle and Eliot Kennedy, who curiously ended up as one of the producers of the Jubilee track.

In a period in which his first album Electronic Earth was released, EMI's Labrinth makes it to 28th place. The same album is also responsible for the appearance in 19th place of veteran US soul and funk man Charles Wright thanks to a new interpretation of his much-covered Warner/Chappell copyright Express Yourself. Labrinth's version sold nearly 150,000 copies in the quarter.

Also subject to a hit cover version was Maroon 5's Payphone, although it happened before the original itself had charted thanks to a hold-back policy by the record company to build up demand. The cash-in cover by Precision Tunes was the quarter's 91st top seller, while Maroon 5 featuring Wiz Khalifa's original ranked 16th. Sales of the two versions help to take one of its co-writers, Kobalt's Shellback, up to 12th position on the songwriters chart, and he also had a hand in Sean Paul's She Doesn't Mind, Usher's Scream and Payphone's predecessor Moves Like Jagger.

## BECOME UK'S TOP ALBUM SONGWRITER OF QUARTER TWO 2012



Sheeran's album sales lagged behind Adele's in Q2 - but his songwriting share was No.1

of the 13 cuts of his solo debut Blunderbuss and Kobalt's Gotye whose Making Mirrors was almost totally his own work, although Somebody That I Used To Know uses a sample by the late Brazilian artist Luiz Bonfá. The pair are sixth and seventh on the album songwriters chart, while Warner/Chappell's Ben Howard is ninth with all but one of his album Every Kingdom's tracks written alone and unpublished. Alabama Shakes are 10th.

Paloma Faith's second album Fall To Grace was released in the quarter and included contributions from three of the co-writers of Adele's 21: Greg Wells, Eg White and Dan Wilson. While Universal-published Faith is 15th on this songwriters chart after co-writing 11 of her album's 12 tracks, BMG Chrysalis's Wilson ranks 20th with his score comprising Don't You Remember, One And Only and Someone Like You for Adele.

Naughty Boy, is 16th with her Stellar Songs/EMI colleague Labrinth 12th after his first album sold 85,948 copies in the quarter.

Most of the names making up the albums songwriters chart's Top 10 are artists who wrote most, if not all of their albums themselves. They include EMI-published Jack White who penned 12

## TOP 50 HIT SONGWRITERS Q2 2012

POS	SONGWRITER(S)	Publisher(s)
01	FUN	Warner/Chappell
02	ADAM WILES AKA CALVIN HARRIS	EMI
03=	CARLY RAE JEPSEN	CC
03=	JOSHUA RAMSAY	CC
05	COLDPLAY	Universal
06	THE INVISIBLE MEN	Sony/ATV, Universal
07	RUDIMENTAL	Sony/ATV
08	PATRICK MONAHAN	EMI
09	LUKASZ GOTTWALD AKA DR LUKE	Kobalt
10=	ALEX CLARE PURE	Groove/Universal
10=	JIM DUGUID	Warner/Chappell
12	KARL SCHUSTER AKA SHELLBACK	Kobalt
13	ESPIONAGE (AMUND BJORKLUND, ESPEN LIND)	EMI
14=	WALTER DE BACKER AKA GOTYE	Kobalt
14=	LUIZ BONFA	Carlin
16	ED SHEERAN	Sony/ATV
17	JEFFREY BHASKER	Sony/ATV
18	WAYNE HECTOR	Warner/Chappell
19	CHARLES WRIGHT	Warner/Chappell
20	MARTIN SANDBERG AKA MAX MARTIN	Kobalt
21	HENRY WALTER AKA CIRKUT	Kobalt
22	SIA FURLER	EMI
23=	GARY BARLOW	Sony/ATV
23=	ANDREW LLOYD WEBBER	Really Useful
25	EMELI SANDE	EMI
26	TRAMAR DILLARD AKA FLO RIDA	Sony/ATV
27	JASON MRAZ	Fintage
28	TIMOTHY MCKENZIE AKA LABRINTH	EMI
29	JESSICA CORNISH AKA JESSIE J	Sony/ATV
30	SHAFFER SMITH AKA NE-YO	
31	DANIEL STEIN AKA DJ FRESH BUCKS	xxx
32	JOHN STEPHENS AKA JOHN LEGEND	BMG Chrysalis
33	SWEDISH HOUSE MAFIA	Universal
34	STEFAN GORDY	Global Talent
35=	PETER IBSEN	EMI
35=	LORNE ALI TENNANT	BMG Chrysalis
35=	RICHARD RAWSON AKA FAZER	Sony/ATV
38	ESTHER DEAN	Universal
39=	AZEALIA BANKS	Sony/ATV
39=	JEF MARTENS	Bucks
41	DAVID GUETTA	What A Publishing
42=	CARL FALK	BMG Chrysalis
42=	RAMI YACOB	Kobalt
44	SONNY MOORE AKA SKRILLEX	Kobalt
45	ONIKA MARAJ AKA NICKI MINAJ	Universal
46	BROOK BENTON	Sony/ATV
47	GIORGIO TUINFORT	Bucks
48	TAVISH CROWE	CC
49	LMFAO GLOBAL	Talent
50	MICHAEL NATTER	CC

The above chart shows the top hit songwriters of Q2 based on shares of the UK's 100 biggest-selling singles of the quarter

Source: Music Week research/Official Charts Company data

## EXECUTIVE SUMMARY

- Fun Q2's top hit songwriters following nearly 670,000 sales of We Are Young
- 2011 champ Calvin Harris up to second place on back of hits for Cheryl Cole and Rihanna and his own solo success
- Dr Luke claims unrivalled seven co-writes of quarter's Top 100 biggest singles
- UK writers occupy 15 places in songwriters Top 50, those from the US 17, continental Europe 10, seven from the rest of the world and there is one dual nationality
- Ed Sheeran Q2's top albums songwriter as Adele drops from first to eighth place



## FEATURE THE VACCINES

## AN INJECTION OF EXPECTATION

Little over a year after their platinum-selling debut album arrived, The Vaccines are back - and they're feeling confident in their sound

## TALENT

■ BY TOM PAKINKIS & TIM INGHAM

Well, what *did* you expect from The Vaccines?

The success of the West London band's challengingly-named debut album flew in the face of those who dared write them off.

Some said they were too posh. Some said their Velvets/Ramones concoction was too derivative. 320,000 disagreed - via that most satisfying of metrics, their wallets.

Released in January last year, *W.D.Y.E.F.T.V.* is now comfortably platinum in the UK - becoming 2011's biggest-selling debut by a band.

It's spawned modern classic singles such as *Post Break-Up Sex* and *If You Wanna*, whilst its choicest cuts have never failed to land on Radio 1's A-List - no mean feat for an indie guitar band in 2012. Meanwhile, the LP was named the winner of XFM's New Music Award in February this year.

On the road, The Vaccines have supported the likes of Arctic Monkeys, Arcade Fire, The Stone Roses, Red Hot Chili Peppers and Kasabian - and they played over 150 shows last year, despite singer Justin Young taking time out for three operations on his vocal cords.

Typically from a band so steeped in the urgent magic of 1-2-3-4 DIY rock'n'roll, it hasn't taken The Vaccines long to get back in the game. *Come Of Age*, their new album, is due for release on September 3. It has been produced by the fast-becoming-legendary Ethan Johns, who has "drilled The Vaccines as a proper rock and roll band and honed their musicianship" according to manager James Sandom.

New tracks including singles *No Hope* and *Teenage Icon* have already been applauded by festival crowds from *Field Day* to *T In The Park* and *Isle Of Wight*. The buzz is definitely growing.

Here, frontman Justin tells us why the band has plumped for a 'live' sounding second record, why a US invasion might be on the cards - and what, exactly, we should expect from The Vaccines this time around...

**What's been the reaction to the new tunes across Europe so far?**

Really good actually. We've been really careful to sort of pick ones that make sense between the current Vaccines set so we've picked quite fast up-beat rock and roll songs. We're playing the first two singles, *Teenage Icon* and *No Hope* and a song called *Ghost Town*, plus a song called *Bad Mood*.



**ABOVE**  
The Vaccines  
*Come Of Age* The band's second album is released via Columbia on September 3

The two you probably haven't heard of have a pretty good groove.

**Ethan Johns is producing the album. What's it been like to work with him and what's he brought to the sonic table?**

It's been amazing. Growing up, in my head he was one of the most famous producers in the world. It was always going to be a dream to work with him. He's a producer in the old fashioned sense of the word and instils a lot of confidence in us. To begin with he said we've got to make a live record because we're a live band. I guess a lot of bands these days don't make a record [until they've] worked out how to play it. He said: "You should make a record, you already know how to play." That approach has really breathed a lot of life into the songs. They're really alive - the adlib vocals, mistakes, they speed up, they slow down.

**You had the biggest-selling debut album from a band last year. What are your ambitions going into the second record?**

It's really important that we're getting better. If we can do that then there'll be nothing more we can do to build on our success. It's been an amazing couple of years. We want to get better and better and I think we are. We've got a lot of belief in our own

**"Ethan Johns is a producer in the old-fashioned sense. He has instilled a lot of confidence in us. He told us to make a live record because we're a live band."**

JUSTIN YOUNG, THE VACCINES

taste. We've got a bunch of songs on this record we like even more than the first record. I don't think there's any reason why it can't reach as many people if not more people. I feel quite strongly about that.

**Do you have US success in your sights at all?**

I definitely think we've got the potential. The US is a scary place that swallows you up. It's less like a country and more like 50 countries. But we never really got to tour there properly last time, because I had problems with my throat. We'd really like to go there and play to people and visit weird places.

**You're a rarity: a guitar band that often gets on popular radio. Why is guitar music in the state it's in?** Well firstly 'guitar music' is a term which is way too broad. I don't really know what it is; I don't know where you draw the line because there's guitars in



most music. But in terms of rock and roll bands I feel like it's thriving. I don't understand [the concern]. I don't think there are many bands who are having a great deal of commercial success but I also don't think there are bands aspiring to have commercial success. In this world we're living in at the moment, people in a lot of indie bands are lacking ambition. I think people are more concerned with being cool than they are with being successful.

**Perhaps more bands need an almost business-like drive to succeed?**

No not at all, because one finds their place. I don't feel the charts are lacking in anyway whatsoever because if you want to listen to [guitar] music then you can find it elsewhere. I suppose it's like the Eighties, when the charts felt like a barren place in terms of alternative music - but it was there, and now that era's remembered as like a thriving time for rock and roll and indie rock.

**You were once signed as a solo act [Jay Jay Pistolet] on Stiff Records, now you're on Columbia/Sony in a band. What's the big difference between working on an indie and a major?**

That's a good question. There's not much they have in common across the board, but I suppose a lot of





**Great expectations:** The Vaccines' Justin Young (*far left*) says the group are "becoming a better band"

the big indies operate in the same way that majors do. I find that majors obviously have a much bigger game plan - it really feels like you're operating within something that's essentially a big business. But you know what you're getting into: it's really naïve to kind of complain about how badly you're treated or how your art was diluted. [Columbia] has never interfered with what we do, they've never said we can't release anything, they've never said "you should release this instead of that".

**You used crowd-sourcing to involve your fans in your Wetsuit video, getting them to send in pics that were used in the final promo. We're hearing more instances of that philosophy actually becoming an business model - with Amanda Palmer recently raising more than \$1m through fans. What's your take?**

It's a really important part of people emotionally investing in your band. That's something I've always believed, since long before The Vaccines.

You read interviews with bands talking about connecting with fans and how there shouldn't be a barrier, but I couldn't really see much evidence of that in a substantial way with us - even though we like doing our own merch and obviously run our Facebook and Twitter and little things.

Then someone came to us with the idea of getting people to send in their pictures. It was a really good way to involve people. That said, going it alone [i.e. selling direct to fans] is far from our minds at the moment. Anything you can do to involve people is a positive thing because it becomes a shared experience, and a shared goal.

**It's a harder time than ever for acts to prosper on record sales alone. How do you feel about the prospect of brand partnerships?**

If it's non-compromising and we have no objections to the brand - which I guess is a big thing in itself - then I absolutely have no problem with it. I have friends on indie labels and they've been able to tour for a year off the back of doing stuff like that.

That's the thing; as well as the money, the biggest thing for me is the idea that many more people are going to be opened up to your music. That's exciting. And I think most brands are becoming quite savvy these days not to partner in a really cynical way - they've become quite creative.

**If you could change one thing about the music industry tomorrow, what would it be?**

I'd probably make it so that things didn't suddenly change overnight.

## 'WE CAN SUPERSEDE THE FIRST RECORD'

Team Vaccines believes *Come Of Age* has the right ingredients to take the band to the next level, without losing the media and fan support which has been so valuable thus far.

The band could even make further in-roads into the tricky US market, where they've already appeared on *The Letterman Show*, impressed at Coachella and tied single *If You Wanna* into a TV sync with make-up brand Rimmel.

Red Light Management's James Sandom tells *Music Week*: "We're building on what we achieved first time round. It's no exaggeration to say that The Vaccines were 12 weeks old when they made their debut record. They've experienced a lot and enjoyed a degree of success in every key market in the world.

"The key moving forward is not only to supersede what we achieved on the debut record in the UK, but try and get some of those markets where we laid a good foundation first time round up to the same level."

Sandom points out that The Vaccines have now scored six A-listed singles on Radio 1 in a row.

"It feels like the band is a core artist to the station, and we think we've made a record that can encourage that to continue," he adds.

"But it's not easy. Culturally, whether it's Radio 1 or commercially-minded radio stations, no-one's playing a glut of guitar-orientated alternative music at the moment. The flip side of that is that The Vaccines get a lane that's comparatively empty - it's down to the band and the team around them to make the most of that."

Mark Terry, who was appointed co-president of Columbia UK in April, adds: "There was a lot of hype around the band initially, and it's always very difficult to get through that. The Vaccines have done it in spades.

"The beauty of working this record is that the first album is still hanging around the lower end of the Top 75 chart. We're moving seamlessly into this campaign."

When asked if the new record could outsell its predecessor, he adds: "Having seen the reaction this summer and having heard the new album, there's no question. The last record took a while to get into its stride after a good start - we're going into this campaign with a lot of intensity and energy around the band. They feel like a big band now.

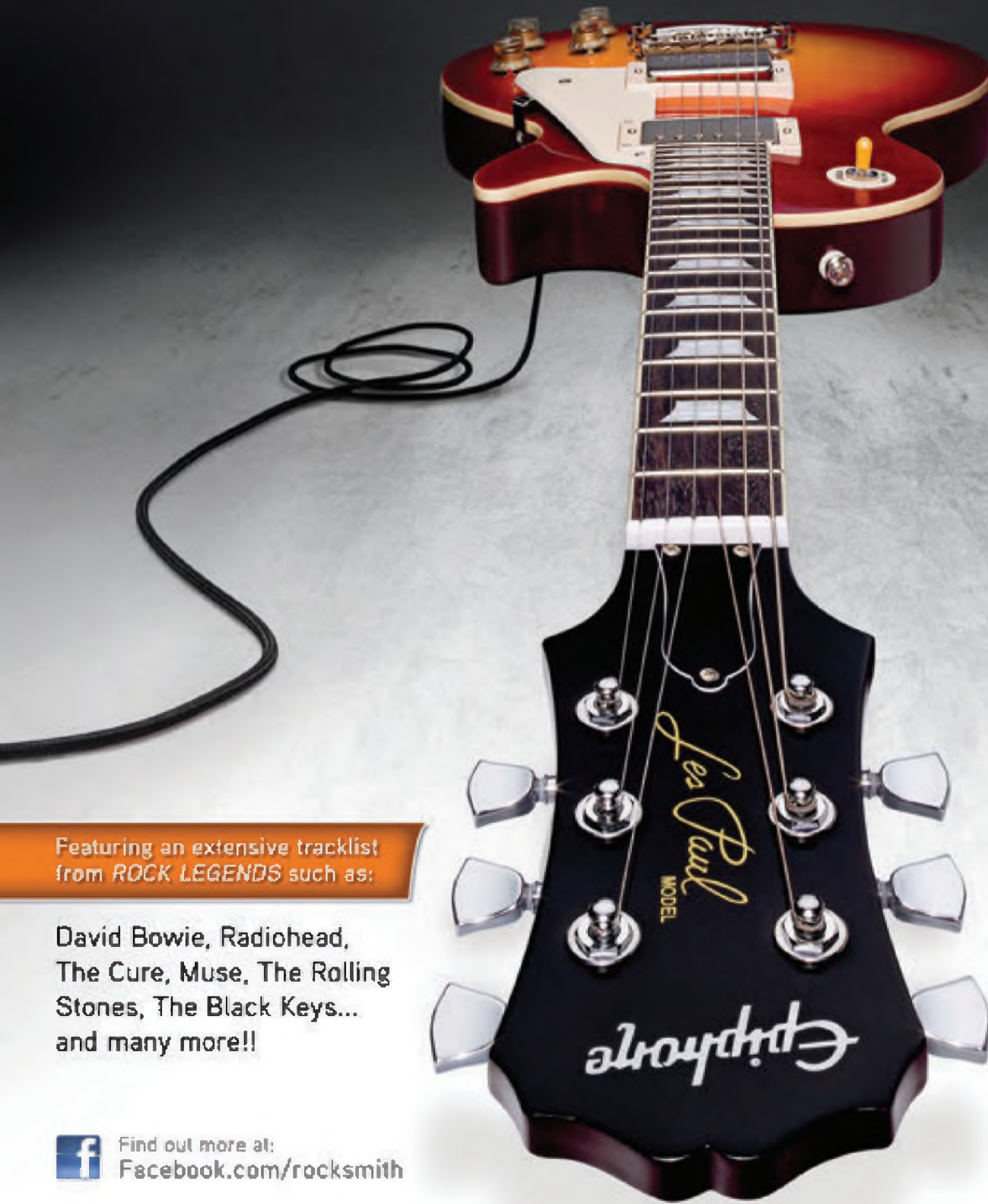
"I'm really confident about our week one [sales], I think we'll have a really strong opening statement. We're doing well on pre-order charts - we can absolutely supersede what the band's done in the past."



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# FEATURE OH MERCY



## MISSION OF MERCY

Veteran manager Mat Schneck and A&R legend James Endeacott - the man who signed The Libertines - have teamed up to create a new management company, Oh Mercy. You might think you know what to expect from them. But you might well be wrong.

### MANAGEMENT

BY DAVE ROBERTS

Oh Mercy's been up and running for about a year, but largely under the radar. How did you come together to form the company?

**Mat Schneck:** I'd been managing for about 15 years on a solo basis. I met James when I was managing the Metros who he signed to 1965 Records.

It's been getting harder and harder for standalone managers in the industry for the last few years. We became good friends and I figured our different skills would complement each other. Plus I was getting a little lonely.

What were your initial discussions about the division of labour and what James would bring to the table?

**MS:** It was pretty straightforward in terms of what his role would be, and that's acquisitions. It's harder and harder for me, in suburbia with a family, to be out every night, let alone go up against the rapidly consolidating management community out there, all joining together into bigger and bigger companies with more impressive rosters.

So James is a band magnet. He'd also been a manager [looking after the Tindersticks in the '90s],

**ABOVE**  
Power couple | Dylan-inspired Schneck and Endeacott, says their talent remit is wide open

but most relevant was his experience working within record labels for 15-20 years. That brings Oh Mercy a particular angle.

**James Endeacott:** I'd also worked at indies and at majors, and having that inside knowledge of how both camps work is useful. I never really wanted to go back into management after I stopped doing the Tindersticks in 1998, but I really liked Mat, plus he said we'd both have houses in Spain before too long, so I was in.

So the roster on day one was made up of the bands that you were managing on a solo basis?

**MS:** I had a little bit of a clear out, looked at what was working and what wasn't. The unfortunate reality when you work with a band is that sometimes you have to be honest. So the only two acts I carried over were Malachai and a band called Filthy Roy, who are young kids from Peckham that I've been looking after since they were 15.

James knew both those bands, one of them is quite established and one of them I think is definitely going to go places.

At the same time we took on Eugene McGuinness, who was already signed to Domino and was a couple of albums in. Laurence [Bell, Domino founder and boss] introduced us to him when he'd

just finished recording a new album that they'd invested 18 months in. They had high hopes and he needed a manager. We've also been acquiring bands in the year since (*see separate box for full line-up*).

And that's been mainly your job, James?

**JE:** Yeah, I guess that's right. Apart from the Swanton Bombs, who we met through Eugene. I've brought in a couple of things: Coves and The Death Rays are things that wouldn't have happened if I hadn't been around, but Mat can find bands as well, it's a two-pronged attack.

**MS:** Yeah, we both have to love a band and see a future in them, but James is just more in that world than I am.

Is there an Oh Mercy house style?

**JE:** I don't think there is, no. We both love music, we both love Bob Dylan, we both love Ornette Coleman, we both love Gram Parsons, and everything in between.

We've got very similar record collections and we can both turn each other on to things. There have been a couple of occasions where I've been unsure or he's been unsure, and if one of us is unsure then we won't do it.

I saw how Mat worked when he handled the Metros who were on my label and he was very



# FEATURE OH MERCY

hands on, he was on the frontline for the artist 24/7. And in the past when I've done A&R, and people have said, "You did really well with The Libertines," or whatever, well that's because for the first six-nine months I was in those bands, I really felt that, you have to. And that's what we do with the artists we've got, we jump right into their lives, and there are managers out there who don't go that far.

**MS:** We definitely didn't set out with a remit of signing a load of indie guitar bands. Artist-wise, I'd like to think we could spot an Adele. I think that kind of artist would fit perfectly into our roster and our view of what we want Oh Mercy to be.

**You both clearly consider your relationship with artists as key to everything...**

**JE:** We can do the business side, but we can do the personal side as well. We're artist-friendly people and we're really honest – I've met managers who aren't honest with their acts and that's terrible. We don't promise them the world because the world's just not on offer any more. Things have changed.

**MS:** Transparency at that level is hugely important. We work with young artists quite a lot, people from their late teens to mid-20s, and you'd be lying to these kids unless you said to them, "Look, these are the statistical realities, you need to be prepared for that."

It's important we don't lead anyone up the garden path and that's important for record labels as well. Our relationship with the labels we work with is really tight, open and honest, because I don't think there's any room for bullshit any more, for over-loading deals and expectations so that people feel thwarted at the first hurdle.

**So do you think that the recalibration of expectations has been one odd positive from the fall out of the decline of sales?**

**MS:** Without a doubt. The deals that were happening used to make your eyes water.

**With your different backgrounds, you're probably well-placed to say how a label views managers and how managers view labels...**

**MS:** In my experience, things have changed enormously over recent years. I've dealt with labels based on the climate at the time.

When I started, one of the main goals was to get as much money as you possibly could from labels up front – partly to get as good a deal as possible for the band but also to put the label in a position where it wasn't something they could just shrug off if it didn't work straight away.

Plus this was a time when selling 80-100,000 units of an average record was pretty normal – and they were making margin on all those sales. Now we live in much more realistic economic times, there is, finally, a sense of what things are worth.

I actually feel very sorry for record labels now. It's a very tough time for them – especially if you're dealing with artists like ours who are borne of the leftfield and trying to move over to a position of commercial sustainability. That all takes time so I treat them quite gently to be honest.

We need them, still, and it's best to have a great relationship with them. We don't walk in and do the Don Arden thing. It's about making the relationship work for the artist.

## UNDER NEW(ISH) MANAGEMENT



### Eugene McGuinness

**Label:** Domino / **Publisher:** Domino

Signed in 2005 at the age of 19, Eugene has released one mini-album and two critically acclaimed albums before this year.

New album *Invitation To The Voyage* is just out, produced by Clive Langer with additional production and mixes by Dan Carey, Lexx Dromgoole and Tom Elmhirst. The first two singles off the album - *Lion*, released Nov 2011, and *Shotgun*, released March 2012 - were both A-list at BBC 6Music and daytime playlist at XFM and Absolute Radio. The duo also scored numerous spot plays on BBC Radio 1 and BBC Radio 2. Current single *Harlequinade* has been added straight to B-List at 6Music and Oh Mercy expect it to rise accordingly.

McGuinness has recently toured and played with Marina & The Diamonds, Miles Kane, Futureheads, Maximo Park, Spector, White Denim, The Wombats and Anna Calvi.

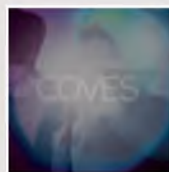


### Malachai

**Label:** Domino / **Publisher:** Domino

Discovered by Portishead's Geoff Barrow and signed in 2005 to Island Records as Malakai, the Bristol duo have since released an album on Barrow's own Invada Records before finding a home at Domino

from where two further albums have emerged. Anthemic, cinematic, post-hip-hop-driven psychedelia, Scott Hendy, Malachai's DJ and producer continues to create music for vocalists Internationally.



### Coves

**Label:** Cross Keys

Leamington Spa duo Coves create pop driven melodies and hooks shrouded in psychedelia and baggy dance rhythms. A limited edition release of the *Cast A Shadow* EP on London based Cross Keys

Records has earned the support of Huw Stephens and Nick Grimshaw both having played the title track five times on Radio 1 so far.

The band have become a favourite support act to Echo & The Bunnymen who have taken them to Europe on tour.



### FILTHY BOY

**Label:** AED Records

At the tender average age of 19, Filthy Boy from Peckham have already picked up support from the NME, The Fly and Drowned in Sound as well as Edwyn Collins who has released the band's first

single on his brand new AED Records. Blending strange storytelling with big chunks of macabre yet catchy guitar music, the band have become live favourites and supported The Vaccines, Jamie N Commons, Zulu Winter and Toy, Palma Violets.



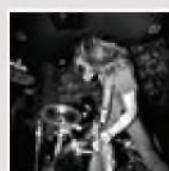
### SWANTON BOMBS

**Publisher:** Domino

**Label:** Domino

Fronted by Eugene McGuinness' brother Dominic, this Essex four-piece bring stadium rock anthems and fuse them with the dance grooves of early

Talking Heads. Electric and passionate live performers, they have recently signed a long term recording contract and publishing deal with Domino. Expect a single to be released before the year is out.



### THE DEATH RAYS OF ARDILLA

Discovered and recorded by legendary Sheffield dance producer DJ Parrot, The Death Rays Of Ardilla blow away all expectations of how rock 'n' roll should be played. Currently gathering interest from gig-goers around the country as well as the NME, a self released 10" single is due in September.

**So James, what's a label view of managers?**

**JE:** What I can tell you, to indicate how important the relationship is, is that when you have an A&R meeting and one of the young scouts plays you a brand new band, one of the first questions that gets asked is: "Who's the manager?"

If the answer is a decent manager or management company that you know you can work with, it's such a relief, but there are less and less of those around. There will always be discussions and rows, because a manager will always want more spent on marketing for their band than another band; that's the nature of the beast.

But at the same time, the label needs to trust and believe in a manager. We need to be in it together rather than in an 'us and them' situation, which you often get with managers and labels.

**How has the management landscape changed since you started?**

**MS:** Well I think most of what I can say has been well documented: unless you're an artist that sells CDs through supermarkets, there's not a lot of money to be made at retail. But the live market's healthy, the sync market's healthy and our job as managers is to adapt to that environment and take these leftfield artists with potentially great long term careers and sustain them through to that goal.

**Is there a typical Oh Mercy band?**

**MS:** I don't think so, no. It's about spotting opportunities, and there are only two criteria: do we love them and do we see a commercial future? But both those things are quite broad because our taste is eclectic and commercially there is such a wide range of opportunities. We certainly didn't set out to sign a load of 'indie' bands, and if you look at the roster, that's not what we have.

**What is a bright commercial future for, say, a leftfield guitar band these days?**

**MS:** Ten years making music and making a living out of it; maybe attracting a core of fans with the first couple of albums, fans that will stay with you as you grow; building up a really strong live reputation along the way; maybe sync deals; maybe some co-writing and collaborations.

**Do you think the indie world, the NME world or whatever, will continue to throw up bands that initially seem niche and odd but then somehow break into the mainstream and get to the toppermost of the poppermost?**

**MS:** I don't see why not. When people say guitar music's coming back or the hiatus is over, I don't know if that's true – but I still think at some point [the indie guitar scene] will spawn a band that transcends that argument.

**JE:** We spoke just now about what the ambition might be for a young leftfield guitar band these days, and for me it would be to have a No.1 album. I did it at Rough Trade, I did it at 1965 and the buzz you get at that moment is unbelievable.

When all the hard work culminates in a No.1, even if it's just for one week, even if it's the lowest selling week of all time, I don't give a fuck, it's No.1. It's our band at the top of the pile. Can that come from an indie band, for want of a better phrase? Of course it can.





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SATURDAY 18TH AUGUST

SUNDAY 19TH AUGUST

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UNCLE FRANK  
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CROCODILE'S LAGOON

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## FEATURE TOM HINGLEY

## IF ONLY I'D KNOWN THEN...

The key industry lessons learned by one of Northern indie music's most respected frontmen



Tom Hingley was the lead singer of one of Britain's most revered pre-Britpop bands, The Inspiral Carpets.

With huge early '90s hits like *This Is How It Feels To Be Lonely*, *Dragging Me Down* and *I Want You* under his belt, Hingley's been there, done it and sold the baggy T-shirt.

His new book reveals all about his time in the industry, his musical career and a young Inspiral roadie called Noel Something-or-other.

Here, he reveals the 10 things he wishes he'd have known about the music business before signing on the dotted line...

**ABOVE** Hingley | Inspiral frontman encourages industry to drop 'unsigned artist' from its vocabulary

**1** The work that you do never goes away. Even if you aren't playing in the right venue on the right night for the correct promoter, every piece of work you do leaves something positive behind. Making one supporter is worth it, selling one download or CD outweighs any cynicism about doing a show.

**2** Talent in itself is no guarantee for success! You need a tricky combination of luck, timing, hard work and luck. The lie that programmes such as *X Factor* give, that 'talent will out', is nonsense – there will always 1,000% more talent out there than is required by the UK music industry for recording, performing or songwriting.



**3** The music industry never changes. The platforms for delivery, methods of recording and publishing may change, but underneath it all it's the same as it was 50 years ago. If The Beatles, Take That, Oasis or Inspiral Carpets came along now in the digital market place, they would still be successful because those bands knew how to maximise the environment they operated in, they had the songs and the personality to rise to the top.

**4** If you ignore the specific skills present in musical activities – such as performing, songwriting and recording – and concentrate on the broader ones, you will find the skills you need are identical to those you would need to be successful in most professions in any other walk of life. It doesn't matter whether you are a musician or a plumber, you still need to be reliable, punctual, efficient and above all pleasant if you want to have an extended career. It doesn't matter how big you think you are, people won't work with you if you are too much of a diva or basically unpleasant.

**5** Bands/Artists commence their careers with a big metaphorical thousand page book which lists all the potential things they would do in order to become famous and successful – such as playing on kids' television or turning up unannounced to another artist's show and do an unexpected support – but as they go through their career they rip each page out; they become unprepared to do that thing again. At the end they don't have a book, they just have a scrap of paper with 'Get paid' scribbled on it in biro. Try and keep your potential 'do's' the size of a book and not a scrap of paper.

**6** Promote yourself offline as well as online. A lot of bands, labels and promoters think that everything is promoted on the internet, but always do printed fliers and posters. Talk to folk and ring people up, one Facebook event page won't necessarily be anyone to your event on its own.

**7** I'm not very good at ligging or talking to famous people backstage and at labels, I am far too shy. Taking copious amounts of cocaine would probably have helped me through this



difficulty, but the problem is that if I had pursued this course of action I would have been (a) an arsehole on all occasions and (b) probably dead by now. My personal cocaine dead list of friends and associates stands at six who have overdosed/ died from taking it, or from impurities in what was supposed to be coke.

**8** It's fun, don't be too serious (*see above*).

**9** There's a world of difference between amateurs and professionals in the business, and amateurs should be helped and encouraged to enjoy the positives of playing music as a lifestyle choice – like Sunday league football or playing golf. Most amateur bands/artists and producers are never going to be famous, so we need to change the focus away from the celebrity/ talent show/unsigned paradigm. It's a cultural change that's needed, and as so few artists are actually signed now, I would like to see the term 'Unsigned' as a descriptive term expunged from the popular music/business cannon.

**10** Singing/promoting/writing/administering in the music business is not in itself heroic. On an episode of BBC One's *The Voice* recently a professional singer spoke about having pneumonia and having to raise his singing game at a party because Prince suddenly turned up and he wanted to impress him. Surely a true artist would arrive at a party with pneumonia where Prince was supposed to be attending, then find out the star wasn't turning up, and would still raise their game because being reliable and consistent is paramount and singing is a job, just like being a bricklayer, teacher or nurse? It's not the Saturday nights and press nights at the theatre that you have to be at the top of your game for, it's the wet windy Wednesday afternoons where there are only school children who are talking over your performance and throwing boiled sweets at you – that's when you need to be at your singing best.

■ Tom Hingley's book, *Carpet Burns*, about his time as lead singer of the Inspiral Carpets, is available now



## VIEWPOINT TUNETRIBE

# 'LABELS SHOULD FOCUS ON WHAT THEY'RE GOOD AT'

A digital retailer's view of why record companies in the UK should beware "short-term madness"

## RETAIL

BY WILLIAM HAIGHTON, CEO, TUNETRIBE



It has been just over 10 years since the commercial launch of digital downloads and it has been tough for digital music retailers.

If we look back to the mid-1980s publishers, retailers and consumers all embraced the new compact disc format – it's fair to say they have been less enthusiastic about digital music.

As a company specializing in selling legal music we have been faced with numerous challenges, not least: disaffected consumers, the dominance of iTunes and the government's continued inability to get to grips with copyright infringement.

But the future is definitely looking brighter. In recent times there really does seem to be a noticeable change for the better in the relationship between the music industry and its consumers.

Recently released figures show a marked increase in the number of digital music sales and our company has certainly seen an upturn in business

**"Labels: if you want to help us sell your music to a growing audience, start talking to us about how we can work together better to come up with creative, engaging, exciting campaigns."**

this year. It seems that music lovers are finally beginning to embrace paid for downloads.

There is, however, much work still to be done to nurture these fragile seedlings of good news.

The industry as a whole needs to realise that the way retail works has evolved and as a retailer I feel I am well placed to offer a view on the direction the industry, particularly record labels, should be going in during this time of turbulence.

It may sound obvious but in my opinion labels should be concentrating on their key strengths – A&R (both discovering new talent and maximizing existing back catalogue) and marketing – specifically third party marketing in partnership with online retailers, mobile phone companies, and consumer brands.

In other words labels really need to go back to basics but work smarter and with more awareness of the changing marketplace.



Retailers like us aren't asking for sympathy, we just want content owners to understand the reality of where we are at this point in time. There is a huge disconnect with the consumer and together we need to figure out how to fix it.

Trying to wrinkle ever more prohibitive advances out of retailers, brands and other 3rd parties, for example, is short-term madness, a strategy doomed to failure. If retailers go out of business because our margins are squeezed beyond endurance that's another route to market closed – surely that's obvious isn't it?

The key is for labels to focus on what they're good at. A label is primarily a home for the artist where he or she can find guidance, support and experience. The consumer, however, is not simply interested in what goes on behind the scenes.

All they want is readily available content; easy, quick, now and affordable. They want to make their own choices based on taste, mood, budget and availability.

Frankly, any discussion about CD's being replaced by downloads and downloads being replaced by streaming is completely irrelevant to the consumer.

They simply want to visit a reliable entertainment supermarket and leave with an LP, a CD, a deluxe/premium version, a download or a stream.

As retailers we really need content owners, especially the major labels, to increase their support of the work we do taking their music to market. Our margins are already small and getting smaller and we need all the help we can get to create compelling

**ABOVE**  
Shop in the name of love | TunetrIBE's Haighton encourages labels to think about online stores as 'shop windows' just as much as the High Street.

retail propositions for music fans. Again, we don't want pity we want practical assistance.

Before the digital revolution labels used to fall over themselves to support high street retailers. Price promotions, marketing investment, and point of sale materials – these were just some of things labels used to give retailers to help them sell more of their records.

The relationship between label and retailer was a symbiotic and mutually beneficial one. We seem to have lost the essence of that relationship and, frankly, its time to get it back.

So come on labels – if you want us to help sell your music to a growing audience of music fans who have a genuine desire to buy legal digital music, start talking to us about how we can work together better to come up with creative, engaging campaigns that will excite consumers and drive more sales.

Your shop window is not only on the High Street, it is online to millions of potential consumers. The high street retailer is, sadly, disappearing but there is potentially a much bigger, more effective retail reach in cyberspace. So come and hang your posters in our online shop window!

Let's look to create premium offerings for fans, let's partner on some marketing initiatives and let's start having a dialogue about how, together, we can keep the momentum we now have going.

A vibrant, competitive digital music retail sector supported by motivated, engaged labels can only be a good thing, can't it?



**BODY TALK** THE FAC**COPYRIGHTS SHOULD BE OWNED BY CREATORS - NOT CORPORATIONS**

Universal/EMI reminds us that the future model of the entire industry must change, says The FAC

**RIGHTS**

■ BY MARK KELLY (CEO), NICK MASON (CO-CHAIR), ED O'BRIEN (CO-CHAIR), SANDIE SHAW (CO-CHAIR)



In the last 50 years we have seen the rise of a recorded music industry based on copyright trading. Artists signed to record labels and music publishers and sold their copyrights in return for finance and expertise.

The new rights owners took a risk whether the new copyrights generated income or not and were rewarded accordingly. Their reward was also that they owned the copyrights outright.

All copyrights could therefore be traded as though they were a financial instrument like a mortgage, albeit generating variable income. When creators were still under contract relationships had to be maintained and the view of the artist might be taken into account. When relationships did not continue creators assets were sold on without reference to them.

Key decisions in the courts changed the music publishing landscape decades ago but record labels have persisted with this model. The last ten years have seen a gradual change in label models to include more income streams such as live and merchandising. These new models are often touted as partnerships but copyrights are still being assigned (sold) rather than licensed.

**“Selling to the highest bidder without input from creators over the post-acquisition landscape is a poor choice and territorially fractured copyrights are a step backwards.”**

Musical intellectual property is a cultural asset that lives and breathes both for those that created the works and those that enjoy them. To trade them like any other asset loses this subtlety and society become the poorer for it. Copyrights should be owned by creators rather than corporations.

As all of us come to terms with the excesses of the capitalist system and the constant pursuit of financial gain, perhaps music can set an example for how corporate transactions should be governed.

Selling to the highest bidder without input from the creators of the works and with little thought as to the impact on a post-acquisition landscape is a poor route to choose. The FAC is pursuing a vision shared by EC Digital Commissioner Neelie Kroes of an artist-centred music business.

When constructing these we need to be aware of



**ABOVE**  
One Direction | The FAC says labels should 'embrace' new models of marketing - like the online, social approach which broke 1D in the US

sustainability. We need to think long-term about building businesses that will last. We cannot get this wrong. Mistakes made now will have echoes for years to come. We need to remember Napster and what might have been. We need to build businesses with artists at the centre in control of their own careers.

**“We cannot get this wrong. Mistakes will echo for years to come. We need to remember Napster and what might have been. We need to build businesses with the artists at the centre of them.”**

What we don't need when building the new artist-centric music business is to continue the old practices. Moving copyrights around from one entity to another to satisfy competition concerns or just for financial gain does little for the future - it just perpetuates the old structures and leads to a complete disconnect between, initially, artist and rights holders and eventually between artist and fan.

Artists become totally frustrated when their creations are traded and the umbilical cord between them and their creation is broken. They are then faced with dealing with a new owner of their progeny who may not have their best interests at heart. Copyrights should be offered to artists as first option not as an afterthought.

In addition, for ease of operation, and to avoid minority blocking rights, copyrights need to be unified so that one decision can clear a rights usage for the world. Territorially fractured copyrights are a step backwards into a world where complication

inhibits commerce and the re-growth of the music business. One of the biggest problems that the music business has failed to get to grips with over the past decade is the basic fact that we live in the ecosystem that is the worldwide web. We have seen this in the reluctance to embrace new models of marketing and the holding on to the release windows policy which encourages piracy.

Piracy doesn't respect national boundaries so why does the music business when licensing? Nick Gatfield admitted recently that One Direction had been broken worldwide by 14 year old girls interacting on the web not through the traditional territorial medium of radio. We need to embrace that not deny it.

The Digital Copyright Exchange proposal should also be supported and pushed forward; a place where creators' moral rights can also be asserted - or withheld. There doesn't have to be a limit on the size of a transaction - it is up to the rights owner. As long as transactions are transparent and clear, consumers and rights holders worldwide should be able to commercialise music.

The future of the music business is a collection of thousands of artist businesses where copyrights are owned by creators as the centrepiece of their own enterprises. This will not mean the destruction of the existing structures but an adaptation where those structures will service artists and be rewarded for their skills and investment. Innovation rather than legislation is the future.

Let's remove the barriers between artists and fans. Music is in safer hands when the fan and the artist are closer together.



# RETAIL



Owner: Glenn Evans

**VINYL SOLUTION**  
 Shop5/10 Park Road,  
 Cheltenham, Victoria  
 3192 Australia  
 t +61 3 9585 0133  
 w vinylsolution.com

## HIGH STREET HEROES

### MUSIC WEEK SALUTES THE INDIE RETAILERS STILL FIGHTING THE GOOD FIGHT

Give us a brief history of the store...

I started selling records in Swiss Cottage Market in London in the 1970s.

Vinyl Solution was founded in 1992 in Oakleigh in Melbourne's southeast as a tiny shop that served the local area.

In time, the stock grew considerably and, by the end of the 1990s, we were trading on the net and dealing worldwide. In 2002 we moved to much larger premises in Cheltenham where we have been ever since.

There are three Vinyl Solutions - one in the UK, one in California, and ourselves - but we're unrelated.

How are independent record stores doing in Australia?

Times are fairly tough for everyone at the moment and new stores that open do tend to struggle, with some closing within the first year. But the industry are still fairly healthy with over 30 stores operating

throughout Melbourne and many more nationwide. Some are specialist stores, particularly in the popular dance/techno genre, but there is still a lot of general shops.

Even though times can be tough, the basic principle is still sound - if you can get good stock, you will generate sales. We buy collections regularly and are still finding good stuff on a reasonably regular basis.

How is business today compared to when you first opened and previous years?

Business is as healthy as it was 20 years ago but it is much more diverse than in 1992. Internet sales now represent a much larger proportion of sales than they did 10 years ago and a healthy internet presence generates larger local and international sales.

CD and DVD sales are much slower than they were but the core business - vinyl - is stronger than it has ever been.

**"Business is as healthy as it was 20 years ago but more diverse... Vinyl is stronger than ever"**

GLENN EVANS, VINYL SOLUTION

Around 20 years ago people couldn't understand why anyone wanted to buy a record instead of a CD, now even people who have no personal interest in vinyl understand it's attraction. They are beginning to understand that vinyl has superior sound and they appreciate the tactile quality of a record.

How can retailers combat the rise of digital downloads and tough times at the moment?

Digital downloads have had a serious affect on the average High Street store with CD sales

suffering considerably but it doesn't affect our business in the same way.

Retailers can combat the effects of downloading by making sure they are properly diversified. Don't put all your eggs into one CD jewel case. When people come into the store they enjoy the experience of looking and touching records.

It's also important that items listed on the web are correctly graded and described so that people get what they expect when their package arrives.

Is there anything that you think the music industry or government could be doing to help indie retailers?

Indie retailers tend to be small businessmen but not 'small business', which, in Government terms, means a business with around 20 employees. Most of

us are sole traders with only one or two employees, if any, and tax breaks are generally aimed at larger industries.

We get very little in the way of tax breaks and no support from local councils or governments but an appreciation of the costs involved in running an independent shop would be helpful when it comes to working out tax rates and small business incentive benefits.

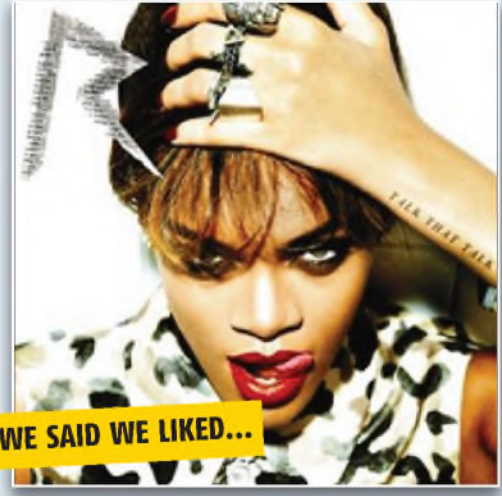
How confident are you about the future?

I'm confident that, as long as I can find good stuff to sell, there will always be a market.

As the years go by, appreciation for the golden age of popular music - from around 1955 to 1980 - continues to grow. Finding music from that era and making it available is my primary focus.

## INTERNET vs HUMAN

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



WE SAID WE LIKED...

RIHANNA Talk That Talk



AMAZON RECOMMENDED...

DAVID GUETTA Nothing But The Beat



GLENN RECOMMENDED...

VARIOUS Motown Chartbuster Vol.5



FOPP Top 10 retail chart		
POS	ARTIST	ALBUM
1	VARIOUS ARTISTS	NOW 82
2	GASLIGHT ANTHEM	Handwritten
3	ALABAMA SHAKES	Boys & Girls
4	FRANK OCEAN	Channel Orange
5	JACK WHITE	Blunderbuss
6	PLAN B	Ill Manors
7	BLACK KEYS	El Camino
8	HOT CHIP	In our heads
9	SHINS	Port of Morrow
10	ALT-J	An awesome wave

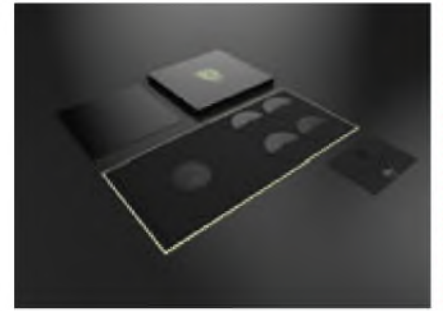
iTUNES Top 10 retail chart		
POS	ARTIST	ALBUM
1	NOW THAT'S WHAT I CALL MUSIC! 82	Various Artists
2	ISLES OF WONDER: OLYMPIC 2012	Various Artists
3	CONTRAST	Delilah
4	FROM THE ROOTS UP (DELUXE EDITION)	Various Artists
5	THE CHILLOUT SESSION	Various Artists
6	NOW THAT'S WHAT I CALL RUNNING!	Various Artists
7	NOW THAT'S WHAT I CALL REGGAE	Various Artists
8	NOW THAT'S WHAT I CALL A NO. 1	Various Artists
9	OUR VERSION OF EVENTS	Emeli Sande
10	BEST OF BRITISH	Various Artists

TESCO Top 10 retail chart		
POS	ARTIST	ALBUM
1	PLAN B	Ill Manors
2	MAROON 5	Overexposed
3	JOSS STONE	The Soul Sessions Volume II
4	RIHANNA	Talk That Talk
5	LADY ANTEBELLUM	Need You Know
6	PETE WATERMAN PRESENTS HIT FACTORY LIVE	Various Artists
7	MOSHI MONSTERS	Music Rox (limited edition)
8	CHRIS BROWN	Fortune
9	THE GASLIGHT ANTHEM	Handwritten
10	EMELI SANDE	Our Version Of Events

## REISSUE REPACKAGE

**Reconstructed** The Complete DJ Shadow *Island / September 3*

DJ Shadow is regarded as an influential artist who has influenced the last 20 years of music. Now



**Reconstructed:** The Complete DJ

Shadow will be issued as a multi-disc box set.

Limited to 500 copies worldwide, each set will be individually signed by DJ Shadow and will include 8 discs, 1 x 12" vinyl record, as well as a booklet, featuring an essay by acclaimed music writer Dave Tompkins, and numerous photos, some exclusive, by long time Shadow collaborator B+

With artwork and design by Trevor Jackson, the box set is the most ambitious and comprehensive retrospective ever assembled to represent Shadow's output.

Due to the huge undertaking of pulling this box together, and the complex packaging, the box set will ship to fans later in September, but all fans will receive a download of the 2-disc version of the album on September 3. The box will be available exclusively from DJShadow.com

PRICE CHECK					
ARTIST / ALBUM	amazon	hmv.com	iTunes	play.com	tesco
PLAN B Ill Manors	£8.97	£10.00	£7.99	£8.99	£8.97
THE GASLIGHT ANTHEM Handwritten	£6.00	£10.00	£7.99	£7.99	£6.00

## PRE-RELEASE PRE-RELEASE CHARTS TWO DOOR TAKE CROWN AT HMV,

On the HMV pre-order chart, Two Door Cinema Club crash in at the top, stealing the crown from Muse who drop to No.2 and consequently bump Green Day's Uno to 3. Elsewhere on the chart, new appearances come from The XX (Coexist) and Mumford & Sons (Babel) at 19 and 20 respectively. Gathering pace this week are Pink (8-4), Killers (11-5), Green Day's Dos and Tre (12,14-11,12) and Elbow (18-17).

Over at Play.com Aiden Grimshaw leads a raft of new entries in the Top 20 as his forthcoming LP Misty Eye debuts at No.8. It is followed by The

Light Between Us by Scouting For Girls at 12, Ellie Goulding's Halcyon at 13, Devlin's A Moving Picture at 15, Pink's The Truth About Love at 16 and Glassheart by Leona Lewis at 18.

Climbers by Play come courtesy of Jessie Ware (15-11), Green Day's Uno (11-10), Of Monsters And Men (18-9), Bat For Lashes (9-7), Jake Bugg (7-5) and Dappy (5-4) whilst the top three remains the same with Rita Ora at 3, The Vaccines at 2 and Two Door Cinema Club remaining at the summit.

Bob Dylan stays another week at No.1 at Amazon with Tempest. Making progress

elsewhere on the chart are Muse, as The 2nd Law rises from 5 to 2, Mumford & Sons with Babel moving from 10 to 3 and The Darkness record Hot Cakes that climbs from 11 to 8. New names on the chart this week are Lynyrd Skynyrd with Classic Rock Presents: Last of a Dyin' Breed and Jake Bugg's self-titled LP.

AMAZON PRE-RELEASE			
POS	ARTIST/ALBUM / LABEL		
1	BOB DYLAN Tempest		
2	MUSE The 2nd Law		
3	MUMFORD & SONS Babel		
4	THE KILLERS Battle Born		
5	THE XX Coexist		
6	THE SCRIPT #3		
7	KINKS At The BBC		
8	THE DARKNESS Hot Cakes		
9	EMERSON, LAKE & PALMER Emerson, Lake & Palmer		
10	ELBOW Dead in the boot		
11	LEWIS, LEONA Glassheart		
12	EMERSON, LAKE & PALMER Tarkus		
13	GEORGE MICHAEL White Light		
14	MARK KNOPFLER Privateering		
15	MICHAEL JACKSON Bad: 25th Anniversary		
16	THE VACCINES Come Of Age		
17	GREEN DAY iUno!		
18	BLOC PARTY Four		
19	LYNYRD SKYNYRD Last of a Dyin' Breed		
20	JAKE BUGG Jake Bugg		

HMV PRE-RELEASE			
POS	ARTIST/ALBUM / LABEL		
1	TWO DOOR CINEMA CLUB Beacon		
2	MUSE The 2nd Law: Ltd. softpack		
3	GREEN DAY Uno		
4	PINK Truth about love: 2nd. deluxe		
5	KILLERS Battle born: deluxe edition		
6	BLOC PARTY Four: artcards: deluxe edition		
7	VACCINES Come of age: artcards: hmv.com		
8	WESTLIFE Westlife: the farewell tour 20		
9	MICHAEL JACKSON Bad: 25th anniversary		
10	LEWIS, LEONA Glassheart		
11	GREEN DAY Dos		
12	GREEN DAY Tre		
13	HARRIS, CALVIN New album out soon		
14	SCRIPT #3: deluxe edition		
15	STEPS Steps: the ultimate tour live		
16	DON BROCO Priorities		
17	ELBOW Dead in the boot		
18	ORA, RITA Ora		
19	XX Coexist		
20	MUMFORD & SONS Babel: deluxe ed		

PLAY.COM PRE-RELEASE			
POS	ARTIST/ALBUM / LABEL		
1	BEACON Two Door Cinema Club		
2	ORA RITA Ora		
3	COME OF AGE The Vaccines		
4	BAD INTENTIONS Dappy		
5	JAKE BUGG Jake Bugg		
6	ENJOY IT WHILE IT LASTS Spector		
7	THE 2ND LAW (LIMITED ED) Muse		
8	THE HAUNTED MAN Bat For Lashes		
9	HALCYON Ellie Goulding		
10	iUNO! Green Day		
11	DEVOTION Jessie Ware		
12	HEAD DOWN Rival Sons		
13	THE LIGHT BETWEEN US Scouting For Girls		
14	MY HEAD IS AN ANIMAL Of Monsters And Men		
15	THE 2ND LAW Muse		
16	THE TRUTH ABOUT LOVE Pink		
17	MISTY EYE Aiden Grimshaw		
18	BLACK TRAFFIC Skunk Anansie		
19	BABEL Mumford & Sons		
20	HOT CAKES The Darkness		





## PEOPLE

## PERSONNEL BAUGHEN RETURNS TO GLOBAL'S XFM AS MANAGING EDITOR

## ■ GLOBAL RADIO / XFM



Global Radio has announced the appointment of **CHRIS BAUGHEN** as managing editor of XFM.

Reporting to director of broadcasting and group executive director, Richard Park, Baughen will be responsible for XFM's entire programming and output from both its London and Manchester bases.

He has already enjoyed success at Global Radio, having been senior producer at XFM, before becoming executive producer of Capital Breakfast on London's 95.8 Capital FM. He will re-join XFM in late September.

Baughen said: "XFM has always

been special to me both as a listener and a programmer and I can't wait to get stuck in! It's my aim to take the station to even greater heights, building on the past twenty years of fantastic music and groundbreaking presenters."

Baughen replaces **ANDY ASHTON** who is leaving the station to take up a new role with an online and digital media company.

Ashton has been programme director of XFM for nearly two years and part of the team that brought Mary Ann Hobbs to the network and recruited Danny Wallace to the London breakfast show. More recently, XFM won a coveted Gold Award for the station's Naked Breakfast show at this year's Sony Radio Academy Awards.

Andy Ashton said: "I've had an absolutely fantastic time at XFM and Global Radio over the last twenty months. It's an amazing company and I will miss the people greatly. I am extremely proud to be handing over a network with a revitalised energy,

a strong identity and a roster of talent to die for. The culture of creativity and innovation we have built will benefit the network for years to come."

Richard Park said: "Chris is a highly experienced and dedicated programmer with a real passion for radio and especially XFM. His leadership and commitment will be a tremendous asset to everyone at the station. I would like to thank Andy for all his hard work and enthusiasm during his time with Global Radio and we wish him every success with his new ventures."

## ■ TWENTY FIRST ARTISTS



The London-based international artist management company has promoted **ALEX FISHER** to senior artist manager.

Fisher joined the company when it merged with CLM Entertainment in 2010 but has worked for Twenty

First Artists CEO Collin Lester since interning for him in 2007 after graduating from university.

As well as continuing in his own role as an artist manager, Fisher will now assume responsibility for training and oversee all of the company's assistant managers in their day-to-day management roles, appointing assistant managers to specific projects and exploring new avenues of revenue for the company and its artists.

Lester said: "Alex has been with me for five years and in that time has proven himself to be a natural artist manager with the ability to lead others. This promotion recognises his exceptional talent and is well deserved."

## ■ AEI MEDIA

The UKF parent company has expanded its events strategy around the globe as it announces the appointment of **JENNI COCHRANE** as head of international events.



A former director of tours and events at Ministry of Sound Group, Cochrane

helped deliver a live strategy for brands including MoS, Hed Kandi, Dance Nation and Global Underground.

Cochrane will manage a newly-expanded events team which also includes **OWAIN HARRIS**, who joins as promotions manager and **TOM DUNN** who has been promoted to promotions and operations co-ordinator.

Luke Hood, founder of UKF, said: "UKF as a brand is growing at an incredibly fast pace.

"Appointing Jenni as a senior and experienced head of international events and growing the team is a natural next step in line with our global growth ambitions."

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](mailto:Tina.Hart@intentmedia.co.uk)

## NEED TO KNOW

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



## #41 Daniel Ek CEO and Co-Founder, Spotify

Daniel Ek is a serial entrepreneur and technologist who started his first company in 1997 at the age of 14. He went on to co-found Spotify in 2006 with Martin Lorentzon.

As the CEO of Spotify, Ek's role is to guide the vision and strategy of the company as it grows. Leading the management team, he is also responsible for nurturing a passionate working environment at the company.

Prior to Spotify, Ek founded Advertigo, the online advertising company acquired by TradeDoubler, having previously

held senior roles at Nordic auction company Tradera (acquired by Ebay). He was also CTO at Stardoll, the fashion and entertainment community for tweens.

Ek was born and raised in Stockholm, Sweden (where he still lives), although he spent some time living in London where he was able to indulge his love for Arsenal. A keen guitarist since he was given his first instrument at the age of four, he also enjoys spending leisure time beating his colleagues at FIFA championship soccer in the Spotify offices.

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

## Paul Sayer, Session Musician

"After music college I was doing as much playing as possible - usually for little or no money!

"A young producer had asked me to play on some recordings for an artist he was working with - but there was no budget for the sessions so I did it for free. A few months later the artist got signed to Trevor Horn's management and publishing companies and Trevor was planning to make a record with him as well. They needed a band and, having played on the demos, I got a call - firstly to play guitar and then to be musical director through the process.

"As part of my role as MD I booked some great musicians to rehearse and play on the album, which tapped me into a wider network of musicians and led to lots of other work. In the years since, I've been fortunate enough to work as both a guitarist and musical director for many artists and labels."

**TOP TIP** You can't be everything to everybody - work out what your strengths are and build on those. You won't be perfect for every gig - but you can work on being ready when the perfect gig for you comes your way.





## 28 SINGLES & ALBUMS

UK grime godfather Wiley hits No.1 with new single Heatwave



# CHARTS FOCUS



CALVIN HARRIS  
WE'LL BE  
COMING BACK  
FEAT. EXAMPLE

## 30 UK AIRPLAY & STREAMING

Chris Brown remains top of TV as Calvin Harris & Example, Florence move up on radio

## 32 EU AIRPLAY & DOWNLOADS

All the latest hits and new entries on Nielsen's European airplay and download charts

## 34 INDIES & COMPILATIONS

Now! 82 continues to dominate compilations chart as Frank Turner climbs indie albums



## 35 CLUB

Nervo hits the top of the Upfront Club chart as Madonna dominates the Commercial Pop list

## 36 ANALYSIS

Alan Jones crunches the week's sales figures - and looks forward to who'll be No.1 on Sunday

## 38 KEY RELEASES & PRODUCT

All of the biggest upcoming releases listed - as we highlight standout album and singles











# CHARTS UK AIRPLAY WEEK 31

Radio playlists are online at [www.musicweek.com](http://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	11	4	MAROON 5 FEAT. WIZ KHALIFA Payphone <i>A&amp;M/Octone</i>	4633	0.13	68.31	-16.41
2	2	19	15	CARLY RAE JEPSEN Call Me Maybe <i>Interscope</i>	3823	-0.65	55.68	-2.5
3	8	18		KATY PERRY Wide Awake <i>Virgin</i>	3486	0.32	55.59	6.37
4	5	10	5	STOOSHE. Black Heart <i>Warner Brothers</i>	4274	9.56	53.08	19.52
5	8	5	3	FLORENCE + THE MACHINE Spectrum <i>Island</i>	2260	15.78	47.43	16.05
6	6	13	17	COLDPLAY & RIHANNA Princess Of China <i>Parlophone</i>	3469	1.55	45.81	8.45
7	4	14	29	CHERYL Call My Name <i>Polydor</i>	3415	-9.44	43.53	-9.71
8	9	31	77	JESSIE J Domino <i>Island/Lava</i>	2108	-1.5	39.87	6.89
9	23	4	1	WILEY FEAT. RHYMEZ & MS D Heatwave <i>Warner Brothers/One More Tune</i>	1119	83.44	39.74	45.57
10	14	6	2	CALVIN HARRIS FEAT. EXAMPLE We'll Be Coming Back <i>Columbia</i>	1539	28.36	39.42	26.75
11	11	8	8	CHRIS BROWN Don't Wake Me Up <i>RCA</i>	1893	4.24	38.58	4.75
12	12	4		RITA ORA How We Do (Party) <i>Roc Nation/RCA</i>	1723	11.59	36.67	14.31
13	10	10	14	WILL.I.AM FEAT. EVA SIMONS This Is Love <i>Interscope</i>	1752	-3.84	36.47	-1.72
14	31	4	9	CONOR MAYNARD Vegas Girl <i>Parlophone</i>	1508	44.58	35.14	39.28
15	7	14	16	FUN. FEAT. JANELLE MONAE We Are Young <i>Atlantic/Fueled By Ramen</i>	3261	-6.99	33.74	-18.84
16	25	4	6	KARMIN Brokenhearted <i>Epic</i>	2469	24.32	32.22	18.85
17	13	29	27	GOTYE FEAT. KIMBRA Somebody That I Used To Know <i>Island</i>	2316	12.37	31.39	0.38
18	27	5	51	TRAIN 50 Ways To Say Goodbye <i>Columbia</i>	1183	34.58	31.26	18.63
19	15	5		SCISSOR SISTERS Baby Come Home <i>Polydor</i>	1136	4.41	30.72	-0.55
20	20	6		LAWSON Taking Over Me <i>Global Talent/Polydor</i>	2383	12.67	30.64	9.16
21	16	13	26	RIHANNA Where Have You Been <i>Def Jam</i>	1226	-5.33	30.5	0
22	17	10	10	FLO-RIDA Whistle <i>Atlantic</i>	1742	-7.39	28.39	-4.28
23	22	12	7	RUDIMENTAL FEAT. JOHN NEWMAN Feel The Love <i>Asylum</i>	1058	4.86	27.4	0.15
24	24	5	11	KEANE Sovereign Light Cafe <i>Island</i>	1185	-16.31	27.06	-0.84
25	18	5	11	NICKI MINAJ Pound The Alarm <i>Cash Money/Island</i>	1201	9.88	25.99	-11.81
26	34	3		PINK Blow Me (One Last Kiss) <i>LaFace</i>	1842	23.79	25.98	7.05
27	65	1		LEMAR Invincible <i>AMP</i>	939	0	25.16	0
28	28	3		PALOMA FAITH 30 Minute Love Affair <i>RCA</i>	1167	78.17	25.12	-3.31
29	19	16	33	THE WANTED Chasing The Sun <i>Global Talent/Island</i>	1368	-32.88	24.65	-16.07
30	21	29	50	DAVID GUETTA FEAT. SIA Titanium <i>Positiva/Virgin</i>	1456	-1.42	24.5	-10.45
31	30	19	22	TRAIN Drive By <i>Columbia</i>	2226	-3.8	24.23	-5.68
32	32	55	66	MAROON 5 FEAT. CHRISTINA AGUILERA Moves Like Jagger <i>A&amp;M/Octone</i>	1281	-11.53	23.7	-5.09
33	43	5	24	DAVID GUETTA FEAT. CHRIS BROWN AND LIL WAYNE I Can Only Imagine <i>Positiva/Virgin</i>	617	2.66	23.37	24.24
34	29	24	23	NICKI MINAJ Starships <i>Cash Money/Island</i>	1151	-14.61	23.06	-10.9
35	RE			DAVID GUETTA FEAT. NICKI MINAJ Turn Me On <i>Positiva/Virgin</i>	804	0	22.51	0
36	81	1		SIMPLE PLAN FEAT. SEAN PAUL Summer Paradise <i>Atlantic</i>	631	0	22.46	0
37	61	1		SAM + THE WOMP Bom Bom <i>One More Tune/Still/Warner</i>	318	0	21.61	0
38	44	29	39	EVELI SANDE Next To Me <i>Virgin</i>	1439	2.35	21.27	14.29
39	37	2		AMY MACDONALD Pride <i>Mercury</i>	356	17.49	21.16	-2.44
40	36	12	35	ALEX CLARE Too Close <i>Island</i>	902	4.76	21.12	-6.96
41	41	12	43	EVELI SANDE My Kind Of Love <i>Virgin</i>	1951	-16.52	21.11	3.08
42	38	29		KELLY CLARKSON Stronger (What Doesn't Kill You) <i>RCA</i>	1443	-1.5	19.94	-5.85
43	26	16	70	JESSIE J FEAT. DAVID GUETTA Laserlight <i>Island/Lava</i>	1099	-21.95	19.9	-25.66
44	47	39		OLLY MURS Dance With Me Tonight <i>Epic/Syco</i>	1249	-5.09	19.14	6.63
45	45	3		ERIC CHURCH Springsteen Wrasse <i>Island</i>	51	-10.53	18.71	2.69
46	33	3		GEORGE MICHAEL White Light <i>Island</i>	312	11.43	18.5	-24.74
47	48	56		PITBULL FEAT. NAYER, AFROJACK & NE-YO Give Me Everything <i>Interscope</i>	878	3.42	18.48	7.69
48	54	1	55	MADEON Finale <i>Popcultur</i>	85	0	18.1	0
49	46	26		ALYSSA REID FEAT. JUMP SMOKERS Alone Again <i>3 Beat/AATW</i>	1087	0.46	17.51	-3.05
50	50	12	28	LADY ANTEBELLUM Need You Now <i>Capitol/Parlophone</i>	1152	9.4	17.29	4.41

Nielsen Music Monitor analysis of the following stations: 2FM, 3FM, 4FM, 5FM, 6FM, 7FM, 8FM, 9FM, 10FM, 11FM, 12FM, 13FM, 14FM, 15FM, 16FM, 17FM, 18FM, 19FM, 20FM, 21FM, 22FM, 23FM, 24FM, 25FM, 26FM, 27FM, 28FM, 29FM, 30FM, 31FM, 32FM, 33FM, 34FM, 35FM, 36FM, 37FM, 38FM, 39FM, 40FM, 41FM, 42FM, 43FM, 44FM, 45FM, 46FM, 47FM, 48FM, 49FM, 50FM, 51FM, 52FM, 53FM, 54FM, 55FM, 56FM, 57FM, 58FM, 59FM, 60FM, 61FM, 62FM, 63FM, 64FM, 65FM, 66FM, 67FM, 68FM, 69FM, 70FM, 71FM, 72FM, 73FM, 74FM, 75FM, 76FM, 77FM, 78FM, 79FM, 80FM, 81FM, 82FM, 83FM, 84FM, 85FM, 86FM, 87FM, 88FM, 89FM, 90FM, 91FM, 92FM, 93FM, 94FM, 95FM, 96FM, 97FM, 98FM, 99FM, 100FM.

## UK TV AIRPLAY CHART TOP 40

POS	LAST	ARTIST / ALBUM / LABEL	PLAYS
1	1	CHRIS BROWN Don't Wake Me Up / RCA	661
2	7	WILEY FEAT. RHYMEZ & MS D Heatwave / Warner Brothers/One More Tune	638
3	2	WILL.I.AM FEAT. EVA SIMONS This Is Love / Interscope	561
4	5	FLORENCE + THE MACHINE Spectrum / Island	532
5	3	MAROON 5 FEAT. WIZ KHALIFA Payphone / A&M/Octone	527
6	4	DAVID GUETTA FEAT. CHRIS BROWN AND LIL WAYNE I Can Only Imagine / Positiva/Virgin	511
7	9	CALVIN HARRIS FEAT. EXAMPLE We'll Be Coming Back / Columbia	497
8	6	FLO-RIDA Whistle / Atlantic	485
9	18	NE-YO Let Me Love You (Until You Learn To Love Yourself) / Def Jam	481
10	15	CONOR MAYNARD Vegas Girl / Parlophone	438
11	8	KATY PERRY Wide Awake / Virgin	436
12	10	RITA ORA How We Do (Party) / Roc Nation/RCA	434
13	12	NICKI MINAJ Starships / Cash Money/Island	420
14	13	STOOSHE. Black Heart / Warner Brothers	385
15	55	LITTLE MIX Wings / Syco	349
16	17	RUDIMENTAL FEAT. JOHN NEWMAN Feel The Love / Asylum	344
17	14	RIHANNA Where Have You Been / Def Jam	343
18	28	KARMIN Brokenhearted / Epic	329
19	11	CHERYL Call My Name / Polydor	322
20	19	MISHA B Home Run / Relentless/RCA	317
21	22	FAR EAST MOVEMENT FEAT. COVER DRIVE Turn Up The Love / Interscope	317
22	23	B.O.B FEAT. TAYLOR SWIFT Both Of Us / Atlantic	314
23	16	COLDPLAY & RIHANNA Princess Of China / Parlophone	300
24	80	CHERYL Under The Sun / Polydor	299
25	24	ANGEL Wonderful / AATW/Island	297
26	21	CARLY RAE JEPSEN Call Me Maybe / Interscope	295
27	39	COVER DRIVE FEAT. DAPPY Explode / Polydor	288
28	20	USHER Scream / RCA	275
29	25	FAZER Killer / AATW/Island	256
30	117	PINK Blow Me (One Last Kiss) / LaFace	244
31	29	JUSTIN BIEBER FEAT. BIG SEAN As Long As You Love Me / Def Jam	233
32	35	TIMBALAND FEAT. NE-YO Hands In The Air / Interscope	219
33	27	LAWSON Taking Over Me / Global Talent/Polydor	206
34	33	FUN. FEAT. JANELLE MONAE We Are Young / Atlantic/Fueled By Ramen	203
35	91	OWL CITY & CARLY RAE JEPSEN Good Time / Polydor	200
36	26	CEDRIC GERVASIS Molly / 3 Beat/AATW	179
37	30	THE WANTED Chasing The Sun / Global Talent/Island	177
38	57	DI KHALED FEAT. CHRIS BROWN, RICK ROSS, LIL WAYNE & NICKI MINAJ Take It To The Head / Island	175
39	102	RIZZLE KICKS Dreamers / Island	169
40	31	TRAIN Drive By / Columbia	165

TV airplay chart is compiled from data gathered from the Sunday to Saturday. The TV airplay chart is currently based on plays on the following stations: 4Music, BBC TV, Channel 4, Channel 5, Channel 6, Channel 7, Channel 8, Channel 9, Channel 10, Channel 11, Channel 12, Channel 13, Channel 14, Channel 15, Channel 16, Channel 17, Channel 18, Channel 19, Channel 20, Channel 21, Channel 22, Channel 23, Channel 24, Channel 25, Channel 26, Channel 27, Channel 28, Channel 29, Channel 30, Channel 31, Channel 32, Channel 33, Channel 34, Channel 35, Channel 36, Channel 37, Channel 38, Channel 39, Channel 40, Channel 41, Channel 42, Channel 43, Channel 44, Channel 45, Channel 46, Channel 47, Channel 48, Channel 49, Channel 50, Channel 51, Channel 52, Channel 53, Channel 54, Channel 55, Channel 56, Channel 57, Channel 58, Channel 59, Channel 60, Channel 61, Channel 62, Channel 63, Channel 64, Channel 65, Channel 66, Channel 67, Channel 68, Channel 69, Channel 70, Channel 71, Channel 72, Channel 73, Channel 74, Channel 75, Channel 76, Channel 77, Channel 78, Channel 79, Channel 80, Channel 81, Channel 82, Channel 83, Channel 84, Channel 85, Channel 86, Channel 87, Channel 88, Channel 89, Channel 90, Channel 91, Channel 92, Channel 93, Channel 94, Channel 95, Channel 96, Channel 97, Channel 98, Channel 99, Channel 100.

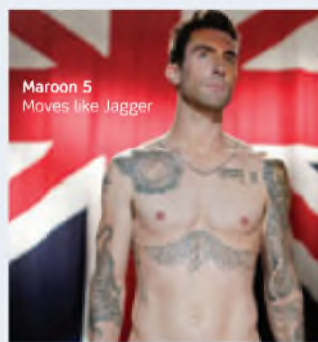
## UK AIRPLAY ANALYSIS

BY ALAN JONES

Moves Like Jagger spent 11 weeks atop the radio airplay chart for Maroon 5 last year, and follow-up Payphone is standing still like Jagger, racking up its seventh straight week atop the chart, albeit with a big decrease in audience, which is down week-on-week by 16.41% at 68.31m. That, however, is still 22.68% more than the audience of Carly Rae Jepsen's Call Me Maybe, which is Payphone's runner-up for the sixth straight week.

New at one and two on the OCC sales chart this week, Wiley's

Heatwave (feat. Ms. D) and Calvin Harris' We'll Be Coming Back (feat. Example) are also the only new arrivals in the Top 10 of the airplay chart, jumping 23-9 and 14-10, respectively. Both are hugely indebted to Radio One, particularly Wiley: Heatwave was aired 30 times on the station last week, four times more than any other track. The station consequently made a 45.42% contribution to the track's overall audience last week, although its biggest supporters in terms of plays were Choice FM (55 spins),



Smash Hits (50) and four stations on which it was aired 47 times - The Hits, 95.8 Capital FM, Capital FM: North East and Capital FM: East Midlands. We'll Be Coming Back was aired 23 times on Radio One, which

made a 40.94% contribution to its audience. Its biggest supporters: Smash Hits (59 plays), Ministry Of Sound (58) and Capital FM:

Newly signed to EMI, after four regular albums and a hits set for Sony, BBC talent contest Fame Academy's only lasting legacy is Lemar. Last seen on the airplay chart in 2010, when The Way Love Goes - a number eight sales hit - reached number 21, Lemar is off to a fast start with his first EMI single, Invincible. Moving 151-65-27 in the last fortnight, the track enjoyed big increases of 92.81% in plays (from 487 to 939) and in 93.99% in audience (from 12.97m to 25.16m)

last week. Aired on 83 stations, it had top tallies of 38 plays from Wessex FM and Spire FM, and 36 each from Pirate FM and 96.4 Eagle - but 13 spins on Radio Two provided a massive 78.10% of its audience.

Chris Brown continues to snooze but doesn't lose, with current single Don't Wake Me Up slumbering on for its third straight week at number 11 on the radio airplay chart, while enjoying its fourth week at number one on the TV airplay chart. It is under threat on the latter list however - its promotional videoclip was aired 661 times last week, down from 680 the previous week, and enjoyed a victory margin of just 23 plays over Wiley's Heatwave.



# CHARTS STREAMING WEEK 31

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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 <small>ABM/OCTONE</small>	
2	2	WHISTLE FLO RIDA <small>ATLANTIC</small>	
3	3	WE ARE YOUNG FUN FT JANELLE MONAE <small>ATLANTIC/FUELED BY RAMEN</small>	
11	4	SPECTRUM FLORENCE & THE MACHINE <small>ISLAND</small>	
4	5	CALL ME MAYBE CARLY RAE JEPSEN <small>INTERSCOPE</small>	
5	6	FEEL THE LOVE RUDIMENTAL FT JOHN NEWMAN <small>ASYLUM/BLACK BUTTER</small>	
6	7	DON'T WAKE ME UP CHRIS BROWN <small>RCA</small>	
7	8	DRIVE BY TRAIN <small>COLUMBIA</small>	
8	9	SOMEBODY THAT I USED TO KNOW GOTYE FT KIMBRA <small>ISLAND</small>	
9	10	PRINCESS OF CHINA COLDPLAY & RIHANNA <small>FARLOPHONE</small>	
10	11	THIS IS LOVE WILL I AM FT EVA SIMONS <small>INTERSCOPE</small>	
12	12	WIDE AWAKE KATY PERRY <small>VIRGIN</small>	
13	13	BLACK HEART STOOSHE <small>WARNER BROS</small>	
17	14	N****S IN PARIS JAY-Z & KANYE WEST <small>ROC-A-FELLA</small>	
14	15	TOO CLOSE ALEX CLARE <small>ISLAND</small>	
15	16	WHERE HAVE YOU BEEN RIHANNA <small>DEF JAM</small>	
16	17	CALL MY NAME CHERYL <small>POLYDOR</small>	
18	18	STARSHIPS NICKI MINAJ <small>CASH MONEY/ISLAND</small>	
21	19	POUND THE ALARM NICKI MINAJ <small>CASH MONEY/ISLAND</small>	
20	20	BANGARANG SKRILLEX FT SIRAH <small>ASYLUM</small>	
19	21	TITANIUM DAVID GUETTA FT SIA <small>POSITIVA/VIRGIN</small>	
23	22	R.I.P. RITA ORA FT TINIE TEMPAH <small>COLUMBIA/ROC NATION</small>	
25	23	SMALL BUMP ED SHEERAN <small>ASYLUM</small>	
22	24	WILD ONES FLO RIDA FT SIA <small>ATLANTIC</small>	
26	25	PARADISE COLDPLAY <small>FARLOPHONE</small>	
24	26	EXPRESS YOURSELF LABRINTH <small>SYCO MUSIC</small>	
<b>NEW</b>	27	VEGAS GIRL CONOR MAYNARD <small>FARLOPHONE</small>	
27	28	SCREAM USHER <small>RCA</small>	
28	29	PICKING UP THE PIECES PALOMA FAITH <small>RCA</small>	
29	30	WE FOUND LOVE RIHANNA FT CALVIN HARRIS <small>DEF JAM</small>	
31	31	THE A TEAM ED SHEERAN <small>ASYLUM</small>	
30	32	ONLY LOVE BEN HOWARD <small>ISLAND</small>	
<b>NEW</b>	33	WE'LL BE COMING BACK CALVIN HARRIS FT EXAMPLE <small>COLUMBIA</small>	
41	34	MY KIND OF LOVE EMELI SANDE <small>VIRGIN</small>	
32	35	212 AZEALIA BANKS FT LAZY JAY <small>POLYDOR</small>	
44	36	OLD PINE BEN HOWARD <small>ISLAND</small>	
33	37	EUPHORIA LOREEN <small>WARNER BROS</small>	
43	38	SHAKE IT OUT FLORENCE & THE MACHINE <small>ISLAND</small>	
34	39	LEVELS AVICII <small>ISLAND</small>	
35	40	LET'S GO CALVIN HARRIS FT NE-YO <small>COLUMBIA</small>	
36	41	CHASING THE SUN WANTED <small>GLOBAL TALENT</small>	
38	42	TAKE CARE DRAKE FT RIHANNA <small>CASH MONEY/ISLAND</small>	
40	43	DRUNK ED SHEERAN <small>ASYLUM</small>	
37	44	LEGO HOUSE ED SHEERAN <small>ASYLUM</small>	
<b>NEW</b>	45	HEATWAVE WILEY FT MS D <small>ONE MORE TUNE/WARNER BROS</small>	
39	46	DOMINO JESSIE J <small>ISLAND/LAVA</small>	
46	47	THE WOLVES BEN HOWARD <small>ISLAND</small>	
42	48	NO CHURCH IN THE WILD JAY-Z/KANYE WEST/F OCEAN <small>ROC-A-FELLA</small>	
48	49	TURN ME ON DAVID GUETTA FT NICKI MINAJ <small>POSITIVA/VIRGIN</small>	
47	50	EARTHQUAKE LABRINTH FT TINIE TEMPAH <small>SYCO MUSIC</small>	
54	51	I CAN ONLY IMAGINE DAVID GUETTA/LIL WAYNE/C BROWN <small>POSITIVA/VIRGIN</small>	
45	52	MOVES LIKE JAGGER MAROON 5 FT CHRISTINA AGUILERA <small>ABM/OCTONE</small>	
49	53	NEED YOU NOW LADY ANTEBELLUM <small>FARLOPHONE</small>	
65	54	MIDNIGHT CITY M83 <small>M83 RECORDING NAIVE</small>	
81	55	BOTH OF US BOB FT TAYLOR SWIFT <small>ATLANTIC</small>	
57	56	FEEL SO CLOSE CALVIN HARRIS <small>COLUMBIA</small>	
50	57	YOUNG TULISA <small>AATW/ISLAND</small>	
56	58	OLIVER TWIST D'BANJ <small>MERCURY</small>	
53	59	BOYFRIEND JUSTIN BIEBER <small>DEF JAM</small>	
52	60	SEXY AND I KNOW IT LMFAO <small>INTERSCOPE</small>	
64	61	PRIMADONNA MARINA & THE DIAMONDS <small>679/ATLANTIC</small>	
62	62	NEXT TO ME EMELI SANDE <small>VIRGIN</small>	
70	63	GREYHOUND SWEDISH HOUSE MAFIA <small>VIRGIN</small>	
55	64	GOOD FEELING FLO RIDA <small>ATLANTIC</small>	
61	65	VIDEO GAMES LANA DEL REY <small>POLYDOR</small>	
51	66	ANGELS XX <small>YOUNG TURKS</small>	
67	67	THINKIN BOUT YOU FRANK OCEAN <small>DEF JAM</small>	
63	68	PUMPED UP KICKS FOSTER THE PEOPLE <small>COLUMBIA</small>	
68	69	ROLLING IN THE DEEP ADELE <small>XL RECORDINGS</small>	
71	70	KEEP YOUR HEAD UP BEN HOWARD <small>ISLAND</small>	
<b>RE</b>	71	CAN'T SAY NO CONOR MAYNARD <small>FARLOPHONE</small>	
58	72	LASERLIGHT JESSIE J FT DAVID GUETTA <small>ISLAND/LAVA</small>	
59	73	SHE DOESN'T MIND SEAN PAUL <small>ATLANTIC/VP</small>	
69	74	HEY SOUL SISTER TRAIN <small>COLUMBIA</small>	
60	75	TESSELLATE ALT-J <small>INFECTIOUS MUSIC</small>	



**MAROON 5**



**NEW: CONOR MAYNRD**



**NEW: WILEY FT. MS D**



**CLIMBER: BOB FT TAYLOR SWIFT**



**CLIMBER: SWEDISH HOUSE MAFIA**



# CHARTS EU AIRPLAY WEEK 30



PAN-EUROPEAN	
POS	ARTIST/ ALBUM / LABEL
1	<b>MAROON 5 FEAT. WIZ KHALIFA</b> Payphone <b>UNI</b>
2	<b>JEPSEN, CARLY RAE</b> Call Me Maybe <b>UNI</b>
3	<b>FLO RIDA</b> Whistle <b>WEA</b>
4	<b>GOTYE FEAT. KIMBRA</b> Somebody That I Used To Know <b>UNI</b>
5	<b>SIMPLE PLAN FEAT. PAUL, SEAN</b> Summer Paradise <b>WEA</b>
6	<b>KATY PERRY</b> Wide Awake <b>EMI</b>
7	<b>USHER</b> Scream <b>SME</b>
8	<b>FUN. FEAT. MONAE, JANELLE</b> We Are Young <b>WEA</b>
9	<b>PINK</b> Blow Me (One Last Kiss) <b>SME</b>
10	<b>CHRIS BROWN</b> Don't Wake Me Up <b>SME</b>



DENMARK	
POS	ARTIST/ ALBUM / LABEL
1	<b>JEPSEN, CARLY RAE</b> Call Me Maybe <b>UNI</b>
2	<b>MAROON 5 FEAT. WIZ KHALIFA</b> Payphone <b>UNI</b>
3	<b>OUTLANDISH</b> Warrior//Worrier <b>ALM</b>
4	<b>AURA</b> In Love With The World <b>UNI</b>
5	<b>KELLY CLARKSON</b> Dark Side <b>SME</b>
6	<b>RIHANNA</b> Where Have You Been <b>UNI</b>
7	<b>SEEBACH, RASMUS</b> Falder <b>ART</b>
8	<b>SHAKA LOVELESS</b> Ai Se Eu Te Pego <b>SME</b>
9	<b>SEEBACH, RASMUS</b> Tomganag <b>UNI</b>
10	<b>LOREEN</b> Euphoria <b>WEA</b>



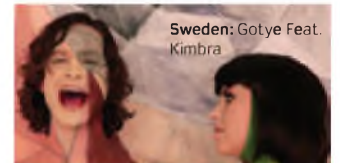
FRANCE	
POS	ARTIST/ ALBUM / LABEL
1	<b>DE RICO, JOSE FEAT. MENDEZ, HENRY</b> Rayos De Sol <b>UNI</b>
2	<b>FLO RIDA</b> Whistle <b>ATL</b>
3	<b>SEXION D'ASSAUT</b> Wati House <b>SME</b>
4	<b>BIRDY</b> Skinny Love <b>ATL</b>
5	<b>R.I.O. FEAT. NICCO</b> Party Shaker <b>HPY</b>
6	<b>HOUSTON, MATT FEAT. P-SQUARE</b> Positif <b>EMI</b>
7	<b>GOTYE FEAT. KIMBRA</b> Somebody That I Used To Know <b>UNI</b>
8	<b>MAROON 5 FEAT. WIZ KHALIFA</b> Payphone <b>UNI</b>
9	<b>YOUSSEUPHA FEAT. INDILA &amp; SKALPOVITCH</b> Dreamin' <b>BLV</b>
10	<b>CHRIS BROWN</b> Don't Wake Me Up <b>SME</b>



GERMANY	
POS	ARTIST/ ALBUM / LABEL
1	<b>PINK</b> Blow Me (One Last Kiss) <b>SME</b>
2	<b>LOREEN</b> Euphoria <b>WMG</b>
3	<b>JEPSEN, CARLY RAE</b> Call Me Maybe <b>UNI</b>
4	<b>OF MONSTERS AND MEN</b> Little Talks <b>UID</b>
5	<b>DIE TOTEN HOSEN</b> Tage Wie Diese <b>IKPP</b>
6	<b>GUSTAVVO LIMA</b> Balada <b>UDD</b>
7	<b>DIE AERZTE</b> M&F <b>HOT</b>
8	<b>LINKIN PARK</b> Burn It Down <b>WMG</b>
9	<b>CRO</b> Du <b>IND</b>
10	<b>FUN. FEAT. MONAE, JANELLE</b> We Are Young <b>WEA</b>



IRELAND	
POS	ARTIST/ ALBUM / LABEL
1	<b>MAROON 5 FEAT. WIZ KHALIFA</b> Payphone <b>UNI</b>
2	<b>STOOSHE</b> Black Heart <b>WEA</b>
3	<b>PERRY, KATY</b> Wide Awake <b>EMI</b>
4	<b>CHERYL</b> Call My Name <b>UNI</b>
5	<b>TRAIN</b> Drive By <b>SME</b>
6	<b>FLORENCE + THE MACHINE</b> Spectrum <b>UNI</b>
7	<b>WILL.I.AM FEAT. SIMONS, EVA</b> This Is Love <b>UNI</b>
8	<b>COLDPLAY &amp; RIHANNA</b> Princess Of China <b>EMI</b>
9	<b>FLO RIDA</b> Whistle <b>WEA</b>
10	<b>FUN. FEAT. MONAE, JANELLE</b> We Are Young <b>WEA</b>



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

NETHERLANDS	
POS	ARTIST/ ALBUM / LABEL
1	<b>LIMA, GUSTAVVO</b> Balada <b>CNR</b>
2	<b>TRAIN</b> 50 Ways To Say Goodbye <b>SME</b>
3	<b>RUDIMENTAL</b> Feel The Love <b>WEA</b>
4	<b>BABYSITTERS CIRCUS, THE</b> Everythings Gonna Be Alright <b>CNR</b>
5	<b>JEPSEN, CARLY RAE</b> Call Me Maybe <b>UNI</b>
6	<b>BEN HOWARD</b> Keep Your Head Up <b>UNI</b>
7	<b>FLO RIDA</b> Whistle <b>WEA</b>
8	<b>WILL.I.AM FEAT. SIMONS, EVA</b> This Is Love <b>UNI</b>
9	<b>SIMPLE PLAN FEAT. PAUL, SEAN</b> Summer Paradise <b>WEA</b>
10	<b>LOREEN</b> Euphoria <b>WMN</b>

NORWAY	
POS	ARTIST/ ALBUM / LABEL
1	<b>GUSTAVVO LIMA</b> Balada <b>CNR</b>
2	<b>LOREEN</b> Euphoria <b>WMN</b>
3	<b>FUN. FEAT. MONAE, JANELLE</b> We Are Young <b>WMN</b>
4	<b>GOTYE FEAT. KIMBRA</b> Somebody That I Used To Know <b>UNI</b>
5	<b>TELO, MICHEL</b> Ai Se Eu Te Pego <b>SME</b>
6	<b>JEPSEN, CARLY RAE</b> Call Me Maybe <b>UNI</b>
7	<b>ERIC HUTCHINSON</b> Talk Is Cheap <b>WMN</b>
8	<b>MAYK</b> En Bit Av Meg <b>UNI</b>
9	<b>JENSHUS, IDA</b> Someone To Love <b>UNI</b>
10	<b>VAMP</b> Liten Fuggel <b>UNI</b>

SPAIN	
POS	ARTIST/ ALBUM / LABEL
1	<b>LOREEN</b> Euphoria <b>WMG</b>
2	<b>PABLO ALBORAN</b> Te He Echado De Mwnos <b>EMI</b>
3	<b>GOTYE FEAT. KIMBRA</b> Somebody That I Used To Know <b>UNI</b>
4	<b>MAROON 5 FEAT. WIZ KHALIFA</b> Payphone <b>UNI</b>
5	<b>ALEJANDRO SANZ</b> No Me Comares <b>UNI</b>
6	<b>LOPEZ, JENNIFER</b> Dance Again <b>SME</b>
7	<b>DE RICO, JOES FEAT. MENDEZ, HERNY</b> Rayos De Sol <b>RTR</b>
8	<b>RUBIO, PAULINA</b> Boys Will Be Boys <b>UNI</b>
9	<b>LIMA, GUSTAVVO</b> Balada <b>CNR</b>
10	<b>TRAIN</b> Drive <b>SME</b>

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

## GLOBAL SALES ANALYSIS

BY ALAN JONES

A week after debuting at number two in the UK, New Jersey rock band **The Gaslight Anthem's** fourth album, *Handwritten*, is the hottest new release on the global scene. Also debuting at No.2 in Germany, the album opens at No.3 in their native USA and The Netherlands, No.5 in Austria and Canada, No.7 in Ireland, No.12 in Switzerland, No. 32 in Flanders, No.37 in Denmark and No.45 in both Croatia and Finland.

The unannounced midweek release of **The Beatles** new iTunes only compilation *Tomorrow Never*

*Knows* was an instant success in The Netherlands (14), Canada (15), Denmark (17), The USA (24) and Italy (number 35), and will likely impact many more charts a week hence. Ditto the new **Joss Stone** album, *The Soul Sessions Volume 2*, which reached the shops in just a handful of territories in the wake of its No.6 bow domestically. It is big in The Netherlands, where it debuts at No.2, but less so in neighbouring Flanders (62) and in France (93).

Special radio and TV programming to mark the first



anniversary of the death of **Amy Winehouse** had a noticeable effect on her catalogue, particularly on her 2006 classic *Back To Black*, which responds by climbing in The Netherlands (22-5), Italy (28-19), Flanders (55-47), Germany (85-49)

and Wallonia (132-81), while re-entering the chart in Austria (32), Switzerland (63) and the US (170).

Following her performance of *Abide With Me* in the Olympic Games' televised opening ceremony, **Emeli Sande's** debut album *Our Version Of Events* perks up, climbing in Finland (27-11), Flanders (20-13), The Netherlands (56-50), Wallonia (85-84) and Australia (100-94), while re-entering the charts in Spain (80) and The USA (126).

The only UK album at number one anywhere last week, **Adele's** 21 dips 1-2 in New Zealand to lose that status. It is down in most other countries too but remains top five in Spain (2-2), Russia (3-3), Flanders

(5-4), France (5-4), Wallonia (4-4), Ireland (3-4) and Italy (5-5). Meanwhile, Britain's second biggest global musical export of the year, **One Direction**, fail to return to number one in The USA but do so both to the north and the south, rebounding 5-1 in Canada and 2-1 in Mexico with *Up All Night*. The album continues at No.7 in The USA, and is also in the Top 10 in Denmark (7-5), Sweden (8-6), Ireland (6-6), Australia (9-7), New Zealand (13-9) and Portugal (10-10).

Finally, as mentioned last week, **Michael Kinwanuka's** debut album *Home Again* has already gone Top 20 in a dozen countries. It increases that total this week, by debuting at No.17 in New Zealand.



# CHARTS EU DOWNLOADS WEEK 30



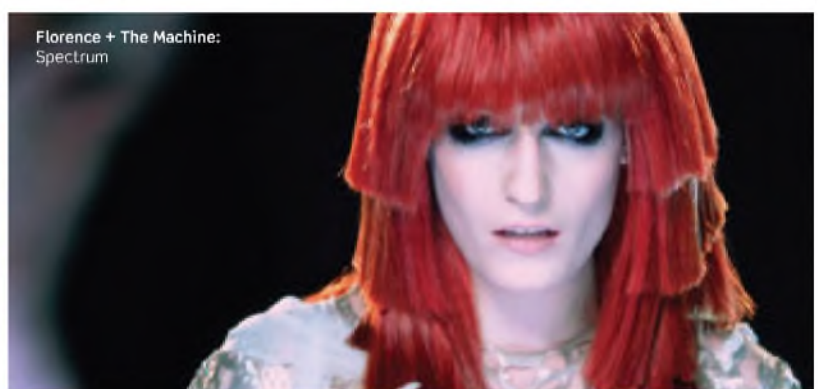
PAN-EUROPEAN 	
POS	ARTIST/ ALBUM / LABEL
1	<b>MAROON 5 FEAT. WIZ KHALIFA</b> Payphone
2	<b>FLORENCE + THE MACHINE</b> Spectrum
3	<b>FLO RIDA</b> Whistle
4	<b>JEPSEN, CARLY RAE</b> Call Me Maybe
5	<b>BROWN, CHRIS</b> Don't Wake Me Up
6	<b>FUN. FEAT. JANELLE MONAE</b> We Are Young
7	<b>LIMA, GUSTAVO</b> Balada
8	<b>WILL.I.AM FEAT. EVA SIMONS</b> This Is Love
9	<b>STOOSHIE</b> Black Heart
10	<b>CONOR MAYNARD</b> Vegas Girl

DENMARK 	
POS	ARTIST/ ALBUM / LABEL
1	<b>MURI &amp; MARIO</b> Hun Tog Min Guitar
2	<b>DEVECESKI, ALINA</b> Flytta Pa Dej
3	<b>RASKE PENGE FEAT. KLUMBEN</b> Faxe Kondi
4	<b>SHAKA LOVELESS</b> Tomgang
5	<b>SPECKTORS</b> Lagsus
6	<b>JEPSEN, CARLY RAE</b> Call Me Maybe
7	<b>DIONE AURA</b> In love with the world
8	<b>LOREEN</b> Euphoria
9	<b>WAFANDE</b> Uartig
10	<b>JOEY MOE</b> Gi Mig

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

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

IRELAND 	
POS	ARTIST/ ALBUM / LABEL
1	<b>FLORENCE + THE MACHINE</b> Spectrum
2	<b>WILL.I.AM FEAT. EVA SIMONS</b> This Is Love
3	<b>FLO RIDA</b> Whistle
4	<b>STOOSHIE</b> Black Heart
5	<b>MAROON 5 FEAT. WIZ KHALIFA</b> Payphone
6	<b>CALVIN HARRIS FEAT. EXAMPLE</b> We'll be coming back
7	<b>FUN. FEAT. JANELLE MONAE</b> We Are Young
8	<b>COLDPLAY FEAT. RIHANNA</b> Princess Of China
9	<b>BROWN, CHRIS</b> Don't Wake Me Up
10	<b>TRAIN</b> Drive By



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

NETHERLANDS 	
POS	ARTIST/ ALBUM / LABEL
1	<b>LIMA, GUSTAVO</b> Balada
2	<b>MIKE MASSE</b> Let it be
3	<b>WILL.I.AM FEAT. EVA SIMONS</b> This Is Love
4	<b>RUDIMENTAL</b> Feel The Love
5	<b>LOREEN</b> Euphoria
6	<b>OPPOSITES</b> Slapeloze Nachten
7	<b>JEPSEN, CARLY RAE</b> Call Me Maybe
8	<b>YELLOW CLAW</b> Krokobil
9	<b>MINAJ, NICKI</b> Starships
10	<b>TACABRO</b> Tacata

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

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

SWEDEN 	
POS	ARTIST/ ALBUM / LABEL
1	<b>ICONA POP</b> I love it
2	<b>DEVECESKI, ALINA</b> Flytta Pa Dej
3	<b>ADAMOU, IVI</b> Lala Love
4	<b>PANETOZ</b> Dansa Pausa
5	<b>LALEH</b> Some Die Young
6	<b>AGNES</b> One Last Time
7	<b>LOREEN</b> Euphoria
8	<b>NORLIE &amp; KKV</b> Dar Jag Hanger Min Hatt
9	<b>FLO RIDA</b> Whistle
10	<b>JEPSEN, CARLY RAE</b> Call Me Maybe



# CHARTS INDIES/COMPILATIONS WEEK 31



## COMPILATION CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



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

## INDIE SINGLES TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- |    |            |  |
|----|------------|--|
| 1  | <b>NEW</b> | <b>DRUMSOUND &amp; BASSLINE SMITH FEAT. TOM CANE</b> Through The Night / <i>New State (E)</i>                            |
| 2  | <b>RE</b>  | <b>NOEL GALLAGHER'S HIGH FLYING BIRDS</b> Everybody's On The Run / <i>Sour Mash (E)</i>                                  |
| 3  | 1          | <b>PUBLIC ENEMY</b> Harder Than You Think / <i>Slam Jamz</i>   |
| 4  | 3          | <b>DIZZEE RASCAL FEAT. ARMAND VAN HELDEN</b> Bonkers / <i>Dirtee Stank (PIAS)</i>  |
| 5  | 2          | <b>DJ FRESH FEAT. RITA ORA</b> Hot Right Now / <i>Mos (ARV)</i>  |
| 6  | <b>RE</b>  | <b>M83</b> Midnight City / <i>No2ve (rom arv)</i>  |
| 7  | 10         | <b>ARCTIC MONKEYS</b> I Bet You Look Good On The Dancefloor / <i>Domino (PIAS)</i>                                       |
| 8  | 15         | <b>FRANK TURNER</b> I Still Believe / <i>Xtra Mile (PIAS)</i>  |
| 9  | 5          | <b>ADELE</b> Someone Like You / <i>XL (PIAS)</i>   |
| 10 | 9          | <b>UNDERWORLD</b> Born Slippy Nuxx / <i>Mos (ARV)</i>  |
| 11 | <b>NEW</b> | <b>HANS ZIMMER</b> Aurora / <i>WaterTower</i>  |
| 12 | 16         | <b>LUCENZO &amp; QWOTE FEAT. PITBULL AND DON OMAR</b> Danza Kuduro (Throw Your Hands Up) / <i>Dance Nation/Mos (ARV)</i> |
| 13 | 11         | <b>ADELE</b> Rolling In The Deep / <i>XL (PIAS)</i>  |
| 14 | 14         | <b>KNIFE PARTY</b> Internet Friends / <i>Earstorm</i>  |
| 15 | 13         | <b>ADELE</b> Set Fire To The Rain / <i>XL (PIAS)</i>   |
| 16 | 6          | <b>DJ FRESH FEAT. DIZZEE RASCAL</b> The Power / <i>Mos (ARV)</i>   |
| 17 | 18         | <b>GYPTIAN</b> Hold You / <i>Levels/Mos (ARV)</i>  |
| 18 | <b>NEW</b> | <b>OTTO KNOWS</b> Million Voices / <i>Embassy Of Music (Ph)</i>  |
| 19 | <b>RE</b>  | <b>ADELE</b> Make You Feel My Love / <i>XL (PIAS)</i>  |
| 20 | <b>NEW</b> | <b>MIDNIGHT BEAST</b> Videogames / <i>Sounds Like Good (Essential/GEM)</i>   |

## INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- |    |            |   |
|----|------------|---|
| 1  | 1          | <b>ADELE</b> 21 / <i>XL (PIAS)</i>  |
| 2  | 2          | <b>NOEL GALLAGHER'S HIGH FLYING BIRDS</b> Noel Gallagher's High Flying Birds / <i>Sour Mash (E)</i>       |
| 3  | 9          | <b>FRANK TURNER</b> England Keep My Bones / <i>Xtra Mile (PIAS)</i>                                       |
| 4  | 7          | <b>ARCTIC MONKEYS</b> Whatever People Say I Am That's What I'm Not / <i>Domino (PIAS)</i>                 |
| 5  | <b>NEW</b> | <b>TESTAMENT</b> Dark Roots Of Earth / <i>Nuclear Blast (Ph)</i>  |
| 6  | 3          | <b>ALT-J</b> An Awesome Wave / <i>Infectious (PIAS)</i>   |
| 7  | <b>NEW</b> | <b>JOSHUA RADIN</b> Underwater / <i>So (Essential/GEM)</i>  |
| 8  | 5          | <b>ADELE</b> 19 / <i>XL (PIAS)</i>  |
| 9  | 4          | <b>ALABAMA SHAKES</b> Boys & Girls / <i>Rough Trade (PIAS)</i>  |
| 10 | <b>NEW</b> | <b>THE UNTHANKS</b> Diversions - Vol 2 / <i>Robbie Rouser (Cadiz ARV)</i>                                 |
| 11 | 6          | <b>JACK WHITE</b> Blunderbuss / <i>XL (PIAS)</i>  |
| 12 | <b>NEW</b> | <b>THE FLAMING LIPS &amp; HEADY FWENDS</b> The Flaming Lips & Heady Fwends / <i>Bella Union (rom arv)</i> |
| 13 | 16         | <b>EXAMPLE</b> Playing In The Shadows / <i>Mos (ARV)</i>  |
| 14 | <b>NEW</b> | <b>RODRIGUEZ</b> Cold Fact / <i>Light In The Attic (SRD)</i>  |
| 15 | <b>NEW</b> | <b>GENERAL FIASCO</b> Unfaithfully Yours / <i>Dirty Hit (ARV)</i>   |
| 16 | 12         | <b>THE XX</b> xx / <i>Young Turks (PIAS)</i>  |
| 17 | 13         | <b>MADNESS</b> Complete Madness / <i>Union Square (SDU)</i>   |
| 18 | 20         | <b>ARCTIC MONKEYS</b> Suck It And See / <i>Domino (PIAS)</i>  |
| 19 | 8          | <b>THE VIEW</b> Cheeky For A Reason / <i>Cooking Vinyl (Essential/GEM)</i>                                |
| 20 | 15         | <b>JOHN DENVER</b> Take Me Home / <i>Music Digital (Delta/Sony/DADC)</i>                                  |



Noel Gallagher's High Flying Bird On The Run



Frank Turner England Keep My Bones



The Chillout Session MOS



Reel Big Fish Candy Coated Fury



General Fiasco Unfaithfully Yours

## INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



- |    |            |   |
|----|------------|---|
| 1  | 6          | <b>KNIFE PARTY</b> Internet Friends / <i>Earstorm (Earstorm)</i>                                |
| 2  | <b>NEW</b> | <b>OTTO KNOWS</b> Million Voices / <i>Embassy Of Music (Embassy Of Music)</i>                   |
| 3  | 8          | <b>MIDNIGHT BEAST</b> Videogames / <i>Sounds Like Good (Sounds Like Good)</i>                   |
| 4  | 3          | <b>COLLEGE FEAT. ELECTRIC YOUTH</b> A Real Hero / <i>Valere (Valere)</i>                        |
| 5  | <b>NEW</b> | <b>PAUL STUART DAVIES</b> Mighty By Nature / <i>Mighty UK (Mighty UK)</i>                       |
| 6  | <b>NEW</b> | <b>BLANCK MASS</b> Sundowner / <i>Rock Action (Rock Action)</i>                                 |
| 7  | 2          | <b>RADICAL FACE</b> Welcome Home / <i>Morr (Morr Music)</i>                                     |
| 8  | 9          | <b>THE HEAVY</b> How You Like Me Now / <i>Counter (Nirja Tune)</i>                              |
| 9  | 19         | <b>DISCLOSURE FEAT. RIA RITCHIE</b> Control / <i>Greco-Roman (Greco-Roman)</i>                  |
| 10 | <b>RE</b>  | <b>MIDNIGHT BEAST</b> Just Another Boyband / <i>The Midnight Beast (The Midnight Beast)</i>     |
| 11 | 7          | <b>MIDNIGHT BEAST</b> Quirky / <i>Sounds Like Good (Sounds Like Good)</i>                       |
| 12 | 5          | <b>SANDER VAN DOORN FEAT. MAYAENI</b> Nothing Inside / <i>Mos (Mshk)</i>                        |
| 13 | 15         | <b>MIDNIGHT BEAST</b> I Kicked A Shark In The Face / <i>Sounds Like Good (Sounds Like Good)</i> |
| 14 | 13         | <b>MIDNIGHT BEAST</b> Begging / <i>Sounds Like Good (Sounds Like Good)</i>                      |
| 15 | <b>RE</b>  | <b>ALB FEAT. THE SHOES</b> Golden Chains / <i>Rouge Et Or Musique (Rouge Et Or Musique)</i>     |
| 16 | 18         | <b>GARRY SANDHU</b> Ik Gal / <i>Moviebox (Moviebox)</i>   |
| 17 | <b>NEW</b> | <b>BIG HITTERS 2012</b> Little Talks / <i>Big Hitters 2012 (Big Hitters 2012)</i>               |
| 18 | 16         | <b>BIRDY NAM NAM</b> Goin' In / <i>Savoir Faire (Sime France)</i>                               |
| 19 | <b>RE</b>  | <b>AWOLNATION</b> Sail / <i>Red Bull (Red Bull)</i>   |
| 20 | <b>RE</b>  | <b>JULIO BASHMORE</b> Au Seve / <i>Broadwalk (Broadwalk)</i>                                    |

## INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



- |    |            |   |
|----|------------|---|
| 1  | <b>NEW</b> | <b>GENERAL FIASCO</b> Unfaithfully Yours / <i>Dirty Hit (Dirty Hit)</i>                             |
| 2  | 2          | <b>MARK TREMONTI</b> All I Was / <i>Fret12 (Fret12)</i>   |
| 3  | <b>NEW</b> | <b>REEL BIG FISH</b> Candy Coated Fury / <i>Rock Ridge (Rock Ridge)</i>                             |
| 4  | 1          | <b>PURITY RING</b> Shrines / <i>4AD (XL Beggars)</i>  |
| 5  | <b>NEW</b> | <b>RODRIGUEZ</b> Coming From Reality / <i>Light In The Attic (Light In The Attic)</i>               |
| 6  | 6          | <b>LPO/PARRY</b> The 50 Greatest Pieces Of Classical / <i>XS (XS)</i>                               |
| 7  | 4          | <b>BARONESS</b> Yellow And Green / <i>Relapse (Relapse)</i>   |
|    | 12         | <b>SBTRKT</b> Sbtrkt / <i>Young Turks (XL Beggars)</i>  |
| 9  | <b>RE</b>  | <b>REND COLLECTIVE EXPERIMENT</b> Homemade Worship By Handmade People / <i>Kingsway (Kingsway)</i>  |
| 10 | 14         | <b>HILLSONG LIVE</b> Cornerstone / <i>Hillsong (Hillsong)</i>                                       |
| 11 | <b>NEW</b> | <b>AESOP ROCK</b> Skeleton / <i>Rhymesayers (Rhymesayers)</i>                                       |
| 12 | 10         | <b>POLICA</b> Give You The Ghost / <i>Memphis Industries (Memphis Industries)</i>                   |
| 13 | <b>NEW</b> | <b>MIDNIGHT BEAST</b> The Midnight Beast - Episode 5 / <i>Sounds Like Good (Sounds Like Good)</i>   |
| 14 | 16         | <b>BLACK VEIL BRIDES</b> We Stitch These Wounds / <i>Standby (Standby)</i>                          |
| 15 | <b>RE</b>  | <b>JUNE TABOR AND THE OYSTER BAND</b> Ragged Kingdom / <i>Topic (Topic)</i>                         |
| 16 | <b>RE</b>  | <b>PUBLIC SERVICE BROADCASTING</b> The War Room / <i>Test Card (Test Card)</i>                      |
| 17 | 7          | <b>DIRTY PROJECTORS</b> Swing Lo Magellan / <i>Domino (Domino)</i>                                  |
| 18 | 19         | <b>THE TALLEST MAN ON EARTH</b> There's No Leaving Now / <i>Dead Oceans (Dead Oceans)</i>           |
| 19 | <b>NEW</b> | <b>CLEIN/BBC SCOTTISH SO/VOLKOV</b> Bloch/Voice In The Wilderness / <i>Hyperion (Hyperion)</i>      |
| 20 | 5          | <b>EMILY BARKER &amp; THE RED CLAY HALO</b> Despite The Snow / <i>Everyone Song (Everyone Song)</i> |



# CHARTS CLUB WEEK 31

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

## UPFRONT CLUB TOP 40

POS	ARTIST / TRACK / LABEL
1	6 4 <b>NERVO</b> You're Gonna Love Again / <i>Positiva/Virgin</i>
2	3 6 <b>HADOUKEN!</b> Bad Signal / <i>MoS</i>
3	8 5 <b>MICHEL TELO</b> Ai Si Eu Te Pego / <i>Roster</i>
4	10 3 <b>JENNIFER LOPEZ FEAT. FLO-RIDA</b> Goin' In / <i>Mercury</i>
5	20 4 <b>SPANDAU BALLET VS. BASTO</b> Gold 2012 / <i>EMI</i>
6	9 6 <b>WILEY FEAT. RHYMEZ &amp; MS D</b> Heatwave / <i>Warner Brothers/One More Tune</i>
7	12 4 <b>MUEOX &amp; MARQUEZ FEAT. NIKKI J</b> Chain Of Fools / <i>Bedtime</i>
8	15 4 <b>DRUMSOUND &amp; BASSLINE SMITH FEAT. TOM CANE</b> Through The Night / <i>New State</i>
9	13 4 <b>KIRSTY</b> Free Of War / <i>KB</i>
10	11 5 <b>MAVERICK SABRE</b> These Days / <i>Mercury</i>
11	1 5 <b>CALVIN HARRIS FEAT. EXAMPLE</b> We'll Be Coming Back / <i>Columbia</i>
12	21 3 <b>LOVERUSH UK! VS. MARIA NAYLER</b> One + One / <i>F!Sa/Loverush Digital</i>
13	30 4 <b>MATT ZARLEY</b> Trust Me / <i>DMG</i>
14	28 3 <b>FAZER</b> Killer / <i>AATW/Island</i>
15	22 4 <b>PLAN B FEAT. RAEKWON</b> Lost My Way / <i>679/Atlantic</i>
16	2 6 <b>PORTER ROBINSON</b> Language / <i>MoS</i>
17	27 4 <b>KYLIE MINOGUE</b> Timebomb / <i>Parlaphone</i>
18	19 4 <b>BROKEN YOUTH</b> Dreamer / <i>New State</i>
19	<b>NEW</b> <b>SIR IVAN</b> La La Land / <i>Peaceman</i>
20	<b>NEW</b> <b>REDLIGHT</b> Lost In Your Love / <i>Polydor</i>
21	32 4 <b>NICOLA FASANO WITH STEVE FOREST &amp; DIE HOERER FEAT JOEL EDWARDS</b> We Belong / <i>Jolly Roger</i>
22	16 3 <b>PUBLIC</b> Thank U / <i>White Label</i>
23	40 2 <b>RUDENKO FEAT. POPOV &amp; MCD</b> Stranger / <i>Dance With Me</i>
24	31 3 <b>GEORGE MICHAEL</b> White Light / <i>Island</i>
25	24 3 <b>LUKE BINGHAM</b> Shut It Down / <i>3 Beat</i>
26	29 2 <b>IVAN GOUGH &amp; FEENIXPAWL FEAT. GEORGY KAY</b> In My Mind / <i>OMT</i>
27	<b>NEW</b> <b>SAM + THE WOMP</b> Bom Bom / <i>Warner Brothers</i>
28	34 2 <b>STUDIO KILLERS</b> Ode To The Bouncer / <i>AATW</i>
29	17 7 <b>AFROJACK AND SHERMANOLOGY</b> Can't Stop Me / <i>3 Beat</i>
30	<b>NEW</b> <b>PALOMA FAITH</b> 30 Minute Love Affair / <i>RCA</i>
31	14 5 <b>RITA ORA</b> How We Do (Party) / <i>Roc Nation/RCA</i>
32	<b>NEW</b> <b>NABIHA</b> Never Played The Bass / <i>Disco Wax</i>
33	26 8 <b>FLORENCE + THE MACHINE</b> Spectrum / <i>Island</i>
34	<b>NEW</b> <b>DAVID GUETTA &amp; NICKY ROMERO</b> Metropolis / <i>Jack Back</i>
35	39 2 <b>ALEXANDRA STAN</b> Lemonade / <i>3 Beat</i>
36	7 6 <b>PAUL VAN DYK FEAT. ARTY</b> The Ocean / <i>3 Beat</i>
37	35 2 <b>BILLY THE KIT</b> Higher / <i>Positiva</i>
38	25 10 <b>CEDRIC GERVAIS</b> Molly / <i>3 Beat/AATW</i>
39	4 4 <b>MILK &amp; SUGAR FEAT. NERI PER CASO</b> Via Con Me (It's Wonderful) / <i>Milk &amp; Sugar</i>
40	37 2 <b>THEM &amp; US</b> All Dolled Up / <i>Rub A Duck</i>

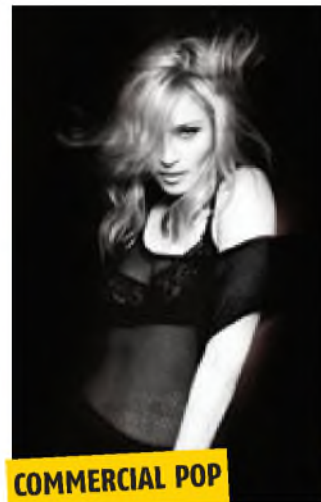
## COMMERCIAL POP TOP 30

POS	ARTIST / TRACK / LABEL
1	7 3 <b>MADONNA</b> Turn Up The Radio / <i>Interscope</i>
2	5 4 <b>JENNIFER LOPEZ FEAT. FLO-RIDA</b> Goin' In / <i>Mercury</i>
3	9 3 <b>WILEY FEAT. RHYMEZ &amp; MS D</b> Heatwave / <i>Warner Brothers/One More Tune</i>
4	10 4 <b>NICKI MINAJ</b> Pound The Alarm / <i>Cash Money/Island</i>
5	15 2 <b>NERVO</b> You're Gonna Love Again / <i>Positiva/Virgin</i>
6	11 4 <b>SCISSOR SISTERS</b> Baby Come Home / <i>Polydor</i>
7	20 2 <b>MICHEL TELO</b> Ai Si Eu Te Pego / <i>Roster</i>
8	16 2 <b>GEORGE MICHAEL</b> White Light / <i>Island</i>
9	26 2 <b>LITTLE MIX</b> Wings / <i>Syco</i>
10	2 5 <b>INNA</b> Endless / <i>3 Beat</i>
11	1 4 <b>CALVIN HARRIS FEAT. EXAMPLE</b> We'll Be Coming Back / <i>Columbia</i>
12	24 2 <b>FAZER</b> Killer / <i>AATW/Island</i>
13	<b>NEW</b> 1 <b>SAM + THE WOMP</b> Bom Bom / <i>Warner Brothers</i>
14	12 5 <b>RITA ORA</b> How We Do (Party) / <i>Roc Nation/RCA</i>
15	18 5 <b>FLORENCE + THE MACHINE</b> Spectrum / <i>Island</i>
16	3 4 <b>2 SHOES</b> Turn Me On (Turn Me Out) / <i>AATW</i>
17	27 2 <b>LUKE BINGHAM</b> Shut It Down / <i>3 Beat</i>
18	23 2 <b>ANGEL</b> Wonderful / <i>AATW/Island</i>
19	<b>NEW</b> 1 <b>ALEXANDRA STAN</b> Lemonade / <i>3 Beat</i>
20	<b>NEW</b> 1 <b>J. DASH</b> Wop / <i>Stereofame</i>
21	<b>NEW</b> 1 <b>DADA LIFE</b> Kick Out The Epic Motherf**ker / <i>Polydor/Pm:Am</i>
22	<b>NEW</b> 1 <b>MISS CHANCE</b> I've Been Waiting / <i>MC</i>
23	<b>NEW</b> 1 <b>KIRSTY</b> Free Of War / <i>KB</i>
24	<b>NEW</b> 1 <b>ULTRABEAT</b> Rain Stops / <i>AATW</i>
25	<b>NEW</b> 1 <b>MARINA AND THE DIAMONDS</b> Power & Control / <i>679/Atlantic</i>
26	<b>NEW</b> 1 <b>PALOMA FAITH</b> 30 Minute Love Affair / <i>RCA</i>
27	<b>NEW</b> 1 <b>SILVERTONGUE &amp; MISS STAKES FEAT. REPLAY</b> I Still Choose You / <i>White Label</i>
28	<b>NEW</b> 1 <b>AMELIA LILY</b> You Bring Me Joy / <i>RCA</i>
29	5 4 <b>LAWSON</b> Taking Over Me / <i>Global Talent/Polydor</i>
30	21 8 <b>MAROON 5 FEAT. WIZ KHALIFA</b> Payphone / <i>A&amp;M/Octone</i>

© Music Week. Compiled by DJ feedback and data collected from the following stores, online sites and distributors: BMR Records, CD Pool, Know How, Phonica, Pure Groove, Trax (London), Eastern Bloc (Manchester), 23rd Precinct (Glasgow), 3 Beat (Liverpool), The Disc (Cardiff), Cash (Leeds), Global Groove (Stock), Catalogue (Cardiff), Hard To Find (Birmingham), Plastic Music (Brighton), Phonic (Wigan), Straightaway (Cambridge), The Disc (Reading), Sabia (Midlothian), Bassline (Belfast), Beatport, Muziq, Monique & Dynamic.



UPFRONT



COMMERCIAL POP



URBAN

# Nervo return to No.1 spot for third time in 3 years

The girls from down under are back on top of the Upfront club chart. Sisters Mim (Miriam) and Liv (Olivia) from Melbourne are best-known by their surname Nervo, under which guise they previously reached number one in 2010 with Irresistible, in 2011 with We're All No One.

They return to claim their 2012 topper in the form of You're Gonna Love Again, which picked up 11.90% more DJ support than its runner-up,

Hadouken!'s Bad Signal last week. A sizzling summer anthem, You're Gonna Love Again comes in mixes by Marco V, MYNC, Pleasurekraft, Alex Kenji, Pixel Cheese and Robin Rocks & Rubio.

Madonna continues to struggle in the sales chart but Turn Up The Radio becomes her 17th straight number one on the Commercial Pop chart. It was one of her hardest won victories ever, however – she had a tiny 1.11% victory margin over Goin'

In by fellow veteran Jennifer Lopez & Flo Rida. The mixes that matter for Madonna were prepped by R3Hab, Richard Vission, Marco V and Leo Zero.

It's two years since Ne-Yo topped the Urban chart with Beautiful Monster but his new single, Let Me Love You, has reached pole position exceedingly quickly. After debuting last week at number 10, it roars to the top of the chart, narrowly defeating the challenge of Nabiha's Never Played The Bass.

## URBAN TOP 30

POS	ARTIST / TRACK / LABEL
1	10 2 <b>NE-YO</b> Let Me Love You (Until You Learn To Love Yourself) / <i>Def Jam</i>
2	3 4 <b>NABIHA</b> Never Played The Bass / <i>Disco Wax</i>
3	6 7 <b>WILEY FEAT. RHYMEZ &amp; MS D</b> Heatwave / <i>Warner Brothers/One More Tune</i>
4	2 7 <b>STEVE AOKI/ANGGER DIMAS/IGGY AZALEA</b> Beat Down / <i>3 Beat/Dim Mak</i>
5	13 2 <b>LITTLE MIX</b> Wings / <i>Syco</i>
6	4 11 <b>CHRIS BROWN</b> Don't Wake Me Up / <i>RCA</i>
7	1 4 <b>RITA ORA</b> How We Do (Party) / <i>Roc Nation/RCA</i>
8	5 9 <b>FLO-RIDA</b> Whistle / <i>Atlantic</i>
9	9 8 <b>JENNIFER LOPEZ FEAT. FLO-RIDA</b> Goin' In / <i>Mercury</i>
10	8 5 <b>MAC MILLER</b> Party On Fifth Ave. / <i>Island/Rostrum</i>
11	7 4 <b>NICKI MINAJ</b> Pound The Alarm / <i>Cash Money/Island</i>
12	16 3 <b>USHER</b> Numb / <i>RCA</i>
13	11 4 <b>LUKE BINGHAM</b> Shut It Down / <i>3 Beat</i>
14	<b>NEW</b> 1 <b>LEELEE</b> Ugly / <i>Dcywalker</i>
15	12 4 <b>MISHA B</b> Home Run / <i>Relentless/RCA</i>
16	<b>NEW</b> 1 <b>TIMBALAND FEAT. NE-YO</b> Hands In The Air / <i>Interscope</i>
17	15 10 <b>JODIE CONNOR FEAT. BUSTA RHYMES</b> Take You There / <i>3 Beat</i>
18	17 2 <b>KH &amp; MC NEAT</b> You Don't Know / <i>Next Stop</i>
19	<b>NEW</b> 1 <b>NY Trophy Boy</b> / <i>Dream Juice</i>
20	18 12 <b>D BANJ FEAT SKEPTA &amp; SNEAKBO</b> Oliver Twist / <i>Mercury</i>
21	23 10 <b>JAY-Z &amp; KANYE WEST FEAT FRANK OCEAN</b> No Church In The Wild / <i>Roc-a-fella/Mercury</i>
22	24 2 <b>DRAKE FEAT. THE WEEKND</b> Crew Love / <i>Cash Money/Island</i>
23	26 3 <b>FAR EAST MOVEMENT FEAT. COVER DRIVE</b> Turn Up The Love / <i>Interscope</i>
24	20 7 <b>RUDE KID FEAT. SKEPTA</b> Get Busy / <i>Relentless</i>
25	22 6 <b>NAS</b> The Don / <i>Def Jam</i>
26	29 13 <b>RUDIMENTAL FEAT. JOHN NEWMAN</b> Feel The Love / <i>Asylum</i>
27	19 4 <b>DA'VILLE</b> You Got Di Ting / <i>Fashazy Records Inc.</i>
28	21 6 <b>A*M*E FEAT. MIC RIGHTEOUS</b> Find A Boy / <i>Universal</i>
29	27 3 <b>ANGEL</b> Wonderful / <i>AATW/Island</i>
30	14 7 <b>CLEMENT MARFO &amp; THE FRONTLINE FEAT. GHETTOS</b> Champion / <i>Warner Brothers</i>

## COOL CUTS TOP 20

POS	ARTIST / TRACK
1	<b>DIZEE RASCAL FEAT. PEPPER</b> Scream
2	<b>AFROJACK AND SHERMANOLOGY</b> Can't Stop Me
3	<b>MICHAEL WOODS FEAT. ESTER DEAN</b> We've Only Just Begun
4	<b>DJ FRESH FEAT. RAVAUGHN</b> The Feeling
5	<b>HARD ROCK SOFA &amp; SWANKY TUNES</b> Here We Go
6	<b>SAM + THE WOMP</b> Bom Bom
7	<b>EXAMPLE</b> Say Nothing
8	<b>KEISHA WHITE</b> Butterflies
9	<b>MATHIEU BOUTHIER FEAT. SOPHIE ELLIS BEXTOR</b> Beautiful
10	<b>JACK BEATS FEAT. TAKURA</b> Careless
11	<b>GROOVE ARMADA FEAT. SLATA JOHN</b> Pull Up
12	<b>MYNC &amp; SENADEE</b> No Place Like Home
13	<b>FOOTPRINTZ</b> Dangers Of The Mouth
14	<b>MILK &amp; SUGAR</b> Let The Sunshine
15	<b>NIKI &amp; THE DOVE</b> Somebody
16	<b>THE OTHER TRIBE</b> Skirts
17	<b>CHRIS LAKE &amp; LAZY RICH FEAT. JARETH</b> Stand Alone
18	<b>JESSIE WARE</b> Wildest Moments
19	<b>STUBBORN HEART</b> Need Someone
20	<b>PLAYMEN FEAT. DEMY</b> Fallin'



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](http://www.ministryofsound.com/radio)



# CHARTS ANALYSIS WEEK 31



## 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

- **LAWSON** Taking Over Me (Global Talent)
- **REDLIGHT** Lost In Your Love (Polydor)
- **DIZEE RASCAL FT PEPPER** Scream (Dirtee Stank / Island)
- **OF MONSTERS AND MEN** Little Talks (Record)
- **MAXSTA** I Wanna Rock (RCA)
- **EMELI SANDE** River (Virgin)
- **BOM BOM** When I Go Bom Bom Bom (1st Imp)
- **RIHANNA** Drunk On Love (Def Jam)
- **PET SHOP BOYS** Winner (Parlophone)
- **RIZZLE KICKS** Dreamers (Island)
- **JAKE BUGG** Lightning Bolt (Mercury)



### UK ALBUMS CHART

- **ANTONY & THE JOHNSONS** Cut The World (Rough Trade)
- **FRANKIE GOES TO HOLLYWOOD** Sex Mix (Salvo)
- **NIK KERSHAW** E8Ht (Shorthouse)
- **HONEY RYDER** Marley's Chains (Oceanic Music)
- **SPECIALS** More Or Less (Chrysalis)
- **ROXY MUSIC** The Complete Studio Recordings (Virgin)
- **EUGENE MCGUINNESS** The Invitation To The Voyage (Domino)
- **KARMIN** Hello (Epic)

The new Official Charts Company UK sales charts and Nielsen airplay charts are available from every Sunday evening at [musicweek.com](http://musicweek.com).

Source: Official Charts Company

## SINGLES

BY ALAN JONES

A little over six months after his last album *Evolve Or Be Extinct* failed to register in the Top 75, Wiley has apparently taken heed of his own warning and has come up with a single of quality to make sure his dinosaur days are at least delayed.

Taking on the much-fancied *We'll Be Coming Back* by Calvin Harris feat. Example in a big selling head-to-head battle, Wiley emerges triumphant, with new single *Heatwave* - not on the flop album - proving too hot for his rivals, with sales of 114,121 making it the biggest selling song for six weeks.

Wiley's first number one - his previous biggest hit, *Wearing My Rolex*, peaked at number two behind the *Madonna/Justin Timberlake* collaboration *Four Minutes* - it also features a substantial vocal assist from *Dayo Olatunji* - aka Ms. D. It is her second number one: she arguably made an even bigger vocal contribution to Chipmunk's 2009



chart-topper *Oopsy Daisy*, although she received no credit.

Running neck-and-neck with Wiley and Ms. D on Tuesday's midweek, it looked as though *We'll Be Coming Back* might provide Calvin Harris with his fourth number one as an artist and cohort Example with his third. Instead - for the moment at least - it becomes Harris' fourth number two, and Example's first,

with sales of 102,320, the second highest for a number two thus far this year.

The rest of last week's top five are also in decline, with *Maroon 5's* *Payphone* (feat. Wiz Khalifa) falling 2-4 (35,666 sales), *StonShe's* *Black Heart* declining 3-5 (28,773 sales), *Connor Maynard's* *Vegas Girl* retreating 4-9 (25,131 sales) and *Flo Rida's* *Whistle* wobbling 5-

10 (23,004 sales).

Three songs in the Top 10 are static, though all suffer double digit dips in sales. They are: *Brokenhearted* by Karmin (6-6, 28,044 sales), *Feel The Love* by Rudimental (7-7, 26,020 sales) and *Don't Wake Me Up* by Chris Brown (8-8, 25,188 sales).

*Drumsound & Bassline* Smith's *Through The Night* debuts at number 34 (7,456 sales).

Several artists featured in the Olympic Games opening ceremony gained a toehold on the chart last week, despite having a narrow sales window. With a full week of sales most move onwards and upwards this week, with the top titles being the *Underworld*-affiliated *Caliban's Dream* (69-12, 22,157 sales), *The Arctic Monkeys'* recording of *The Beatles' Come Together* (67-21, 12,642 sales), *Frank Turner's* *I Still Believe* (97-40, 6,588 sales) and *Emeli Sande's* *Abide With Me* (180-44, 6,241 sales).

Overall singles sales are up 0.41% week-on-week at 3,155,494 - 5.91% above same week 2011 sales of 2,979,410.

## ALBUMS

BY ALAN JONES

Six weeks after 18 year old Justin Bieber became the third male teenage solo artist in chart history to have a number one album, *Connor Maynard* becomes the fourth. Brighton-born Maynard, who will be 20 in November, debuts in pole position with his first album, *Contrast*, which sold 17,474 copies last week - the fifth lowest number one sale in 656 weeks that have elapsed thus far this century.

Maynard reached number two with debut hit single *Can't Say No* in April and number four with follow-up *Vegas Girl* last week. Both songs are on the album, on which Maynard also performs collaborations with Ne-Yo, Rita Ora and Pharrell.

Although Bieber, Maynard, Craig David and Ray Quinn are the only male teens to top the chart in their own right, they are all trumped by Neil Reid, who was 12 when his self-titled 1972 album reached number one.

Born in Paris, raised in London, *Delilah* has yet to achieve a major hit single but her introductory album, *From The Roots Up*, has received almost



universal acclaim. The fact she is linked to *Chase & Status* (she sang on their 2011 single *Time*) and *Plan B* (a co-writer of the track *Only You* on her album) will also have helped said album to debut at number five (10,460 sales).

One of the most enigmatic performances at the Olympic Games opening ceremony came from *Mike Oldfield*. The 59 year old multi-instrumentalist - a chart regular for almost 40 years - returns to the Top 200 with 1973 multi-platinum number one debut album *Tubular Bells* (number 66, 1,903 sales), 1979 set *Platinum* (number 100, 1,216

sales) and 1980 album *QE2* (number 123, 1,050 sales) - but all are comprehensively overshadowed by new compilation *Two Sides: The Very Best Of*, a double disc retrospective compiled and sequenced by Oldfield himself. With first week sales of 9,203 copies, the album debuts at number six, becoming his 10th Top 10 album.

With assistance from heavyweights like Jay-Z, Ne-Yo, Drake, Dr. Dre, Usher and Wale, rapper *Rick Ross* registers by far the best performance of his five album career, debuting at number eight (7,186 sales) with *God*

*Forgives, I Don't*. The 36 year old from Florida's 2010 release *Teflon Don* provided his only previous appearance in the UK Top 200, reaching number 169.

Nine of last week's Top 10 albums are in decline, with *Plan B's* *Ill Manors* soundtrack falling 1-2 (16,792 sales), *Gaslight Anthem's* *Handwritten* dipping 2-13 (5,798 sales), *Jennifer Lopez's* *Dance Again: The Hits* slipping 4-14 (5,791 sales) and *Joss Stone's* *The Soul Sessions Volume 2* diving 6-41 (2,915 sales) following their excellent debuts.

Only *Emeli Sande* bucks the trend with her debut album *Our Version Of Events* rallying 8-3 (11,437 sales). Although *Maroon 5's* *Overexposed* slips 3-4, it actually increases sales 22.67% week-on-week to 11,396, taking its six week sales to 101,999.

*Now That's What I Call Music!* 82 racks up a second week atop the compilation chart, with sales off 51.29% at 130,639. *Isles Of Wonder: Music For The Opening Ceremony Of The London 2012 Olympic Games* jumps 5-2 (33,250 sales).

Overall album sales are down 6.83% week-on-week at 1,494,834 - 9.03% below same week 2011 sales of 1,643,156.



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Portman Hotel, London

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# INDUSTRY EVENTS DATES FOR YOUR DIARY



01/11 Barclaycard Mercury Prize

barclaycard  
**MERCURY PRIZE**

## August

18-19

V Festival, Hylands Park, Chelmsford Weston Park, Staffs.  
[vfestival.com](http://vfestival.com)

24-26

Reading and Leeds Festival, Richfield Avenue, Reading/Bramham Park, Leeds  
[readingfestival.co.uk/leedsfestival.co.uk](http://readingfestival.co.uk/leedsfestival.co.uk)

24-26

Creamfields, Daresbury, Cheshire  
[creamfields.com](http://creamfields.com)

## September

6-9

Bestival, Isle of Wight  
[bestival.net](http://bestival.net)

20-22

Reeperbahn Festival, Hamburg  
[Reeperbahnfestival.com](http://Reeperbahnfestival.com)

## October

6-8

BPM 2012, Birmingham  
[visitbpm.co.uk](http://visitbpm.co.uk)

11-14

Music China 2012, Shanghai  
[Musicchina-expo.com](http://Musicchina-expo.com)

17-21

Amsterdam Dance Event, Amsterdam  
[amsterdam-dance-event.com](http://amsterdam-dance-event.com)

## November

1

Barclaycard Mercury Prize  
[mercuryprize.com](http://mercuryprize.com)

**FORTHCOMING FEATURES**



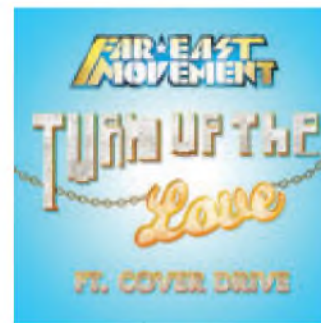
## August 24 Merchandising sector focus

Music Week turns its gaze to the back of the venue to consider the role of merchandise in 2012. We'll find out just how important it is to tap into the excess cash of hardcore fans and why labels are so keen to tie T-Shirts into artist contracts

To discuss a range of print and digital commercial opportunities associated with Music Week's forthcoming features, please email [Darrell.Carter@intentmedia.co.uk](mailto:Darrell.Carter@intentmedia.co.uk) or [Archie.Carmichael@intentmedia.co.uk](mailto:Archie.Carmichael@intentmedia.co.uk) or telephone 020 7354 6000.

\* All feature dates subject to change

# PRODUCT KEY RELEASES



► XX Turn Up The Love



► OWL CITY The Midsummer Station

## AUGUST 13

### SINGLES

- ANGEL Wonderful (*Apt'w/klana*)
- BALSAMO DEIGHTON I Don't Know Why (*Ghost Horse*)
- EMILY BARKER & THE RED CLAY HALO FEAT. FRANK TURNER Fields Of June (*Xtra Mile*)
- LUKE BINGHAM Shut It Down (*3 Beat*)
- BLOC PARTY Octopus (*Frenchkicks*)
- JAKE BUGG Taste It (*Mercury*)
- DADA LIFE Kick Out The Epir Motherf\*\*ker (*Polydar/PmzAm*)
- DJANGO DJANGO Hail Rod (*Renaissance*)
- FAR EAST MOVEMENT FEAT. COVER DRIVE Turn Up The Love (*Interscope*)

- AIDEN GRIMSHAW Curtain Call (*Rca*)
- KREAYSHAWN Go Hard (*Columbia*)
- LEMAR Invincible (*Amp*)
- AMY MACDONALD Pride (*Mercury*)
- GEORGE MICHAEL White Light (*Iskane*)
- MUSE Madness (*Helium 3*)
- NOISETTES Winner (*Manna-Ra-Rama*)
- RYAN O'SHAUGHNESSY Ep (*Rca*)
- RITA ORA How We Do (Party) (*Rar Nazim/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 (*Positive/Virgin*)
- SPECTOR Never Fade Away (*Luv Luv Luv/Fiction*)
- THEME PARK Jamaica (*Transgressive*)
- JESSIE WARE Wildest Moments (*Iskane/Pmi*)
- WE ARE AUGUSTINES Book Of James (*Parlophone*)

### ALBUMS

- DON BROCO Priorities (*Search & Destroy/Rca*)
- THE FACELESS Autotheism (*Sumerian*)
- FOREIGNER Foreigner Classics (*Farmusic*)
- KARIMA FRANCIS The Remedy (*Mercury*)
- INCUBUS Incubus Hq Live (*Sony*)
- ISRAEL & NEW BREED Jesus At The Centre (*Integrity/Absolute*)
- THE KINKS At The Bbr. (*Sanctuary*)
- KREAYSHAWN Somethin' Bout Krey (*Columbia*)
- MIDNIGHT BEAST The Midnight Beast (*Sounds Like Gnao*)
- RYAN O'SHAUGHNESSY Ryan O'Shaughnessy (*Rca*)
- SPECTOR Enjoy It While It Lasts (*Luv Luv Luv/Fiction*)
- TODDLA T Watch Me Dance: Agitated By Ross Orton & Pipes (*Nirja Tune*)
- VARIOUS Ted - Ost (*Iskane*)
- WHILE SHE SLEEPS This Is The Six (*Search & Destroy/Rca*)

- YELLOWCARD Southern Air (*Hopeless*)
- JAMES YORKSTON I Was A Cat From A Book (*Domino*)

## AUGUST 20

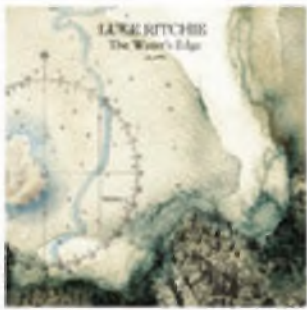
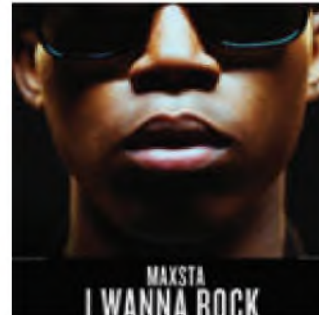
### SINGLES

- BASTILLE Bad Blood (*Virgin*)
- JUSTIN BIEBER FEAT. BIG SEAN As Long As You Love Me (*Def Jam*)
- DEVLIN FEAT. ED SHEERAN Watchtower (All Along The) (*Iskane*)
- FIDLAR Don't Try Ep (*Nichita*)
- HADOUKEN! Bad Signal (*Mos*)
- LINKIN PARK Lost In The Echo (*Warner Brothers*)
- LITTLE MIX Wings (*Syco*)
- THE MACCABEES Ayla (*Fiction*)
- MATCHBOX 20 She's So Mean (*Atlantic*)
- MAXIMO PARK The Undercurrents (*V2/Cooperative*)
- NERVO You're Gonna Love Again (*Positive/Virgin*)
- PEAKING LIGHTS Beautiful Son (*Weird World*)
- POLICA Wandering Star (*Memphis Industries*)
- ALYSSA REID FEAT. SNOOP DOGG The Game (*3 Beat/Aatw*)
- S.C.U.M. Whitechapel Remixes Ep (*Mute*)
- SAM + THE WOMP Bam Bam (*One More Time/Silt/Warner*)
- SIMPLE PLAN FEAT. SEAN PAUL Summer Paradise (*Atlantic*)
- SMOKE FAIRIES Let Me Know (*V2/Cooperative*)
- STRANGERS Safe/Pain (*Stranger*)
- TOTALLY ENORMOUS EXTINCT DINOSAURS Household Goods (*Polydar*)

### ALBUMS

- ARIEL PINK'S HAUNTED GRAFFITI Mature Themes (*4Ar*)
- BILL FAY Life Is People (*Dead Oceans*)
- BLOC PARTY Four (*Frenchkicks*)
- COLORAMA Good Music (*Arc*)
- RY CODDER Election Special (*Nonasuch*)
- THE DARKNESS Hot Cakes (*Pias*)
- DJ KHALED Kiss The Ring (*Iskane*)
- AIDEN GRIMSHAW Misty Eye (*Rca*)
- THE HEAVY The Glorious Dead (*Covanta*)
- CATE LE BON Cyrk li (*Turnstile*)
- LETTIE Good Fortune, Bad Weather (*Outerworld*)
- LYNRYD SKYNYRD Last Of A Dyin' Breed (*Randunna*)
- OLYMPIC ALBUM Olympic Album (2012 Closing Ceremony) (*Derra*)
- OWL CITY The Midsummer Station (*Iskane*)
- TREY SONGZ Chapter V (*Atlantic*)
- TRANQUILITY Voices Of Deep Calm (*Derra*)



▶ **LUKE RITCHIE** *The Water's Edge*▶ **NOISETTES** *Contact*▶ **ANIMAL COLLECTIVE** *Centipede Hz*▶ **MAXSTA** *I Wanna Rock*▶ **DAPPY** *Bad Intentions*

- **JESSIE WARE** *Devotion* (Klona)
- **YEASAYER** *Fragrant World* (Mute)

## AUGUST 27

### SINGLES

- **BENGA** *Pour Your Love* (Rca)
- **DON BROCO** *Actors* (Search & Destroy/Rca)
- **THE CAST OF CHEERS** *Human Elevator* (Cmgp)
- **ALEX CLARE** *Treading Water* (Klona)
- **COVER DRIVE FEAT. DAPPY** *Explode* (Polydat)
- **DAN DEACON** *True Thrush* (Domino)
- **DON DIABLO** *Lights Out* Ep (Columbia)
- **FAZER** *Killer* (A&W/Klona)
- **FEEDER** *Idahn* (Big Teeth)
- **FRIENDS** *I'm His Girl* (Lucky Number)
- **FUN.** *Some Nights* (Atlantic/Fueled By Ramen)
- **THE HIVES** *Wait A Minute* (Columbia)
- **KING CREOSOTE** *To Deal With Things* Ep (Domino)
- **LABRINTH** *Treatment* (Syra)
- **BEN MONTAGUE** *Another Hard Fall* (Nisir Sounds/Egm)
- **ALANIS MORISSETTE** *Guardian* (Rca)
- **NIKI & THE DOVE** *Somebody* (Mercury)
- **OF MONSTERS AND MEN** *Little Talks* (Klona)
- **PITBULL FEAT. SHAKIRA** *Get It Started* (J)
- **SCOUTING FOR GIRLS** *Summertime In The City* (Epic)
- **THE SHINS** *It's Only Life* (Aural Apothery/Columbia)
- **KRISTINA TRAIN** *Dream Of Me* (Mercury)
- **THE VIEW** *The Clock* (Cranking Vinyl)
- **ZEDD** *Spectrum* (Polydat)

### ALBUMS

- **ARCHIVE** *With Us Until You're Dead* (Dangerous/Campative)
- **PAUL COOK AND THE CHRONICLES** *Volume One* (Grandpa Stan)
- **CORREATOWN** *Pleiades* (Highline)
- **ROBERT CRAY** *Nothin But Love* (Pronique)
- **FABIO D'ANDREA** *Reflection* (Trinity Ent. Media)
- **MATTHEW DEAR** *Beams* (Ghostly International)
- **THE EGG** *Something To Do* (Squarepeg)
- **ELBOW** *Dead In The Boot* (Fiction)
- **ART GARFUNKEL** *The Singer* (Sony)
- **CHILLY GONZALES** *Solo Piano II* (Gentle Threat)
- **ALANIS MORISSETTE** *Honor And Bright Lights* (Rca)
- **NOISETTES** *Contact* (Mhna-Rg-Rnmg)
- **OF MONSTERS AND MEN** *My Head Is An Animal* (Klona)
- **RITA ORA** *O R A* (Columbia)

- **JAY JAMES PICTON** *Play It By Heart* (Derra)
- **SLAUGHTERHOUSE** *Welcome To Our House* (Polydat)
- **SANDI THOM** *Flesh & Blood* (Novus)

## SEPTEMBER 3

### SINGLES

- **AMELIA LILY** *You Bring Me Joy* (Rca)
- **CHARLIXCX** *You? Re: The One* (Kylum)
- **CHERYL** *Under The Sun* (Polydat)
- **DJ KHALED FEAT. CHRIS BROWN, RICK ROSS, LIL WAYNE & NICKI MINAJ** *Take It To The Head* (Klona)
- **DJ SHADOW FEAT. TERRY REID** *Listen* (Klona)
- **THE GASLIGHT ANTHEM** *Handwritten* (Mercury)
- **GOTYE** *I Feel Better* (Klona)
- **ELTON JOHN VS PNAU** *Foreign Fields* (Mercury)
- **KINDNESS & TROUBLE FUNK** *That's Alright* (Female Energy/Polydat)
- **MARK KNOPFLER** *Red Bud Tree* (Vertigo)
- **LONSDALE BOYS CLUB** *Ready To Go* (Future/Klona)
- **JENNIFER LOPEZ FEAT. FLO RIDA** *Goin' In* (Mercury)
- **LOSTPROPHETS** *Jesus Walks* (Epic)
- **NE-YO** *Let Me Love You (Until You Learn To Love Yourself)* (Def Jam)
- **P MONEY** *Dubsteppin?* (Rinse)
- **AMANDA PALMER + THE GRAND THEFT ORCHESTRA** *Want It Back* (Cranking Vinyl)
- **KARIN PARK** *Thousand Loaded Guns* (State Of The Eye)
- **PINK** *Blow Me (One Last Kiss)* (Jafare)
- **SMILER FEAT. PROFESSOR GREEN AND TAWIAH** *Top Of The World* (Warner Brothers)
- **MICHEL TELO** *Ai Si Eu Te Pego* (Ractoe)
- **THE VACCINES** *Teenage Icon* (Columbia)

### ALBUMS

- **ANIMAL COLLECTIVE** *Centipede Hz* (Domino)
- **MATT BACKER AND JULIAN LENNON** *Idle Hands* (Novus)
- **BLAKE** *Start Over* (Music Infinity)
- **DJ SHADOW** *Reconstructed: The Best Of Dj Shadow* (Klona)
- **G.O.D.D. MUSIC** *Cruel Summer* (Mercury)
- **IAMAMIWHOAMI** *Kin (To Whom It May Concern)* (Cmgp)
- **RONAN KEATING** *Fires* (Polydat)
- **MARK KNOPFLER** *Privateering* (Vertigo)
- **THE MILK** *Tales From The Thames Delta* (Sony/Sign Of The Time)
- **THE MOSTAR DIVING CLUB** *Triumph Of Hope* (Lucky Sixteen/Rmg Rights)

- **THE ORB FEAT. LEE SCRATCH PERRY** *Present The Orbserver In The Star House* (Cranking Vinyl)
- **SEAN ROWE** *The Salesman And The Shark* (Anti)
- **SCOUTING FOR GIRLS** *The Light Between Us* (Epic)
- **TANITA TIKARAM** *Can't Go Back* (EarMusic)
- **TWO DOOR CINEMA CLUB** *Beacon* (Kissvine)
- **THE VACCINES** *The Vaccines Come Of Age* (Columbia)

## SEPTEMBER 10

### SINGLES

- **JACK BEATS FEAT. TAKURA** *Careless* (Rca)
- **NEWTON FAULKNER** *Brick By Brick* (Highly Truth)
- **HOW TO DRESS WELL** *Total Loss* (Domino)
- **THE KILLERS** *Runaways* (Lizard King/Mercury)
- **LOWER THAN ATLANTIS** *Love Someone Else* (Klona)
- **THE MILK** *Chip The Kids* (Sony/Sign Of The Time)
- **JESS MILLS** *For My Sins* (Klona)
- **EMILIA MITIKU** *So Wonderful* (Warner Brothers)
- **RED HOT CHILI PEPPERS** *Maggies/Victorian Machinery* (Warner Brothers)
- **SINCERE** *Deja Vu* (Mercury)
- **TIMOMATIC** *Set It Off* (Rca)
- **TULISA FEAT. TYGA** *Live It Up* (Klona)

### ALBUMS

- **DAVID BYRNE & ST VINCENT** *Love This Giant* (4Aa/Tada Mundo)
- **MELANIE C** *Stages* (Bad Girl)
- **CALEXICO** *Algiers* (Fourth & Go)
- **BOB DYLAN** *Tempest* (Columbia)
- **LONSDALE BOYS CLUB** *Lonsdale Boys Club* (Future/Klona)
- **LOWER THAN ATLANTIS** *Changing Tune* (Klona)
- **JOE MCELDERRY** *Here's What I Believe* (Uk)
- **EMILIA MITIKU** *I Belong To You* (Warner Brothers)
- **NEIL HALSTEAD** *Palindrome Hunches* (Klona)
- **AMANDA PALMER + THE GRAND THEFT ORCHESTRA** *Theatre Is Evil* (Cranking Vinyl)
- **THE SCRIPT 3** (Phonogenic)

## SEPTEMBER 17

### SINGLES

- **2:54** *Sugar* (Fiction)
- **BAND OF HORSES** *Knock* (Columbia)
- **BURNS** *Lies* (Columbia)
- **KIMBRA** *2 Way Street* (Warner Brothers)
- **TANYA LACEY** *Head Chef* (Rca)

- **LADYHAWKE** *Blue Eyes* (Modular/Klona)
- **LUCY ROSE** *Bikes* (Rca)
- **MIKE DELINQUENT PROJECT FEAT. LADY LESHURR** *Step In The Dance* (Champion)
- **NO DOUBT** *Settle Down* (Interscope)
- **TOM ODELL** *Ep* (Rca)
- **PASSION PIT** *Take A Walk* (Columbia)
- **TINCHY STRYDER** *Help Me* (4th & Broadway)

### ALBUMS

- **THE AMITY AFFLICTION** *Chasing Ghosts* (Roadrunner)
- **BAND OF HORSES** *Mirage* (Rca)
- **BEN FOLDS FIVE** *The Sound Of The Life Of The Mind* (Imavapee/Sony)
- **DINOSAUR JR** *I Bet On Sky* (Pink)
- **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* (Hoskie)

## SEPTEMBER 18

### ALBUMS

- **GRIZZLY BEAR** *New Album Tbc* (Warp)
- **AIMEE MANN** *Charmer* (Proper)

## SEPTEMBER 24

### SINGLES

- **DEAF HAVANA** *Hunstanton Pier* (Rmg Rights)
- **MADEON** *City* (Popculture)
- **PERFUME GENIUS** *Take Me Home* (Diogen)
- **LISA MARIE PRESLEY** *You Ain't Seen Nothing Yet* (Klona)

### ALBUMS

- **PAUL CARRACK** *Good Feeling* (Carrack-Uk)
- **DJ SHADOW** *The Definitive Best Of* (Klona)
- **EFTERKLING** *Pyramida* (4Ac)
- **GREEN DAY** *Uno!* (Reprise)
- **J KENZO** *Kenzo* (Rinse)
- **MUMFORD & SONS** *Babel* (Gentlemen Of The Raan/Klona)
- **NO DOUBT** *Push And Shove* (Interscope)
- **ROYAL REPUBLIC** *Save The Nation* (Roadrunner)

## OCTOBER 1

### SINGLES

- **ALUNAGEORGE** *Your Dreams, Your Love* (Klona)

- **DRAKE FEAT. RICK ROSS** *Lord Knows* (Cash Money/Klona)
- **KEANE** *Disconnected* (Klona)
- **MADEON** *Ep* (Popculture)
- **MIKA** *Celebrate* (Casablanca/Klona)
- **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 Nookie Wood* (Double Six)
- **DAPPY** *Bad Intentions* (A&W/Klona)
- **BETH ORTON** *Sugaring Season* (Anti)
- **PAPA ROACH** *The Connection* (Eleven Seven)
- **LISA MARIE PRESLEY** *Storm & Grace* (Klona)
- **TAKEN BY TREES** *Other Worlds* (Secretly Canadian)
- **THE WALLFLOWERS** *Glad All Over* (Rca)

## OCTOBER 8

### ALBUMS

- **AT THE SKYLINES** *The Secrets To Life* (Roadrunner)
- **BRANDY** *Two Eleven* (Rca)
- **MIKA** *The Origin Of Love* (Casablanca/Klona)
- **TAME IMPALA** *Lonerism* (Modular)

## OCTOBER 15

### SINGLES

- **JAKE BUGG** *Two Fingers* (Mercury)
- **KARIMA FRANCIS** *Stay* (Mercury)
- **MARINA AND THE DIAMONDS** *How To Be A Heartbreaker* (679/Atlantic)
- **NINA NESBITT** *Boy* (Klona)
- **CLED SOL** *Are You Ready* (Klona)

### ALBUMS

- **JAKE BUGG** *Jake Bugg* (Mercury)
- **FRIAR ALESSANDRO** *Voice From Assisi* (Derra)
- **METZ** *Metz* (Sub Pop)

## OCTOBER 22

### SINGLES

- **DEVLIN FEAT. DIANE BIRCH** *Rewind* (Klona)
- **PURE LOVE** *Riot Song* (Mercury)

### ALBUMS

- **BAT FOR LASHES** *The Haunted Man* (Parlophone)
- **DEAF HAVANA** *Fools And Worthless Liars - Deluxe* (Rmg Rights)



# PRODUCT RECOMMENDED

## ALBUM OF THE WEEK



### RITA ORA Ora

(Roc Nation/Columbia)



August 27

Even before releasing this debut album Rita Ora has two UK No.1 singles under her belt – DJ Fresh track Hot Right Now that she featured on and her own debut single R.I.P.

She has supported Drake and Coldplay on tour as well as playing at multiple major UK festivals and events this summer including Hackney Weekend, Wireless, Lovebox, T in the Park, Capital's Summertime Ball and T4 On The Beach to name a few.

Ora's forthcoming album features a roll call of well-known producers including Drake, Chase & Status, Switch, Stargate, will.i.am, Fraser T Smith and The Dream.

To celebrate the album release, Ora will play two exclusive headline shows on August 29-30 and will also make special appearances at London's G-A-Y on August 25 and at Notting Hill Carnival on August 27.

Her new single How We Do (Party) will precede the album and is out on August 12.

## TRACK OF THE WEEK



### GEORGE MICHAEL White Light

(Aegean Records/  
Island/Universal)



August 12

White Light was released to radio on June 29 - marking the thirtieth anniversary of George Michael's first single success, Wham! Rap, entering the British charts

Taking control of his own music business matters, Michael is releasing the single via his own label Aegean Records in conjunction with Island/Universal. He has written, produced and arranged White Light which is an emotive, electronic affair.

Michael is currently working on a brand new studio album. It will be his first LP since Patience eight years ago, which has gone on to sell 10 million copies.

The new as-yet-untitled album is scheduled for release in the Autumn.

## INCOMING ALBUMS

**MARTHA WAINWRIGHT** Come Home To Mama



(V2)  
Produced by Yuka C. Honda and written by Martha Wainwright.

Come Home To Mama claims to be 'an emotional rollercoaster'.

Recorded earlier this year in New York City, mostly at Sean Lennon's home studio, the album is said to combine 'the passionate angst of her 2005 debut coupled with the twisted pop of 2008's I Know You're Married But I've Got Feelings Too'.

Wainwright said of the album: 'This record is a culmination of my life experiences so far.'

'Everything changed for me a couple years ago and this record is a representation of that and a return to the reason I started writing songs. I can't wait to hit the road with my family and new band in tow.' **OCTOBER 15**

**THE KILLERS** Battle Born (Vertigo)



Battle Born is the long-awaited fourth studio album from The Killers, their first in four years. It

will be preceded by single Runaways.

The band's team say the album incorporates elements of each of the records that came before it and is an album written with the live audience in mind containing heavier guitars, more powerful drums and more commanding vocals.

Production credits including Daniel Lanois, Steve Lillywhite, Damian Taylor, Stuart Price and Brendan O'Brien.

The band has sold over 15 million copies worldwide of their first three albums.

The Killers play UK dates later this year, but before that will play an intimate, low-key show at Leeds O2 Academy and then headline V Festival later this month. **SEPTEMBER 17**

**SCOUTING FOR GIRLS** The Light Between Us



(Epic)  
British pop band Scouting For Girls will release their third studio album in

September, preceded by first single Summertime in The City on August 26.

The three-piece return having sold over two million records and bagging and four Top 10 singles.

Two years in the making, the album is full of love songs that were recorded in 10 studios across the world with five producers.

Single Summertime in The City, which recently debuted on Radio 1, is described by the band as 'classic Scouting For Girls' - 'holier-than-pop, witty lyrics and a chorus built for chanting back celebrating good-for-the-soul, shorts and shades days with burbling brass, Blue-like bass, grounding piano and a hooky demand that it doesn't rain'. **SEPTEMBER 3**

## STAFF PICK: HARRIET SUMNER, WORK EXPERIENCE



**PASSION PIT**

Gossamer

(Columbia)

I wasn't initially won over by this album

but the more I listen the more I'm convinced by its charm.

There's a strong dichotomy between the melodies and lyrics which cleverly manages to be both melancholic and joyful. Indeed, I think it's their remarkable combination of



depressiveness and joyfulness which helps them stand apart. The emotionally troubled lyrics create a dark undertone in the album, but combined with a fun and uplifting beat it manages to make being down in the dumps not sound quite so bad. This album feels different to what

Passion Pit have produced before, it's more emotionally charged, having a greater impact on the listeners than previous albums. Although the depressed lyrics are initially partly obscured by the playful melody, they are still always much more apparent

than in the band's previous album Manners due to improved lyrical diction.

It's been said that lead singer Angelakos has been suffering ill-

mental health, even causing Passion Pit to cancel several recent shows in the States. However it's likely the troubles he's been experiencing were partially the inspiration behind the album and helped make into what it is.

Gossamer has turned out to be a beautifully crafted LP. **OUT NOW**



# PRODUCT REISSUES

## STEEL PULSE • MC SQUARED • THE SPINNERS • LOVE ME DO

### STEEL PULSE • Prodigal Sons - The Best Of

(UMC/Island UMC 8912)/TOOTS & THE MAYTALS: Pressure Drop - The Best Of (5339066)/BLACK UHURU: Guess Who's Coming To Dinner - The Best Of (5339215)/BURNING SPEAR: Marcus Garvey - The Best Of (5339226)



Continuing the flood of releases marking the 50th anniversary of Jamaica's independence,

Island Records - created by a Jamaican ex-pat primarily to provide an outlet for reggae - releases these four mid-priced CDs, all of which are excellent compilations of material by some of the most significant, popular and important acts in the genre. Roots reggae is the name of the game with Burning Spear, Black Uhuru and Steel Pulse - who were based in Birmingham, but of Caribbean descent. Toots And The Maytals are something else, with their earlier ska/reggae recordings being remarkably infectious and commercial, with Monkey Man, 54-46 Was My Number and the title track all minor classics. It is a world away

from the heavier bass sound of the roots reggae brigade, of whom Black Uhuru in particular having a darker more political agenda, tackling subjects including The Great Train Robbery, Sensimillia and Africa.

### MC SQUARED • Tantalizing Colours: The Reprise Recordings

(Now Sounds CRNOW 34)



Set up by Frank Sinatra in 1960, the Reprise label was originally a fairly staid reflection of its

owner's musical tastes but by the late 1960s Sinatra was no longer chairman and the label's roster had diversified considerably. One of its more fleeting signings was MC Squared, a Los Angeles-based quintet whose members were folk renegades and studio musicians. They delivered four excellent but commercially unsuccessful pop/psych singles before being dropped. However, they left behind several additional tracks recorded for their debut album, which have never been released until now. Compiled by Steve

Stanley, who also contributed copious liner notes featuring the participation of original band members, the previously unissued material takes its place alongside the singles sides and the result is a masterpiece with great harmonies coating the pop/psych pill. Tracks like My Mind Goes High sound for all the world like The Mamas & Papas on a trip but the band's folk roots are also evident on the title track, while the spirit of Carlos Santana is evoked on the Latin-styled Karneval. Excellent.

### THE SPINNERS • Truly Yours

(Kent CDTOP 371)



The number of previously unreleased tracks plucked from Motown's vaults over the years is

truly remarkable - and Kent's ongoing and exemplary raiding of the label's archives continues to pay dividends, with this agreeable augmentation of The Spinners' first album increasing its track count from 12 to 26, 10 of which are being released for the first

time. Admittedly not one of Motown's priorities, The Spinners were nevertheless given some fairly strong material for their debut album, The Original Spinners, which was released in 1967. It included contributions from Berry Gordy, Harvey Fuqua, Smokey Robinson and Stevie Wonder, whose pleasant I Cross My Heart was originally intended for Gladys Knight. Bonus tracks on the set date from 1963 to 1967, and include Nobody But You, a storming Northern Soul cut, and the slightly Oriental-flavoured Tea House In China Town, an excellent version of a song also recorded by The Four Tops. Overall, it's an excellent album, well up to Motown's high standards, and comes with an extensive and informative essay on the band, informed by a new interview with lead singer Bobby Smith.

### VARIOUS • Love Me Do - 50 Songs That Shaped The Beatles

(Fantastic Voyage FVDD 136)

Far from being the first compilation to feature recordings influential in the development of

The Beatles, this new Fantastic Voyage collection nevertheless wins the prize for being released



closest to the 50th anniversary of The Beatles' first single, Love Me Do. And with respected Liverpool Beatles authority Spencer Leigh responsible for song selection, it is broader and more interesting than some that have ostensibly covered the same ground. Undoubtedly, American music had a huge effect on The Beatles, and it's hard to argue against the inclusion of Elvis Presley's Trouble, The Crew Cuts Sh-Boom and the original recordings of songs they covered, like Baby It's You (The Shirelles) and Please Mr. Postman (The Marvelettes). But the Beatles' quintessentially British spin on rock was informed by their love of everything from music hall to skiffle, hence the inclusion of songs like George Formby's Chinese Laundry Blues and Peter Sellers' Puttin' On The Smile. With most, if not all, of the tracks here falling out of copyright, it's as complete and insightful a collection of Beatles influences as ever assembled.

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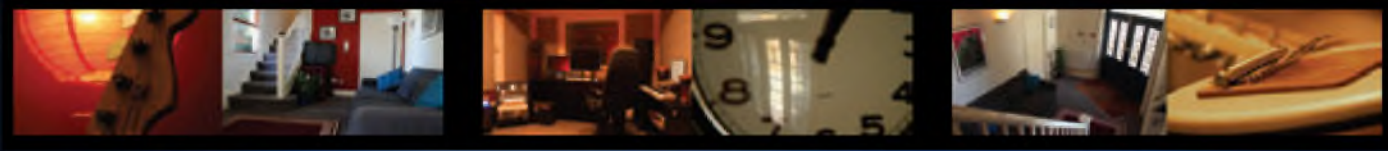
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Been snapped with the Bay City Rollers on your iPhone? Got photographic proof of your promotions chief slaying the karaoke machine? Swimming the Bristol Channel for charity and want the industry to rally round? Tell us all about it. And we'll tell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



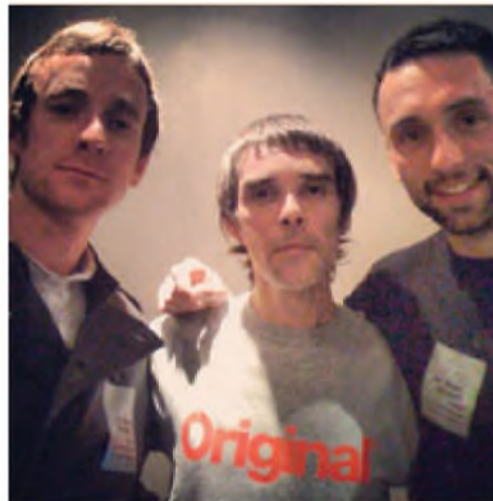
Pic: Jeni Cook

◀ **CREATING A STIR**

The Creative Industries event at the Royal Academy in London last Monday was a star-studded affair, with the likes of PM David Cameron, Prince William and Catherine, Duchess of Cambridge in attendance. There were also a few more rock and roll types who turned up – like the trio pictured here: Sex Pistol Paul Cook, The Who's Roger Daltrey and Outside Organisation man Alan Edwards.

▼ **WHAT THE WORLD WAS WAITING FOR**

Okay, so Universal digital kingpin Paul Smernicki's pic with gold medallist Bradley Wiggins and, erm, gold vocalist Ian Brown was technically taken before the Olympics. But so what? Smernicki reposted it on his Twitter last week, and who could blame him? You don't get much more legend in a single image than this.



**KEY SONGS  
IN THE LIFE OF  
LEE MORRISON**



*Head of Sales & New Business, Believe Digital*

**First record you remember buying?**

Adam and the Ants - King of the Wild Frontier. I was a near child when this came out and saved my pocket money for weeks paying off the local electrical shop before I was allowed it...

**Favourite artist meeting of your life so far?**

I know he works with us, and I know it sound crap, but James Vincent McMorrow, quite possibly one of the nicest guys in the industry.

**Which track would you like played at your funeral?**

I am not going to die, I am going to be frozen before that so I can come back later. Music I would have to ease me into freezing would probably be Blue Monday by New Order, definitely nothing sombre and downbeat.

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

Without a doubt James Vincent McMorrow's version of Higher Love, I actually had it planned for my wedding in August but postponed the big day until I am a millionaire...

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

Lucky Jim - You're Lovely to me. This is on the Our Trouble End Tonight Album, released in 2004 I think on Skint Records. The record is amazing and I still listen to it on my train journeys to work...

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

That is the impossible question, there are far too many. Coming from a dance background there have been so many classics. If I really have to choose one it would be Donna Summer - I Feel Love, as a tribute to her and what she did for dance music. Still sounds fresh even to this day.

**ARCHIVE**

**MUSIC WEEK August 6th, 2005**

Virgin Retail has set up an online face-off with HMV by cueing its new digital service for launch just days ahead of its rival's offering. Virgins marketing and e-commerce director Steve Kincaid says the clash will be a good thing: "it creates more noise and awareness about digital"...T-Mobile is helping to launch Robbie Williams sixth album by giving customers access to exclusive content, ringtones, wallpaper and logos...Woolworths has told the City that, while sales are down for the first half of the year, there are reasons for optimism following a store refurbishment programme...Independent label pioneer Iain McNay has reignited the 50-year recording copyright rule. He proposes the creation of a fund into which record companies can pay royalties for reissues to older artists who may have fallen on hard times...Crazy Frog is the highest new entry on the chart at number five – leagues ahead of competitors Alanis Morissette and Editors.



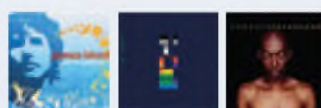
**SINGLES TOP 5 26.08.05**

POS	ARTIST	SINGLE
1	JAMES BLUNT	You're Beautiful
2	DANIEL POWTER	Bad Day
3	2PAC FEAT. ELTON JOHN	Ghetto Gospel
4	EMINEM	Ass Like That
5	MARIAH CAREY	We Belong Together



**ALBUMS TOP 5 26.08.05**

POS	ARTIST	ALBUM
1	JAMES BLUNT	Back To Bedlam
2	COLDPLAY	X&Y
3	FAITHLESS	Forever Faithless – Greatest Hits
4	KAISER CHIEFS	Employment
5	CRAZY FROG	Crazy Hits



**NEW RELEASES RECOMMENDED 06.08.05**



**McFLY I'll Be OK  
SUPERGRASS Road To Rouen**

I'll Be OK by McFly is Single Of The Week. Still "heavily in debt to any number of Sixties beat groups", they now seem less of a "Busted clone" than a "junior Oasis".

Album Of The Week goes to Road to Rouen by Supergrass, which takes a breather from their usual "hi-octane pop romps". The record sees a noticeably "relaxed, inventive atmosphere and maturity" that looks likely to cause a "positive shift" in their audience demographic.





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◀ **DUKES OF UKE**

Everyone got involved at the recent launch of The Ukuleles album at Music Room in Denmark Street.

The band were introduced by Nicky Campbell and joined on stage later in the night when he guested on the track that he has written for the album. Chegwin Patrick Productions are the creators and producers of The Ukuleles and this project is a follow-up to their million-selling hit group The Soldiers.

L-R above left: Michael Neidus (Demon Music Group – head of DMG TV), Logan Wilson (The Ukuleles), Colin Auchterlonie (DMG – product & marketing director), Nick Patrick (producer/creator), Martha Paton, David Beaufoy (DMG – product manager), Jeff Chegwin (creator/producer)



▲ **THE ONLY WAY IS UP**

The One Direction infection spreads even further globally as the British five-piece reach an incredible 12 million sales in less than a year. The group were presented with a special disc to celebrate their phenomenal success which includes 8 million singles, 3 million albums and 1 million DVDs.



photo credit - Carsten Windhorst

▲ **ALL ABOARD**

Mercury showcased one of their latest signings at a bash at the Dover Street Arts Club last month. Kristina Train performed songs for her forthcoming EP, Dream Of Me. Left to right: Joe Kentish (A&R manager Mercury), Jess Hamilton (KT manager), Kristina Train, Jason Iley (president of the Mercury Music Group)

## FABLED LABELS

### CHERRY RED RECORDS

Founded 1978

Key Artists: Dead Kennedys, The Runaways, The Monochrome Set



Founded in 1978 by Iain McNay and Richard Jones, Cherry Red's early roster included releases by keyboard player Morgan Fisher as well as material licensed from The Hollywood Brats, Destroy All Monsters and The Runaways.

In 1979, McNay invested \$10,000 in the recording of the debut studio album by San Franciscan political punk band Dead Kennedys, Fresh Fruit For Rotting Vegetables. It became the label's first and only Top 40 album, selling over a million copies worldwide.

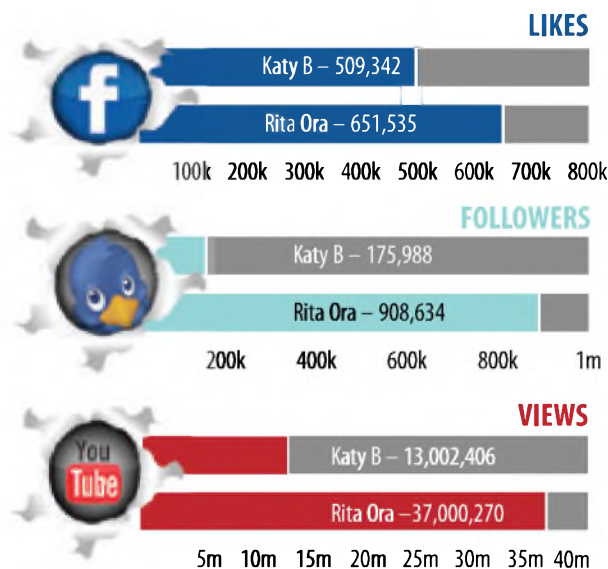
Mike Alway was then recruited as head of A&R and brought in a mass of new signings including The Monochrome Set, Everything But The Girl, Eyeless in Gaza, Felt and Five Or Six.

Budget compilation album Pillows & Prayers (costing 99p) compiled by Alway and released at Christmas in 1982, topped the independent charts for several weeks. It also won the label its first major award as the Best Catalogue Release at the 2008 Mojo Honours.

Cherry Red moved into the reissue market from the late 80s onwards, where the label remains positioned. McNay estimates that Cherry Red puts out between 40 and 50 albums each month and sells around 750,000 albums a year.

Did you know? McNay is a fan and director of AFC Wimbledon and Cherry Red boasts a large catalogue of football-related songs.

## SOCIAL STANDING Official fan pages go head-to-head



**KATY B VS RITA ORA**

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