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Music Week

THE BUSINESS OF MUSIC www.musicweek.com

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iUNO! COMING 24TH SEPTEMBER 12



iDOS! COMING 12TH NOVEMBER 12



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PLAYING SHEPHERD'S BUSH EMPIRE 23RD AUGUST

AWESOME FKING MARKETING CAMPAIGN**





BIG INTERVIEW

10 She Oughta Know
Alanis Morissette opens up on 17 years in the business and her first album as a mum



FEATURE

16 Door to the floor
Team Two Door Cinema Club chart the band's continued global rise



FEATURE

19 Merch high and low
We take a special look at the thriving music merchandising sector

SONY/ATV/EMI MUSIC DEAL MEANS LUCRATIVE RIGHTS ARE LIKELY TO BE RE-HOMED IMMINENTLY

Going for a song

Take This (for the right price):
Publishers can now snap up songwriters including Jason Orange, Howard Donald, Mark Ronson and Eg White



PUBLISHING

BY PAUL WILLIAMS

EMI Music Publishing's new owners are expected to seek new homes in the next few weeks for a dozen top songwriters they must let go to satisfy EC deal conditions.

A Sony/ATV-led consortium won approval in Europe back in April for its \$2.2bn (£1.4bn) purchase of EMI's publishing business. It completed the takeover at the end of June after receiving FTC backing in the US.

However, EC regulators only approved the deal on the condition that a dozen top Anglo-American songwriters would be released to satisfy concerns about the new

combined entity's domination of chart hits. It also stipulated a number of publishing catalogues would have to be sold.

The consortium is now working behind the scenes to prepare for these disposals, which must happen within six months and which the Commission has previously indicated it would like to be sold as a whole to a new music publishing player in the market.

This would echo proceedings when Universal Publishing sold a series of catalogues in 2008 as part of its takeover of BMG Publishing to what became Imagem Music.

Among the individual songwriters who will end up at new publishing homes as a result will be Mark Ronson, Eg

White and Take That's Jason Orange and Howard Donald, who are co-credited on all the group's songs penned since reforming, including *Patience*, *Shine* and *Rule The World*.

Seven of the songwriter individuals or teams being let go come from the EMI Publishing side of the business, with five from the Sony/ATV side.

Ronson, Orange and Donald are on EMI's books, as are Duffy, Bullet For My Valentine, Scouting For Girls and Girls Aloud's Nadine Coyle, who will all have to be released.

The Sony/ATV departures will include songs by Wayne Hector, who in 2010 left for Warner/Chappell. Co-writes of his that will change hands

include the likes of JLS's UK chart-toppers *Beat Again* and *Everybody In Love*, but not hits such as The Wanted's *Glad You Came* and Nicki Minaj's *Starships*, which he co-penned since moving to the rival major.

Other Sony/ATV writers on the move include Alesha Dixon and Matt Cardle - who co-wrote 11 of the 13 songs on his debut album *Letters* but was dropped by Columbia Records this year - plus Eric Appapoulay, Tom Wright-Goss and Richard Cassell who all figured heavily on Plan B's *The Defamation of Strickland Banks* album.

The forced departure of Eg White will be particularly painful as the one-time Ivor Novello songwriter of the year

was lured by Sony/ATV from Universal Publishing in 2008 in a high-profile deal. His works while at Sony/ATV include songs on the current albums by Adele, Florence + The Machine, Rebecca Ferguson, Maverick Sabre and Alex Clare - but not the likes of *Chasing Pavements* with Adele and *Leave Right Now* for Will Young as these were penned while at Universal Publishing.

The full catalogues being disposed of are Virgin UK, Virgin US and Virgin Europe from the EMI part of the business and Famous UK, acquired in 2007 by Sony/ATV as part of its acquisition of Famous Music.

Sony/ATV declined to comment on the matter.

Q loses 15k readers, NME sheds 5k

Bauer's *Q* magazine lost 15,822 readers year-on-year in the six month period to June 2012, down from 80,418 to 64,596 (-19.7%).

According to the latest ABC average reader figures, the print

title lost 12,926 readers in the period when compared to the prior six months (-16.7%).

Stablemate *Kerrang!* dipped 6.6% year-on-year to 40,203, down by a more modest 2,830

readers. Compared to the prior six months, it fell 4.5%.

Mtjo's average readership fell 2.4% annually to 85,149 and 2.7% period-on-period.

IPC's *NME* dropped 5,096

readers year-on-year to 23,924 (-17.6%) - representing a 13.5% dip compared to the prior six-month period (27,650).

There was better news for IPC's recently redesigned and relaunched *Uncut*, which saw a 1.1% period-on-period increase in its average readership in the

first half of 2012. It went from 62,305 to 63,003 over the six months. Year-on-year, however, *Uncut's* readership declined by 4.5% from 66,004 in June 2011.

Future Publishing, owner of titles such as *Classic Rock* and *Metal Hammer*, did not post six-monthly figures for its titles.

NEWS

EDITORIAL



Bleed all about it

ENEMIES OF THE NME UNITE!

Come titter at the fallen goliath! Hark at its sub-25k magazine readership! Sneer as you recall the shinning it gave that not-that-great-actually-on-reflection Manics album!

After each and every disheartening ABC update, we witness the depressing relish with which certain music types gobble up news of circulation drop-offs at music's ex-king of the newsstands.

I'm still not quite sure why they revel so gladly in its decline. Maybe Viva Brother's influence permeated beyond any social perimeter we could have foreseen. Maybe, as a bold, barefaced cultural icon, NME will forever remain a target. Maybe Morrissey has been busy ensuring [REDACTED].

The corporate PR tikes at IPC and Bauer – the latter's Q gets the blackest mark in the latest Jan-Jun results – pollinated inboxes with their stock ABC responses last week: highlighting their non-magazine plus points, and politely questioning ABC's own relevance in the age of 'trans-media'. (Future Publishing weren't even that brave: they just sat in silence and hoped the whole sorry affair would be kind enough to go away.)

"The NME's biggest dirty secret in this post-ABC malaise is that it's getting really quite good"

So here's the dirty secret IPC didn't bellow: NME's got really quite good. No longer confining itself to covering post-Strokes hipsters, Gallagher-wannabe bigmouths or shambling Libertines copycats, and with clear investment in 'proper', in-depth writing, it's a title once again worthy of its hallowed moniker.

Crushingly, quality alone isn't enough to survive. Just ask *The Word*, whose excellent Andrew Harrison jumped ship before that magazine's resigned extinction, only to face the monumental task of revitalising a Q magazine in G-Force free-fall.

As for the NME, should it go gratis? It's the question every bit as predictable as an Essex numbskull jettisoning a bottle full of his deficient DNA at V Festival; one IPC dismisses with muscular talk of NME.com's multi-million reader base and its venue-packing live business.

Either way, grappling for resilience as a consumer music magazine in 2012 is a gigantic ask. The circulation-munching locust of the internet and YouTube/Spotify's decimation of reviewer power are invulnerable, mammoth ailments.

Perhaps the one razor-toothed threat these titles can successfully tackle is their own identity. For a consumer magazine to have any hope of eking those precious recession pennies from its audience's pockets, it not only has to connect with their interests, but with a communal sense of belonging – maybe even emotion. It must become a membership card; a fanclub of the beguiled hivemind. Just ask *Kerrang!*

How can Q and NME demonstrate this kind of pinpoint audience empathy when sub-culture 'movements' are more blurred, shattered and instantly modified than ever before? God knows.

But in an age when it takes fewer than 10,000 sales to hit No.1 in the Official Albums Chart, the music industry can ill afford to stand by and gawp at their decay – let alone point fingers and laugh.

Tim Ingham, Editor

UNIVERSAL HERALDS LONDON 2012 INVOLVEMENT

Olympics change everything for music and sport



EVENTS

■ BY PAUL WILLIAMS

One of the music executives behind the London 2012 Olympics believes that the Games have set a template of how music can be used at future big sporting events.

For the first time ever a music licensee – Universal – was appointed to oversee the contribution of music to the Olympics, resulting in tracks and artists not only prominently featuring in the opening and closing ceremonies but elsewhere across the Games' 17 days.

Now Universal Music director of film, TV and licensing Marc Robinson suggests this can be replicated at other big sports occasions, including the 2016 Olympics taking place in Rio de Janeiro in Brazil.

"I know there have been a few conversations going on [among the Rio team]," said Robinson, who led Universal's music licensee role with Universal Publishing business development and media VP Simon Mortimer.

"For them, music is a big part of their culture so I wouldn't be surprised if they look at this template and try to copy it for their Games. What they've got is

a very strong musical heritage and a big association with a genre of music that is celebrated worldwide and has a huge influence on popular music. We haven't been privy to anything they're doing or what they are looking at but you would think it could work."

Robinson and his Universal colleagues were entering into unknown territory for their role – which also includes the 2012 Paralympics starting in London on August 29 – but it is one that has helped to realise a starring role for music at both Games' opening and closing ceremonies as well as at the various venues during competition.

The major has also been behind the opening and closing ceremony albums *Isles of Wonder* and *A Symphony of British Music* which were released digitally immediately after their respective ceremonies finished.

"It's the first time there has been a partnership like this," noted Robinson. "It's the first time we've released stuff at midnight. It's the first time there's been an Olympic Games with social media so rife. There's never been a closing ceremony like it. It's the first time they've

had such a set-up and the fact it was on a par viewing-wise with the opening shows how much people were behind the Games."

Retail reaction to the music featured during the Olympics has been extraordinary, especially following the closing ceremony with 17 of last week's Top 75 singles chart having featured in the finale at Stratford's Olympic Stadium, according to the Official Charts Company.

The top album sellers were also dominated by the closing, led by Virgin act Emeli Sandé's *Our Version Of Events* returning to No 1.

The focus for Robinson and his Universal colleagues will now be on the Paralympics, which will include a classical concert during the opening and a performance from Coldplay at the closing ceremony.

"With the Paralympics we're going to go through a phase two because people have been watching random sports and everyone is loving the competition and the sportsmanship of it.

"I think we'll get that with the Paralympics, too," he said. "Hopefully, we'll see music come through there as well."



see Business Analysis on pages 12 - 14

MUSIC DISC PRESSING KIOSKS TO ROLL OUT NATIONWIDE IN 2013 FOLLOWING TRIAL PERIOD

Tesco praises 'amazing range extension' of CD on-demand

RETAIL

BY TIM INGHAM

Tesco is confident that its new in-store Discs On Demand kiosks can spell positive news for the music industry.

The booths give customers a choice of tens of thousands of new and catalogue albums. After a consumer has made their choice, a disc is burned within minutes, complete with a printed sleeve and artwork.

The supermarket giant has created the DoD machines in conjunction with software firm Tribeka. Tesco is trialling them in two stores – Maldon in Essex, and Dudley in the West Midlands – with plans to roll the initiative out nationwide next year.

"We hope that a successful trial will offer an amazing range extension to some stores and music at all in others," Tesco entertainment category director Rob Salter told *Music Week*.

"We will see how this can combat shrink and remove costs like returns from the business. We will trial in several stores



Choice words
Tesco's Salter
promises customers
more music choice

this year and then look to roll out in 2013."

Salter believes Tesco can make major savings by fighting

costs swallowed up by CD returns and shrink packaging used to fight theft. When asked if the kiosks could impact on the

size of Tesco's current CD racks, Salter commented: "Sadly we already have a pretty limited offer of two or three metres in most stores for music now. We expect to continue to offer the top chart and high-volume lines in the traditional manner – but this is about more choice for customers, not less."

He added: "I think everyone would recognise that we have to innovate to survive in a business that has already gone through significant transformation."

CEO of Tribeka Daniel Doll-Steinberg dismissed comparisons to comparable kiosk machines which launched around 1999 in rival retailers.

"That technology produced generic low quality compilations and was difficult to use," he said. "This technology is used worldwide and manufactures to the same quality as conventional product in minutes."

As well as music, the machines offer a large library of movie and TV shows for printing to DVD and computer software packages. Prices start from less than £3 for CDs and under £6 for DVDs.



"Our strategy is to offer customers their music anyway they want it, be that on disc, digitally, streamed or otherwise"

ROB SALTER, TESCO

The kiosk trial comes after Tesco swooped for the entirety of streaming/online radio music service We7 earlier this year for approximately £11m. The firm's digital director Mark George said in June that the move would "help Tesco offer a greater choice for the growing number of customers who want to access music instantly on any device, whenever and wherever they want".

Salter told *Music Week*: "Our strategy is to offer customers their music any way they want it, be that on disc, digitally, streamed or otherwise."

"We think customers will want to be free to buy music in a number of ways and will look to us to make it easier for them to listen to music on whatever device they choose, however they choose to buy it."

Q2 hurt by lack of star power

The devastating effect a lack of superstar artist album releases had on the Q2 market is detailed in full in a comprehensive new *Music Week* report.

The *Music Week*/Official Charts Company Q2 Report reveals retail complaints about a poor release schedule were justified with not one newly-issued artist album in the period selling more than 200,000 copies.

Decca's Gary Barlow and the Commonwealth Band set Sing topped the quarter's rankings for new artist releases but did so with just 162,518 takers, according to Official Charts Company data - less than half what Virgin act Emeli Sandé's *Our Version Of*

Events sold during the previous period to finish as Q1's top new artist album.

Sales of the rest of Q2's top new artist sellers were also well down on what their equivalent titles sold over the first three months of 2011, contributing to an overall 16.7% year-on-year fall in artist album sales in the sector to 15.8 million units.

The spotlight on the new release drought comes in a report which offers the most comprehensive analysis available of the UK's recorded music market during Q2 with detailed commentary, charts and graphs. It includes a meticulous overview of the singles and albums

markets as well as a focus on compilations, digital, vinyl and budget albums, catalogue and the top album sellers of the period by a numbers of genres, including pop, rock, dance, urban, folk, heavy metal, classical and jazz and blues. The singles market is covered in a similar way.

Also featured within the report is a countdown of Q2's 100 biggest-selling singles and artist albums with each release containing such information as label and corporate group and quarterly and cumulative sales.

The performances of the majors, independents and the leading distributors are also examined in full.



The report is available to download for £175 plus VAT. Go to musicweek.com/reports

NEWS

NEWS IN BRIEF

■ **SONY/ATV:** The publisher, co-owned by the Michael Jackson Estate, is to finally take control of Michael Jackson's own back catalogue after signing a deal with the legendary artist's Mijac Music.

■ **UNIVERSAL:** Universal Music's proposed £1.2bn acquisition of EMI has been cleared by regulators in Canada. The news follows similar clearances of the deal in New Zealand and Japan. "We are pleased that the Canadian Competition Bureau has cleared Universal Music's proposed acquisition of EMI with no objections," said a UMG spokesperson.

■ **COLIN BROWN:** Former Pye Records executive Colin Brown, whose time in the music industry began before the advent of rock'n'roll, has died aged 78 after a fall at home.

■ **X FACTOR:** The Syco show's return to television last Saturday drew average ratings of 8.7 million, peaking at 9.9 million at around 8.45pm – nearly 2 million less than it commanded at the same time last year.

■ **BMG CHRYSALIS:** The firm's US operation has signed the Flaming Lips to a worldwide publishing deal. The agreement has been announced just after the release of their album, Flaming Lips & Heady Fwends, the first since their previous recording deal with Warner Bros ended.



■ **SIRE:** British blues band Kill It Kid (above) have signed a worldwide recording deal with Warner imprint Sire Records. The four-piece make the jump from One Little Indian to join Sire, headed by Seymour Stein, after crossing paths with the A&R legend at a French show and bonding over early rhythm and blues.

■ **THE CHURCH STUDIOS:** Babylon singer David Gray is planning to turn The Church Studios in North London into a block of five flats with shops and office space. Gray bought the studios from Dave Stewart in 2003. Artists who have worked there include Annie Lennox, Bob Dylan, Radiohead and Elvis Costello.

For all of the latest Music Industry news, bookmark

MusicWeek.com

NEW NIELSEN DATA FOR Q2 CROWNS POPULAR SWISS DJ KING OF EUROPE

Foreign songs dominate EU indie radio airplay

MEDIA

■ BY TIM INGHAM

New European radio airplay charts released by Nielsen Music and IMPALA today highlight the most successful independent artists of 2012's second calendar quarter.

The chart has no less than 10 new entries, with Swiss house star DJ Antoine (pictured) topping the Top 20 Airplay list with club hit Ma Cherie – featuring The Beat Shakers.

French R&B singer Matt Houston is responsible for Europe's second most-played song, Positif, while German punk band Die Toten Hosen's Tage Wie Diese take the No.3 spot.

The trio of foreign language tracks were all fresh releases in the period, and so also take the top three spots on Nielsen/IMPALA's New Entries Q2 Top Ten. This also contains two hits familiar to UK audiences: DJ Fresh and Dizzee Rascal's The Power (Ministry Of Sound) – at No.14 on the main EU list – and Jack White's Sixteen Saltines (XL), which was the 15th most played song in Europe overall.

Elsewhere, the Top Climbers chart – which shows which songs have shot up the charts since Q1 2012 – includes French artists Shaka Ponk, 1995 and Orelsan, as well as hip-hop trio De La Soul.

IMPALA executive chair Helen Smith commented: "Being able to include new entries and

best climbers adds a new dimension to our charts and is something we will feature from now on."

And Jean Littolff, managing director for Nielsen Music in Europe added: "Radio is one of the most effective methods of finding an audience. It is great to see so many independent artists exposed this way and Nielsen is proud to create this visibility."

Radio remains the main way US consumers discover music, according to new research. The Nielsen Music 360 Report of 3,000 consumer surveys found 48% of fans discovered music most often through radio, compared to 10% from friends and relatives and 7% from YouTube.

TOP NEW ENTRIES EU Airplay

POS*	ARTIST/TRACK / LABEL
1	DJ ANTOINE FEAT. THE BEAT SHAKERS Ma Cherie Global Productions
2	MATT HOUSTON FEAT. P-SQUARE Positif Play On Records
3	DIE TOTEN HOSEN , Tage Wie Diese Just Kickin' It Productions
6	YOUSSOUPHA FEAT. INDILA & SKALPOVITCH Dreamin' Wagram
9	JACK HOLIDAY & MIKE CANDYS Children Sirup Music
10	DIE AERZTE M&F Hot Action Records
11	BASTO & YVES V Cloudbreaker Spinnin' Records NL
14	DJ FRESH FEAT. DIZZEE RASCAL The Power Ministry Of Sound
15	JACK WHITE Sixteen Saltines XL Recordings
18	DRY FEAT. MAITRE GIMS Ma Melodie Wagram



* Positions relate to entry rank on Nielsen/IMPALA's overall Top 100 EU independent artist Q2 Radio Airplay chart

TOP CLIMBERS EU Airplay

POS*	Q1 POS	ARTIST/TRACK / LABEL
63	94	DE LA SOUL'S PLUG / FIRST SERVE Must B The Music PIAS
21	48	ALABAMA SHAKES Hold On Rough Trade
76	97	BLONDIE Maria Beyond Music
79	100	ALT-J Breezeblocks Infectious Records
13	32	SHAKA PUNK My Name Is Stain Wagram
78	96	THE WHITE STRIPES 7 Nation Army XL Recordings
29	44	ARCTIC MONKEYS R U Mine Domino
5	12	ORELSAN La Terre Est Ronde Wagram
12	17	ADELE Rumour Has It XL Recordings
28	33	1995 La Suite Undoubleneufcinq Wagram

TOP 20 EU Airplay

POS	ARTIST/TRACK / LABEL
1	DJ ANTOINE FEAT. THE BEAT SHAKERS Ma Cherie Global Productions
2	MATT HOUSTON, FEAT. P-SQUARE Positif Play On Records
3	DIE TOTEN HOSEN Tage Wie Diese Just Kickin' It Productions
4	ADELE Someone Like You XL Recordings
5	ORELSAN La Terre Est Ronde 7th Magnitude/3ème Bureau/Wagram
6	YOUSSOUPHA FEAT. INDILA & SKALPOVITCH Dreamin' Wagram
7	ADELE Set Fire To The Rain XL Recordings
8	ADELE Rolling In The Deep XL Recordings
9	JACK HOLIDAY & MIKE CANDYS Children Sirup Music
10	DIE AERZTE M&F Hot Action Records
11	BASTO & YVES V Cloudbreaker Spinnin' Records NL
12	ADELE Rumour Has It XL Recordings
13	SHAKA PUNK My Name Is Stain Wagram
14	DJ FRESH FEAT. DIZZEE RASCAL The Power Ministry Of Sound
15	WHITE, JACK Sixteen Saltines XL Recordings
16	EMERALD, CARO A Night Like This Grandmono
17	GLOBAL DEEJAYS Hardcore Vibes Superstar Entertainment
18	DRY FEAT. MAITRE GIMS Ma Melodie Wagram
19	TWIN ATLANTIC Make A Beast Of Myself Red Bull Records
20	ENGELBERT HUMPERDINCK Love Will Set You Free Conehead Management Ltd

First ever academic deal for Official Charts Company

The Official Charts Company has made its comprehensive database available for the first time to the academic sector, after signing a multi-year agreement with Academic Rights Press.

Academic Charts Online is a new database of popular music chart data available worldwide, but with a particular focus on the

UK market, encompassing all main genres and 20 different charts, dating from November 1952 to the present day.

Tools allow students, music colleges and universities to interpret, graph, analyse and compare musical trends and interactions at the touch of a button across multiple genres.

More than 13 different chart types are included. The product also features copyright-cleared sound samples for each track.

Giles Jones, head of commercial for the Official Charts Company commented: "This innovative new service provides more than 60 years of UK music chart data within one

resource for the first time. We are enthusiastic about the opportunities the Academic Charts Online service offers academic institutions and students alike, adding value to the study of music."

Subscription to Academic Charts Online can be found at: <http://academiccharts.com>.

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KOCH MEDIA

Make money out of DVDs this autumn



An essential retail guide to additional profit opportunities this autumn
Extensive release schedule | Focus on key titles | Distribution contacts | Marketing analysis

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For editorial enquiries contact Tim.Ingham@intentmedia.co.uk | For advertising opportunities contact Darrell.Carter@intentmedia.co.uk

MusicWeek

MusicWeek The Playlist

10 tracks you need to hear...



MUSE
The 2nd Law (Warner Bros)
(Album, October 1)
Contact: Craig Thomas,
Murray Chalmers
craig@murraychalmers.com



DAUGHTER
Smother (4AD)
(Single, October 1)
Contact: Ed Horrox, 4AD
edhorrox@4ad.com



AZEALIA BANKS
Van Vogue (Polydor)
(From EP, out now)
Contact: Frazer Lawton,
Murray Chalmers
frazer@murraychalmers.com



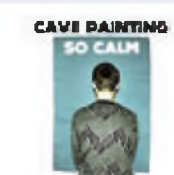
JOSS STONE
Pillow Talk (Warner)
(Single, September 24)
Contact: James Windle, DWL Publicity
james@dwl.uk.net



HARTS
All Too Real (Unsigned)
(From EP, tbc)
Contact: Nick Law, Led Astray
nick@ledastraymusic.co.uk



THE INSOMNIAX FEAT. ROSES GABOR
Friday Comes
(Earnest Endeavours)
(Single, tbc)
Contact: Ben Harris, Run
ben@runmusic.co.uk



CAVE PAINTING
So Calm (PIAS)
(Single, September 17)
Contact: Dan Market
marketdanmarket@gmail.com



VELVET STREAM
Selfish Mind (Unsigned)
(Single, October 1)
Contact: Wayne Russell, Do One
wayne@do-onemusicgroup.com



PROFESSOR GREEN
Avalon (EMI)
(Single, September 24)
Contact: Stuart Freeman
stuart.freeman@emimusic.com



RANDOM IMPULSE
I Don't Really Care
(Brille Records)
(EP, August 13)
Contact: Liv Willars, Co-Op
liv.willars@cooperativemusic.com

DATA DIGEST

BREAKOUT



BROTHER & BONES
The UK five-piece have already received plenty of media support. Described as 'powerful, uplifting and impeccably performed' it's a live show not to be missed. Catch them at September's Breakout event at The Proud Galleries in Camden. *Get on the guest list at musicweek.com/breakout*



The latest most popular Shazam new release chart:

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

GIG OF THE WEEK



Who: James Hunter
Where: Islington Assembly Hall, London
When: August 24
Why: Head North for some blues, rock'n'roll and boogie woogie from the artist formerly known as Howlin' Wilf.

SALES STATISTICS



CHART WEEK 33 Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	3,418,998	1,057,447	352,633	1,410,080
PREVIOUS WEEK	3,017,343	927,729	376,265	1,303,994
% CHANGE	+13.3%	+14.0%	-6.3%	+8.1%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	110,517,632	41,809,721	10,673,365	52,483,086
PREVIOUS YEAR	102,267,503	49,722,721	10,264,794	59,987,515
% CHANGE	+8.1%	-15.9%	+4.0%	-12.5%

APPOINTMENT TO VIEW



BBC PROMS 2012

Thursday, 23 August - BBC4, 7:30pm-9:40pm
The National Youth Orchestra performs Messiaen's Turangalila Symphony at the Royal Albert Hall, plus Varese's musical parody Tuning Up, Anna Meredith's HandsFree and the London premiere of Nico Muhly's Gait.

4MUSIC'S DANCE PARTY WEEKEND

Friday, 24 August - Sunday, 26 August - 4Music
4Music dedicates the long weekend to dance music, playing out brand new shows from David Guetta, LMFAO, and DJ Sara Cox. Kicking off on the Friday afternoon, the celebrations will culminate with the documentary movie Nothing But the Beat on Sunday.

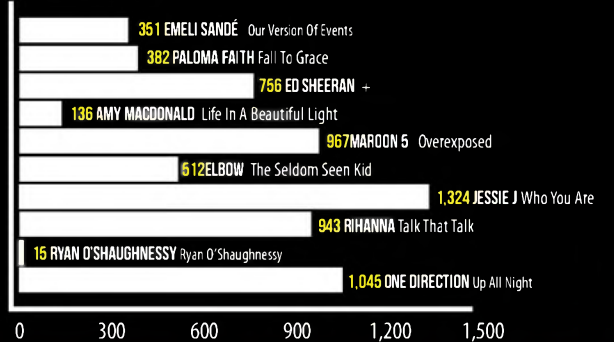
THE READING FESTIVAL 2012

Sunday, 26 August - BBC3, 8pm-9pm
Fearne Cotton and Greg James present live coverage of the set on the main stage by American rock duo the Black Keys plus Northern Ireland's Two Door Cinema Club (left) from the NME/Radio 1 stage.

PIRATES' BAY



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



CRITICAL MASS



metacritic
Keeping score of entertainment.

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

www.metacritic.com



80

THE KINKS
At The BBC



77

SHED
The Killer



72

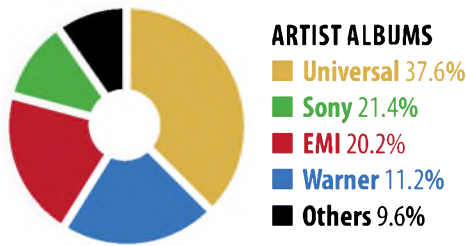
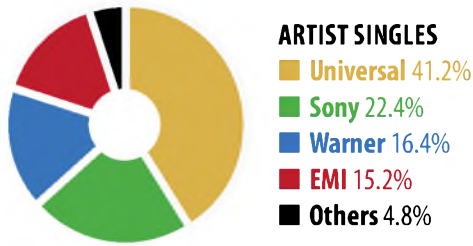
JAMES YORKSTON
I Was A Cat From A Book

For daily news visit musicweek.com

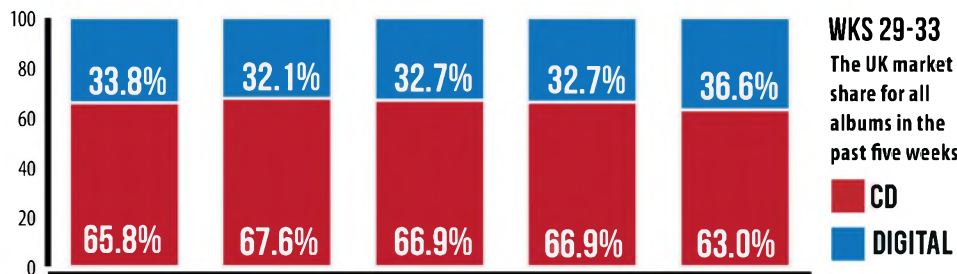
MARKET SHARES BY CORPORATE GROUP



CHART WEEK 33



DIGITAL vs PHYSICAL



TOP 5 STORIES ON MUSICWEEK.COM

Musicweek.com's most-read stories for period ending August 20

- 01** Radio still dominates music discovery
Wednesday, August 15
- 02** Universal could sell EMI in its entirety - report
Monday, August 13
- 03** BPI welcomes Google piracy move
Monday, August 13
- 04** Pussy Riot found guilty, prosecutors push for three-year sentence
Friday, August 17
- 05** HMV to open 'landmark' multi-channel café
Wednesday, August 15

MUSIC WEEK POLL

This week we asked...
Have UK record companies given up on physical music too soon?

Vote at www.musicweek.com



INK SPOTS

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

On the front of this month's **Classic Rock** magazine



Lynyrd Skynyrd have seen triumph and tragedy, died and risen from the ashes and are finally ready to do things "their way".

Inside, it's all hail to legends lost as a tribute to **Deep Purple** keyboardist Jon Lord remembers his preference for "cognac over cocaine" and Joe Strummer's solo years of struggle without The Clash get a six-page feature.

Matt Bellamy of Muse agrees that the band's upcoming album *The 2nd Law* is like **Skrillex** meets **Queen** meets the London Symphony Orchestra saying, "I think it's definitely our most diverse album" and an unearthed quote from The Who's late John Entwistle dispels the well trodden rumour that **Keith Moon** took his car for a swim at his 21st Birthday party: "He never drove a car into the swimming pool. He couldn't even drive."

In the reviews pages, **Rival Sons** continue their "rapid ascent" with third album *Head Down*. According to **Rob Hughes**, the "hidden beauty" rests in the "sonic detail, the fluid shifts in texture and mood" - the record gets a solid eight stars out of 10.



THE MAGIC NUMBERS

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

9,578

Copies shifted of Rihanna's *Talk a Talk* makes it the lowest-selling No.1 album since modern records began

£1

Each for the four members of Blur to play the Olympic Hyde Park gig according to frontman Damon Albarn

9

Weeks at the top of the Billboard Hot 100 for Carly Rae Jepsen's *Call Me Maybe* makes it the longest Hot 100 No.1 run of 2012

£10.2m

In total damages across lawsuits for Drake and Chris Brown after their club brawl

64%



Of 3,000 American teenagers said they use YouTube as their primary platform to listen to music, according to Nielsen

2013

Will be Glastonbury's best ever year according to Michael Eavis

LIFE IS TWEET WE FOLLOW THE INDUSTRY'S FINEST

@Reverend_Makers One thing about the love Ennis gets. At least she's a positive role model especially for girls instead of the Kim Kardashians of this world.
(Reverend & The Makers) Monday, August 13

@ScuzzBeez Having a downer of a day. I'm going to blame it on thinking about Jessie J, riding around in a £300k car singing it's not about the money.
(Terry Bezer, Szuzz TV) Monday, August 13

@DizeeRascal Big up all the DJs that Play my Shit! 1 love *(Dizee Rascal)*
Tuesday, August 14

@caitlinmoran Ah, the receipt's come in for Sunday's drunken Closing Ceremony viewing: "eBay: please pay for Madness '93 grey tour top."
(Caitlin Moran) Tuesday, August 14

@KimDotcom High Court tomorrow. Trying to unlock funds for lawyers & innocent Kiwi workers who did not get paid because of malicious US gov actions. *(Kim Dotcom, Megaupload)*
Wednesday, August 15

@mickwarwick I need something to fill the void that the Olympics have left in my life. Any suggestions?
(Mick Warwick, 9PR Publicity)
Wednesday, August 15

@JmeBBK Had a dream that I tweeted "Put an egg in the microwave and it disappeared!" and I got 100,000 retweets. *(JME/Jamie Adenuga)*
Wednesday, August 15

@nofnregrets is having a very bad day. So i'm going to put on my headphones & listen to @alterbridge. @MylesKennedy will soothe me
(Corinna Kearney, Eagle Rock) Weds, August 15

@whittowa I've sat down for a can of coke at the weirdest place - people are trying to sell me Ted for £3.50 on the street. Need to get out.
(Amy Whittow, Guesty PR) Thursday, August 16

@TamMcLarty In a pub with the drummer from motorhead. Separately, but still. Were talking. With our eyes, but still.
(Tamsin McLarty, Metropolis Group Studios)
Thursday, August 16

@JessieJ Some people put TOO much on twitter. #emotional lol
(Jessie J)
Friday, August 17

@XtianSmith Guess Pussy Riot will have to cancel that shoot for FHM they had lined up!
(Christian Smith, Kiss Network)
Friday, August 17

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

DATA DIGEST

BIRTHDAY BANTER

August 16, Maida Vale: Rappers Devlin and Wretch 32 perform at a special Live Lounge session as part of BBC Radio 1Xtra's 10th birthday celebrations



PICTURE OF THE WEEK

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



1 SEB HUNTER HELL BENT FOR LEATHER / THE ELDER
SPIT LIKE THIS • Normalityville Horror *Dark Lord Records*

OK so you want gonzo, hi-octane, X-rated, hook-laden, splattergun rock'n'roll genius? Don't we all. In the meantime there's SPIT LIKE THIS and their thrilling new album Normalityville Horror. Be grateful. In fact GET DOWN ON YOUR F-ING KNEES AND PRAY.



2 TERRY BEZER SCUZZ TV
Papa Roach • The Connection *Eleven Seven Music*

Stop bloody sniggering! Under the radar of the mainstream press, the last couple of albums have seen P-Roach become one of the US's most reliable rock bands. This is their best album since their debut. Innovative electronic elements, massive choruses and the band's unique style combine on this great new album.



3 MIKKO KOTAMÄKI SWALLOW THE SUN/BARREN EARTH
Katatonia • Dead End Kings *Peaceville Records*

This album is full of utterly dark and cold but yet so beautiful music. The Racing Heart and Lethaen are instant Katatonia classics! Album of the year? Very strong candidate to be!



4 RHIAN DALY BEAT PYRAMID
GuMM • Lionheart *Howling Owl*

Like pals Towns, Bristolians GuMM revisit the part of the 90s dedicated to whirling feedback and droning shoegaze. On their soon-to-be-released debut single Lionheart, the rising trio give those nostalgic sounds a brutal update, implanting searing psychedelic riffs into the stampede of dizzying, dynamic fuzz.



SIGNS O' THE TIMES



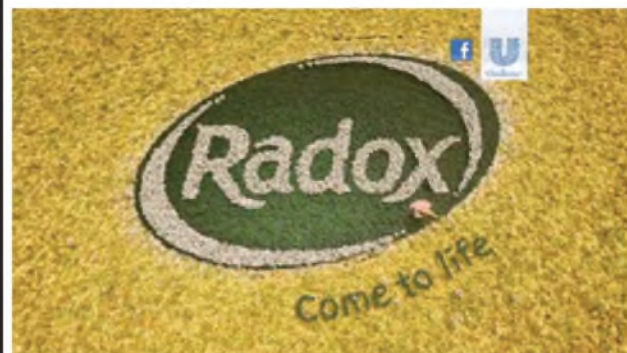
Jennifer Lopez (left) has re-signed with Hollywood talent agency **Creative Artists Agency (CAA)** for representation in all areas. She was last with the agency in 2003 and is said to have returned to focus on film and music. Lopez is currently on tour with Enrique Iglesias and is embarking on her own greatest hits tour Dance Again that begins in the US and heads abroad throughout the rest of 2012.

Twenty-one-year-old American rapper **Angel Haze** has signed a record deal with **Universal Republic** for the US and **Island Records** for the UK.

Paris-based multi-instrumentalist and songwriter **Melody Prochet**, known as **Lopez Melody's Echo Chamber** has signed to **Weird World**. Her debut album through **Weird World** in the autumn of 2012.

SYNC STORY

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



- **Track** Dancing Song
- **Artist** Little Comets
- **Composer** Coles/Harles/Harles
- **Publisher/Management** Imagem Music/Eleven Management
- **Usage** Radox 'Come To Life' commercial
- **Key execs** Stephen Phillips, Sync Manager, Imagem Creative Services
- **Music supervisor** Kate Young, Soho Music



Explains Imagem's Stephen Phillips (pictured)
"Radox was looking for a fun, upbeat track that would get you out of bed in the morning; something that makes you happy when you hear it that's not saccharine and cheesy."

"They wanted a contemporary track that could become the hit of the summer, but was relatively unknown prior to the broadcast of the commercial."

"Dancing Song by Little Comets is a song I have been trying to place on a commercial for some time, and we were sure that when the right commercial script came along it would get used. The script had a dancing element within it, which also tied in well with the subject of the song, and combined with the sound and tone of the song made it a perfect match."

"The commercial will run in the UK, Europe and New Zealand and Australia from August 2012 for one year across most media channels, and will hopefully bring more profile to the band. Social media activity has been high since the commercial has aired on TV with many Twitter and Facebook users praising the advert and asking about the song. Secondary exploitation with the band and Radox is also something that may be discussed between the band and the brand."

ON THE RADAR KRISTINA TRAIN

She moved to London a year ago and after releasing some music via Blue Note in the US, Kristina Train is set to continue her journey with her debut UK release coming out via Mercury Records in the coming week.

Speaking to *Music Week*, she admitted "I feel like I've finally landed on my feet and London is the place that has allowed me to do that."

Finding her sound in London town, Train said she "[Takes] classic sounding songs and [gives] them a twist, something that kind of brings timelessness.

"I guess I'm a little bit nostalgic. But at the same time I really want

to feel like I'm growing. So I'd describe it as maybe 'modern organic' or 'organic electric'."

Following a stint as part of Herbie Hancock's world tour, Train holed herself up to create music before touting it out for label interest – and Mercury snapped her up.

"It felt like people were really chasing me, it was such a wonderful feeling. It's great to work with a label that really love me and are excited about the music I'm making. It makes all the difference," she said.

Train has been compared to the likes of Karen Carpenter and Dusty Springfield "Female singers that

have a distinctive tone to their voice - hopefully what people hear in mine."

She's had strong support from UK radio even prior to releasing her new music "It's really blown me away. I'm just so humbled by it. I'm so happy that I came here because I feel so welcomed and so embraced with open arms and it's a new feeling for me!"

Train is in the final stages of mastering her album and has been working with the likes of Martin Craft and Ed Harcourt.

She has international ambitions for the record, as well as emotional ones: "I would love for music to be my ticket to travel the world and to



relate with as many people as possible. I feel very lucky that music can take me to places that I probably never would have had a chance to see."

ESSENTIAL INFO

RELEASES

2009 Album: Spilt Milk
August 27 Dream of Me EP (debut UK release)
October 29 Album: Dark Black

LABEL

Mercury - Shyamala Tharmendiran
020 7471 5254

MANAGEMENT

Jess Hamilton, Canyon Mgmt

LIVE

September 6 Showcase, Arts Club, Dover Street
October 29-30, November 1-3, 5-7
UK tour dates

"Dark Black was a very healing album for me and if I can pass that along to people who hear it then I think I'll be doing a good job."

HE SAID / SHE SAID



“Google putting our links lower is in a way a good thing for us”

Despite a move by the search giant in the battle against piracy, The Pirate Bay remains characteristically bombastic in the face of the landmark measures

TAKE A BOW TEAM NEWTON FAULKNER



THE LOWDOWN

Album: Write It On Your Skin
Highest chart position: No.1

Label: Sony RCA

Managing director: Colin Barlow

A&R: James Roberts

Manager: Lottie Faulkner, OMG Music

Marketing: Nathalie Barnett

National press: Sarah Hall

Regional press: Warren Higgins, Chuff Media

Online press: Rick Moreno

National radio: Bjorn Hall, Pivotal PR

Regional radio: Lynn Swindlehurst

TV: Nick Harnett

MUST-SEE MUSIC TICKETING CHARTS

HITWISE

Primary Ticketing Chart

POS	PREV	EVENT
1	2	V FESTIVAL
2	13	JUSTIN BIEBER
3	16	MADNESS
4	14	BESTIVAL
5	11	ONE DIRECTION
6	NEW	FLEETWOOD MAC
7	NEW	BOARDMASTERS
8	NEW	LADY GAGA
9	5	NICKI MINAJ
10	NEW	COLDPLAY
11	NEW	THE KILLERS
12	18	READING FESTIVAL
13	NEW	LEEDS FESTIVAL
14	9	LIONEL RICHIE
15	20	BELSONIC
16	6	CREAMFIELDS
17	NEW	ED SHEERAN
18	3	ELBOW
19	10	FLORENCE AND THE MACHINE
20	8	BEN HOWARD

VIAGOGO

Secondary Ticketing Chart

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

TIXDAQ

Primary Ticketing Chart

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

HALL & NOTES



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Bands contact
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Coming up

26/08 Holy Other
31/08 Justin Townes Earle
01/09 Macmillan Fest 2012
02/09 Taking Hayley
07/09 The Doors Alive
08/09 Deap Valley
14/09 The Smyths
17/09 Rachel Sermanni



20/09 Aiden Grimshaw
21/09 Ensiferum

THE BIG INTERVIEW ALANIS MORISSETTE

STILL CAUSING HAVOC

Alanis Morissette is back with her first album since 2008. She's on a new label, and recording

TALENT

■ BY TINA HART

Radiant, charming and witty - multi-platinum, Grammy-winning artist Alanis Morissette is as enthusiastic as ever about her music after 17 years in the business.

New album *Havoc and Bright Lights* marks her return after a four-year hiatus in which she became a mother and made a significant change to her US label setup - leaving Warner-owned Maverick Records after more than a decade.

She's now signed to Collective Sounds (via Sony/Columbia UK), the US label created by her management team The Collective - which also handles recordings from the likes of Jimmy Cliff and The Counting Crows.

This new found freedom has seen her recording songs in her own living room with her son by her side - and declaring to *Music Week* that she'll be making records until she's dead...

What was the moment that inspired you to head back into the studio?

I wanted to write this record [*Havoc and Bright Lights*] two years ago, I was dying to. But then I wanted to have my personal life come together. I didn't want to be one of those women that woke up at 62 years old and went, "Oops, I missed the window of opportunity." Once Ever, my son, was born, we built a makeshift studio in my living room so I could be available and be mum and a musician at the same time.

What is it about producer Guy Sigsworth that made you want to work with him again?

I love Guy [who has also worked with Björk, Madonna and Seal]. He's a genius, a bit of a savant. He's English, which allows me to be international while in my living room [laughs]. Also, I knew he'd cut me a lot of slack. He wouldn't be all freaked out about me being a new mum; in fact he'd probably be touched by it. There was a familiarity to our working together.

How did you come about getting Joe Chiccarelli [Tori Amos, Elton John, My Morning Jacket, and U2] in to work with Guy on the record?

I had never worked with Joe, and then as Guy was finishing some of his production we wanted to blend Guy's sensibility - which is the technological genius stuff - with the more organic rock 'n' roll world. It was perhaps an unwitting collaboration, but wound up achieving the exact combination.

What's your favourite song on the album?

I don't really have a favourite... I think the last song, *Edge of Revolution*. There were people

that were asking me not to put it on the record. I love it. There are some lofty concepts in there but I think people listening are pretty smart so I don't want to underestimate anybody.

Why did you pick *Guardian* as the lead single?

I don't know [laughs]. It was a little irrational... intellectual choice. I stopped, probably 15 years ago, thinking I had any idea of what a lead single should be. Everyone seemed to be doing backflips over that one and I loved it because it addressed head-on motherhood and taking care of myself which I thought is as good of a subject as any.

Is it inspired in the same vein as the song [Magical Child] you did for the Starbucks Every Mother Counts compilation?

They were written within a day of each other. So it was, definitely. What I'm noticing about being a mum is I'm learning how to be a parent to myself while I'm doing it with him, in a way I didn't need to be before. My son's a year and a half so I'm

"Keep writing no matter what ebbs and flows and tides are around. Just keep writing no matter what"

ALANIS MORISSETTE

learning how to be kind to myself while I'm being really kind to him. Which is a revelation for me. It's terrifying. Healing, beautiful, it's everything.

Why did you move over to Collective Sounds/Sony after all that time with Maverick? The record is coming out through Columbia in the UK and Sony Red in the US...

I had emancipated from the whole idea [laughs]. I still have the letter too, without naming names, from my lawyer saying: "She is no longer a part [of Maverick]." Every time I would walk by it I would laugh maniacally because I had been signed to record deals since I was 14.

So why am I jumping back into the phrase? Because now the deals are conscionable, now they're partnerships for real. One record cycle, instead of 13 years. Then the relationship is actually functional versus kind of not...

Do you feel like you might make another record after this one?

Oh yeah, I'll do records till I'm dead. Whether people want it or not, that's a whole other story! But I'll keep going.

After 17 years in the music business what are the most important lessons you've learned?

Creating support instead of hiding away, just still being able to reach out and ask for some help. And to keep writing no matter what ebbs and flows and tides are around. Just keep writing no matter what.

At the beginning of your career, a few labels passed up on signing you. What advice would you give for people in the same place now?

I would ask anyone who is starting why they are doing it. Is there some imperative? Do you feel like you were born for this? I see a lot of people doing things where they don't really feel like they were born to do it, they're doing it for reasons like fame, so I think things get really hard and it's easy to give up. But I would encourage them to really listen to what they feel they were born to do, even if it has nothing to do with music. It can be a hard voice to listen to.

You've written for films and other people in the past - is that something you do a lot?

I love writing for film because then I get to forget about my own life for a while and get into their head. With *The Chronicles of Narnia*, getting into Georgie's head [Georgie Henley, who played the character of Lucy] - she was eight in the movie - was nice. [Film and TV projects] always come and I'll just screen a rough cut of the film and I'll either write a song that night or not.

You've appeared on some reality television talent shows. If you were put in a time machine at the beginning of your musical career and dumped into 2012, do you think you might enter similar programmes?

I did some mentoring on *The Voice* and I was watching everybody. The [contestants] have more than I ever did - a higher capacity for continuing through stressful times. I think I would have short-circuited. I would have been too afraid to show up day after day. I would have just been writing songs somewhere in a room. It's so, so terrifying.

Thank God I'm not having to do that now. Although I did do an episode of *Star Search* when I was 14 or 15. I was kicked off immediately [laughs]. I think it was a country guy who I had a crush on who won.

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

If you'd asked me this five years ago I would have had a litany of things, but what I would have changed would have been the record company dynamic and how archaic the contracts were. And I would have asked for more partnership. I think it is happening now so we are good.

What do you love and loathe about modern chart music, if anything?

I love the little special magical

COMING UP



Album *Havoc and Bright Lights* is released on August 27. The single *Guardian* is out on August 26

VOC, 17 YEARS ON

music with her son at her feet. She tells Music Week all about her 'healing, beautiful' process

"The dynamic between record companies and artists needed more partnership. But it's happening now, so we're good"

ALANIS MORISSETTE

songs that pop up in there. Somehow they get through. I loathe the quick, fickle turnaround, as opposed to giving some artists the chance to genuinely evolve. I see all this pressure, especially on the young artists, to repeat themselves again and again and there is no room for evolution or growth. [The industry] is hard on those young and developing ones.

What's been the highlight of your musical journey so far?

The highlight for me is the on-goingness - the fact that I continue to write. I get to do what I was born to do, instead of it having it be a part-time job.

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

I would say [tour manager] David Ellison. I did my Jagged Little Pill tour with David, so he knows where all the bodies are buried [laughs].

Anything left on your musical bucket list?

I wanted to do a duet with a rap artist for a very long time. And my husband is a rap artist so we wrote a bunch of songs together, so finally... I got to marry one! It's the best.



BUSINESS ANALYSIS OLYMPICS EFFECT

EDITORIAL

An Olympian effort by the music industry



LONDON 2012 HAS RIGHTLY BEEN HAILED as one of the greatest Olympics of all time and for the music industry it is proving to be a Godsend.

We were promised music would be at the heart of these Games like never before and that certainly happened. From Danny Boyle's electrifying opening to the artist-packed closing ceremony and everything in between music was never too far away from the action, providing a thrilling soundtrack to what was unfolding across these 17 magical days.

Such was its impact it even provoked a grilling of LOCOG chairman Seb Coe live on TV by BBC sports presenter John Inverdale about the merits or otherwise of rock music "blasting out" of the Olympic Stadium during the athletics. Whatever your opinion on that, it certainly showed just how much a prominent part music played in these Games.

And now, as London and the rest of the UK attempts to deal with an Olympics "hangover", the music business is starting to really enjoy the commercial benefits of its involvement thanks to a closing ceremony that was more like a mini Live Aid or extended Brits than the usual formal affair we have come to expect from these extravaganzas.

In the UK last week the singles and albums markets were awash with acts whose music had featured in the Olympics swansong, from contemporary artists such as Emeli Sandé, One Direction and Jessie J to heritage acts including Pink Floyd, The Who and The Kinks. There were also healthy sales of the accompanying opening and closing ceremony compilations, while the sales spike was being felt globally, too.

Within the UK this is all providing a much-needed boost to artist album sales at a time when the market has reached levels not seen since before the 1996 Atlanta Games, partly reflective of the continuing decline of the CD, a lack of big releases and general economic misery, but undoubtedly also because of the distraction of the Olympics themselves.

Clearly the nation was far more interested in what Usain Bolt, Mo Farrah and others were up to than buying and listening to music.

The retail lift sparked by the closing ceremony will at least partially make up for the further album sales drops experienced during the Games and this could well continue in the coming weeks given the size of the audience in the UK who watched. In the UK that averaged 23.2 million people, around 9 million more than who watched the Diamond Jubilee concert and getting on for four times as big as the TV audience for this year's Brit Awards.

Against the usual moaning by some beforehand and the pessimism about the "impossible" job London faced of following Beijing 2008, the Games have been praised across the world for their superb organisation and execution. This industry, from Olympics and Paralympics music licensee Universal to many others, should certainly take some of that credit as it played an important part in the success of these Games. And that role is not over yet, with the Paralympics getting under way on August 29 and the likes of Coldplay involved.

Paul Williams, Head of Business Analysis

BANDS OF GOLD



The London Olympics was an unprecedented event for the UK music industry. But has it delivered in sales terms?

EVENTS

■ BY PAUL WILLIAMS

The music industry is counting its own medal haul from the Olympics after London 2012 delivered an unprecedented lift in retail sales.

The spectacular more than realised its promise as the most musical Games yet and in the UK this has resulted in the kinds of rises in demands for some of the music featured that is normally associated with the likes of the Brit Awards and one-off televised music events.

However, given the global nature of the Olympics, the sales hike has spread to other leading music territories (see box on page 14) with demand driven by some record-breaking TV viewing figures for a summer Games. These record numbers include the US where Nielsen figures reveal more than 219 million people watched NBC's coverage across the 17 days with 40.7 million tuning in for the opening ceremony and around 31 million for the closing.

"If our goal was to leave a musical stamp on London 2012 then we've succeeded," says Universal Music director of film, TV & licensing Marc Robinson who with Universal Publishing's business development and media VP Simon Mortimer has

overseen the major's role as the music licensee of the Olympics and Paralympics.

"For the music we've had the most incredible platform, from the ceremonies to the coverage on the BBC," he adds. "The music, wherever you went, you felt it soundtracked what was going on. It completely added to the experience."

In the UK an average of 23.4 million people watched the BBC's broadcast of the opening ceremony, representing an 84% market share, while the closing ceremony's audience was 23.2 million for the three-hour spectacular, peaking at around 26 million and with an 82% share, according to BBC figures. And it was those final three hours before the Olympic flag passed to 2016 host Rio, which had by far the biggest impact at music retail.

Danny Boyle's own music-heavy opening ceremony undoubtedly produced a number of clear sales winners, among them Emeli Sandé, Mike Oldfield, Arctic Monkeys, Dizzee Rascal and Frank Turner, who reached an entirely new mainstream audience when he performed just prior to the ceremony officially beginning. However, the impact he and others had was dwarfed in the UK and elsewhere by the retail activity that happened instantly and then in the following hours and days





by those who had tuned into the closing ceremony from Stratford's Olympic Stadium. In the UK alone combined sales of one-track downloads of the songs featured during the three-hour spectacular rose by 1,009.7% week-on-week and this represented around 240,000 additional singles sold compared to the week before.

"Having 26 million people watch a TV event like that is going to react, but you never know which parts are going to connect," says Robinson.

The retail winners from the closing ceremony were as diverse as the line-up itself, ranging from contemporary acts such as Virgin's Emeli Sandé, Asylum/Atlantic's Ed Sheeran and Island/Lava's Jessie J to a number of heritage artists, including Madness, The Kinks via their frontman Ray Davies and The Who.

The only artist to perform live at both the opening and closing ceremonies, Sandé took advantage of the UK's weak artist albums market to begin a fourth run at No.1 last Sunday with *Our Version Of Events*, according to the Official Charts Company. Sales of her album increased by 238.0% week-on-week, its highest tally for five months, while her track *Read All About It Pt 3* was one of three releases to arrive in the Top 10 of the singles chart after featuring in the closing ceremony. Some 66 of the tracks in last weekend's Top 200 had been performed at the Olympics swansong.

Read All About It was joined in the Top 10 by oldies from Elbow and Kate Bush (*inset, l.f.z.*), while the Island-issued *White Light* by George Michael – who provoked some criticism for performing a new single during the ceremony rather

THE OFFICIAL RELEASES DISCS AND DOWNLOADS THAT ARE GOING FOR GOLD

UNIVERSAL'S OLYMPIC opening and closing ceremony albums have been undoubted commercial successes, but there have been mixed fortunes for other London 2012 releases.

In little more than three weeks the Decca-handled opening ceremony set *Isles of Wonder – The Opening Ceremony* has sold around 87,000 copies in the UK, according to the Official Charts Company, and became an instant iTunes chart-topper in a number of territories after being rush-released as a digital-only album.

Isles of Wonder has since been rolled out physically – although remains just digital in the US until August 28 – while the decision to make the closing ceremony title *A Symphony of British Music* as a download exclusive does not appear to have back demand. In fact, in the UK it last week achieved the highest first-week sales to date for a digital-only title, shifting 16,655 copies to join *Isles of Wonder* in the compilation chart top five and combined chart Top 10.

The day after the ceremony took place, *A Symphony Of British Music* was also sitting at the top of the iTunes charts in France, Germany, Italy and Spain, while it was at four in Australia, three in Canada and eight in the US.

Various tracks from the two albums have also charted in their own right, led in the UK by *Isles of Wonder* cuts Caliban's *Dream* by Underworld and Arctic Monkeys' Beatles cover *Come Together*, while the multi-artist version of Pink Floyd's *Wish You Were Here* from the closing ceremony set entered the Official Top 75 last Sunday.

However, there has been rather less enthusiasm among music buyers for some of the official songs from the



Games. Uniquely, London 2012 came with five official tracks (plus others for Team GB, the Torch Relay and mascots), although none of these has yet become substantial sellers and most have not even charted in the Top 75. The most successful has been Helium 3/Warner Bros act Muse's *Survival*, although in its first seven weeks on sale sold a fairly modest 35,843 copies, peaking at 25. Since being performed at the closing ceremony its sales took off last week, enough to lift it 62-22 on the countdown on the back of 13,739 sales.

Dirtee Skank act Dizze Rascal's own official song *Scream* featuring Pepper has also made the Top 40, but its sales have been rivalled by his 2009 Armand Van Helden-paired chart-topper *Bonkers*, which hit as high as 31 after being performed in the opening ceremony.

Chemical Brothers' *Velodrome*, Delphic's *Good Life* and Elton John/Pnau's *Good Morning To The Night* are the other official tracks, but none has made the Top 75, although the latter is the title track of what became Elton's first UK chart-topping album in more than 20 years.

There has similarly been a lukewarm sales reception for Fiction/Polydor act Elbow's BBC TV Olympics theme *First Steps* featuring the BBC Philharmonic Orchestra and Nova Vox Gospel Choir.

In its first three weeks on sale it sold fewer than 900 copies in the UK, according to the Official Charts Company, although this low figure may partly be because the single in aid of BBC Children In Need and Sport Relief has not been available to buy from iTunes. Their closing ceremony songs *On A Day Like This* and *Open Arms* have enjoyed much bigger Olympic sales pick-ups (see main story).

TOP-SELLING CLOSING CEREMONY TRACKS

POS	ARTIST/TITLE/LABEL	CHART RANK	WEEK-ON-WEEK SALES INCREASE %
1	EMELI SANDE <i>Read All About It Pt 3</i> Virgin	3	9,911.8%
2	ELBOW <i>One Day Like This</i> Fiction	4	1,780.3%
3	KATE BUSH <i>Running Up That Hill</i> Fish People	6	10,724.4%
4	GEORGE MICHAEL <i>White Light</i> Island	15	N/A
5	JOHN LENNON <i>Imagine</i> Parlophone	18	4,818.7%
6	MUSE <i>Survival</i> Helium 3/Warner Bros	22	226.6%
7	ONE DIRECTION <i>What Makes You Beautiful</i> Syco	32	368.9%
8	SHEERAN/OTHERS <i>Wish You Were Here</i> UMC	34	N/A
9	OASIS <i>Wonderwall</i> Big Brother	38	630.4%
10	TAIO CRUZ <i>Dynamite</i> 4th & Broadway	42	888.6%

TOP-SELLING ALBUMS BY CLOSING CEREMONY ARTISTS

POS	ARTIST/TITLE/LABEL	CHART RANK	WEEK-ON-WEEK SALES INCREASE %
1	EMELI SANDE <i>Our Version Of Events</i> Virgin	1	238.0%
2	ED SHEERAN + <i>Asylum/Atlantic</i>	3	69.9%
3	ELBOW <i>The Seldom Seen Kid</i> Fiction	6	948.6%
4	JESSIE J <i>Who Are You</i> Island/Lava	7	85.5%
5	ONE DIRECTION <i>Up All Night</i> Syco	10	88.4%
6	MADNESS <i>Total Madness</i> Union Square	13	2,680.2%
7	THE KINKS <i>Waterloo Sunset - The Best Of</i> Sanctuary	14	N/A
8	SPICE GIRLS <i>Greatest Hits</i> Virgin	11	759.2%
9	KATE BUSH <i>The Whole Story</i> EMI	21	358.8%
10	ELBOW <i>Build A Rocket Boy</i> Fiction	35	599.8%

Source: Official Charts Company



BUSINESS ANALYSIS OLYMPICS EFFECT

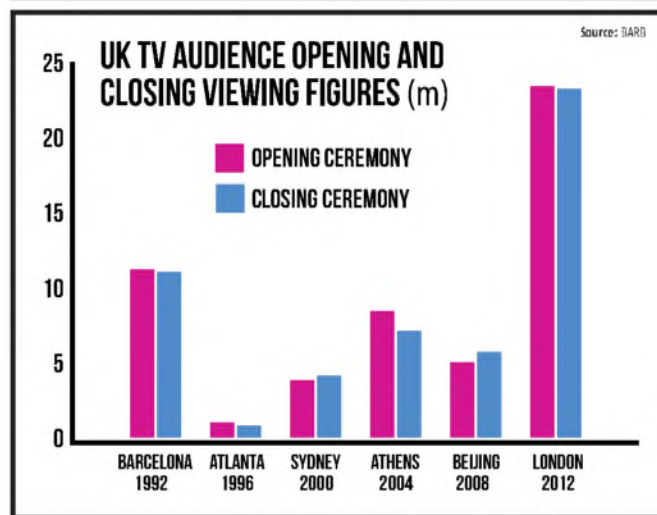
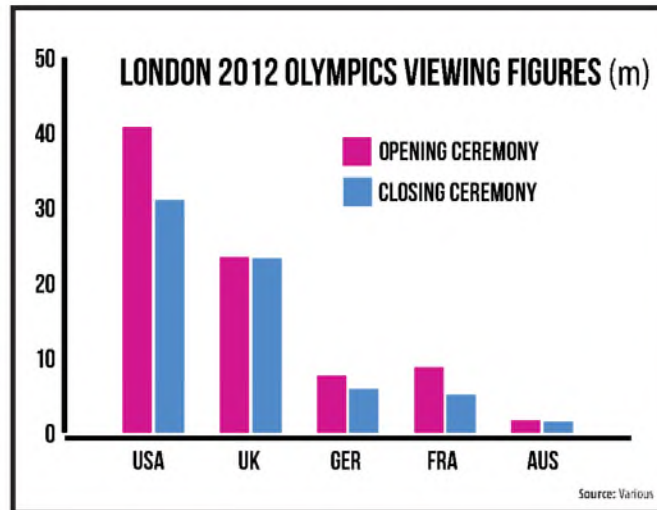


than a proven hit – debuted at 15.

Although Fiction/Polydor act Elbow's new recording *First Steps* was heavily aired across the Olympics as BBC TV's official Games theme, it was their 2008 classic *One Day Like This* which last Sunday finally gave them a first UK Top 10 single. Having only previously peaked at 35 in the UK, the track re-entered at No.4 with week-on-week sales lifting 1,780.3% to a new weekly high of 35,236. The band also performed *Open Arms* at the ceremony as the UK TV audience figures hit a peak of 26.3 million as thousands of athletes from around the world entered the Olympic Stadium.

"I loved the moment when Elbow played and six months ago I said *One Day Like This* would be back in the charts," says Robinson. "It was really emotive [in the closing ceremony] and that's what sport and music bring and sums up when music and sport work together."

Kate Bush was one of several names to mount a chart return without physically participating in the closing ceremony. The use of her 1985 hit *Running Up That Hill* in the running order was enough to return it to the Top 10 at No.6 with its highest weekly digital sales yet. It is the second time this year the Fish People/EMI track has been subject to a chart revival having returned at 51 in May after being covered on BBC One's *The Voice* by contestant Bo Bruce. Bush's EMI best of *The Whole Story* charted at 21.



ABOVE LEFT One day... Elbow's *One Day Like This* gave them their first Top 10 single off the back of their Olympics performance

ABOVE RIGHT Re-arrivals: the Spice Girls return to the charts

David Bowie was also represented in recording only with brief snippets of some of his biggest hits and then *Fashion* played in full helping to send two of his EMI retrospectives back into the lower reaches of the chart. Another EMI release, John Lennon's *Imagine*, meanwhile, sold more copies digitally in just the first two days last week than it has in any entire week previously, after a video recording of the Beatles legend accompanied a live



performance of the song by the Liverpool Philharmonic Youth Choir.

Little more than a day was also needed to beat the previous best weekly digital tallies of Universal tracks *Waterloo Sunset* by The Kinks and *Baba O'Riley* by The Who and the EMI-issued *Wish You Were Here* by Pink Floyd. The 1975 track, which was never originally a single, charted in the Top 75 for the first time last Sunday as it debuted at 68 and was joined at 34 by the Universal-released cover by Ed Sheeran, Richard Jones, Mike Rutherford and Floyd drummer Nick Mason from the ceremony itself.

One of the undoubted highlights of the closing was the first performance by the Spice Girls in four years and this resulted in their Virgin-issued *Greatest Hits* album hitting its highest UK chart peak since 2007, returning at No 18.

Uniquely the only track to be performed at both June's Diamond Jubilee concert and the Olympics closing ceremony, *Our House* led another chart revival for Madness as the Union Square-handled track charted again at 99 with their *Total Madness* best of back at 13.

Among the other acts benefiting from the Olympics farewell were Syco's One Direction, 4th & Broadway/Island's Taio Cruz, Skint's *Fatboy Slim*, Universal-handled Queen and Big Brother's Oasis on the back of Beady Eye's performance of *Wonderwall*.

WHAT THE WORLD WAS WAITING FOR? THE INTERNATIONAL REACTION

Emeli Sandé was one of the main immediate beneficiaries internationally of the Olympics closing ceremony with the song she performed making a high debut on several iTunes charts.

The Virgin artist's *Read All About It Pt 3* debuted at 17 on iTunes' German service the day after the ceremony took place, while entered at 18 in Spain, 36 in Australia, 37 in France and 59 in Italy.

Parent album *Our Version of Events* immediately re-entered at five on iTunes Germany's albums countdown, while returned at 14 in France and rose from 66 the previous day to 18 in Italy.

Syco act One Direction's own closing ceremony appearance did little harm to their already sizable global profile with their performance of *What Makes You Beautiful* reviving the track in many territories straight afterwards, including in the US (up from the previous day 32-20), Germany (80-23) and Canada (23-14), while re-entering at 20 in Spain.

TOP CLOSING CEREMONY TRACKS INTERNATIONALLY, iTUNES

ARTIST/TITLE / CORP. GROUP	US	GER	FRA	ITA	CAN	AUS	SPA
ONE DIRECTION <i>What Makes You Beautiful</i> Sony	20	23	47	43	14	49	20
EMELI SANDE <i>Read All About It Pt 3</i> EMI	-	17	37	59	-	36	18
OASIS <i>Wonderwall</i> Sony	38	87	48	79	18	63	23
TAIO CRUZ <i>Dynamite</i> Universal	42	-	-	61	24	66	39
SPICE GIRLS <i>Wannabe</i> EMI	56	-	-	-	94	-	-
JESSIE J FEAT. B.O.B <i>Price Tag</i> Universal	71	-	95	-	71	-	18
JOHN LENNON <i>Imagine</i> EMI	88	77	31	58	58	-	33
KATE BUSH <i>Running Up That Hill</i> EMI	-	-	20	84	56	84	43
GEORGE MICHAEL <i>White Light</i> Universal	-	-	58	24	-	-	51
PINK FLOYD <i>Wish You Were Here</i> EMI	96	-	-	76	70	86	40
MUSE <i>Survival</i> Warner	-	51	54	55	72	-	17

Source: iTunes/Music Week research

In the States a number of oldies returned to the iTunes rankings following their inclusion in the ceremony, among them Oasis's *Wonderwall* (ranked 38th the day after), Taio Cruz's *Dynamite* (42nd), Spice Girls' *Wannabe* (56th) and *Spice Up Your Life* (86th), and John Lennon's *Imagine*

(88th). Three Spice Girls albums entered the iTunes US chart the day after with *Greatest Hits* in 32nd position, their debut *Spice* 61st and *Spiceworld* 99th. There were similar big uptakes for the group's back catalogue elsewhere, including in Canada where *Greatest Hits* debuted at 10.



The Spice Girls performance was the third most tagged during the closing ceremony, according to Shazam, which linked up with US Olympics broadcaster NBC throughout the Games to allow those using its app to access a variety of content. Monty Python star Eric Idle's *Always Look On The Bright Of Life* was the most tagged with the combined efforts of Jessie J, Tinie Tempah and Taio Cruz on *Price Tag*, *Written In The Stars* and *Dynamite* second.

However, two acts who missed out in the States were Ray Davies and Muse as their performances were cut out by NBC, which time delayed its broadcast of the closing ceremony so it would go out at peak time. It also axed George Michael's second song *White Light*, which in other territories moved up the iTunes rankings following the ceremony.

Warner Bros act Muse's performance of their Olympics song *Survival* did respond well in countries where it did feature, including Spain where it instantly re-entered at 17.



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INTERVIEW TWO DOOR CINEMA CLUB

A CINEMATIC EXPERIENCE

With ticket demand from no less than the President of the United States helping to sell out a show Stateside and frontman Alex Trimble exposed to a worldwide audience courtesy of the Olympics Opening Ceremony, what isn't going right for Two Door Cinema Club ahead of their second album release?

"It's so difficult to be an independent band, we're not rich people, we are in this for the music and music alone and that's what keeps us going"

ALEX TRIMBLE, TWO DOOR CINEMA CLUB

RIGHT
Alternative
Ulster: Co. Down
trio Sam Halliday,
Kevin Baird and
Alex Trimble are
standing out from
the guitar crowd



TALENT

■ BY RHIAN JONES

In April 2009 Two Door Cinema Club's first single *Something Good Can Work* charted at a not-even-worth-mentioning No.56. First album *Tourist History* did slightly better, but with the airwaves already over-saturated with guitar bands such as Fightstar, Franz Ferdinand, Metro Station, Snow Patrol, The Enemy, White Lies and others, the trio from Northern Ireland remained firmly underground.

But now, three years down the line, Two Door's debut is pushing platinum status in the UK, frontman Alex Trimble singlehandedly manned the stage for the Olympic Opening Ceremony track and Barack Obama and his entourage have bought so many tickets for the band's October 2 show in Washington, DC, that they've have to add a second date.



"A lot of bands maybe just don't think it's worth it. I don't remember the last time we had a day off"

ALEX TRIMBLE, TWO DOOR CINEMA CLUB

So how did Two Door go from a little-known indie band in 2009 to being one of the few surviving guitar acts of 2012?

"I think a lot of bands maybe just don't think it's worth it – the hardship that you have got to go through at times," lead singer Alex Trimble explains. "I don't remember the last time we had a day off."

Signed to French independent label Kitsuné, the band have found that tight budgets don't make life any easier. "It's so difficult to be an independent band," Trimble adds. "We're not rich people, we're in this for the music alone and that's what keeps us going."

"The money we make always goes back into funding our next venture, our next tour, our next record - we have to tour constantly."

A two-year worldwide album campaign driven by Co-Operative Music saw Trimble and co complete five full US tours, two US mini tours, three UK tours, four EU tours and two Australia/south-east Asia tours. The hard work paid off as the three lads went from playing to 50 people in small bars to filling 3,000-5,000-capacity venues in the US (where they're signed with Daniel Glass' Glassnote Records).

By gathering a Stateside fanbase, the band achieved more than 150,000 album sales, and getting out to the rest of Europe before breaking in the UK secured a similarly steady stream of sales. *Tourist History* has since racked up nearly 20,000 sales in Australia, more than 25,000 in France and close to 20,000 in the GSA territories.



"Rather than the billboards and the things that money can buy, we got something more, which is a buzz amongst people," Trimble says. "People would get excited because they had discovered us on their own. They would tell their friends and word would spread."

Back in the UK, word of mouth did indeed spread. A key breaking point for the band was playing a mid-afternoon gig on the *NME* stage at Reading Festival in 2010 where hordes of moshing teens broke the record for barrier pressure.

Having secured their status as a festival act, Two Door were then booked to play on Glastonbury's Pyramid Stage in 2011. As if a primetime spot on the biggest music festival on earth wasn't enough exposure, a shortened portion of their hit *What You Know* was also used in all of Glastonbury's commercials prior to the show and during the festival weekend itself.

The syncs didn't stop there as Two Door became the soundtrack to the *Skins* generation by gaining regular screen time on the angst-ridden drama as well as comedy hit *The Inbetweeners*.

Youth appeal sufficiently harnessed, the band was able to build an army of fans worldwide before the media jumped on board, eventually convincing UK tastemakers to start dishing out some kudos.



ABOVE
Major exposure: With a biggest-new-band cover courtesy of *NME*, worldwide exposure via Alex Trimble's (left) appearance at the Olympics Opening Ceremony and airplay of lead single *Sleep Alone* rapidly increasing, big things are expected for Two Door Cinema Club

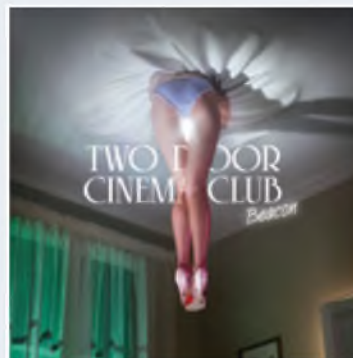
BEACON TWO DOOR'S SECOND LP LIGHTING THE WAY FOR GUITAR BANDS



Forthcoming album *Beacon* has a two-year marketing and promotion campaign that's headed up by Co-Operative Music's Jason Rackham, who "can't remember the last time" he felt so confident about a project.

"From a marketing perspective and structuring a campaign it's pretty straightforward really. Because of the fanbase they built on that first record, I think they will be one of the band's that really does break through."

"Musically what Two Door bring to the radio landscape could mean that they are one of the bands that help guitar



"Very rarely does a band up their game as much as Two Door Cinema Club..."

DANIEL GLASS, GLASSNOTE

Interviews with *NME* and a seal of approval from Radio 1 attracted a new audience. "Our shows can be very interesting," says Trimble. "It's usually young teenagers at the front and then you've got the twentysomethings in the middle. Then you'll have the middle-aged couples at the back. It's really exciting to see that we're making music that anyone can listen to."

After gracing the cover of *NME* as "the biggest new band in the world" earlier this month, first single *Sleep Alone* from Two Door's upcoming second album *Beacon* (released on September 3) has already won Radio 1 over, having been declared as Zane Lowe's hottest record as well as Fearne Cotton and Dev's *Big Thing*. It's also made the B list at Absolute Radio and 6 Music and the daytime list at XFM.

It's safe to say the Two Door lads have risen to the surface but Trimble appears more focused on the band's 160,000-strong Twitter following and million-plus Facebook fans than racking up sales. "A chart position is just a number, whereas we forged a genuine and strong relationship with our fans through social networking and through touring," he says. "That's the way we've done it, rather than draw attention from a number or from a chart."

But things are surely only set to get bigger and Trimble knows that shunning a major's backing wouldn't necessarily be the wisest decision to make.

"If we reach a point where we think that a major label would be right for us we'll definitely take that chance," he suggests.

But Two Door are happy with French independent Kitsuné for now, where the band have "complete creative control" to use their social-media people power to break through a musical landscape dominated by major pop players.

Trimble explains: "I love doing what I do so much, I love how the music industry is constantly changing, I think it's exciting to find new ways of doing things."

"It almost feels like us and every other independent band are hopefully pioneering new ideas and sustaining something that could be falling apart. To me that's really exciting to be a part of."

acts get back on the radio.

"There is an electronic side to what they do and it's about the beats, it's about the rhythm, the tracks behind their music is so important because it gives it that young, youthful energy. That's what's exciting about it: it's a real fresh sound."

"We can all see there's this clear springboard into the mainstream on this record – but at the same time without losing the kids."

And Daniel Glass – founder of the band's US home Glassnote – is "extremely impressed" by the "tremendous growth in songwriting and A&R" of the new tracks: "Very rarely does a band up their game as much as Two Door, considering this is their second album."

"When I first met the band they were 17 and had never even been to Dublin – they're now 21/22. To see how far they've come is unbelievable."

INTERVIEW ROB THOMAS**TWENTY TWENTY VISION**

Returning after a five-year hiatus and a decade on from their last studio album, American four-piece Matchbox Twenty have discovered a fresh sense of togetherness in recording new record *North*

TALENT

BY RHIAN JONES

Rob Thomas, Paul Doucette, Kyle Cook and Brian Yale have pulled together as a “tighter and even more collaborative” band than ever before.

In the 17-year career of Matchbox Twenty, the group says it has never felt more together, and we'll soon see the evidence: their first complete studio album for 10 years, *North*, produced by Matt Serletic (Willie Nelson, Aerosmith, Santana, Courtney Love) is due out next month.

Music Week caught up with frontman Rob Thomas to chat first dates, artist longevity and playing nice with the record label...

So this is the first album from Matchbox Twenty in a long time, how did the recording process feel?
It's like going on a first date with your ex wife!

Is that a good thing or a bad thing?
So far it's been great, we might get married again...

What's different this time around?
There's a lot more collaboration – so instead of me writing everything it comes from different sources so everyone's influence is portrayed on this record more than we've done in the past.

Why did everyone get involved with the songwriting?

Paul and Kyle became good songwriters – they were good but they became better and they had a lot more to say. And I think as you work longer, the idea of a bunch of guys going off and spending a year and a half away from their home and singing the praises of songs that they didn't like became less appealing to them quite frankly.

How has that affected the sound?

There's a little more frivolity on this record, I think... like we have a habit of being pretty earnest

COMING UP

Matchbox Twenty's fourth studio album *North* is released on September 4 through Atlantic Records

BELOW
Men of the Match: from left – Paul Doucette, Kyle Cook, Rob Thomas and Brian Yale

because that was the times that I wrote, when I was frustrated or mad. The whole process has always been really solitary and that shows in a lot of my past songs – just me alone in a dark room with a piano. Now there are some songs that are really just fun. Maybe that's just because it's four guys that have been friends for 20 years, drinking a lot of wine and making music.

Do you think you'll reach a new audience?

I think that's always going to happen; naturally you are going to lose some fans and you are going to gain some fans with every record you make. But I think after growing up you stop playing the 'love me' game. You're not worried about, “I have to do this to attract new audiences.” You make a record for the people that you know are waiting to hear a new record.

Why do you think you've yet to break into the UK market?

I think there might be a chance that some of the stuff we've made in the past has been kind of Americana for want of a better word, and that maybe didn't quite fit what was going on in UK radio. We would really love to do well over there but at the same time if we were going to make a record for the purpose of doing well over there it would be disingenuous.

How have Matchbox Twenty achieved a career spanning 17 years?

I think we're a good band at the end of the day. But there's so many good bands

that haven't been able to have the success that we've had so that alone doesn't quite do it. You hope that it's one part talent; you hope that you write songs that people relate to and you try and do it without pretence as well. You want to write a song you think you would like and if you like music maybe other people would like it.

What would you change about industry and why?

It's kind of hard to say. When you ask that question part of me makes me feel like an old guy saying, “I wish we still had albums,” and I wish it was like the business it's never going to be. It's ever growing and if you don't want to be a part of that then you can just go make music for yourself. But if you want to actually participate in the world of popular culture then you have to see what's going on and embrace it.

“If you want to actually participate in the world of popular culture then you have to see what's going on and embrace it”

ROB THOMAS, MATCHBOX TWENTY

As you've got older as a band have you found yourselves

working more closely with your label?

Yeah, I think we started to have a relationship with our label better than we've had in the past. Back then we never let our label hear our record until we were done and this is the first time we've actually had people from the label in while we're recording and let them listen while we were doing stuff.

Why was that?

We realised that they're working hard – even if their goal is just to make money, they can't make money unless we're successful. And if we work with them our goals will be more or less the same as opposed to at odds. Then you're just going to be the petulant kid on the label who doesn't really know how to play nice with others.

If we're not successful I'm not going to say it's because the label didn't try. It always seems like a cop out – ‘Oh, they picked the wrong single’. We're grown men... if we're going to let somebody have that liberty with our careers then we deserve whatever we get.

Do you honestly think this is the best record Matchbox Twenty has ever recorded?

Yeah! But every artist I know is the same way in that you write a song and you feel like the most creative person on the face of the earth and a few weeks later you feel like a hack and you have to go write something else to be creative again. The truth is this is the best record we could have made right now and I think we couldn't have made a better record than we did.



SECTOR PROFILE MERCHANDISING

HANDS ON THE MERCHANDISE

The value of music seems to have slipped for a generation of consumers but for hardcore fans the pull of quality merchandise is still strong. No wonder labels are putting new faith in branded threads

PRODUCTS

BY TOM PAKINKIS

Whether it's a humble trestle table at a basement gig or a mini mega-store wheeled around an arena tour, the merchandise stall is becoming an increasingly significant money spinner for artists and labels. There is, after all, no such thing as a digital T-shirt. A niche, hardcore draw it may be, but merchandise has proven to be one of the few robust elements of the music industry in recent years and become increasingly significant as album sales tumble.

"Our research shows that less than 5% of independent musicians make a living from their music," says Neil Cocker, founder of print-on-demand online merchandise service Dizzyjam.

"We know that the merch table can earn more for the band than the gig fee itself. Merch sales have always been important, but given the current devalued status of recorded music, they're more important than ever."

Barry Drinkwater, CEO of Global Merchandising Services - which provides merchandise programmes incorporating design, development, manufacture and sales - tells *Music Week* of a recent sea change when it comes to artists' perceptions of merchandise in line with huge shifts in the music industry as a whole.

"The demise of the recorded product versus the increase and popularity of music downloads has revolutionised how music is bought and consumed by fans," he points out. "If you add the effects of worldwide piracy to that mix, the news is not good for artists in general."

"The sale of merchandise provides and accounts for a major portion of an artist's income," Drinkwater adds. "While many artists might have turned down the notion of merchandise years ago, it is now seen as vital to a band's growth. It offers artists an opportunity to connect and reach their audience on a completely different level outside of their music."

Owing to its position in the market, Universal-owned merchandiser Bravado is moving its operation beyond music venues, pushing products in High Street stores. In the UK, Bravado has partnered with big players like Primark, Topman, Next and River Island while working with the likes of H&M and Zara internationally. "Over the last two or three years, our business has transformed unrecognisably," says VP, international sales and marketing Greg Sambrook. "The majority of our business now is done with High Street fashion retail."

Fans of artists such as Lady Gaga, Jessie J, The Rolling Stones and others on the Bravado roster can now find branded clothing on the High Street. "There is a good correlation between having very young, current artists in the charts and a desire for people to want to have that product," Sambrook adds. "Then, acts like the Ramones, The Stones and



LEFT
A bit shirty: Merchandise is going places as Bravado does deals with fashion retailers to put artist-branded clothing on the High Street

Guns N' Roses have a kind of legendary logo and design status that pretty much everyone, from 10 to 60, will wear because they are aware of the heritage."

Taking artists beyond the gig space to more mainstream outlets has been the most significant development in merchandising for Bravado, according to Sambrook.

"Our entry into the fashion high street world takes merchandise out of what was traditionally just music retail and selling T-shirts live and into the front line of the retail landscape," he explains.

Bravado has also been able to create music and merchandise campaigns which see fashion retailers using displays that reflect an album image, for example, at a time when struggling physical record stores are few and far between.

The significance of merchandise sales aren't only apparent to those working in the sector. As they look for suitable record revenue replacements, more and more labels are incorporating merch into their artists' contracts as part of '360' deals.

Dizzyjam's Cocker says that labels have been forced to make "smarter, leaner" decisions: "Everything has to be integrated. Whether it's Coldplay printing up 100,000 shirts via a major label, or an indie label putting its artists' merch through the likes of Dizzyjam, how it all ties in with releases, tours and press will be a vital bit of strategising for those running the 360 deal."

But others, including Global Merchandising Services' Drinkwater, believe that 360 deals imposed by labels can be dangerous. "There is no doubt that 360 deals stifle the potential growth of artists and take income directly from their pockets," he argues.

"If a label owns your likeness, your tour and even your publishing, they basically control you creatively. They can tell you what your future holds before you've even had a chance to think about it."

"I don't see how the creative side of artists can really come through when there is so much riding on them to produce. I hope in the future there is a way to make this process a little more even for both sides."

For Bravado's Sambrook, however, the close integration between merchandiser and label provides opportunities. "Naturally, it makes sense for us to be the merchandise company for acts which are signed to Universal," he says, suggesting that such an arrangement makes it much easier to put comprehensive campaigns together across different formats and areas.

"It gives us a degree of authority and confidence when we go to see our fashion retail clients," he explains. "We can talk with absolute conviction about what that campaign is going to be. We are dealing from the same pack."

Despite a size contrast between Bravado and Dizzyjam, and the areas that they occupy in the merchandising sector, the main challenges for



"The merch table can earn more for the band than the gig fee itself. Merch sales have always been important, but given the current devalued status of recorded music, they're more important than ever"

NEIL COCKER, DIZZYJAM.COM

SECTOR PROFILE MERCHANDISING



“There is no generic formula that works for every artist. If we do follow a formula of ‘cookie cutter’ merch, we are contributing to a major disservice”

BARRY DRINKWATER, GLOBAL MERCHANDISING SERVICES

both companies stem from the same source.

“The instability of the cost of raw materials due to the effects of climate change in cotton producing countries, plus the general state of the global economy all points to an unsteady few years for merchandise,” says Cocker, looking to the future.

Sambrook concurs, as current economic woes take their toll on the High Street. “But I guess that is a challenge for any business,” he adds - before suggesting reasons to be optimistic. “This is an area of the business that we weren’t in three years ago. Now we’re in 15-20 countries working with fashion retail, which is a pretty quick growth area.”

Tough economic times have left very few areas untouched, but at least our merchandisers feel their sector is faring relatively well. But that doesn’t mean artists and labels can simply stitch a few logos onto cheap fabric and flog it for profit. As Cocker said, music execs have to be smart, just as they have to be with every other aspect of business these days.

Drinkwater adds: “We always have to remember that the public dictates what they want

and what they don’t want. There is no generic formula that works for every artist and, if we do follow a formula of ‘cookie cutter’ merchandise, we are contributing to a major disservice to the consumer and ultimately the artists.

“For an artist to last in this industry, it’s imperative that we all work together to ensure that the fans get 100% every time. Whether it’s on the tour or a retail experience, we are all in this together.”

Cocker agrees that the fans must remain the focus of any campaign, and suggests that some bands are naturally better at selling merchandise than others.

“Every artist or label has a different set of fans. Some acts just seem to be ‘merch bands’ who can sell loads of T-shirts, where others might struggle.

“Usually the difference is the ‘merch band’ will instinctively understand what type of designs their fans want to be wearing,” he says.

With the whole of the music industry in a period of transition, will merchandisers be able to weather economic storms better than their industry peers elsewhere? Drinkwater believes

that it will be important for his sector to adapt and take advantage of opportunities presented by new technologies.

“With the surge of social media across the board, the world is growing smaller and new markets are emerging that, over the coming years, will grow and sustain the business,” he suggests. “We have to be willing to be open to change and open our eyes to the possibilities.”

For Bravado’s Sambrook, the idea of added-value is one way forward, as it has been with recorded music: “I think the customer is looking for that point of difference: to be able to say, ‘This T-shirt is locked into a mechanic where, if you buy it, you can win a concert ticket, an exclusive piece of product, or a free download.’”

Dizzyjam’s Cocker believes that merch will go through similar changes to the rest of the music industry as it evolves around an unchanged core. That will mean a certain level of lasting stability.

“While there may be some changes in intelligent clothing or print technology, fans will always want to be associated with their favourite bands,” he suggests.

“How the merch industry delivers that might change, but it’ll be the same as LPs, CDs and MP3s – the format may be different, but the end result will still be fans enjoying the creative output of artists.

“Although, I suspect that the basic, simple cut band T-shirt will outlast all other innovations because of its simplicity.”



“Our entry into the fashion High Street world takes merch out of what was traditionally just music retail and selling T-shirts live, and into the front line of the retail landscape”

GREG SAMBROOK, BRAVADO

MERCHANDISING THE WORLD

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PRISCILLA QUEEN OF THE DESERT (LIVE) R5 RISE TO REMAIN RUSH SARAH HARDING
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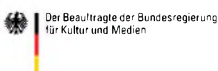


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TERRITORY FOCUS GERMANY

BERLIN UP THE DANCE FLOOR



The world's third biggest music market has plenty of reasons to be positive, but German execs are keen to curb complacency as they build for the future

INTERNATIONAL

■ BY TOM PAKINKIS

Take a look at the German music market's resilient physical product, dominant local repertoire and steady digital music services and you could almost paint the territory as a relative paradise.

Germany's recorded music market stands proud on the worldwide stage clutching a shiny bronze in revenue terms just behind the US and Japan. When you consider the international status of many UK music acts and our deep musical heritage, Germany's ability to push Blighty out of the medal-winning positions is impressive.

According to the IFPI (see page 24), local repertoire commanded 55% of the country's album charts last year. Add to that physical product that accounts for a significantly bigger proportion of revenue than in other EU territories and a fast-growing digital sector, and you'd be forgiven for turning a little green.

But Germany is far from immune to the modern-day threats of an internet age. "The fight against music piracy continues to be the industry's biggest challenge in 2012," says Frank Briegmann, president of Universal Music



"Germany is one of the world's largest and most competitive music markets. That makes it one of the most exciting"

FRANK BRIEGMANN, UNIVERSAL

Germany, the territory's market leader.

"The inability of German politicians to ensure the protection of intellectual property is becoming increasingly obvious," he adds. "You only have to look to our French neighbours whose HADOPI legislation is proof of what can be achieved.

"However, despite this lack of support from the state, the downward trend of the market was halted for the first time in over a decade in 2011."

CDs represented 78% of the music market in Germany last year bringing plenty of lucrative reasons to be cheerful for industry execs - but also lots of warnings against complacency.

"Now it is everybody's job to help turn the trend for the long term and to achieve new growth," Briegmann continues. "Needless to say, music companies' digital strategies have a

ABOVE

Home grown Synth pop-rock outfit Unheilig (main photo) have won numerous awards in their homeland, rapper Cro's (top right) debut album topped the German and Austrian charts, and DJ ATB (above right) was ranked No.11 in the world by *DJ Magazine* in 2009

particularly significant role to play in this."

Head of International at dance label Kontor Records, Gareth Davies, echoes Briegmann's enthusiasm for looking forward.

"The challenge is always to stay one step ahead and to engage as early as possible with new technologies," he suggests. "There can be no substitute for good A&R but you always need to be ready and willing to recalibrate your business model."

Despite Germany's somewhat unique position of strength in a lot of areas, the market changes that companies have to adapt to are familiar. Make no mistake, physical sales are in decline and artists, publishers and labels are having to find different revenue sources.

"Live is getting more and more important," suggests Berlin Music Week's head of Press and Communications Tommy Nick, who flags up the country's capital as a major hub of opportunity for artists.

"As one of the most interesting spots for creativity, innovation, originality and authenticity - not least because of its pioneering mix of music industry, festivals and club events - Berlin sets a matchless international standard," he adds.

"A variety of music events are held all year

TERRITORY FOCUS GERMANY

round, each of them catering in different ways to the countless interests of event organisers, associations, networks and consumers.

"Berlin has grown in her role as a music capital, simultaneously setting global trends," he adds. "The city changes at a dizzying pace and change is good if you see and take advantage of the substance you find here."

Detlef Schwarte is head of Reeperbahn Festival's B2B platform Festival Campus, which he dubs "the gateway to the German music market". He agrees that live music has provided relief in Germany while physical product starts to dwindle: "The live sector has made up for the traditional recording sector when it comes to financial turnover."

"Germany is extremely interesting for artists to tour and all genres are represented quite well here; from indie rock to electronic music, from German 'Schlager' music to heavy metal, and of course classic music as well."

For independent publishers, the revenue shift has settled in other areas. "The live sector is doing well but we also see a stable income on the performance side regarding TV usage," says MD of local publisher Budde Music, Maximilian Paproth.

"The sync market is competitive, as it is everywhere: we are seeing stability in both film and commercials."



"Germany is traditionally strong in electronic music. Bands such as Can and Kraftwerk paved the way for that genre"

DETLEF SCHWARTE, REEPERBAHN

And while some might lament the impact of strange new digital enterprises, others learn to harness their qualities quickly. As a dance-centric label, Kontor Music is excited by the potential gains that can come from technology.

"We learned to live without radio for many years when stations didn't want to play dance music," explains Gareth Davies. "We created our own online video channel kontor.tv which has generated over 1 billion views, making it the biggest channel in Germany in any category."

"We shifted the focus from pre-promotion to promoting from release date, thereby removing the window for illegal downloading. In this respect, the lack of a radio powerhouse like Radio 1 in UK has been advantageous, as we don't need those weeks and months in advance."

"Now we are looking very closely at the possibilities that streaming services open up to us. We look on the digital age as one of golden opportunity," he adds.

In terms of genre, it's widely agreed that Germany still has no problem in attracting consumers to its club scene – and exporting it abroad.

"There are successful German acts in nearly every genre, but it's difficult to establish acts in the mainstream of rock and indie, which is clearly dominated by artists from the US and UK," Reeperbahn's Schwarte concedes. "But Germany is traditionally strong in electronic music, which is no wonder since bands such as Can or Kraftwerk paved the way for that genre."

Kontor's Davies adds: "At the moment it's all about dance. We have to be mindful of that. Everybody wants a piece of the action so we have to be well



"The challenge is always to stay one step ahead and to engage as early as possible with new technologies"

GARETH DAVIES, KONTOR RECORDS

prepared for the next seismic shift, which is sure to arrive at some point in the future."

Universal's Briegmann believes that there is potential for German artists in all genres to start making waves in across the globe in future – so long as they can overcome prejudices.

"Germany has a big and vibrant music scene that generates outstanding talents that can compete in the global market," he argues. "Some of them make it onto an international stage such as Rammstein, Tokio Hotel and Anne-Sophie Mutter although many others do not get that opportunity."

"Internationally, rock and pop music is still dominated by American and British artists," he concedes. "Part of the reason is certainly the sheer number of artists, the quality, creativity and the cosmopolitan entertainment tradition that exists in those countries. But unfounded prejudices against artists of a different background are also to blame."

Briegmann suggests that there have been a number of top German acts whose origin would surprise most music listeners, especially in classical music, where international exchange is standard practice. "But we are not complaining," he says. "On the contrary, it motivates us to work even harder on pushing our artists internationally."

Taking all into account, then, how should foreign music execs approach the German music market and what specific characteristics do they need to be aware of? "The industry is focused on just three cities: Hamburg, Berlin and Cologne," offers Berlin Music Week's Nick. "The government is doing a lot to promote culture and music and they have great programs to market and place the German industry internationally."

"The radio scene is different in Germany," Kontor's Davies adds: "There are no national stations as such, which makes it very difficult to break a track through radio, so timing can look very different to a release plan in UK, for example."

"There has also been a shift away from UK-driven repertoire to a certain extent in recent years, with so many dance productions coming out of mainland Europe."

Budde's Paproth reminds us: "Although the numbers have been reducing dramatically in the last few years, Germany is still one of the biggest markets for physical sales." He points specifically to "the enduring power of Schlager music".

Frank Briegmann calls Germany a key territory for all international players thanks to numerous independent labels and one-person-enterprises, resulting in a wide range of music.

"It takes a little longer to break an artist in the German market than in the UK, for example, where everyone is looking for the next big thing. Artists have to keep coming back and to work our market," he says.

"But the bottom line is that Germany is one of the world's largest and most competitive music markets. From a manager's point of view, that makes it one of the most exciting."

THE IFPI VIEW ON GERMANY

FRANCES MOORE
CHIEF EXECUTIVE IFPI

Germany is the world's third-largest recorded music market with a strong local repertoire, a range of innovative licensed digital music services and a comparatively strong physical format market.



However, it has not been immune from the problems of digital piracy and policymakers need to overcome a strong anti-copyright climate to effectively address the issue.

This €1.67 billion recorded music market is driven by local repertoire, which accounted for 55 per cent of the album chart-share last year. Local artists feature prominently in the charts, with the success of established German acts helping secure investment in a diverse new generation of performers, such as Frida Gold, Casper, Kraftklub and Tim Bendzko.

Record companies have licensed a range of almost 70 digital music services in Germany, with the digital market growing by 21.2 per cent in 2011. The market is further diversifying with the number of streaming services increasing from three to 10 in the last six months, with Spotify opening for business in March 2012.

The physical format market remains robust when compared to the rest of Europe. Physical format sales declined by 3.8 per cent in 2011 to account for 78 per cent of record companies' trade revenues, a much higher proportion than in France (71%), Italy (68%), the UK (58%) or Sweden (45%) according to figures from IFPI's Recording Industry in Numbers.

Unfortunately, piracy has been hampering the growth of the legitimate digital music sector. A recent study by the Berlin-based House of Research found that the music industry lost €524 million in 2010 due to piracy. In total, the recorded music market declined in value by 37 per cent between 2001 and 2011.

Peer-to-peer networks and cyberlocker websites were major sources of illegal downloads, according to last year's Digital Content Usage (DCN) survey, but stream-ripping levels are also growing dramatically. 15 per cent of the population ripped music from licensed streaming services in 2011, a 50 per cent increase on the previous year. Unfortunately, the law does not yet prohibit this practice.

Rights holders from all creative sectors worked to tackle illegal file-sharing through a massive campaign of cease and desist letters. While these have had some deterrent effect, rights holders believe graduated response measures, comparable to those implemented in France and South Korea, offer a more effective and holistic remedy to the problem. The DCN survey found 81 per cent of illegal downloaders believe a graduated response solution would stop users illegally file-sharing.

Serious policymakers need to consider how Germany can adopt graduated response measures to ensure the rule of law is broadly applied online and therefore combine enforcement with awareness and deterrent elements.

Graduated response measures were discussed in roundtable meetings at the Ministry of Economics for years and no voluntary solution was agreed between rights holders and ISPs. Now the Government needs to legislate. Germany has an opportunity to put in place a legal framework that will enable its digital music sector to fulfil its true potential and deliver the revenues needed for investment, which will lead to growing and broader choice of legal music to the German users and fans.



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RETAIL

HIGH STREET HEROES

MUSIC WEEK SALUTES THE INDIE RETAILERS STILL FIGHTING THE GOOD FIGHT

Give us a history of the store...

It's a secondhand shop really. I put my own collection up for sale in 1977 and we started from there. We went through a phase of stocking new releases and chart stuff but I've had to pack that up recently.

When exactly did you stop stocking new releases?

Just a couple of years ago. We did the chart stuff for years and years, we used to enjoy it. But kids just download these days so that's the end for us.

I've reverted back to second-hand now and it's OK but even for second-hand CDs, prices are half of what they were two or three years ago. It will sell if you make it cheap enough though.

So business is OK?

Yeah, I still make a living. I suppose we cater to an older market but some of the kids, around 18-plus, have started collecting LPs. I'm not sure why. They talk about a vinyl revival and

it's true. I've seen it just this year alone and I really don't know why it's happening.

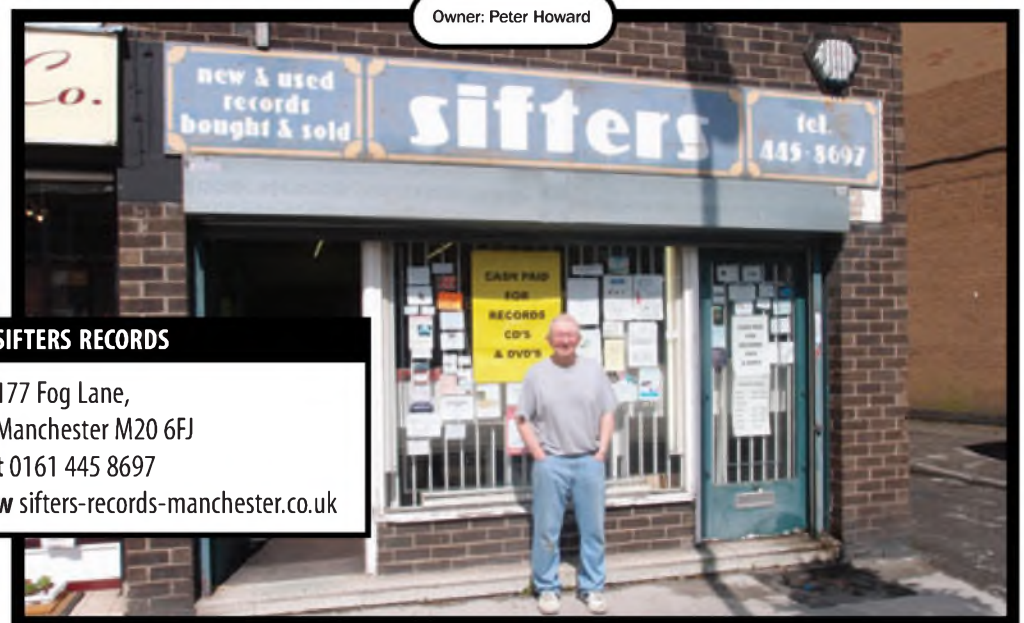
The people that collect them just carry on collecting, and I've got my hardcore regulars. Then I have youngsters coming in who buy vinyl as part of a quirky hobby.

A lot of the people that come in here are still the hardcore customers that have been coming in for years and years.

You have a strange link to Oasis don't you?

They used to come in here and I'm mentioned in a passage of the Shakermaker song from 1994. See, even in those days, you always remembered where you bought your first record from, it was quite a big deal. It's not now because you download a track here, a track there and it's not an event.

The line in the song originally made reference to Coca-Cola and they couldn't put that out because they'd be sued. So they asked if they could use me



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instead and I said, 'Go on then'.

We've gotten a lot of mileage out of that and it's probably one of the reasons why I'm still here.

"Mister Sifter sold me songs When I was just 16 Now he stops at traffic lights But only when they're green..."

OASIS, SHAKERMAKER LYRICS

A record shop used to be a place where musicians would hang out and learn about music...

That's right. It's a shame isn't it? Nothing seems famous anymore, even the kids aren't sure what the No.1 is now. People who know what's going on in the charts today seem to have almost become a minority. If you're only downloading tracks, spread over a vast amount of music, you can't really compile a chart.

The *Music Week* chart used to be a vital part of my equipment, stuck in the window. Now it's a real hotch-potch and they say you only need to sell three copies to be No.1, which is rubbish because it all depends on what's around at the time. There are still huge sellers and huge downloaders.

But it's all done in the privacy of your living room under the shroud of darkness these days. It's not the same as it was. We used to really look forward to new releases here.

When you were dealing with new releases and the labels, was there anything you felt they could have done to help?

We used to get one free in 10 and then they changed it to 10 in 100, which snookered us as far as discounts were concerned because there was no way we could get 100. I used to deal with the reps in the early to mid-

Eighties, that was the era of the coloured vinyl and free scarves. You used to buy too many just to get the discount, but it didn't help the small businesses when they increased the number that you had to buy.

I think supermarkets finished the business off as we know it. They sold music at a loss to get people into the store. Now everyone thinks that places like HMV are expensive and they're not, they just have to make a profit. There should have been some sort of regulation.

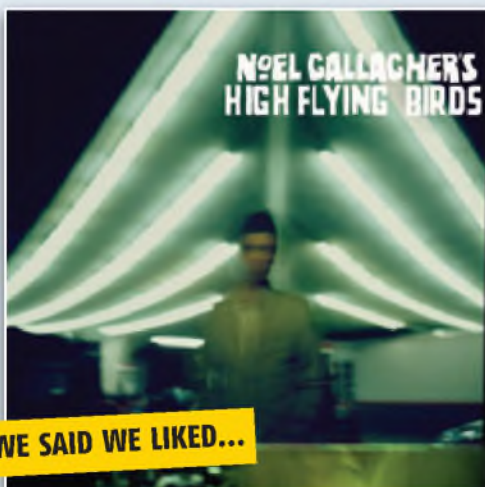
But if you add the impact of the supermarkets and online sales together, it's astounding that we're still here really.

How confident are you about the future?

There'll be collectors for years to come yet. We might die out with the last generation but I think we'll be able to carry on.

INTERNET vs HUMAN

This week's High Street Hero Peter Howard takes on his digital rivals ...



NOEL GALLAGHER'S High Flying Birds



COLDPLAY Mylo Xyloto



OASIS Definitely Maybe

FOPP Top 10 retail chart		
POS	ARTIST	ALBUM
1	ANTONY & THE JOHNSONS	Cut The World
2	ALABAMA SHAKES	Boys & Girls
3	FRANK OCEAN	Channel Orange
4	JACK WHITE	Blunderbuss
5	SHINS	Port Of Morrow
6	OST: RODRIGUEZ	Searching For Sugar Man
7	GASLIGHT ANTHEM	Handwritten
8	HOT CHIP	In Our Heads
9	ALT-J	An Awesome Wave
10	BEACH HOUSE	Bloom

iTUNES Top 10 retail chart		
POS	ARTIST	ALBUM
1	VARIOUS ARTISTS	A Symphony of British Music
2	VARIOUS ARTISTS	Now That's What I Call Music! 82
3	EMELI SANDE	Our Version of Events
4	RYAN O'SHAUGHNESSY	Ryan O'Shaughnessy
5	VARIOUS ARTISTS	Ibiza Annual 2012
6	VARIOUS ARTISTS	Isles of Wonder
7	PALOMA FAITH	Fall To Grace
8	ELBOW	The Seldom Seen Kid
9	SPICE GIRLS	Spice Girls: Greatest Hits
10	VARIOUS ARTISTS	The Chillout Session

TESCO Top 10 streamed chart		
POS	ARTIST	ALBUM
1	MAROON 5	Overexposed
2	RIHANNA	Talk That Talk
3	PALOMA FAITH	Fall To Grace
4	KEANE	Strangeland
5	PLAN B	Ill Manors
6	MOSHI MONSTERS	Music Rox (limited edition)
7	NICKI MINAJ	Pink Friday: Roman Reloaded
8	JENNIFER LOPEZ	Dance Again... The Hits
9	CHERYL	A Million Lights
10	STEREOPHONICS	Decade in the Sun

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To commemorate the passing of Elvis Presley 35 years ago this month, Sony Music is releasing two special pieces of Presley product. The Perfect Elvis Presley Collection (pictured) is a box set featuring 20 studio albums released between 1956 – 1977. Packaged in

a full-colour hard case lift off box, it includes a 34-page booklet with fully comprehensive liner notes. The albums, with choice live selections, include classics such as Elvis Presley, Elvis Is Back, Something For Everybody and From Elvis in Memphis.

Sony is also releasing Prince From Another Planet, recorded live at Madison Square Garden in June 1972. It's a deluxe 40th anniversary edition 2-CD and DVD box set with historic afternoon and evening concerts remixed and in one package for the first time. The release includes a bonus DVD featuring a hand-held film of the Afternoon Show plus 20-minute press conference, and a 5,000-word liner notes essay by Lenny Kaye, historian and guitarist for Patti Smith.

PRICE CHECK					
ARTIST / ALBUM	amazon	hmv.com	iTunes	play.com	TESCO
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PRE-RELEASE VACCINES INJECTED WITH PACE AS THEY CLAIM SUMMIT AT PLAY

On the Play pre-release chart The Vaccines take the top spot from Two Door Cinema Club as Come Of Age reigns at the summit. A similar feat has occurred on the HMV chart as Two Door Cinema Club leapfrog Muse to achieve No.1 status. Although one incarnation of Muse's 2nd Law has dropped to No.2 at HMV, the band is bolstered by the related DVD package making an appearance on the chart at 19. There are two fresh appearances in the Top 20 this week – Westlife's Farewell Tour offering lands at No.8 with Steps' Ultimate Tour LP at 20. Climbers on the chart come courtesy of The Killers (6-3), The Vaccines (14-6), Elbow (10-9), The Script (13-10), Michael Jackson (18-11), The xx (15-14) and Ronan Keating (19-15).



The Play chart boasts three new appearances - Glassheart by Leona Lewis, #3 by The Script and Coexist by The xx (pictured). Two Door Cinema Club's Beacon is the only record to slip on the chart (1-2) whilst Green Day's Uno, and albums from Pink, Devlin and Lucy Rose, remain as they were last week at 11, 13, 15 and 19 respectively. The majority of the chart is dominated by climbers including Dappy, Jake Bugg and Muse all making positive moves inside the Top 5. The top four remain in the same positions as last week on the Amazon chart with Muse leasing the pack followed by Bob Dylan, Mumford & Sons and The Killers. New entries on the chart include Havoc and Bright Lights by Alanis Morissette at 19 and On the 13th Day by Magnum.

AMAZON PRE-RELEASE			
POS	ARTIST/ ALBUM / LABEL		
1	MUSE The 2nd Law		
2	BOB DYLAN Tempest		
3	MUMFORD & SONS Babel		
4	THE KILLERS Battle Born		
5	THE XX Coexist		
6	ELBOW Dead In The Boot		
7	THE SCRIPT #3		
8	MARK KNOPFLER Privateering		
9	THE VACCINES Come Of Age		
10	GREEN DAY iUno!		
11	PINK The Truth about Love		
12	JACKSON, MICHAEL Bad - 25th Anniversary		
13	EMERSON, LAKE & PALMER E, L & P		
14	EMERSON, LAKE & PALMER Tarkus		
15	LEONA LEWIS Glassheart		
16	TWO DOOR CINEMA CLUB Beacon		
17	JAKE BUGG Jake Bugg		
18	ALANIS MORISSETTE Havoc & Bright Lights		
19	MAGNUM On The 13th Day		
20	AEROSMITH Music From Another Dimension		

HMV PRE-RELEASE			
POS	ARTIST/ ALBUM / LABEL		
1	TWO DOOR CINEMA CLUB Beacon		
2	MUSE 2nd Law: LTD: Softpack		
3	KILLERS Battle Born: Deluxe Edition		
4	GREEN DAY Uno		
5	PINK Truth About Love: 2CD: Deluxe		
6	VACCINES Come of Age: Artcards		
7	MUMFORD & SONS Babel		
8	WESTLIFE Westlife: The Farewell		
9	ELBOW Dead In The Boot		
10	SCRIPT #3: Deluxe Edition		
11	JACKSON, MICHAEL Bad: 25th		
12	GREEN DAY Dos		
13	GREEN DAY Tre		
14	THE XX Coexist		
15	KEATING, RONAN Fires		
16	ORA, RITA Ora		
17	LEONA LEWIS Glassheart		
18	CALVIN HARRIS New Album Out Soon		
19	MUSE 2nd Law: Includes DVD: LTD: SO		
20	STEPS Steps: The Ultimate Tour Live		

PLAY.COM PRE-RELEASE			
POS	ARTIST/ ALBUM / LABEL		
1	THE VACCINES Come Of Age	Sony	
2	TWO DOOR CINEMA CLUB Beacon	Kitsune	
3	DAPPY Bad Intentions	Island	
4	JAKE BUGG Jake Bugg	Mercury	
5	MUSE The 2nd Law	Warner	
6	SCOUTING FOR GIRLS The Light..	Epic	
7	ELLIE GOULDING Halcyon	Polydor	
8	LEONA LEWIS Glassheart	Sony music	
9	RIVAL SONS Head Down	Earache	
10	BILLY TALENT Dead Silence	Atlantic	
11	GREEN DAY iUno!	Warner	
12	MUMFORD & SONS Babel	Island	
13	PINK The Truth About Love	Rca	
14	THE KILLERS Battle Born	Mercury	
15	DEVLIN A Moving Picture	Island	
16	GREEN DAY iDos!	Warner	
17	GREEN DAY jTre!	Warner	
18	THE SCRIPT #3	Epic	
19	LUCY ROSE Like I Used To	Sony	
20	THE XX Coexist	Beggars	

PEOPLE

PERSONNEL FOX AND WOLFFE EXIT HMV AS TREVOR MOORE JOINS

■ **HMV GROUP**

DAVID WOLFFE, HMV's group finance director will be leaving the company on September 3 and **IAN KENYON** has been appointed his successor in the role.

Kenyon joins from his position as CFO at Carphone Warehouse plc joint venture Best Buy Europe, in which he has served since 2008. Prior to that he was group finance director of Carpetright and has also held senior finance roles at Sainsbury's, Kingsfisher and St Ives.

Philip Rowley, HMV Group Chairman, said: "I am delighted to welcome Ian to HMV on behalf of the management team and the Board. He brings with him very valuable experience of working with some very well-run companies and I look forward to working with him."

"I would like to thank David Wolffe for his contribution to HMV, particularly helping guide the company through a turbulent time towards a profitable future."

This followed news that chief executive **SIMON FOX** (top right)



will be succeeded by **TREVOR MOORE**, also on September 3.

Moore (below) joins from Jessops where he was CEO until recently. He has a track record in consumer facing businesses including HSBC and Whitbread.



HMV Chairman Rowley said: "On behalf of the Board, I want to

thank Simon for his contribution to HMV.

"He has led the Company through a turbulent period for the entertainment retailing industry and has played an invaluable part in securing HMV's future, not least by strengthening relations with suppliers and successfully refinancing HMV's bank borrowings."

"We are delighted to have recruited someone of Trevor's calibre. He has the right skills and experience to lead HMV in the coming years."

■ **THE UNSIGNED GUIDE**

Online music industry directory, The Unsigned Guide has appointed **DEAN TAYLOR**.

A former label manager and A&R assistant at Memphis Industries, press officer at Some



Friendly PR and founder of This Is Not A Label, Taylor joins the team in the newly-

created role of Brand Partnerships & Licensing manager. He will be tasked with expanding customer and industry awareness of the directory.

The Unsigned Guide editor Louise Dodgson said: "We're very pleased to have Dean join our team and have no doubt he will be a great asset to The Unsigned Guide during a particularly thrilling time when we have many new developments in the pipeline."

■ **AMAZING RADIO**

Online radio station Amazing Radio has moved weekend presenter **RUTH BARNES**, to the breakfast show presenter slot.



Barnes previously presented a show called The Other Woman on Sundays at 7pm that championed emerging music, in particular from female musicians.

She has previously hosted shows on 6Music and reported for BBC Radio 2, BBC 5 Live and BBC World Service.

■ **THE ORCHARD**

The international independent music and video distribution company has promoted **COLLEEN THEIS** to COO. She was previously MD of UK and Europe.

This will relocate to the US to oversee all client-facing departments for the company's global digital and physical distribution business, including Client Relations, Acquisition & Retention, Sales & Marketing, and Film, TV & Advertising as well as overseeing the UK and European teams.

Prior to joining The Orchard, Theis was senior vice president, International of ADA Global and held international and marketing roles with Rykodisc and Palm Pictures. She began her career at Elektra Records.

Got any personnel news you'd like to share? Think your big break might inspire others? Send your info to Tina.Hart@intentmedia.co.uk

NEED TO KNOW

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



#43 **Kim Gavin** Artistic Director, Olympic and Paralympic Closing Ceremonies / Creative Director

Kim Gavin is a leading UK live events, theatre and TV choreographer and creative director.

He was appointed artistic director for the London 2012 Olympics and Paralympics closing ceremonies following his success as the creative force behind of some of the biggest live events in recent years including Concert For Diana in 2007, the Ryder Cup Opening Concert, Take That's Circus Stadium Tour in 2009 and their European Progress Tour including Robbie Williams in 2011.

Gavin invited London 2012's head of ceremonies to attend The Circus Tour in 2009 and admitted in an interview with the Press Association that he "thought that it would be a very good advert" in his bid to bag the prestigious Olympics role he currently holds.

Born in Bournemouth and trained at the Royal Ballet School, Gavin had a successful career in television and theatre as a dancer. He then moved into stage direction and now dedicates his time to creative direction for live events and special performances.

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

Paul Smernicki, Director Of Digital, Universal Music UK

"My first music industry job was in the press office at RCA, where I was hired by Kristina Kyriacou in 1997. My first single was You're Not Alone by Olive – a No.1 smash. Like a fool I thought 'This is easy!'"

"I was poached by Polydor in 1999, but actually passed on their first approach. Thankfully they came back and I remember coming out of a meeting with Selina Webb and David Joseph realising I would be mad not to make the move. So far, it's turned out pretty well."

"My real big break came in 2003 when I set up the new Fiction Records with my two close friends and collaborators Joe Munns and Jim Chancellor. We were like kids at Christmas, our first artist was my old Dundee cohorts Snow Patrol and that really changed things."

"Universal have been brilliant to me, and I trust them with my career – the path has been filled with unexpected twists and turns and I've enjoyed every minute. I've benefitted from great leadership at the top, a great HR team and colleagues who have become real friends."



TOP TIP It's hard to break into the industry, but persevere – if you have talent, you'll get your chance. Be nice and act with decency – that will take you a long way, and earn you the respect of your colleagues.

30 SINGLES & ALBUMS

It's a third No.1 single for Rita Ora as *How We Do (Party)* goes straight to the top



CHARTS FOCUS



32 UK AIRPLAY & STREAMING

Maroon 5's *Payphone* breaks more airplay records, while Cheryl enters high on the chart

34 EU AIRPLAY & DOWNLOADS

Worldwide sales mirror UK slump this week – except Japan where SMAP sell 200,000-plus

36 INDIES & COMPILATIONS

Olympic albums enter compilations chart while Madness re-enter Indie Albums chart at No.1



37 CLUB

Kylie (*left*) blows a hole in time as *Timebomb* explodes at No.1 on the Upfront chart

38 ANALYSIS

Alan Jones examines the fallout from the Olympics as the closing ceremony impact is felt

40 KEY RELEASES & PRODUCT

Taylor Swift is album of the week and we look at the new Naughty Boy/Emeli Sandé single

CHARTS UK SINGLES WEEK 33



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

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

THE OFFICIAL UK SINGLES CHART

THIS WK	LAST WK	CHRT	ARTIST / TITLE / LABEL	CATALOGUE NUMBER (ISPY/PROTON)	THIS WK	LAST WK	CHRT	ARTIST / TITLE / LABEL	CATALOGUE NUMBER (ISPY/PROTON)
1	New		RITA ORA How We Do (Party)	Columbia/Roc Nation JSQX9120043 (ARV)					
2	1	3	WILEY FEAT. RHYMEZ & MS D Heatwave	Warner/One More Tune GBAA1200250 (ARV)					
3	Re-entry		EMELI SANDE Read All About It Pt 3	Virgin GBAAA1200018 (E)					
4	Re-entry		ELBOW One Day Like This	Fiction GBUM7010049 (ARV)					
5	2	3	CALVIN HARRIS FEAT. EXAMPLE We'll Be Coming Back	Columbia GBAR1200642 (ARV)					
6	Re-entry		KATE BUSH Running Up That Hill	Fish People/Noble & Brte GCNRS00002 (E)					
7	4	6	FLORENCE + THE MACHINE Spectrum	Island GBUM71102576 (ARV)					
8	New		TREY SONGZ Simply Amazing	Atlantic USAT21203929 (ARV)					
9	New		PORTER ROBINSON Language	M+S GBCE1200701 (ARV)					
10	5	2	REDLIGHT Lost In Your Love	Polydor GBUM71202847 (ARV)					
11	12	5	ANGEL Wonderful	A&T/Island GBUM71202957 (ARV)					
12	6	9	MAROON 5 FEAT. WIZ KHALIFA Payphone	ABM/Cotone/Polydor USUM71203347 (ARV)					
13	8	9	NICKI MINAJ Pound The Alarm	Cash Money/Island JSCMS1200111 (ARV)					
14	9	9	STOOSHE Black Heart	Future Cut/Work/Warner Brothers GBAA1200119 (ARV)					
15	New		GEORGE MICHAEL White Light	Island GBUM71204235 (ARV)					
16	7	12	RUDIMENTAL FEAT. JOHN NEWMAN Feel The Love	Asylum GBAA1200177 (ARV)					
17	3	2	LAWSON Taking Over Me	Global Talent/Polydor GBUM71204552 (ARV)					
18	Re-entry		JOHN LENNON Imagine	Parlophone GBAYE100005 (E)					
19	14	11	FLO-RIDA Whistle	Atlantic USAT21201745 (ARV)					
20	16	20	CARLY RAE JEPSEN Call Me Maybe	Interscope CAB391120015 (ARV)					
21	15	8	CHRIS BROWN Don't Wake Me Up	RCA JSC11200454 (ARV)					
22	62	5	MUSE Survival	Helium 3 GBAA1200332 (ARV)					
23	11	8	WILL.I.AM FEAT. EVA SIMONS This Is Love	Interscope JSUM71200789 (ARV)					
24	25	5	JUSTIN BIEBER FEAT. BIG SEAN As Long As You Love Me	Def Jam JSUM71205320 (ARV)					
25	10	4	KARMIN Brokenhearted	Epi USM11200212 (ARV)					
26	36	3	CHERYL Under The Sun	Polydor GBUM71202816 (ARV)					
27	24	19	ALEX CLARE Too Close	Island GBUM71101222 (ARV)					
28	17	19	FUN. FEAT. JANELLE MONAE We Are Young	Atlantic/Fueled By Ramen USAT21201399 (ARV)					
29	13	6	FAR EAST MOVEMENT FEAT. COVER DRIVE Turn Up The Love	Interscope JSUM71204292 (ARV)					
30	18	13	KATY PERRY Wide Awake	Virgin USCA21200932 (E)					
31	New		RYAN O'SHAUGHNESSY No Name	RCA GB1101200623 (ARV)					
32	Re-entry		ONE DIRECTION What Makes You Beautiful	Syco GB1101100319 (ARV)					
33	44	13	PALOMA FAITH Picking Up The Pieces	RCA GB1101200245 (ARV)					
34	New		ED SHEERAN/RICHARD JONES/NICK MASON/MIKE RUTHERFORD Wish You Were Here	UMC GBUM71200277 (ARV)					
35	28	2	OF MONSTERS AND MEN Little Talks	Universal Republic/Island USJM71119106 (ARV)					
36	21	4	UNDERWORLD/DOCKHEAD CH/GLENNIE Caliban's Dream	L3/qmc JMC GBYTU1200229 (ARV)					
37	23	18	TRAIN Drive By	Columbia JSJM11105876 (ARV)					
38	New		OASIS Wonderwall	Big Brother GBAA199520159 (PIAS)					
39	27	27	NICKI MINAJ Starships	Cash Money/Island USCMS1200060 (ARV)					
40	20	15	COLDPLAY & RIHANNA Princess Of China	Parlophone GBAYE101184 (E) 1					
41	22	2	DIZEE RASCAL FEAT. PEPPER Scream	Island/Dirtee Stank GBUM71204912 (PIAS) 1					
42	Re-entry		TAIO CRUZ Dynamite	4th & Broadway GBUM71003721 (ARV)					
43	26	17	SKRILLEX FEAT. SIRAH Bangarang	Asylum USAT21104243 (ARV)					
44	39	12	AVICII FEAT. SALEM AL FAKIR Silhouettes	Island SEUM71200514 (ARV)					
45	47	2	FUN. Some Nights	Atlantic/Fueled By Ramen USAT21104050 (ARV)					
46	30	32	GOTYE FEAT. KIMBRA Somebody That I Used To Know	Island A02S21100040 (ARV)					
47	New		THE KINKS Waterloo Sunset	Sanctuary GBAA1600020 (ARV)					
48	31	26	DIZEE RASCAL FEAT. ARMAND VAN HELDEN Bonkers	Island/Dirtee Stank GBPV0900240 (PIAS) 1					
49	New		AIDEN GRIMSHAW Curtain Call	RCA GBHMJ1200159 (ARV)					
50	New		PALOMA FAITH 30 Minute Love Affair	RCA GB1101200239 (ARV)					
51	52	3	EAGLE-EYE CHERRY Save Tonight	Polydor GBAAW9800044 (ARV) 1					
52	Re-entry		TAKE THAT Rule The World	Polydor GBUM707033 (ARV) 1					
53	58	15	EMELI SANDE My Kind Of Love	Virgin GBAAA1200007 (E)					
54	34	26	JAY-Z & KANYE WEST N****S In Paris	Roc-a-fella/Mercury USUM7111621 (ARV)					
55	New		THE WHO Baba O'Riley	Polydor GBAAK N7901041 (ARV)					
56	Re-entry		PUBLIC ENEMY Harder Than You Think I Am	USJC10778807 (E)					
57	19	4	CONOR MAYNARD Vegas Girl	Parlophone GBAYE1200794 (E)					
58	New		ELBOW Open Arms	Fiction GBUM7103112 (ARV)					
59	43	27	EMELI SANDE Next To Me	Virgin GBAAA1200003 (E) 1					
60	32	17	RIHANNA Where Have You Been	Def Jam USUM71118074 (ARV)					
61	37	25	LADY ANTEBELLUM Need You Now	Capitol/Parlophone USCN10900695 (E) 1					
62	New		FATBOY SLIM Right Here Right Now	Skint GBBDH9800077 (ron ar)					
63	40	5	DRAKE FEAT. THE WEEKND Crew Love	Cash Money/Island USCMS1100546 (ARV)					
64	35	10	CHERYL Call My Name	Polydor GBUM71201486 (ARV)					
65	New		BIG HITS 2012 Bom Bom	Big Hits 2012 FRV80190267					
66	38	26	AZELIA BANKS FEAT. LAZY JAY 212	Polydor/Azelia Banks USJ11100201 (ARV)					
67	63	12	JAY-Z & KANYE WEST FEAT FRANK OCEAN No Church In The Wild	Roc-a-fella/Mercury USUM7111617 (ARV)					
68	New		PINK FLOYD Wish You Were Here	EMI GB0J00100008 (E)					
69	48	15	RITA ORA FEAT. TINIE TEMPAH R.I.P.	Columbia/Roc Nation USQX91101862 (ARV)					
70	29	7	DAVID GUETTA FEAT. CHRIS BROWN AND LIL WAYNE I Can Only Imagine	Positiva/Interscope USB2K1120032 (E)					
71	Re-entry		PROFESSOR GREEN FEAT. EMELI SANDE Read All About It	Virgin GBAAA1100291 (E) 1					
72	33	5	MISHA B Home Run	Releas/Island GBAR1200507 (ARV)					
73	66	2	JESSIE WARE Wildest Moments	Island/PMR GBUM71203509 (ARV)					
74	41	13	THE WANTED Chasing The Sun	Global Talent/Island GBUM71202737 (ARV)					
75	New		FATBOY SLIM The Rockafeller Skank	Skint GBBM2990025 (ron ar)					

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212 66	Chasing The Sun 74	Imagine 18	Payphone 12	Simply Amazing 8	Vegas Girl 57	Wish You Were Here 68	Key
30 Minute Love Affair 50	Crew Love 63	Language 9	Picking Up The Pieces 33	Some Nights 45	Waterloo Sunset 47	Wonderful 11	★ Platinum (600,000)
As Long As You Love Me 24	Little Talks 35	Little Talks 35	Pound The Alarm 13	Somebody That I Used To Know 46	We Are Young 28	Wonderwall 38	● Gold (400,000)
Baba O'Riley 55	Don't Wake Me Up 21	Lost In Your Love 10	Princess Of China 40	Spectrum 7	We'll Be Coming Back 5		● Silver (200,000)
Bangarang 43	Drive By 37	My Kind Of Love 53	R.I.P. 69	Spectrum 7	What Makes You Beautiful 32		
Black Heart 14	Dynamite 42	Next You Now 61	Read All About It 71	Survival 22	Where Have You Been 60		
Bom Bom 65	Feel The Love 16	Next To Me 59	Read All About It Pt 3 3	Taking Over Me 17	Whistle 19		
Bonkers 48	Harder Than You Think 56	No Church In The Wild 67	Right Here Right Now 62	The Rockafeller Skank 75	White Light 15		
Brokenhearted 25	Heatwave 2	No Name 31	Rule The World 52	Tinis Is Love 23	Wide Awake 30		
Caliban's Dream 36	Home Run 72	One Day Like This 4	Running Up That Hill 5	Too Close 27	Wildest Moments 73		
Call Me Maybe 20	How We Do (Party) 1	Open Arms 58	Save Tonight 51	Turn On The Love 29	Wish You Were Here 34		
Call My Name 64	I Can Only Imagine 70		Scream 41	Under The Sun 26			
			Silhouettes 44				

CHARTS UK ALBUMS WEEK 33



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

THE OFFICIAL UK ALBUMS CHART

THIS WK	LAST WK	CHRT	ARTIST / TITLE LABEL / CATALOGUE NUMBER (DISTRIBUTOR)	THIS WK	LAST WK	CHRT	ARTIST / TITLE LABEL / CATALOGUE NUMBER (DISTRIBUTOR)	SALES INCREASE
1	4	27	EMELI SANDE Our Version Of Events <i>Virgin CDV3094 (E) 2★</i> (Spencer/Myrie/Maughly/Boy/Mojim/Iderman/Milard/Harrison/Craze/Hoax/Keys/Sand)	39	35	38	OLLY MURS In Case You Didn't Know <i>Epic/Syco 8869794942 (ARV) 2★</i> (The Fearless/Argyle/Bramme/Ross/Jam/Future/Cut/Fin/An/Don/Jordan/At/0/3/5/Smith/Mitcz/mnic/Ade/Is/Prime/Metrophonic)	SALES INCREASE
2	5	12	PALOMA FAITH Fall To Grace <i>RC4 98591955512 (ARV)</i> (Hooper/Gosling/Al Shux/Arnold)	40	34	39	JAY-Z & KANYE WEST Watch The Throne <i>Roc-a-fella/Mercury 2755057 (ARV)</i> (West/Dean/Keith/Q-Tip/Farrell/Don Jazzy/Hit-Boy/Killhoffer/The Roots/RZA/Lewis/Bhasker/Swizz Beatz/Joseph/S1)	SALES INCREASE
3	8	49	ED SHEERAN + <i>Asylum 5249864652 (ARV) 4★</i> (Gosling/Mugali/Sheeran/No 1/D)	41	31	7	CHRIS BROWN Fortune <i>RC4 88691960552 (ARV)</i> (Various)	SALES INCREASE
4	17	10	AMY MACDONALD Life In A Beautiful Light <i>Vertigo 3704138 (ARV)</i> (Wilkinson)	42	33	8	LINKIN PARK Living Things <i>Warner Brothers 9362495707 (ARV)</i> (Rubin/Shimoda)	HIGHEST CLIMBER
5	3	8	MAROON 5 Overexposed <i>ABM/Octone/Polydor 3704278 (ARV)</i> (Martin/Shellback/Bianco/Robopop/Evine/Md./Tedder/Zancanella/Passavoy/West/Valentine/Farrar/Rotem/Kang/Spiegel/Supreme/Cuts/Maroon 5)	43	36	31	KELLY CLARKSON Stronger <i>RC4 88697961902 (ARV)</i> (Keane/Dan/Jones/Kuustin/Abraham/Digeer/Gad/Roberts/Miley/Jalbert/Jenkins/Andal/DeStefano/Benson)	SALES INCREASE
6	Re-entry		ELBOW The Seldom Seen Kid <i>Fiction 1764098 (ARV) 3★</i> (Porter)	44	44	75	BOB MARLEY & THE WAILERS Legend <i>Tuff Gong 0073145867142 (ARV)</i> (Marley/Various)	SALES INCREASE
7	15	77	JESSIE J Who You Are <i>Island/Lava 2758627 (ARV) 3★</i> (Dr. Luke/Bissett/Cornish/Martin K/Cak/The Invisible Men/Parker & James/Thomas/Gad/Gordon)	45	37	9	CHERYL A Million Lights <i>Polydor 3704302 (ARV)</i> (Alex Da Kid/Harris/Fantha/Will I Am/Agent X/HyGrade/SH/Dada Life/Cruz/Wo/la/Kid/Gloves/Jim Beanz)	SALES INCREASE
8	1	39	RIHANNA Talk A Talk <i>Def Jam 2787842 (ARV) 3★</i> (Dr. Luke/Cirkut/Marrell/Harris/Sta/Gate/Cawford/Dal/Intenz/The-Dream/NO-ID/Swire/McGrillen/dit-Boy/Alex Da Kid/Cause-A-Status/Dean)	46	45	13	FUN. Some Nights <i>Atlantic/Fueled By Ramen FUELS280482 (ARV) 1★</i> (Bhasker/Hayne/JifeOne)	SALES INCREASE
9	New		RYAN O'SHAUGHNESSY Ryan O'Shaughnessy <i>RC4 88725444712 (ARV)</i> (Westling)	47	14	3	MIKE OLDFIELD Two Sides - The Very Best Of <i>Mercury 5339182 (ARV)</i> (Oldfield/Mewman/Layworth/Phillips/Horn/Jenkins/Dowdes/Sacklock)	HIGHEST NEW ENTRY
10	19	39	ONE DIRECTION Up All Night <i>Syco 88697843642 (ARV)</i> (Mac/Falk/Yacoub/Rawling/Weehan/Square/Solomon/Meredith/Stannard/Hoves/Gad/Robson/RedOne/Beat/Guest/Jimmy Joker/Rawling/Weehan/Gaudino/Rooney)	48	48	20	LABRINTH Electronic Earth <i>Syco 88691932932 (ARV)</i> (Labrinth/Da Diggler/Gitenea/McKenzie/Williams)	SALES INCREASE
11	2	4	PLAN B III Manors <i>ES/Atlantic 5310522172 (ARV)</i> (Drew/Al Shux/Plan B/16 Bit/Appapalay/Labrinth/Milton/McEwan/Fox/The Krauts)	49	Re-entry		BLUR The Best Of <i>Food 5259682 (E) 2★</i> (Blur/Street/Orbit/love/Power/Mague/Miller)	SALES INCREASE
12	New		SPECTOR Enjoy It While It Lasts <i>Fiction 275918 (ARV)</i> (Spezial/Vek/Wilkinson/Silvey/Bankin/Md/Barsoon/Horn/MacDonald/Smith/ee/MacLasson)	50	57	37	THE BLACK KEYS El Camino <i>Nonesuch 7559796225 (ARV) 1★</i> (Duggs/Womse/The Black Keys)	SALES INCREASE
13	Re-entry		MADNESS Total Madness <i>Union Square USMTYCD001 (SDU)</i> (Langer/Winstanley)	51	43	83	BRUNO MARS Doo-Wops & Hooligans <i>Elektra 2567882721 (ARV) 4★ 1★</i> (The Smeezingtons/Needlz/The Shoo Dops)	SALES INCREASE
14	New		THE KINKS Waterloo Sunset - The Best Of <i>Sanctuary 3712489 (ARV)</i> (Palmy/Davies)	52	40	40	DRAKE Take Care <i>Cash Money/Island 2783262 (ARV) 1★</i> (Stieb/Boi 1da/Montagne/The Weeknd/xx 5mith/T-Minus/Just Blaze/Graham/Cashe/McInney)	SALES INCREASE
15	11	40	BEN HOWARD Every Kingdom <i>Island 2780336 (ARV) 1★</i> (Bond)	53	23	3	DELLAH From The Roots Up <i>Atlantic 5310501832 (ARV)</i> (Ayana/Salim/Hugh/M/Syence/Plan 3/Mickey J/Rowe/Brown)	SALES INCREASE
16	10	15	KEANE Strangeland <i>Island 2794838 (ARV) 1★</i> (Grech-Marguerat)	54	39	6	NEWTON FAULKNER Write It On Your Skin <i>Ugly Truth 88691922072 (ARV)</i> (Faulkner/Hana/The Venus/Mills)	SALES INCREASE
17	9	82	ADELE 21 <i>XL 88697446991 (PIAS) 16★</i> (Fl Smith/Rubin/Epworth/Abbiss/Wilson/Adkins)	55	29	4	VANGELIS The Collection <i>Rhino 2564658108 (ARV)</i> (Wang's)	SALES INCREASE
18	Re-entry		SPICE GIRLS Greatest Hits <i>Virgin SP/ECDD1 (E) 1★</i> (Stannard/Absolute/Rowe/Jenkins/Various)	56	52	12	RUMER Boys Don't Cry <i>Atlantic 5310528071 (ARV)</i> (Brown/Rumer/Muskett/Foster)	SALES INCREASE
19	7	18	TRAIN California 37 <i>Columbia 88691987822 (ARV)</i> (Walker/Sinclair/Espionage/Wattenberg/Pang/Hodges)	57	New		KARINE POLWART Traces <i>Hey! HEGRLCD08 (PROP)</i> (tbc)	SALES INCREASE
20	22	44	NOEL GALLAGHER'S HIGH FLYING BIRDS Noel Gallagher's High Flying Birds <i>Sour Mash JDNCCD10 (E) 2★</i> (Gallagher/Sardy)	58	Re-entry		TINIE TEMPAH Disc Overy <i>Panlphone 9065132 (E) 2★</i> (Tadell/Claire/Shux/McKenzie/Roberts/Hill/SH/Swed/House Mafia/Haynes/Kaughly/Boy/Harrison)	SALES INCREASE
21	Re-entry		KATE BUSH The Whole Story <i>EMI CDP7464142 (E) 4★</i> (Powell/Bush/Kelly)	59	42	42	RIZZLE KICKS Stereo Typical <i>Klan1 2789372 (ARV) 1★</i> (Whiting/The Rural/Spencer/Future/Cut/Dodds/Barratt/Fat boy slim/Chiarelli/Caruana)	SALES INCREASE
22	12	20	NICKI MINAJ Pink Friday... Roman Reloaded <i>Cash Money/Island 2796668 (ARV) 1★</i> (Various)	60	New		YELLOWCARD Southern Air <i>Hopeless HR7581 (PIAS)</i> (Avron)	SALES INCREASE
23	13	29	LANA DEL REY Born To Die <i>Polydor/Stranger 2787091 (ARV)</i> (Hayme/Farker/Berger/Robopop/Bhasker/Caly/Sneddon/Bauer-Mein/Nowels/Brade/Shux/Skarbek/Howe)	61	51	81	STEREOPHONICS A Decade In The Sun - Best Of <i>v2/Mercury 1780699 (rom arv) 2★</i> (Jones/Lowe)	SALES INCREASE
24	New		MIDNIGHT BEAST The Midnight Beast <i>Sou'n's Like Good 1MB001 (Essential/GEM)</i> (Abingdon/Wakeley/Horne/tbc)	62	Re-entry		THE WHO Greatest Hits & More <i>UMTV/Polydor (ARV)</i> (Various)	SALES INCREASE
25	New		DON BROCO Priorities <i>Search And Destroy/RC4 88725416212 (ARV)</i> (Lancaster)	63	50	132	MUMFORD & SONS Sigh No More <i>Gentlemen Of The Road/Island 2722538 (ARV) 4★ 1★</i> (Dravs)	SALES INCREASE
26	24	28	LADY ANTEBELLUM Need You Now <i>Capitol/Panlphone 6336412 (E) 1★</i> (Worley/Shaw)	64	Re-entry		PALOMA FAITH Do You Want The Truth Or Something Beautiful <i>Epic 88697543552 (ARV) 1★</i> (Byrne/Mackic/Tan/Ross/Barter/Han/ouit/over/largessear/Kuustin/Martin/Vailega/Wells/H/Johnson/Westerlund/Issak/Dixon)	SALES INCREASE
27	New		WHILE SHE SLEEPS This Is The Six <i>Search And Destroy/RC4 88725403882 (ARV)</i> (Bown)	65	53	10	ALT-J An Awesome Wave <i>Infectious INECT134CD (PIAS)</i> (Andrew)	SALES INCREASE
28	16	9	JUSTIN BIEBER Believe <i>Def Jam 3704788 (ARV)</i> (Various)	66	49	10	USHER Looking 4 Myself <i>RC4 88691971722 (ARV)</i> (Various)	SALES INCREASE
29	25	42	FLORENCE + THE MACHINE Ceremonials <i>Island 2782808 (ARV) 1★</i> (Epworth)	67	54	152	ADELE 19 <i>XL CD313 (PIAS) 6★</i> (Abbiss/White/Ranson)	SALES INCREASE
30	27	51	DAVID GUETTA Nothing But The Beat <i>Positiva/Virgin 0838951 (E) 1★</i> (Guetta/Vee/Caren/Tunfort/Rieserer/Black Raw/Trojak/Luttrell/Avicii)	68	New		DEAD CAN DANCE Anastasis <i>PIAS PIASR311CDX (PIAS)</i> (Dead Can Dance)	SALES INCREASE
31	21	43	COLDPLAY Mylo Xyloto <i>Panlphone 0R75531 (E) 4★</i> (Dravs/Green/Simonsen)	69	56	28	MAVERICK SABRE Lonely Are The Brave <i>Mercury 2770559 (ARV)</i> (Utters/Prime/Sabre/Hogarth/Smith/Eg White)	SALES INCREASE
32	28	103	KATY PERRY Teenage Dream <i>Virgin CDV3084 (E) 3★</i> (Dr. Luke/Blanco/Martin/Sta/Gster/Stewart/Harell/Anna/Wells)	70	26	4	JENNIFER LOPEZ Dance Again... The Hits <i>Epic 8869195882 (ARV)</i> (RedOne/Goodluck/Stanger/Wal/ell/Joany/Danes/Jerkins/Scheer/Harrison/Oliver/P/Re & Tone/Gatt/77/Tedde/Lombs)	SALES INCREASE
33	20	6	FRANK OCEAN Channel Orange <i>Def Jam 5710252 (ARV)</i> (Malay/Ocean/Taylor/Keith/Kpearu/Tyler, The Creator/Farrell)	71	38	5	ELTON JOHN VS PNAU Good Morning To The Night <i>Mercury 3704991 (ARV)</i> (PNAU/Dudgeon/Bell/Maj/2 Bears/Brown)	SALES INCREASE
34	30	47	BEE GEES Number Ones <i>Reprise 812279857 (ARV) 1★</i> (Bee Gees/Stigwood/Wardin/Richardson/Galuten/Tench)	72	Re-entry		OASIS Time Flies: 1994 - 2009 <i>By Brother 8869772662 (PIAS) 1★</i> (Oasis/Coyle/Morris/Stent/Sardy/Gallagher)	SALES INCREASE
35	Re-entry		ELBOW Build A Rocket Boys! <i>Fiction 2762328 (ARV) 1★</i> (Porter)	73	59	142	FLORENCE + THE MACHINE Lungs <i>Island 1797940 (ARV) 5★</i> (Epworth/Hord/MacLennan/Gallagher/White)	SALES INCREASE
36	32	48	LMFAO Sorry For Party Rocking <i>Interscope 2774463 (ARV)</i> (Farty Rock/Atun/Harris/RedFoot/LMFAO)	74	47	12	PAUL SIMON Graceland <i>Sony RCA 88691914712 (ARV)</i> (Simon/Halle)	SALES INCREASE
37	6	3	CONOR MAYNARD Contrast <i>Panlphone P635692 (E)</i> (The Invisible Men/The Arcade/Stargate/Blanco/P/Re & James/Pharrell/DeLa/late/Clarke/Secon/Quir & L/assu/Dirry/Smith/Wayne/Eagle-eye)	75	60	13	ALEX CLARE The Lateness Of The Hour <i>Klan1 2770437 (ARV)</i> (Diplo/Switch/Rechtshaid/Spencer/The Stimmgang/ig White)	SALES INCREASE
38	18	4	THE GASLIGHT ANTHEM Handwritten <i>Mercury 2789417 (ARV)</i> (O'Brien)					

Official Charts Company 2012.

<ul style="list-style-type: none"> Adelle 17 Adelle 67 Alt-J 65 Bee Gees 34 Bieber, Justin 28 Black Keys, The 50 Blur 49 Broco, Dan 25 Brown, Chris 41 Bush, Kate 21 Clare, Alex 75 Clarkson, Kelly 43 Coldplay 31 Cole, Cheryl 45 Dead Can Dance 68 Delilah 53 Dizzle 52 Elbow 6 Elbow 35 Faulkner, Newton 54 Florence + The Machine 29, 73 Fun, 46 Gaslight Anthem, The 38 Guetta David 30 Howard, Ben 15 Jay-Z & Kanye West 40 Jessie J 7 John, Elton Vs Pnau 71 Keane 16 Kinks, The 14 Labrinth 48 Lady Antebellum 26 Linkin Park 42 Lmfao 36 Lopez, Jennifer 70 Maccdonald, Amy 4 Madness 13 Marley, Bob & The 44 Maroon 5 5 Mars, Bruno 51 Maverick Sabre 69 Maynard, Conor 37 Midnight Beast 24 Miraj, Nicki 22 Minaj, Nicki 22 Linkin Park 42 Mumford & Sons 63 Murs, Dilly 39 Noel Gallagher's High Flying Birds 20 O'Shaughnessy, Ryan 9 Oasis 72 Ocean, Frank 33 Oldfield, Mike 47 One Direction 10 Paloma Faith 2 Paloma Faith 64 Paul Simon 74 Perry, Katy 32 Plan B 11 Polwart, Karine 57 Rey, Lana 21 23 Rihanna 8 Rizzle Kicks 59 Rumer 36 Sande, Emeli 1 Sheeran, Ed 3 Spector 12 Spice Girls 18 Stereophonics 61 Tempah, Time 58 Train 19 Usher 66 Vangelis 55 While She Sleeps 27 Wino, The 62 Yellowcard 60 	<ul style="list-style-type: none"> Key ★ Platinum (300,000) ● Gold (100,000) ● Silver (60,000) ★ 1m European sales
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CHARTS UK AIRPLAY WEEK 33

Radio playlists are online at www.musicweek.com

CHARTS KEY

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

UK RADIO AIRPLAY CHART TOP 50

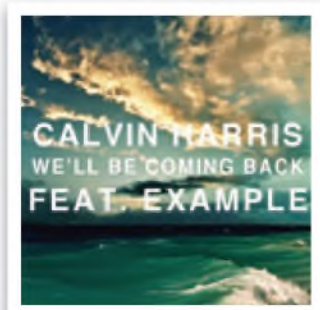
POS	LAST	WKS	SALES	CHT	ARTIST / ALBUM / LABEL	TOTAL PLAYS	PLAYS +/-	TOTAL AUD (m)	AUD % +/-
1	1	13	12		MAROON 5 FEAT. WIZ KHALIFA Payphone <i>A&M/Octone/Polydor</i>	4439	-1.94	60.37	-10.46
2	10	6	1		RITA ORA How We Do (Party) <i>Columbia/Roc Nation</i>	2357	22.25	49.94	23.13
3	5	6	2		WILEY FEAT. RHYMEZ & MS D Heatwave <i>Warner/One More Tune</i>	1552	-0.06	48.84	5.12
4	3	12	14		STOOSHE Black Heart <i>Future Cut/OWork/Warner Brothers</i>	3973	-4.84	48.19	-4.69
5	2	21	20		CARLY RAE JEPSEN Call Me Maybe <i>Interscope</i>	3376	-8.14	46.85	-18.69
6	6	7	7		FLORENCE + THE MACHINE Spectrum <i>Island</i>	2419	4.76	46.3	0.98
7	9	8	5		CALVIN HARRIS FEAT. EXAMPLE We'll Be Coming Back <i>Columbia</i>	1937	7.31	42.27	4.06
8	11	3			SIMPLE PLAN FEAT. SEAN PAUL Summer Paradise <i>Atlantic</i>	1268	19.29	40.69	5.85
9	13	10	21		CHRIS BROWN Don't Wake Me Up <i>RCA</i>	1788	-8.96	38.96	5.47
10	8	15	40		COLDPLAY & RIHANNA Princess Of China <i>Parlaphone</i>	3123	-2.68	38.14	-7.99
11	16	5			PINK Blow Me (One Last Kiss) <i>LaFace</i>	2255	15.11	36.18	6.95
12	7	16	64		CHERYL Call My Name <i>Polydor</i>	2926	-6.22	34.87	-17.11
13	4	10	30		KATY PERRY Wide Awake <i>Virgin</i>	3103	-4.43	34.11	-28.2
14	18	8	17		LAWSON Taking Over Me <i>Global Talent/Polydor</i>	2927	13.98	32.35	10.03
15	15	6	25		KARMIN Brokenhearted <i>Epic</i>	2792	0.14	32.29	-8.4
16	23	3			SAM + THE WOMP Bom Bom <i>One More Tune/Stiff/Warner</i>	878	51.9	31.42	18.66
17	12	33	85		JESSIE J Domino <i>Island/Lava</i>	1971	-9.04	30.4	-17.86
18	19	5	50		PALOMA FAITH 30 Minute Love Affair <i>RCA</i>	1358	9.34	30.34	6.61
19	26	31	46		GOTYE FEAT. KIMBRA Somebody That I Used To Know <i>Island</i>	2286	0.22	27.71	7.74
20	14	12	23		WILL.I.AM FEAT. EVA SIMONS This Is Love <i>Interscope</i>	1394	-17.56	27.7	-22.43
21	50	2			NOISSETTES That Girl <i>Mono Ra Rama</i>	914	15.26	27.37	60.72
22	46	5	15		GEORGE MICHAEL White Light <i>Island</i>	419	12.94	26.98	48.49
23	NEW	1	26		CHERYL Under The Sun <i>Polydor</i>	1255	0	26.46	0
24	29	2			SCOUTING FOR GIRLS Summertime In The City <i>Epic</i>	906	12.41	26.4	11.2
25	39	4			AMY MACDONALD Pride <i>Mercury</i>	447	12.31	25.93	26.43
26	28	2			LITTLE MIX Wings <i>Syco</i>	1964	6.97	25.86	7.71
27	36	14	16		RUDIMENTAL FEAT. JOHN NEWMAN Feel The Love <i>Asylum</i>	1004	2.55	24.18	13.04
28	NEW	1			THE SCRIPT FEAT. WILL.I.AM Hall Of Fame <i>RCA</i>	1582	0	23.6	0
29	31	7			KEANE Sovereign Light Cafe <i>Island</i>	649	-23.29	23.57	1.64
30	NEW	1	8		TREY SONGZ Simply Amazing <i>Atlantic</i>	522	0	23.1	0
31	33	31	76		DAVID GUETTA FEAT. SIA Titanium <i>Positiva/Virgin</i>	1354	-2.1	22.7	0.27
32	NEW	1	45		FUN. Some Nights <i>Atlantic/Fueled By Ramen</i>	793	0	22.37	0
33	32	12	19		FLO-RIDA Whistle <i>Atlantic</i>	1218	-17.7	22.33	-3.5
34	27	18	74		THE WANTED Chasing The Sun <i>Global Talent/Island</i>	1137	-15.09	22.28	-8.16
35	22	21			TRAIN Drive By <i>Columbia</i>	1980	-6.82	22.28	-15.89
36	NEW	1			OWL CITY & CARLY RAE JEPSEN Good Time <i>Polydor</i>	947	0	22.12	0
37	21	15	60		RIHANNA Where Have You Been <i>Def Jam</i>	1037	-9.51	22	-19.12
38	38	14	27		ALEX CLARE Too Close <i>Island</i>	841	-6.14	21.42	2.1
39	30	3			LEMAR Invincible <i>AMP</i>	1009	10.88	21.15	-8.84
40	35	7	13		NICKI MINAJ Pound The Alarm <i>Cash Money/Island</i>	1028	-4.73	21.08	-4.4
41	42	31	59		EMELI SANDE Next To Me <i>Virgin</i>	1405	-1.82	20.97	6.61
42	40	2	10		REDLIGHT Lost In Your Love <i>Polydor</i>	529	84.32	20.82	2.21
43	25	7			SCISSOR SISTERS Baby Come Home <i>Polydor</i>	661	-19.19	20.05	-22.97
44	17	6	57		CONOR MAYNARD Vegas Girl <i>Parlaphone</i>	999	-24.83	19.88	-36.16
45	RE				LADY ANTEBELLUM Need You Now <i>Capitol/Parlaphone</i>	1227	0	19.69	0
46	48	2	94		BLUR Under The Westway <i>Parlaphone</i>	174	-21.97	19.43	11.09
47	24	16	28		FUN. FEAT. JANELLE MONAE We Are Young <i>Atlantic/Fueled By Ramen</i>	2489	-13.06	19.43	-26.26
48	NEW	1	11		ANGEL Wonderful <i>AATW/Island</i>	552	0	19.12	0
49	41	20			DAVID GUETTA FEAT. NICKI MINAJ Turn Me On <i>Positiva/Virgin</i>	689	-8.74	18.98	-5.05
50	34	26	39		NICKI MINAJ Starships <i>Cash Money/Island</i>	1064	-8.35	18.48	-16.3

Nielsen Music Control monitors the following stations 24 hours a day, seven days a week: XTRA, 100-102 Real Radio, 102.4 & 103.4 The Beach, 105.4 Real Radio, 106.3 Bridge FM, 107.6 Juice FM, 107.7 3FM, 107.8 4FM, 107.9 5FM, 108.1 Capital FM, 108.2 6FM, 108.3 7FM, 108.4 8FM, 108.5 9FM, 108.6 10FM, 108.7 11FM, 108.8 12FM, 108.9 13FM, 108.10 14FM, 108.11 15FM, 108.12 16FM, 108.13 17FM, 108.14 18FM, 108.15 19FM, 108.16 20FM, 108.17 21FM, 108.18 22FM, 108.19 23FM, 108.20 24FM, 108.21 25FM, 108.22 26FM, 108.23 27FM, 108.24 28FM, 108.25 29FM, 108.26 30FM, 108.27 31FM, 108.28 32FM, 108.29 33FM, 108.30 34FM, 108.31 35FM, 108.32 36FM, 108.33 37FM, 108.34 38FM, 108.35 39FM, 108.36 40FM, 108.37 41FM, 108.38 42FM, 108.39 43FM, 108.40 44FM, 108.41 45FM, 108.42 46FM, 108.43 47FM, 108.44 48FM, 108.45 49FM, 108.46 50FM, 108.47 51FM, 108.48 52FM, 108.49 53FM, 108.50 54FM, 108.51 55FM, 108.52 56FM, 108.53 57FM, 108.54 58FM, 108.55 59FM, 108.56 60FM, 108.57 61FM, 108.58 62FM, 108.59 63FM, 108.60 64FM, 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CHARTS STREAMING WEEK 33

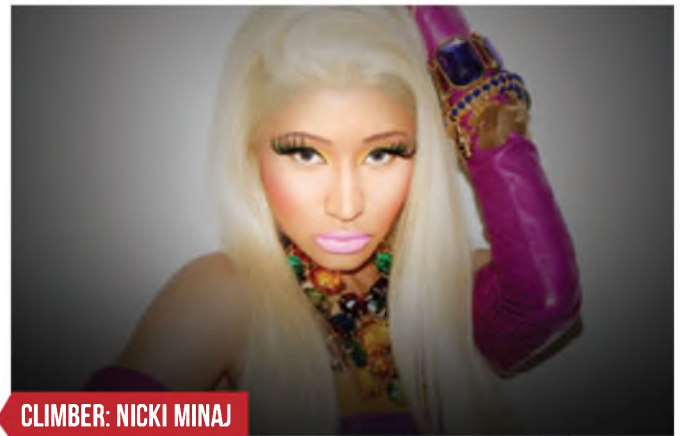
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Official Streaming Chart



OFFICIAL UK STREAMING CHART TOP 75

POS	LAST	ARTIST / ALBUM / LABEL
1	3	WILEY FT MS D Heatwave <i>One More Tune/Warner Bros</i>
2	1	FLORENCE & THE MACHINE Spectrum <i>Island</i>
3	2	MAROON 5 FT WIZ KHALIFA Payphone <i>A&M/Octone</i>
4	4	CARLY RAE JEPSEN Call Me Maybe <i>Interscope</i>
5	11	CALVIN HARRIS FT EXAMPLE We'll Be Coming Back <i>Columbia</i>
6	5	FLO RIDA Whistle <i>Atlantic</i>
7	6	FUN FT JANELLE MONAE We Are Young <i>Atlantic/Fueled By Ramen</i>
8	7	RUDIMENTAL FT JOHN NEWMAN Feel The Love <i>Asylum/Black Butter</i>
9	10	GOTYE FT KIMBRA Somebody That I Used To Know <i>Island</i>
10	8	TRAIN Drive By <i>Columbia</i>
11	13	COLDPLAY & RIHANNA Princess Of China <i>Parlophone</i>
12	14	NICKI MINAJ Pound The Alarm <i>Cash Money/Island</i>
13	9	CHRIS BROWN Don't Wake Me Up <i>Rca</i>
14	12	WILL I AM FT EVA SIMONS This Is Love <i>Interscope</i>
15	16	ALEX CLARE Too Close <i>Island</i>
16	18	JAY-Z & KANYE WEST N****S In Paris <i>Roc A Fella</i>
17	15	KATY PERRY Wide Awake <i>Virgin</i>
18	21	SKRILLEX FT SIRAH Bangarang <i>Asylum</i>
19	19	NICKI MINAJ Starships <i>Cash Money/Island</i>
20	20	RIHANNA Where Have You Been <i>Def Jam</i>
21	17	STOOSHE Black Heart <i>Future Cut/Works/Warner Bros</i>
22	22	CONOR MAYNARD Vegas Girl <i>Parlophone</i>
23	24	DAVID GUETTA FT SIA Titanium <i>Postiva/Virgin</i>
24	26	KARMIN Brokenhearted <i>Epic</i>
25	23	CHERYL Call My Name <i>Pol'ydor</i>
26	32	FAR EAST MOVEMENT/COVER DRIVE Turn Up The Love <i>Interscope</i>
27	48	ANGEL Wonderful <i>Aorw/Island</i>
28	25	RITA ORA FT TINIE TEMPAH R.I.P. <i>Columbia/Roc Nation</i>
29	31	PALOMA FAITH Picking Up The Pieces <i>Rca</i>
30	27	ED SHEERAN Small Bump <i>Asylum</i>
31	29	AZEALIA BANKS FT LAZY JAY 212 <i>POLYDOR</i>
32	33	BEN HOWARD Only Love <i>Island</i>
33	35	ED SHEERAN The A Team <i>Asylum</i>
34	28	COLDPLAY Paradise <i>Parlophone</i>
35	30	RIHANNA FT CALVIN HARRIS We Found Love <i>Def Jam</i>
36	51	EMELI SANDE My Kind Of Love <i>Virgin</i>
37	40	BEN HOWARD Old Pine <i>Island</i>
38	57	EMELI SANDE Next To Me <i>Virgin</i>
39	36	AVICII Levels <i>Island</i>
40	NEW	EMELI SANDE Read All About It Pt 3 <i>Virgin</i>
41	39	DAVID GUETTA/LIL WAYNE/C BROWN I Can Only Imagine <i>Postiva/Virgin</i>
42	46	ED SHEERAN Drunk <i>Asylum</i>
43	45	ED SHEERAN Lego House <i>Asylum</i>
44	37	WANTED Chasing The Sun <i>Global Talent</i>
45	50	BEN HOWARD The Wolves <i>Island</i>
46	34	USHER Scream <i>Rca</i>
47	42	DRAKE FT RIHANNA Take Care <i>Cash Money/Island</i>
48	NEW	RITA ORA How We Do (Party) <i>Columbia/Roc Nation</i>
49	38	FLORENCE & THE MACHINE Shake It Out <i>Island</i>
50	64	UNDERWORLD/DOCKHEAD CH/GLENNIE Caliban's Dream <i>Umc</i>
51	41	FLO RIDA FT SIA Wild Ones <i>Atlantic</i>
52	52	LABRINTH FT TINIE TEMPAH Earthquake <i>Syco Music</i>
53	44	LOREEN Euphoria <i>Warner Bros</i>
54	43	CALVIN HARRIS FT NE-YO Let's Go <i>Columbia</i>
55	NEW	ONE DIRECTION What Makes You Beautiful <i>Syco Music</i>
56	61	JUSTIN BIEBER FT BIG SEAN As Long As You Love Me <i>Def Jam</i>
57	49	DAVID GUETTA FT NICKI MINAJ Turn Me On <i>Postiva/Virgin</i>
58	53	JESSIE J Domino <i>Island/Lava</i>
59	55	M83 Midnight City <i>M83 Recording Naive</i>
60	NEW	OF MONSTERS & MEN Little Talks <i>Universal Republic</i>
61	54	JAY-Z/KANYE WEST/F OCEAN No Church In The Wild <i>Roc A Fella</i>
62	NEW	ELBOW One Day Like This <i>Fiction</i>
63	NEW	KATE BUSH Running Up That Hill <i>Fish People</i>
64	NEW	EMELI SANDE Heaven <i>Virgin</i>
65	47	LABRINTH Express Yourself <i>Syco Music</i>
66	58	BOB FT TAYLOR SWIFT Both Of Us <i>Atlantic</i>
67	56	MAROON 5 FT CHRISTINA AGUILERA Moves Like Jagger <i>A&M/Octone</i>
68	NEW	FUN Some Nights <i>Atlantic/Fueled By Ramen</i>
69	NEW	DRAKE FT THE WEEKND Crew Love <i>Cash Money/Island</i>
70	60	SWEDISH HOUSE MAFIA Greyhound <i>Virgin</i>
71	59	CALVIN HARRIS Feel So Close <i>Columbia</i>
72	71	BEN HOWARD Keep Your Head Up <i>Island</i>
73	62	LMFAO Sexy And I Know It <i>Interscope</i>
74	72	ADELE Rolling In The Deep <i>XI Recordings</i>
75	69	LANA DEL REY Video Games <i>Pol'ydor</i>



CLIMBER: NICKI MINAJ



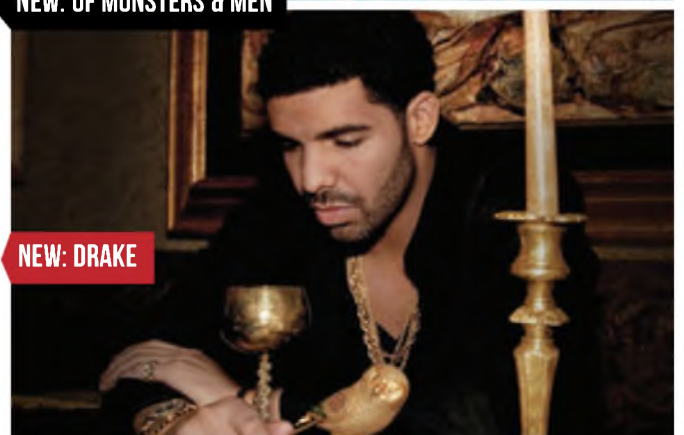
CLIMBER: JAY-Z & KANYE WEST



NEW: EMELI SANDE



NEW: OF MONSTERS & MEN




NEW: DRAKE


CHARTS EU AIRPLAY WEEK 33



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




DENMARK		
POS	ARTIST/ ALBUM / LABEL	
1	AURA DIONE In Love With The World UNI	
2	MAROON 5 FEAT. WIZ KHALIFA Payphone UNI	
3	JEPSEN, CARLY RAE Call Me Maybe UNI	
4	PINK Blow Me (One Last Kiss) SME	
5	DEVECERSKI, ALINA Flytta Pa Dej EMI	
6	RIHANNA Where Have You Been UNI	
7	LOREEN Euphoria WEA	
8	PANAMAH DJ Blues UNI	
9	THE FLOOR IS MADE OF LAVA Lost In The Woods TAR	
10	OUTLANDISH Warrior//Worrier ALM	




FRANCE		
POS	ARTIST/ ALBUM / LABEL	
1	WILL.I.AM FEAT. SIMONS, EVA This Is Love UNI	
2	R.I.O. FEAT. NICCO Party Shaker HPY	
3	DE RICO, JOSE FEAT. MENDEZ, HENRY Rayos De Sol UNI	
4	MINAJ, NICKI Pound The Alarm UNI	
5	FLO RIDA Whistle ATL	
6	SEXION D'ASSAUT Wati House SME	
7	BIRDY Skinny Love ATL	
8	BROWN, CHRIS Don't Wake Me Up SME	
9	DRY FEAT. MAITRE GIMS Ma Melodie IND	
10	SANDE, EMELI Next To Me CAP	



GERMANY		
POS	ARTIST/ ALBUM / LABEL	
1	PINK Blow Me (One Last Kiss) SME	
2	LOREEN Euphoria WMG	
3	LIMA, GUSTAVO Balada UDD	
4	JEPSEN, CARLY RAE Call Me Maybe UID	
5	OF MONSTERS AND MEN Little Talks UID	
6	LINKIN PARK Burn It Down WMG	
7	CRO Du IND	
8	DIE TOTEN HOSEN Tage Wie Diese JKP	
9	LYKKE LI I Follow Rivers WMG	
10	FUN. FEAT. MONAE, JANELLE We Are Young WMG	



IRELAND		
POS	ARTIST/ ALBUM / LABEL	
1	THE SCRIPT FEAT. WILL.I.AM Hall Of Fame SME	
2	MAROON 5 FEAT. WIZ KHALIFA Payphone UNI	
3	STOOSHE Black Heart WEA	
4	FLORENCE + THE MACHINE Spectrum UNI	
5	TRAIN Drive By SME	
6	PERRY, KATY Wide Awake EMI	
7	WILL.I.AM FEAT. SIMONS, EVA This Is Love UNI	
8	COLDPLAY & RIHANNA Princess Of China EMI	
9	FUN. FEAT. MONAE, JANELLE We Are Young WEA	
10	OWL CITY & JEPSEN, CARLY RAE Good Time UNI	



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

NETHERLANDS		
POS	ARTIST/ ALBUM / LABEL	
1	LIMA, GUSTAVO Balada CNR	
2	LOREEN Euphoria WEA	
3	TRAIN 50 Ways To Say Goodbye SME	
4	SIMPLE PLAN FEAT. PAUL, SEAN Summer Paradise WEA	
5	RUDIMENTAL Feel The Love WEA	
6	HOWARD, BEN Keep Your Head Up UNI	
7	OWL CITY & JEPSEN, CARLY RAE Good Time UNI	
8	BABYSITTERS CIRCUS, THE Everythings Gonna Be Alright CNR	
9	WILL.I.AM FEAT. SIMONS, EVA This Is Love UNI	
10	MINAJ, NICKI Starships UNI	

NORWAY		
POS	ARTIST/ ALBUM / LABEL	
1	GOTYE FEAT. KIMBRA Somebody That I Used To Know UNI	
2	LOREEN Euphoria WMN	
3	JEPSEN, CARLY RAE Call Me Maybe UNI	
4	LALEH Some Die Young WMN	
5	FUN. FEAT. MONAE, JANELLE We Are Young WMN	
6	TELO, MICHEL Ai Se Eu Te Pego SME	
7	VAMP Liten Fuggel UNI	
8	MATILDA When Something Ends IND	
9	ADELE Set Fire To The Rain PLY	
10	MAYK En Bit Av Meg UNI	

SPAIN		
POS	ARTIST/ ALBUM / LABEL	
1	LOREEN Euphoria WMG	
2	ALBORAN, PABLO Te He Echado De Menos EMI	
3	GOTYE FEAT. KIMBRA Somebody That I Used To Know UNI	
4	MAROON 5 FEAT. WIZ KHALIFA Payphone UNI	
5	LOPEZ, JENNIFER Dance Again SME	
6	SANZ, ALEJANDRO No Me Compara UNI	
7	DE RICO, JOSE FEAT. MENDEZ, HENRY Rayos De Sol RTR	
8	JEPSEN, CARLY RAE Call Me Maybe UNI	
9	RUBIO, PAULINA Boys Will Be Boys UNI	
10	TRAIN Drive By SME	

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

GLOBAL SALES ANALYSIS

■ BY ALAN JONES

WHILE THE WORLD WAITS for the next big international chartbuster, Britain is not the only country where sales are in the doldrums.

The UK's No.1 artist album – Talk That Talk by **Rihanna** – sold a mere 9,500 copies to take the title by default last week, and things are pretty much the same in the few territories where sales information is published. In the US, although the Now! 43 franchise topped the overall chart, rapper **Rick Ross's** God Forgives, I Don't remains the top artist album on sales of 60,000. As the US has

five times the population of the UK, that equates to about 12,000 sales here. France has a slightly larger population than the UK, and a slightly larger No.1 sale, with reggae star **Keen V's** La Vie Est Belle debuting at one on sales of 11,500. Canada has a population of more than half that of the UK, but **Justin Bieber's** Believe had to sell just 4,100 copies to top the list this week. Although official figures aren't available it is thought that Australia, with a population well in excess of a third of that of Britain, regularly has No.1s selling fewer



than 3,000 copies.

The only country in which sales of the number one album were respectable historically last week was Japan, where **SMAP** – a sort of Japanese equivalent of Take That –

racked up their 13th No.1 with Gift Of SMAP, on sales of 210,000.

Three weeks ago, **One Direction** was the only UK act at No.1 anywhere in the world, two weeks ago it was **Adele** and last week **Ed Sheeran**. And like his illustrious colleagues, Sheeran topped two charts to earn the accolade. His + album will probably improve widely following his televised performance at the Olympics Games closing ceremony but has already rebounded 3-1 in Ireland to top the chart for the second time, nine weeks after its first coronation. It also jumps 3-1 in Australia, reaching the summit there for the first time on its 46th chart

appearance, thanks to his recent tour. The album also holds at two in New Zealand, and improves its standing in Canada (22-6), the Netherlands (53-43), the US (59-47) and France (140-131), while debuting for the first time in Iceland at 14 and re-entering the Swiss chart at 84.

British-born Antony Hegarty of **Antony & The Johnsons** secures the most widespread new international hit with their live set Cut The World debuting in the Netherlands (No.2), Spain (19), France (21), Ireland (22), Austria (24), Germany (27), Switzerland (27), Denmark (31), Sweden (32) and Flanders (35).

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CHARTS INDIES/COMPILATIONS WEEK 33



COMPILATION CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- | | | | | | | | |
|----|-----|---------|--|----|-----|---------|--|
| 1 | 1 | VARIOUS | Now That's What I Call Music 82 / EMI TV/UMTV (E) | 11 | 6 | VARIOUS | R&B Summerjamz / Rhino/UMTV (ARV) |
| 2 | 2 | VARIOUS | Isles Of Wonder - The Opening Ceremony / Decca/UMC (ARV) | 12 | 10 | VARIOUS | Gubland 21 / AATW/UMTV (ARV) |
| 3 | 3 | VARIOUS | Now That's What I Call Reggae / EMI TV/UMC/UMTV (ARV) | 13 | 12 | VARIOUS | The Workout Mix - Our Greatest Team / AATW/UMTV (ARV) |
| 4 | NEW | VARIOUS | A Symphony Of British Music / Decca/UMC (ARV) | 14 | 13 | VARIOUS | Now That's What I Call Music 81 / EMI TV/UMTV (E) |
| 5 | NEW | VARIOUS | Ibiza Annual 2012 / MoS (ARV) | 15 | 14 | VARIOUS | Hed Kandi - Ibiza 10 Years / Hed Kandi (ARV) |
| 6 | 4 | VARIOUS | Gubland Eurodance / AATW/UMTV (ARV) | 16 | 15 | VARIOUS | Keep Calm And Relax / Sony/Rhino (ARV) |
| 7 | 5 | VARIOUS | Now That's What I Call A No 1 / EMI TV/UMTV (E) | 17 | 11 | VARIOUS | Pete Waterman Presents: The Hit Factory / Sony/PWE (ARV) |
| 8 | 7 | VARIOUS | The Chillout Session / MoS (ARV) | 18 | 16 | VARIOUS | Just Great Songs 2012 / Rhino/Sony (ARV) |
| 9 | 8 | VARIOUS | Now That's What I Call Running / EMI TV/UMTV (E) | 19 | 20 | VARIOUS | Greatest Ever Driving Songs / Greatest Ever USM/Spectrum (SDU) |
| 10 | 9 | VARIOUS | The Best Of British / UMTV/EMI TV (ARV) | 20 | NEW | VARIOUS | Latest & Greatest - Great British / USM Media (SDU) |

INDIE SINGLES TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- | | | | |
|----|-----|---|---|
| 1 | NEW | PORTER ROBINSON | Language / MoS (ARV) |
| 2 | 10 | PUBLIC ENEMY | Harder Than You Think / Starjamz |
| 3 | 5 | BIG HITS 2012 | Bom Bom / Big Hits 2012 |
| 4 | NEW | FATBOY SLIM | Right Here Right Now / Skint (rom arv) |
| 5 | NEW | IN THE LITTLE WOOD | Screw The Nether / Yagsgast Studios |
| 6 | NEW | FATBOY SLIM | The Rockafeller Skank / Skint (rom arv) |
| 7 | 1 | DRUMSOUND & BASSLINE SMITH FEAT. TOM CANE | Through The Night / New State |
| 8 | 3 | M83 | Midnight City / Naive (rom arv) |
| 9 | 4 | OTTO KNOWS | Million Voices / Embassy Of Music (PH) |
| 10 | 7 | NOEL GALLAGHER'S HIGH FLYING BIRDS | Everybody's On The Run / Sour Mash (E) |
| 11 | 15 | BIG HITS 2012 | Let Me Love You / Big Hits 2012 |
| 12 | RE | MADNESS | Our House / Union Square (SDU) |
| 13 | 2 | DJ FRESH FEAT. RITA ORA | Hot Right Now / MoS (ARV) |
| 14 | 6 | ADELE | Someone Like You / XL (PIAS) |
| 15 | 13 | RUSTIE FEAT. ALUNAGEORGE | After Light / Warp (PIAS) |
| 16 | 8 | ADELE | Rolling In The Deep / XL (PIAS) |
| 17 | 17 | THE TEMPER TRAP | Sweet Disposition / Infectious (PIAS) |
| 18 | RE | ADELE | Make You Feel My Love / XL (PIAS) |
| 19 | 12 | LUCENZO & QWOTE FEAT. PITBULL/DON OMAR | Danza Kuduro / Dance Nation/MoS (ARV) |
| 20 | 11 | ADELE | Set Fire To The Rain / XL (PIAS) |



In The Little Wood Indie Singles (5), Breakers (2)



Toddla T & Shola Ama Indie Singles Breakers (120)



Yellowcard Indie Albums (6), Breakers (2)



Dead Can Dance Indie Albums (9), Breakers (3)



Public Service Broadcasting Indie Albums (18), Breakers (4)

INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



- | | | | |
|----|-----|--------------------------------|-------------------------------------|
| 1 | 2 | BIG HITS 2012 | Bom Bom / Big Hits 2012 |
| 2 | NEW | IN THE LITTLE WOOD | Screw The Nether / Yagsgast Studios |
| 3 | 1 | OTTO KNOWS | Million Voices / Embassy Of Music |
| 4 | 5 | BIG HITS 2012 | Let Me Love You / Big Hits 2012 |
| 5 | 4 | RUSTIE FEAT. ALUNAGEORGE | After Light / Warp |
| 6 | 3 | KNIFE PARTY | Internet Friends / Earstorm |
| 7 | RE | RADICAL FACE | Welcome Home / Morr |
| 8 | NEW | BIG TUNES 2012 | Wings / Big Tunes 2012 |
| 9 | 7 | COLLEGE FEAT. ELECTRIC YOUTH | A Real Hero / Valerie |
| 10 | NEW | CALYX & TEEBEE | Elevate This Sound / Ram |
| 11 | 16 | PSY | Gangnam Style / YG Entertainment |
| 12 | NEW | TODDLA T & SHOLA AMA | Alive / Nirja Tune |
| 13 | 9 | LITTLE COMETS | Dancing Song / Dirty Hit |
| 14 | RE | SANDER VAN DOORN FEAT. MAYAENI | Nothing Inside / MoS |
| 15 | RE | AWOLNATION | Sail / Red Bull |
| 16 | 8 | DISCLOSURE FEAT. RIA RITCHIE | Control / Greco-Roman |
| 17 | NEW | DJ SANJ & JAY STATUS | Mukhada / Movebox |
| 18 | RE | ELO PART II | Mr Blue Sky / Licensemusic |
| 19 | 17 | ALB FEAT. THE SHOES | Golden Chains / Rouge Et Or Musique |
| 20 | 13 | THE HEAVY | How You Like Me Now / Counter |

INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- | | | | |
|----|-----|------------------------------------|--|
| 1 | RE | MADNESS | Total Madness / Union Square (SDU) |
| 2 | 1 | ADELE | 21 / XL (PIAS) |
| 3 | 2 | NOEL GALLAGHER'S HIGH FLYING BIRDS | Noel Gallagher's High Flying Birds / Sour Mash (E) |
| 4 | 10 | MIDNIGHT BEAST | The Midnight Beast / Sounds Like Good (Essential/GEM) |
| 5 | NEW | KARINE POLWART | Traces / Hegri (PROPP) |
| 6 | NEW | YELLOWCARD | Southern Air / Hopeless (PIAS) |
| 7 | 4 | ALT-J | An Awesome Wave / Infectious (PIAS) |
| 8 | 5 | ADELE | 19 / XL (PIAS) |
| 9 | NEW | DEAD CAN DANCE | Anastasis / PIAS (PIAS) |
| 10 | RE | FATBOY SLIM | Why Try Harder - The Greatest Hits / Skint (rom arv) |
| 11 | 6 | FRANK TURNER | England Keep My Bones / Xtra Mile (PIAS) |
| 12 | 7 | ALABAMA SHAKES | Boys & Girls / Rough Trade (PIAS) |
| 13 | 9 | JACK WHITE | Blunderbuss / XL (PIAS) |
| 14 | 20 | MADNESS | Complete Madness / Union Square (SDU) |
| 15 | 11 | EXAMPLE | Playing In The Shadows / MoS (ARV) |
| 16 | 8 | ARCTIC MONKEYS | Whatever People Say I Am That's What I'm Not / Domino (PIAS) |
| 17 | 13 | THE XX | xx / Young Turks (PIAS) |
| 18 | NEW | PUBLIC SERVICE BROADCASTING | The War Room / Test Card (ERT) |
| 19 | RE | MADNESS | Ultimate Madness / Salva/Union Square (SDU) |
| 20 | 3 | ANTONY & THE JOHNSONS | Cut The World / Rough Trade (PIAS) |

INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



- | | | | |
|----|-----|-----------------------------|--|
| 1 | NEW | KARINE POLWART | Traces / Hegri |
| 2 | NEW | YELLOWCARD | Southern Air / Hopeless |
| 3 | NEW | DEAD CAN DANCE | Anastasis / PIAS |
| 4 | 14 | PUBLIC SERVICE BROADCASTING | The War Room / Test Card |
| 5 | NEW | JAMES YORKSTON | I Was A Cat From A Book / Domino |
| 6 | 3 | MARK TREMONTI | All I Was / Fret12 |
| 7 | NEW | JAYTECH | Multiverse / Arjunabeats |
| 8 | 5 | PURITY RING | Shrines / 4AD |
| 9 | NEW | CHEEK MOUNTAIN THIEF | Cheek Mountain Thief / Full Time Hobby |
| 10 | 9 | SBTRKT | SBTRKT / Young Turks |
| 11 | RE | REND COLLECTIVE EXPERIMENT | Homemade Worship By Handmade People / Kingsway |
| 12 | 6 | LITTLE COMETS | In Search Of Elusive Little Comets / Dirty Hit |
| 13 | 11 | WE ARE THE IN CROWD | Best Intentions / Hopeless |
| 14 | 2 | EUGENE MCGUINNESS | The Invitation To The Voyage / Domino |
| 15 | 4 | RODRIGUEZ | Coming From Reality / Light In The Attic |
| 16 | 15 | BARONESS | Yellow And Green / Relapse |
| 17 | NEW | BOOMIN | Original Junkie / Townsend |
| 18 | 18 | BELLOWHEAD | Hedonism / Navigator |
| 19 | 19 | POLICA | Give You The Ghost / Memphis Industries |
| 20 | 10 | LPO/PARRY | The 50 Greatest Pieces Of Classical / Xs |

CHARTS CLUB WEEK 33

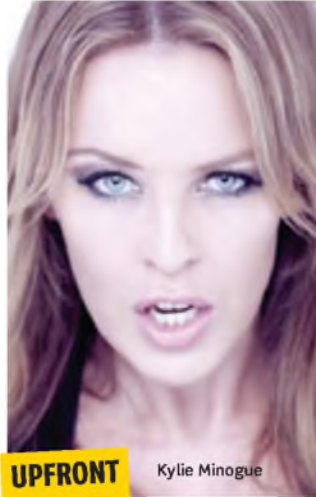
Club charts are available on **MusicWeek.com** every Friday

UPFRONT CLUB TOP 40

POS	ARTIST / TRACK / LABEL
1	2 6 KYLIE MINOGUE Timebomb / Parlophone
2	4 6 KIRSTY Free Of War / KB
3	31 3 NABIHA Never Played The Bass / Disco Wax
4	11 2 DJ FRESH FEAT. RAVAUGHN The Feeling / MoS
5	6 6 BROKEN YOUTH Dreamer / New State
6	18 5 GEORGE MICHAEL White Light / Island
7	19 3 PALOMA FAITH 30 Minute Love Affair / RCA
8	15 3 SAM + THE WOMP Bom Bom / One More Tune/Stilt/Warner
9	13 5 LUKE BINGHAM Shut It Down / 3 Beat
10	23 2 LAURA LARUE & LEE DAGGER Capture Your Love / White Label
11	14 4 IVAN GOUGH & FEENIXPAWL FEAT. GEORGI KAY In My Mind / OMT
12	40 2 EXAMPLE Say Nothing / MoS
13	22 4 STUDIO KILLERS Ode To The Bouncer / AATW
14	21 4 ALEXANDRA STAN Lemonade / 3 Beat
15	28 2 THE WIDEBOYS Addicted 2 Bass / Worldwide Phonographics
16	35 2 MIKE HAWKINS FEAT. JAY COLIN Shut The Place Down / Postiva
17	30 4 RUDENKO FEAT. POPOV & MCD Stranger / Dance With Me
18	34 2 LABRINTH Treatment / Syco
19	1 3 DAVID GUETTA & NICKY ROMERO Metropolis / Jack Back
20	39 2 CHICANE & FERRY CORSTEN One Thousand Suns / Modena
21	25 2 MARINA AND THE DIAMONDS Power & Control / 679/Atlantic
22	NEW MORFEX Moonshine / Nip n' Tuck
23	NEW RICHARD GREY AND NARI & MILANI FEAT. ALEXANDRA PRINCE Mas Que Nada / RGS
24	5 5 FAZER Killer / AATW/Island
25	32 7 MICHEL TELO Ai Si Eu Te Pego / Roster
26	27 7 CALVIN HARRIS FEAT. EXAMPLE We'll Be Coming Back / Columbia
27	38 2 LONSDALE BOYS CLUB Ready To Go / Future/Island
28	33 2 HE MET HER Crime Novela - EP / Heartdrive
29	NEW MICHAEL WOODS FEAT. ESTER DEAN We've Only Just Begun / MoS
30	37 2 DENZAL PARK Amarok / Neon
31	8 3 REDLIGHT Lost In Your Love / Polydor
32	3 6 DRUMSOUND & BASSLINE SMITH FEAT. TOM CANE Through The Night / New State
33	26 8 WILEY FEAT. RHYMEZ & MS D Heatwave / Warner/One More Tune
34	Re 9 FLORENCE + THE MACHINE Spectrum / Island
35	29 6 NERVO You're Gonna Love Again / Postiva/Virgin
36	16 8 HADOUKEN! Bad Signal / MoS
37	Re 6 RITA ORA How We Do (Party) / Columbia/Roc Nation
38	NEW HANNAH Good Feeling / Snowdog
39	NEW HELENA FEAT. MR WILSON Girl From The Sky / One Love
40	36 8 PORTER ROBINSON Language / MoS

COMMERCIAL POP TOP 30

POS	ARTIST / TRACK / LABEL
1	3 4 MICHEL TELO Ai Si Eu Te Pego / Roster
2	2 4 FAZER Killer / AATW/Island
3	4 3 SAM + THE WOMP Bom Bom / One More Tune/Stilt/Warner
4	6 4 GEORGE MICHAEL White Light / Island
5	17 3 PALOMA FAITH 30 Minute Love Affair / RCA
6	13 3 ULTRABEAT Rain Stops / AATW
7	1 4 LITTLE MIX Wings / Syco
8	12 3 ALEXANDRA STAN Lemonade / 3 Beat
9	24 2 DJ FRESH FEAT. RAVAUGHN The Feeling / MoS
10	14 2 CHERYL Under The Sun / Polydor
11	15 4 LUKE BINGHAM Shut It Down / 3 Beat
12	NEW 1 LETHAL BIZZLE FEAT. EMMANUEL FRIMPONG, FRISCO, OTHERS Leave It Yeah / 360
13	20 3 AMELIA LILY You Bring Me Joy / RCA
14	NEW 1 EXAMPLE Say Nothing / MoS
15	5 5 MADONNA Turn Up The Radio / Interscope
16	26 2 KARMIN Brokenhearted / Epic
17	22 3 MARINA AND THE DIAMONDS Power & Control / 679/Atlantic
18	9 5 WILEY FEAT. RHYMEZ & MS D Heatwave / Warner/One More Tune
19	25 2 JULIA CHANNEL Forever In A Day / Black Sheep
20	NEW 1 LABRINTH Treatment / Syco
21	23 3 DADA LIFE Kick Out The Epic Mother**Ker / Polydor/Pm:Am
22	18 6 JENNIFER LOPEZ FEAT. FLO-RIDA Goin' In / Mercury
23	NEW 1 NABIHA Never Played The Bass / Disco Wax
24	19 6 CALVIN HARRIS FEAT. EXAMPLE We'll Be Coming Back / Columbia
25	NEW 1 LEMAR Invincible / AMP
26	NEW 1 STUDIO KILLERS Ode To The Bouncer / AATW
27	NEW 1 NATHAN RETRO VS. DAPPY Come With Me / AATW
28	21 6 NICKI MINAJ Pound The Alarm / Cash Money/Island
29	NEW 1 OWL CITY & CARLY RAE JEPSEN Good Time / Polydor
30	28 7 RITA ORA How We Do (Party) / Columbia/Roc Nation



UPFRONT Kylie Minogue



COMMERCIAL POP Michel Telo



URBAN Ne-Yo

Kylie blows a hole in time as Timebomb clinches late victory

ANALYSIS

BY ALAN JONES

If a song is going to top the Upfront and Commercial Pop charts, it generally reaches pole position on both at the same time. Sometimes there's a week between coronations, and occasionally two weeks...but **Kylie Minogue's** Timebomb moves 2-1 Upfront this week, eight weeks after reaching the Commercial Pop summit. It was No.38 Upfront when it topped the Commercial Pop chart, and

the positions are almost exactly reversed this week, with the track ranking first Upfront but 37th on Commercial Pop.

When it topped the latter chart it was available only in its original extended mix but Upfront jocks are choosing from mixes by Dada, Peter Rauhofer, Steven Redant & Phil Romano, Italia 3 and Style Of Eyes.

One of the biggest hits of the year, topping the chart throughout much of South America and Europe, Brazilian

singer **Michel Telo's** Ai Se Eu Te Pego! is set for UK release next month, and jumps 3-1 on the Commercial Pop chart this week, leapfrogging **Fazer's** Killer.

It was a close-run thing, however, with only 0.56% between the two discs. Telo's song has been serviced in separate mixes featuring Pitbull and Becky G, and also improves 32-25 on the Upfront chart.

Ne-Yo spends a third week atop the Urban chart with Let Me Love You stretching its lead over the chasing pack.

URBAN TOP 30

POS	ARTIST / TRACK / LABEL
1	1 4 NE-YO Let Me Love You (Until You Learn To Love Yourself) / Def Jam
2	2 4 LITTLE MIX Wings / Syco
3	5 3 NY Trophy Boy / Dream Juice
4	13 3 TIMBALAND FEAT. NE-YO Hands In The Air / Interscope
5	4 3 LEELEE Ugly / Daywalker
6	6 4 KH & MC NEAT You Don't Know / Next Stop
7	10 13 CHRIS BROWN Don't Wake Me Up / RCA
8	3 6 NABIHA Never Played The Bass / Disco Wax
9	8 9 WILEY FEAT. RHYMEZ & MS D Heatwave / Warner/One More Tune
10	NEW 1 MARIAH CAREY FEAT. RICK ROSS & MEEK MILL Triumphant (Get 'Em) / Def Jam
11	7 6 LUKE BINGHAM Shut It Down / 3 Beat
12	11 6 NICKI MINAJ Pound The Alarm / Cash Money/Island
13	12 6 RITA ORA How We Do (Party) / Columbia/Roc Nation
14	15 2 THE WIDEBOYS Addicted 2 Bass / Worldwide Phonographics
15	18 11 FLO-RIDA Whistle / Atlantic
16	14 5 USHER Numb / RCA
17	9 9 STEVE AOKI/ANGGER DIMAS/IGGY AZALEA Beat Down / 3 Beat/Dim Mak
18	24 2 SAM + THE WOMP Bom Bom / One More Tune/Stilt/Warner
19	23 6 MISHA B Home Run / Relentless/RCA
20	NEW 1 FAZER Killer / AATW/Island
21	22 5 FAR EAST MOVEMENT FEAT. COVER DRIVE Turn Up The Love / Interscope
22	17 4 DRAKE FEAT. THE WEEKND Crew Love / Cash Money/Island
23	20 5 ANGEL Wonderful / AATW/Island
24	29 12 JAY-Z & KANYE WEST FEAT FRANK OCEAN No Church In The Wild / Roc-a-fella/Mercury
25	19 10 JENNIFER LOPEZ FEAT. FLO-RIDA Goin' In / Mercury
26	16 12 METZ & TRIX FEAT. SURINDER RATTAN Omg / R&B
27	21 7 MAC MILLER Party On Fifth Ave. / Island/Rostrum
28	27 6 DA'VILLE You Got Di Ting / Fashozy Records Inc.
29	25 9 RUDE KID FEAT. SKEPTA Get Busy / Relentless
30	26 2 FRANK OCEAN Pyramids/Sweet Life / Def Jam

COOL CUTS TOP 20

POS	ARTIST / TRACK
1	MICHAEL WOODS FEAT. ESTER DEAN We've Only Just Begun
2	DEADMAU5 FEAT. GERARD WAY Professional Griefers
3	ALESSO FEAT. MATHEW KOMA Years
4	DAVID GUETTA FEAT. SIA She Wolf
5	CAHILL FEAT. TY Take It Back
6	EXAMPLE Say Nothing
7	BURNS Lies
8	TOTALLY ENORMOUS EXTINGUISHED DINOSAURS Household Goods
9	BENGA FEAT. CHRIS BROWN Pour Your Love
10	MICHAEL GRAY FEAT. ROLL DEEP Can't Wait For The Weekend
11	SANDER VAN DOORN & JULIAN JORDAN Kangaroo
12	HARD ROCK SOFA Starlight
13	ROB ROAR 808 Digital (Say What)
14	D.H.P FEAT. SUNDAY GIRL Not Alone
15	JAKOB LIEBHOLM Swede Love
16	MICHAEL JACKSON Bad 25
17	THE JAPANESE POPSTARS FEAT. GREEN VELVET Matter Of Time
18	PET SHOP BOYS Winner
19	CANDI STATON Hallelujah
20	CHICKEN LIPS D.R.O.M.P



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

CHARTS ANALYSIS WEEK 33



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

- **SAM & THE WOMP** *Bom Bom Green*
Queen Music
- **DEVLIN FEAT. ED SHEERAN** (*All Along The Watchtower* 4th & Broadway)
- **TAYLOR SWIFT** *We Are Never Ever Getting Back Together* Mercury
- **SIMPLE PLAN FEAT. SEAN PAUL** *Summer Paradise* Atlantic
- **ETTA JAMES** *At Last* MCA
- **COVER DRIVE** *Explode* Global Talent
- **DAVID GUETTA FEAT. SIA** *Titanium* Positiva/Virgin
- **OTTO KNOWS** *Million Voices* Embassy of Music
- **MUSE** *Madness* Helium 3/Warner Bros



- **BASTILLE** *Bad Blood* Virgin
- **LMFAO** *Sexy And I Know It* Interscope

UK ALBUMS CHART

- **BLOC PARTY** *Four* French Kiss/Cooperative Music
- **THE DARKNESS** *Hot Cakes* PIAS Recordings
- **JESSIE WARE** *Devotion* Island/PMR
- **AIDEN GRIMSHAW** *Misty Eye* RCA
- **TREY SONGZ** *Chapter 5* Atlantic
- **JULIO IGLESIAS** *1* Sony Music
- **RY COODER** *Election Special* Nonesuch
- **BILL FAY** *Life Is People Dead* Oceans



- **OWL CITY** *The Midsummer Station* Universal Republic
- **KISS** *Destroyer* Mercury
- **YEASAYER** *Fragrant World* Mute
- **GARY NUMAN** *Big Noise Transmission* Machine Music
- **FOO FIGHTERS** *Greatest Hits* RCA
- **MICHAEL KIWANUKA** *Home Again* Polydor

SINGLES

■ BY ALAN JONES

Balkan-influenced band **Sam & The Womp** are set to top the singles chart this weekend, with debut smash *Bom Bom* dashing to the top of midweek sales flashes with more than twice as many sales as any other disc.

They will dislodge **Rita Ora**, who scored her third No.1 debut of the year last weekend.

Ora's latest single *How We Do (Party)* was an instant No.1, just as *Hot Right Now* (DJ Fresh feat. Rita Ora) and *R.I.P.* (Rita Ora feat. Tinie Tempah) were earlier this year. All three singles are on debut album, Ora, which is released next Monday (27th).

Hot Right Now secured first-week sales of 127,998, *R.I.P.* 104,592 and *How We Do (Party)* 100,436, with Ora thus becoming the first artist to open her career with a trio of instant No.1s each with first-week sales in excess of 100,000 copies since **Will Young** and **Gareth Gates** in 2002.

Ora easily outpaced the chasing pack, which includes a formidable selection of tracks



with Olympic associations. The best performances came from **Emeli Sandé's** *Read All About It (Part III)*, **Elbow's** *One Day Like This* and **Kate Bush's** *Running Up That Hill*. A balladic descendant of **Professor Green's** more abrasive 2011 chart-topper *Read All About It*, on which she is featured vocalist, Sandé's song's gentle vibe helped it to reach 49 as an album track when *Our Version Of Events* was released but it far surpasses

that peak this week dashing to three on sales of 44,953 copies. No.35 in 2008, **Elbow's** *One Day Like This* re-entered at four (35,236 sales) to become their first Top 10 hit. **Kate Bush** wasn't even at the ceremony but her revocalised recording of her 1985 No.3 smash *Running Up That Hill* was featured heavily, and dashed to a No.6 debut (33,664 sales).

Olympic beneficiaries returning to the chart included

John Lennon's 1975 No.6/1980 No.1 *Imagine*, a re-entry at 18 (16,330 sales); **One Direction's** 2011 No.1 *What Makes You Beautiful*, a re-entry at 32 (10,727 sales); **Oasis's** 1995 No.2 hit *Wonderwall*, a re-entry at 38 (9,232 sales).

The only person to use the occasion to promote a new recording, **George Michael** was rewarded with a No.15 debut (19,237 sales) for *White Light*.

Muse's official Olympics anthem *Survival* leapt 62-22 (13,739 sales) to beat the No.25 position in which it debuted and previously peaked seven weeks ago.

In amidst all this frantic activity, the two songs that have dominated the chart for the last fortnight both faltered. **Wiley's** *Heatwave* (feat Ms. D) slipped to two (50,382 sales) after a fortnight at No.1, and *We'll Be Coming Back* dropped to five (34,917 sales) after two weeks at number two for **Calvin Harris** feat. **Example**.

Overall singles sales were up 13.31% week-on-week at 3,418,998 - 17.47% above same-week 2011 sales of 2,910,445.

ALBUMS

■ BY ALAN JONES

The Olympics are over - but the flame still burnt brightly on the chart on Sunday, with artists featured in opening and closing ceremonies directly or indirectly occupying 66 positions among the Top 200 singles and 57 in the Top 200 albums.

Arguably the Olympics organisers' favourite artist - she appeared in the opening ceremony and twice in the closing ceremony - **Emeli Sandé** reaped the rewards with her debut album *Our Version Of Events* returning to No.1 on sales of 30,325 copies. It could remain there this weekend, with Tuesday's midweek sales flashes showing it at two, just 5.72% behind **Bloc Party's** new album *Four*. If *Four* holds on, it will be **Bloc Party's** first No.1.

Now No.1 on four separate occasions, *Our Version Of Events* has sold 621,301 copies since its release in February. It is the biggest selling 2012 artist album release, ahead of **Lana Del Rey's** *Born To Die* which opened at No.1 two weeks before *Our*



Version Of Events, and has thus far sold 524,887 copies. Overall, Sandé's album is the second biggest selling artist album of 2012, behind **Adèle's** *21*, which has sold 647,176 copies to increase its cumulative sales to 4,419,522.

Sandé's gold medal sprint was at the expense of **Paloma Faith** who, even without an Olympic boost, sprinted 5-2 with *Fall To Grace* (20,681 sales), while the set's latest single, *30 Minute Love Affair*, jumped 87-50 (7,414 sales).

The Olympics effect also gave big boosts to **Ed Sheeran's** + (8-3, 10,013 sales), **Elbow's** *The Seldom Seen Kid* (139-6, 8,187 sales) and **Build A Rocket Boys** (a re-entry at 35, 3,300 sales), **Jessie J's** *Who You Are* (15-7, 8,060 sales), **One Direction's** *Up All Night* (19-10, 7,316 sales), **Total Madness** (a re-entry at No.13, 7,145 sales), **The Spice Girls' Greatest Hits** (a re-entry at No.18, 5,708 sales) and **Kate Bush's** *The Whole Story* (92-21, 5,175 sales), among others.

The newly released *Waterloo*

Sunset: The Very Best Of The Kinks & Ray Davies (No.14, 6,507 sales) charted for the first time in the wake of **Ray Davies'** closing ceremony performance of *Waterloo Sunset*.

It was actually a much better week for new releases last week too, with five debuts in the Top 50 - all by acts enjoying their first album chart success. Irish singer/songwriter **Ryan O'Shaughnessy**, a graduate of Britain's *Got Talent*, debuted at nine (7,570 sales) with his self-penned and self-titled six track, 21 minute EP, London rock quintet **Spector's** *Enjoy It While It Lasts* debuted at 12 (7,150 sales); TV comedy trio **The Midnight Beast's** self-titled set entered at 24 (4,141 sales); Bedford rock quartet **Don Broco's** *Priorities* debuted at 25 (3,346 sales); Sheffield metalcore quartet **While She Sleeps' This Is The Six** debuted at 27 (3,804 sales). It is the first album release for all but **Don Broco**, whose 2011 debut *Big Fat Smile* failed to make the Top 200.

Overall, album sales were up 8.14% week-on-week at 1,410,031 - 4.88% below same-week 2011 sales of 1,482,414.



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INDUSTRY EVENTS DATES FOR YOUR DIARY

PRODUCT KEY RELEASES



20/08 REEPERBAHN FESTIVAL
Hamburg, Germany

August

24-26

Reading and Leeds Festival,
Richfield Avenue,
Reading/Bramham Park,
Leeds
readingfestival.co.uk/
leedsfestival.co.uk

24-26

Creamfields, Daresbury,
Cheshire
creamfields.com

September

6-9

Bestival, Isle of Wight
bestival.net

18

AIM Digital Day
Chiswick musicindie.com

20-22

Reeperbahn Festival,
Hamburg
Reeperbahnfestival.com

October

2

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

6-8

BPM 2012,
Birmingham
visitbpm.co.uk

11-14

Music China 2012,
Shanghai
Musicchina-expo.com

17-21

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

29

AIM Awards 2012
The Brewery, London
musicindie.com

November

1

Barclaycard Mercury Prize
mercuryprize.com



August 31 South Africa territory focus

Music Week talks to key players in various sectors of the South African music market to discover the challenges

faced by the local industry, its recent successes and its ambitions for the future.

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

* All feature dates subject to change



► FAZER Killer / 27.08



► RONAN KEATING Fires / 03.09

AUGUST 27

SINGLES

- **BENGA** Pour Your Love (RCA)
- **DON BROCO** Actors (Search And Destroy/RCA)
- **ALEX CLARE** Treading Water (Island)
- **COVER DRIVE** Explode (Global Talent/Polydor)
- **DON DIABLO** Lights Out EP (Columbia)
- **FAZER** Killer (A&W/Island)
- **FRIENDS** I'm His Girl (Lucky Number)
- **FUN.** Some Nights (Atlantic/Fueled By Ramen)
- **THE HIVES** Wait A Minute (Columbia Deutschland)
- **LITTLE MIX** Wings (Syco)
- **BEN MONTAGUE** Another Hard Fall (Nusic Sounds/EMI)
- **ALANIS MORISSETTE** Guardian (RCA)
- **NIKI & THE DOVE** Somebody (Mercury)
- **OF MONSTERS AND MEN** Little Talks (Universal Republic/Island)
- **SCOUTING FOR GIRLS** Summertime In The City (Epic)
- **THE SHINS** It's Only Life (Aural Apothecary/Columbia)
- **SIGUR ROS** Dauðalagn (Parlophone)
- **KRISTINA TRAIN** Dream Of Me (Mercury)
- **TWIN ATLANTIC** Yes. I Was Drunk (Red Bull)
- **ZEDD** Spectrum (Polydor)

ALBUMS

- **BEARD FISH** The Void (Inside Out)
- **ELBOW** Dead In The Boot (Fiction)
- **GRAVE** Endless Procession Of Souls (Century Media)
- **GREEN DAY** The Studio Albums 1990-2009 (Rhino)
- **ALANIS MORISSETTE** Havoc And Bright Lights (RCA)
- **NOISETTES** Contact (Mono-Ra-Rams)
- **OF MONSTERS AND MEN** My Head Is An Animal (Island)
- **RITA ORA** O.R.A. (Columbia)
- **JAY JAMES PICTON** Play It By Heart (Decca)
- **SLAUGHTERHOUSE** Welcome To: Our House (Polydor)

SEPTEMBER 3

SINGLES

- **CHEW LIPS** Hurricane (Family)
- **CHERYL** Under The Sun (Polydor)
- **DJ KHALED FEAT. CHRIS BROWN, RICK ROSS, LIL WAYNE & NICKI MINAJ** Take It To The Head (Island)
- **DJ SHADOW FEAT. TERRY REID** Listen (Island)
- **EMIN** Walk Through Walls (Suffron)
- **GASLIGHT ANTHEM** Handwritten (Mercury)
- **GOTYE** I Feel Better (Island)

- **ELTON JOHN VS PNAU** Foreign Fields (Mercury)
- **KINDNESS & TROUBLE FUNK** That's Alright (Female Energy/Polydor)

- **MARK KNOPFLER** Red Bud Tree (Vertigo)
- **LOSTPROPHETS** Jesus Walks (Epic)
- **METRONOMY** Late Night Tales (Because)
- **NE-YO** Let Me Love You (Until You Learn To Love Yourself) (Def Jam)
- **AMANDA PALMER + THE GRAND THEFT ORCHESTRA** Want It Back (Cooking Vinyl)
- **PAPA ROACH** Still Swingin' (Eleven Seven)
- **KARIN PARK** Thousand Loaded Guns (State Of The Eye)
- **PINK** Blow Me (One Last Kiss) (Lafayette)
- **SACRED MOTHER TONGUE** A Light Shines (Transcena)
- **SMILER FEAT. PROFESSOR GREEN AND TAWIAH** Top Of The World (Warner Brothers)
- **SUMMER CAMP** Life (Apricot/Moshi Mosh)
- **THE VACCINES** Teenage Icon (Columbia)

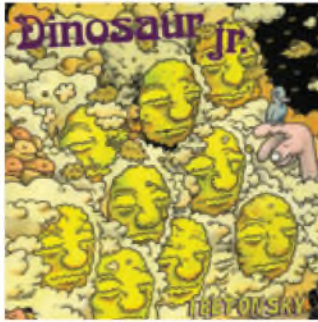
ALBUMS

- **MATT BACKER AND JULIAN LENNON** Idle Hands (Nava)
- **DJ KHALED** Kiss The Ring (Island)
- **DJ SHADOW** Reconstructed: The Best Of Dj Shadow (Island)
- **THE FALLOWS** Face The Wolves (4 Real)
- **G.O.O.D. MUSIC** Cruel Summer (Mercury)
- **IAMAMIWHOAMI** Kin (To Whom It May Concern/Coop)
- **JUDAS PRIEST** Screaming For Vengeance 30th Anniversary (Columbia)
- **RONAN KEATING** Fires (Polydor)
- **MARK KNOPFLER** Privateering (Vertigo)
- **MATCHBOX 20** North (Atlantic)
- **FREDDIE MERCURY & MONTSERRAT CABALLE** Barcelona - Special Edition (Island)
- **THE MILK** Tales From The Thames Delta (Sorry/Sign Of The Time)
- **THE ORB FEAT. LEE SCRATCH PERRY** Present The Observer In The Star House (Cooking Vinyl)
- **SCOUTING FOR GIRLS** The Light Between Us (Epic)
- **DAVE STEWART** The Ringmaster General (Membran)
- **TWO DOOR CINEMA CLUB** Beacon (Kitsune)
- **THE VACCINES** Come Of Age (Columbia)

SEPTEMBER 10

SINGLES

- **AMELIA LILY** You Bring Me Joy (RCA)
- **AXEWOUND** Cold (Search And Destroy/RCA)
- **JACK BEATS FEAT. TAKURA** Careless (RCA)
- **CHARLI XCX** You're The One (Asylum)
- **DJ ANTOINE VS. TIMAATI FEAT. KALENNA &**

▶ **NICK CAVE & WARREN ELLIS** Lawless / 10.09▶ **DINOSAUR JR** I Bet On Sky / 17.09▶ **DEADMAU5** Album Title Goes Here / 24.09▶ **BETH ORTON** Sugaring Season / 01.10▶ **BAT FOR LASHES** The Haunted Man / 22.10**LETHAL BIZZLE** Welcome To St. Tropez 2012*(Absolute)*

- **NEWTON FAULKNER** Brick By Brick *(Ugly Truth)*
- **FIXERS** Pink Light *(Dolphin Love)*
- **GAZ COOMBES** White Noise *(Hot Fruit)*
- **HOT CHIP** How Do You Do? *(Domino)*
- **HOW TO DRESS WELL** Total Loss *(Domino)*
- **CARLY RAE JEPSEN & OWL CITY** Good Time *(Polydot)*
- **TOM JONES** Home *(Island)*
- **THE KILLERS** Runaways *(Lizard King/Mercury)*
- **KREAYSHAWN** Go Hard *(Columbia)*
- **LABRINTH** Treatment *(Syco)*
- **LONSDALE BOYS CLUB** Ready To Go *(Future/Island)*
- **LOWER THAN ATLANTIS** Love Someone Else *(Island)*
- **THE MACCABEES** Ayla *(Fiction)*
- **PEACE** EP Delicious *(RCA)*
- **PLAN B** Deepest Shame *(675/Atlantic)*
- **RED HOT CHILI PEPPERS** Magpies/Victorian Machinery *(Warner Brothers)*
- **SINCERE** Deja Vu *(Mercury)*
- **MICHEL TELO** Ai Si Eu Te Pego *(Rostin)*
- **MARQUES TOLIVER** Magic Look *(Bella Union)*
- **TULISA FEAT. TYGA** Live It Up *(Island)*

ALBUMS

- **BILLY TALENT** Dead Silence *(Atlantic)*
- **DAVID BYRNE & ST VINCENT** Love This Giant *(4AD/To Do Mundo)*
- **MELANIE C** Stages *(Red Gin)*
- **CALEXICO** Algiers *(Touch & Go)*
- **NICK CAVE & WARREN ELLIS** Lawless *(Sury)*
- **BOB DYLAN** Tempest *(Columbia)*
- **THE FEATURES** Wilderness *(Serpens & Snakes/BMG)*
- **GALLOWES** Gallows *(Pias)*
- **IAN GILLAN** Live In Anaheim *(EarMusic)*
- **GWILYM GOLD** Tender Metal *(Bronze)*
- **LONSDALE BOYS CLUB** Lonsdale Boys Club *(Future/Island)*
- **LOWER THAN ATLANTIS** Changing Tune *(Island)*
- **JOE MCELDERY** Here's What I Believe *(Uki)*
- **NEIL HALSTEAD** Palindrome Hunches *(Island)*
- **AMANDA PALMER + THE GRAND THEFT ORCHESTRA** Theatre Is Evil *(Cooking Vinyl)*
- **PET SHOP BOYS** Elysium *(Parlophone)*
- **THE SCRIPT** 3 *(Phonogenic)*
- **THE XX** Coexist *(X)*

SEPTEMBER 17**SINGLES**

- **2:54** Sugar *(Fiction)*
- **BAND OF HORSES** Knock *(Columbia)*

- **BURNS** Lies *(Columbia)*
- **NEWTON FAULKNER** Write It On Your Skin *(Ugly Truth/RCA)*
- **FIRST AID KIT** Wolf *(Nichtu)*
- **GREEN DAY** Kill The Dj *(Reprise)*
- **KIMBRA** 2 Way Street *(Warner Brothers)*
- **MICHAEL KIWANUKA** Bones *(Polydot)*
- **LIANNE LA HAVAS** Forget *(Warner Brothers)*
- **LADYHAWKE** Blue Eyes *(Modular/Island)*
- **LUCY ROSE** Bikes *(RCA)*
- **KATIE MELUA** The Walls Of The World *(Dramatica)*

OCTOBER 1

- **MIKE DELINQUENT PROJECT FEAT. LADY LESHURR** Step In The Dance *(Champion)*
- **JESS MILLS** For My Sins *(Island)*
- **EMILIA MITIKU** So Wonderful *(Warner Brothers)*
- **NO DOUBT** Settle Down *(Interscope)*
- **TOM ODELL** EP *(RCA)*
- **PASSION PIT** Take A Walk *(Columbia)*
- **PITBULL FEAT. SHAKIRA** Get It Started *(U)*
- **RUSS CHIMES** Back 2 You *(Positiva/Virgin)*
- **TIMOMATIC** Set It Off *(RCA)*

ALBUMS

- **THE AMITY AFFLICTION** Chasing Ghosts *(Roadrunner)*
- **BAND OF HORSES** Mirage Rock *(Columbia/Brown)*
- **DINOSAUR JR** I Bet On Sky *(Pias)*
- **DOWNTOWN ABBEY** Reissue *(Decca)*
- **NELLY FURTADO** The Spirit Indestructible *(Polydot)*
- **THE GETAWAY PLAN** Requiem *(Warner Brothers)*
- **INXS** Kick - 25th Anniversary Edition *(Universal)*
- **THE KILLERS** Battle Born *(Lizard King/Mercury)*
- **KREAYSHAWN** Somethin 'bout Krey *(Columbia)*
- **LEMAR** Invincible *(Amp)*
- **PINK** The Truth About Love *(LaFace)*
- **RICHIE SAMBORA** Aftermath Of The Lowdown *(Warner Artist Services)*

SEPTEMBER 24**SINGLES**

- **DEAF HAVANA** Hunstanton Pier *(Bmg Rights)*
- **NIK KERSHAW** You're The Best *(Shorthouse)*
- **JENNIFER LOPEZ/FLO-RIDA** Goin' In *(Mercury)*
- **MADEON** City *(Popcultur)*
- **PERFUME GENIUS** Take Me Home *(Organs)*
- **LISA MARIE PRESLEY** You Ain't Seen Nothing Yet *(Island)*
- **JOSS STONE** Pillow Talk *(Warner Brothers)*

ALBUMS

- **PAUL CARRACK** Good Feeling *(Carrack-UK)*
- **DEADMAU5** Album Title Goes Here *(MauStrap/Parlophone)*

- **DJ SHADOW** The Definitive Best Of *(Island)*
- **EFTERKLANG** Pyramida *(4AD)*
- **GREEN DAY** Uno! *(Reprise)*
- **STEVE HARRIS** British Lion *(EM)*
- **MOTORHEAD** The World Is Ours - Vol 2 - Anyplace Crazy As Anywhere Else *(Udi)*
- **MUMFORD & SONS** Babel *(Gentlemen Of The Road/Island)*
- **NO DOUBT** Push And Shove *(Interscope)*
- **ROYAL REPUBLIC** Save The Nation *(Roadrunner)*

OCTOBER 1**SINGLES**

- **ALUNAGEORGE** Your Drums, Your Love *(Island)*
- **DRAKE FEAT. RICK ROSS** Lord Knows *(Cash Money/Island)*
- **THE GETAWAY PLAN** The Reckoning *(Warner)*
- **REN HARVIEU** Do Right By Me *(Island/Kid Gloves)*
- **RICHARD HAWLEY** Seek It *(Parlophone)*
- **KING CHARLES** Bam Bam *(Island)*
- **MADEON** EP *(Popcultur)*
- **MIKA** Celebrate *(Casablanca/Island)*
- **MUSE** Madness *(Helium 3)*
- **THE OVERTONES** Loving The Sound *(Warner Music Entertainment)*
- **RED HOT CHILI PEPPERS** Never Is A Long Time / Love Of Your Life *(Warner Brothers)*
- **SIMIAN MOBILE DISCO** A Form Of Change EP *(Nichtu)*
- **TINCHY STRYDER** Help Me *(4th & Broadway)*
- **UNICORN KID** Need U *(3 Beal)*
- **WALK THE MOON** Anna Sun *(RCA)*
- **THE WALLFLOWERS** Reboot The Mission *(RCA)*

ALBUMS

- **TORI AMOS** Gold Dust *(Deutsche Grammophon)*
- **AXEWOUND** Vultures *(Search And Destroy/RCA)*
- **DAPPY** Bad Intentions *(Aatw/Island)*
- **BRUCE FOXTON** Back In The Room *(Bass Fone)*
- **MUSE** The 2nd Law *(Helium 3)*
- **BETH ORTON** Sugaring Season *(Anti)*
- **THE OVERTONES** Higher *(Warner Music Entertainment)*
- **PAPA ROACH** The Connection *(Eleven Seven)*
- **LISA MARIE PRESLEY** Storm & Grace *(Island)*
- **NEIL SEDAKA** The Real Neil *(Music Intimty)*
- **THE WALLFLOWERS** Glad All Over *(RCA)*

OCTOBER 8**SINGLES**

- **BEST COAST** Do You Love Me Like You Used To? *(Nichtu)*
- **BETH JEANS HOUGHTON & THE HOOVES OF DESTINY** Dodecahedron *(Mute)*

- **THE BLACK KEYS** Little Black Submarines *(Nonesuch)*
- **HAVANA BROWN FEAT. PITBULL** We Run The Night *(Island)*
- **GOSSIP** Get A Job *(Columbia)*
- **ALISTAIR GRIFFIN** Always No.1 *(Dramatica)*
- **JOSH OSHO FEAT. CHILDISH GAMBINO** Giants *(Island)*
- **KEANE** Disconnected *(Island)*
- **LEONA LEWIS FEAT. CHILDISH GAMBINO** Trouble *(Syco)*
- **LILYGREEN AND MAGUIRE** Given Up Giving Up *(Warner Music Entertainment)*
- **LINKIN PARK** Lost In The Echo *(Warner Brothers)*

ALBUMS

- **AT THE SKYLINES** The Secrets To Life *(Roadrunner)*
- **DOG IS DEAD** All Our Favourite Stories *(Atlantic)*
- **ART GARFUNKEL** The Singer *(Sony)*
- **JEFF THE BROTHERHOOD** Hypnotic Nights *(Warner Brothers)*
- **MIKA** The Origin Of Love *(Casablanca/Island)*
- **TAME IMPALA** Lonerism *(Modular)*
- **WALK THE MOON** Walk The Moon *(RCA)*

OCTOBER 15**SINGLES**

- **JAKE BUGG** Two Fingers *(Mercury)*
- **KARIMA FRANCIS** Stay *(Mercury)*
- **MARINA AND THE DIAMONDS** How To Be A Heartbreaker *(679/Atlantic)*
- **CONOR MAYNARD** Turn Around *(Parlophone)*
- **ANNA MEREDITH** Black Prince Fury EP *(Mosh Mosh)*
- **NINA NESBITT** Boy *(Island)*
- **CLEO SOL** Are You Ready *(Island)*

ALBUMS

- **BRANDY** Two Eleven *(RCA)*
- **JAKE BUGG** Jake Bugg *(Mercury)*
- **FRIAR ALESSANDRO** Voice From Assisi *(Decca)*
- **LEONA LEWIS** Glassheart *(Syco)*
- **METZ** Metz *(Sub Pop)*

OCTOBER 22**SINGLES**

- **ANGEL HAZE** New York *(Island)*
- **DEVLIN FEAT. DIANE BIRCH** Rewind *(Island)*
- **PURE LOVE** Riot Song *(Mercury)*
- **TYGA FEAT. CHRIS BROWN** For The Fame *(Island)*
- **JESSIE WARE** Night Light *(Island)*

ALBUMS

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

OCTOBER 29**SINGLES**

- **JUSTIN BIEBER FEAT. NICKI MINAJ** Beauty And A Beat *(Def Jam)*
- **GABRIEL BRUCE** Perfect Weather *(Mercury)*
- **THE GASLIGHT ANTHEM** Here Comes My Man *(Mercury)*
- **OF MONSTERS AND MEN** Mountain Sound *(Island)*
- **RED HOT CHILI PEPPERS** The Sunset Sleeps Tonight / Hometown Gypsy *(Warner Brothers)*
- **KRISTINA TRAIN** Dark Black *(Mercury)*

ALBUMS

- **DEVLIN** A Moving Picture *(Island)*
- **KRISTINA TRAIN** Dark Black *(Mercury)*

NOVEMBER 5**SINGLES**

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

ALBUMS

- **THE LUMINEERS** The Lumineers *(Decca)*
- **MAJOR LAZER** Free The Universe *(Mad Decent)*
- **NE-YO** R.E.D *(Def Jam)*

NOVEMBER 12**SINGLES**

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

ALBUMS

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

NOVEMBER 19**ALBUMS**

- **ANDREA BOCELLI** Opera *(Sugary/UC)*

PRODUCT RECOMMENDED

ALBUM OF THE WEEK



TAYLOR SWIFT Red

(Big Machine Label Group & Mercury Records)



October 22

Taylor Swift's highly-anticipated fourth studio album *Red* sees her collaborate with several artists, producers and songwriters after writing her last album *Speak Now* entirely by herself.

The first single from the 16-track album *We Are Never Ever Getting Back Together* (written by Swift, Max Martin and Shellback) has already gone to No.1 in the US iTunes chart.

Swift is one of the top five selling digital music artists worldwide. The 22-year-old has already achieved career record sales in excess of 22 million albums and 50 million song downloads.

Each of her three studio albums has sold in excess of 5 million copies worldwide and the most recent, *Speak Now*, is listed in the Guinness Book of Records for being the fastest selling digital album by a female artist. It's one of only 17 albums in the history of music to sell more than 1 million copies in a single week.

Swift's world tour, in support of *Speak Now*, encompassed 111 shows in front of more than 1.5 million fans in sold-out stadiums and arenas across 19 countries.

TRACK OF THE WEEK



NAUGHTY BOY

Wonder feat. Emeli Sandé

(Virgin Records UK)



September 30

British producer and songwriter Naughty Boy has crafted tunes for the likes of Tinie Tempah, Wiley and Professor Green to Cheryl Cole, Leona Lewis and Emeli Sandé. The latter's debut album *Our Version Of Events* (largely produced by NB) shot to No.1 earlier this year and is the biggest-selling new album of the year so far (it's also set to benefit from Sandé's Olympics ceremony appearances).

Wonder is the first single to be released by Naughty Boy and is the first taken from his debut album *Hotel Cabana*, due early next year.

The conceptual album features a cast of urban and pop names, launching with Emeli Sandé.

More guests will be revealed - each playing a character in the narrative.

INCOMING ALBUMS

LONSDALE BOYS CLUB *Lonsdale Boys Club*



(Future / Island)

Signed to Gary Barlow's Future label, three-piece Lonsdale Boys Club are soon to

release their debut album featuring a set of summer-tinged tunes inspired by multiple influences. Frontman Charlie describes the sound as "zesty, sprightly guitar pop with an urban flavour and banging beats."

The band met through a mutual guitar teacher who had a studio on west London's Lonsdale Road and their demos were discovered on Facebook by Barlow who approached them about signing to his label.

LBC worked with producers S*A*M and Sluggo (Katy Perry, Gym Class Heroes, Moby) on their songs in New York. They will support Jessie J at the iTunes Festival in September and the single *Ready To Go* will be released on the same day as the album. **SEPTEMBER 10**

JAMES WALSH *Lullaby* (Smith & Songs)



Following a hiatus

from *Starsailor*, singer-songwriter James Walsh is set to release solo album

Lullaby, inspired by the film of the same name, after he was approached by its producers. He co-wrote the record with Grammy Award-winning Sacha Skarbek, who has written for Adele and Duffy. Working from a list of song titles, visual references and notes provided by the film's director, Walsh and Skarbek created and recorded the songs at Abbey Road studios.

The record will act as a forerunner to the project's film release next year.

After leaving *Starsailor* in 2009, Walsh spent a few years developing his songwriting, working with the likes of Suzanne Vega, Eliza Doolittle and Melanie C. He also toured as a solo artist with Sting, Sheryl Crow, and Simple Minds. **SEPTEMBER 17**

BETH HART *Bang Bang Boom Boom*



(Mascot Records)

Beth Hart will return in October with new album *Bang Bang Boom Boom*, the

follow-up to her 2011 collaboration with Joe Bonamassa, *Don't Explain*.

Featuring eleven blues, jazz and soul influenced tracks, penned by Hart, the album is said to encompass "all of her life experiences, both positive and negative for this career-defining album."

The former American talent show winner - who counts Slash and Jeff Beck amongst her fans - previously struggled to cope with the attention and pressure granted to her, battling drug issues, depression and her unmedicated bipolar disorder.

Following the success of *Don't Explain*, Hart's focus is now on the UK. She's been confirmed to headline London's HMV Forum on November 16. A full UK tour will follow in 2013. **OCTOBER 8**

STAFF PICK: ALICE SHARMAN, WORK EXPERIENCE



WE ARE AUGUSTINES

Book of James / Philadelphia (Oxcart Records)

This double A-side from Brooklyn band We Are Augustines features two of the most emotionally raw songs from their album, *Rise Ye Sunken Ships*.

Admittedly, on my first listen of their debut album (released last March) I wasn't initially blown away. But I have become more and more entranced by the band's passionate sound.

Track *Book of James* is a beautifully crafted amalgamation of American rock with a folk sound complementing lead singer Bill McCarthy's mesmerising vocals. Although seemingly depressing - being based on the first-hand

experiences of McCarthy as he witnessed his brother struggle with mental illness, homelessness and eventually suicide - the tone and building atmosphere that the song creates makes it come across more inspiring than bleak.



Second track *Philadelphia* (The City of Brotherly Love) paints a mournful image but suggests redemption and healing while the ghost of McCarthy's brother continues to haunt the band's sound.

The trio manage to produce a unique sound which covers an array of unsettling emotions, yet it does this without ever leaving the listener feeling anything other than invigorated. As a result, We Are Augustines will continue to feature heavily on my summer playlist. **OUT SEPTEMBER 3**

PRODUCT REISSUES

HONEY HONEY • THE MAMAS & THE PAPAS • TEN YEARS AFTER • BEVERLEY KNIGHT

VARIOUS • Honey Honey

(Sony 88725457362)



The follow-up to Sugar Sugar, which has sold more than 136,000 copies in the

last year, Honey Honey manages to strike the perfect balance between classic and cringeworthy. It zaps back and forth between the mid 1960s and the mid 1970s in a timely, warped timewarp. Subtitled The Sound Of Bubblegum Pop, it's a triple CD set comprising 75 heavyweight examples of light-hearted chart fodder. It's to the album's advantage that, in addition to certifiable UK smashes like Mamma Mia (Abba), Rivers Of Babylon (Boney M) and Hot Love (T.Rex), it serves up a smattering of lower charting delights, including My Little Girl by Autumn and I've Got You On My Mind by Dorian Gray (the latter, unforgivably in a substandard 'needle drop' even

though a Sounds Of The Sixties album last year contained the pristine studio recording). There are also one or two recordings that – excellent as they are – missed out on British success altogether, among them Kincade's Dreams Are Ten A Penny and Paul Revere's Kicks. Overall a superb collection full of guilty pleasures. However, if you're not grabbed by The Dooleys, if Middle Of The Road are too MOR for you and if Scott English's Brandy drives you to drink, steer clear.

THE MAMAS & THE PAPAS: People Like Us

(Now Sounds CRNOW 37)



In 1971, three years after they broke up, The Mamas & The Papas reunited to

deliver a contractual obligation album to Dunhill Records. Although they had by then lost

impetus, and the record was not a big success, they managed to put aside personal animosities to craft a fine album, with 11 strong tracks penned by band leader John Phillips and one by Michelle Phillips, then his ex-wife. Maybe not hitting the melodic and harmonic heights of their earlier work, it is nonetheless an edifying album, with highlights including the silky Snow Queen Of Texas, and the formidable Shooting Star. Out of print for many years, it is a very welcome reissue, in a deluxe expanded edition with rare bonus tracks and extensive liner notes.

TEN YEARS AFTER: A Space In Time (Chrysalis CHRX 1001)



Initial success Love Like A Man marked Alvin Lee's band as blues rockers but subsequent albums saw them getting harder and heavier until

they made another sideways leap in 1971 with the release of A Space In Time. More disciplined, tighter, commercial and housing considerably shorter songs than the six albums they had released to that point, it was to be their biggest seller globally, not least because it contained a huge American FM radio hit in I'd Love To Change The World. Haunting and melodic, with all the band's excesses reigned in, it was lucky to be released in an era when disparaging lyrics about "freaks and hairies, dykes and fairies" weren't an obstacle to airplay, but otherwise excellent. The band didn't completely abandon its hard rocking ways – opening track One Of These Days is a real barnstormer, for example – but they did moderate it for a wider audience. Remixed in 2004, the album is now reissued on CD, with bonus tracks featuring a stereo fold-down of quad mixes, and as a heavyweight vinyl/DVD audio set (VCHR 1001).

BEVERLEY KNIGHT: The Collection 1995-2007

(Music Club Deluxe MCDLX 166)



Knight has been a UK chart fixture for 17 years with her latest album Soul UK a Top 20 success just a year ago. One of the best and certainly most likeable homegrown R&B singers, her career prior to launching her own Hurricane label in 2007 is celebrated by the release of this 34-song double-disc set, which features all 15 of her UK Top 75 hits, including the incredibly infectious Shoulda Woulda Coulda, the raunchy rocker Come As You Are – her highest charting single – and an assortment of remixes and key album cuts.

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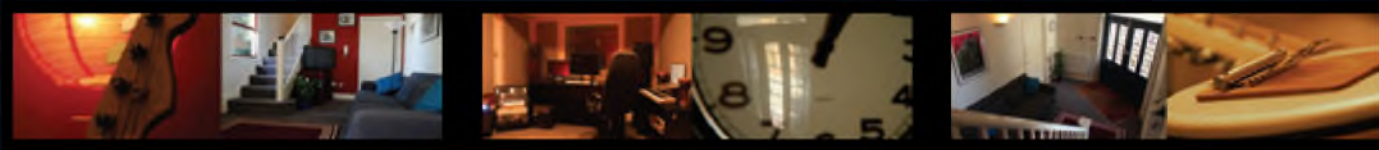
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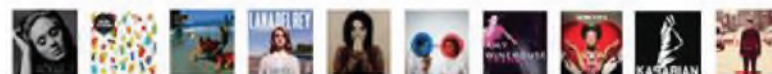
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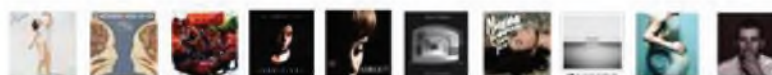
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Been snapped with the Bay City Rollers on your iPhone? Got photographic proof of your promotions chief slaying the karaoke machine? Swimming the Bristol Channel for charity and want the industry to rally round? Tell us all about it. And we'll tell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



◀ **ALL-GO MOBO**

The MOBO Awards will be held in Liverpool this year for the second time. Founder Kanya King MBE and hip hop duo Rizzle Kicks joined mayor of the city Joe Anderson to share the news. The MOBO Awards 2012 will be held at the Liverpool Echo Arena on November 3.

▼ **AMPED UP**

Lemar recently dropped into EMI's Kensington HQ to catch up with some new colleagues. His company AMP has partnered with EMI Label Services to release his forthcoming album *Invincible*. L-R: Keith Sweeney (director of Label Services, EMI), Lemar and Dan Parker (project management/MD 84 World).



◀ **SWEET SYMPHONY**

Lead violinist of The Young Musicians Symphony Orchestra Iain Gibb popped in to the PPL office last week. He was there to treat staff to a private set as a thank you for the company's support for the orchestra over the years. L-R: Ben Hogwood (classical repertoire specialist), Penny White (head of Member Services), Fran Nevrlka (chairman), Iain Gibb (lead violinist at YMSO), Peter Leatham (CEO), Christine Geissmar (operations director).



KEY SONGS IN THE LIFE OF BRIAN MacLAURIN



First record you remember buying?
It was a big moment in my life. I saved up my pocket money and, at the age of eight, with great excitement, bought my first 45rpm vinyl. It was Mack The Knife by Bobby Darin.

Which song was the first dance at your wedding?
A bit of an old romantic, my wife and I chose The Carpenters It's Only Just Begun and I still love it.

Which track would you like played at your funeral?
I used to think REM's Everybody Hurts... But, in case there a few who aren't hurting, I would go for a track from the band's *Out Of Time*. Probably Shiny Happy People.

What's your karaoke speciality?
Fairytale Of New York by The Pogues is one that I can really get stuck into... It also suits my terrible voice!

What was the best artist meeting of your life?
As a young reporter at Scottish Television in the early 1970s, I bumped into Elton John (with his then manager John Reid) in a lift. We ended up having a cup of coffee in the canteen. At least, I think it was coffee! I remember them as very good company.

Recommend a track Music Week readers may not have heard.
From the IPA TV commercial, a young singer called Jake Bugg. He is surely a star of the future.

What's your favourite single/track of all time?
There are too many to pick just one as it's a mood thing for me. I have eclectic tastes in music so I love Flo Rida one day, and Coldplay the next. But the hairs on the back of my neck always react to Nessun Dorma by Pavarotti.

ARCHIVE

MUSIC WEEK August 26, 1989



BPI Charts Committee chairman Brian Shepherd has offered his resignation after a company employee bought in two copies of Gun's *Better Days* (left) from a London record store. He stated: "I naturally very much regret this incident... attempts to manipulate the charts are wholly unacceptable"... Alice Cooper talks about his new album *Trash*, claiming it's more about sex than violence this time. "If I'd done another blood

album people woulda said OK, Alice can only do this now," Cooper said. With his new single *Poison* riding high in the charts and a world tour starting in October, Cooper's success looks set to continue... New Irish longwave radio station *Atlantic 252* is causing independent stations unease as its test broadcasts were clearly heard across London. Station manager Travis Baxter explained: "We will be playing familiar music - many stations tend to play too much unfamiliar music."



SINGLES TOP 5 26.08.89

POS	ARTIST	SINGLE
1	JIVE BUNNY	Swing The Mood
2	ALICE COOPER	Poison
3	BLACK BOX	Ride On Time
4	LIL LOUIS	French Kiss
5	MARTIKA	Toy Soldiers



ALBUMS TOP 5 26.08.89

POS	ARTIST	ALBUM
1	GLORIA ESTEFAN	Cuts Both Ways
2	ALICE COOPER	Trash
3	JASON DONOVAN	Ten Good Reasons
4	SIMPLY RED	A New Flame
5	FUZZBOX	Big Bang



NEW RELEASES RECOMMENDED 26.08.89



NIRVANA *Bleach*
IAN MCCULLOCH *Proud To Fall*
Proud to Fall by Ian McCulloch is one of the recommended singles this week. Music Week says, "The melody and arrangements are beautifully understated and it's always a pleasure to have Mac's heartfelt voice around." Also recommended this week from upcoming Seattle band Nirvana is *Bleach*: "As confident a debut LP as you are likely to hear with assured playing, top-notch vocals." The band are looking set for "an even greater indie impact."





▼ **GOING THE EXTRA MYLES**

Multi-million-pound Decca signing, former busker Kristyna Myles, has been made an ambassador for Centrepoint, thanks in part to her constant awareness raising and fundraising for the charity. She was asked to go to a charity polo match in Cirencester where she hung out with Prince William who is a patron of the charity.



▼ **NO PANE, NO GAIN**

Sticky Management's Adam Coltman and Jake Gosling celebrate the signing of Mikill Pane to Bucks Music Group with Bucks director of A&R Sarah Liversedge.

► **EMI THE GREAT**

EMI employees, trustees of the EMI Group Archive Trust and members of the Torch Trophy Trust team recently visited the UK's Foreign and Commonwealth Office's GREAT campaign exhibition, having supplied the display's music components. Pictured representing EMI - alongside campaign organisers and Foreign and Commonwealth Office staff - are Dave Murray (global account manager, EMI); Joanna Hughes (heritage curator, EMI Group Archive Trust); Wayne Shevlin (director, Archives & Studio Systems, EMI and Trustee of EMI Group Archive Trust); Caroline Hilton (Artist Relations & Events manager, EMI); David Hughes (chairman EMI Music Sound Foundation and EMI Group Archive Trust); Janie Orr (chief executive, EMI Music Sound Foundation); Duncan Bratchell (SVP Tax and Treasury, EMI); Abigail Lewis (charity coordinator, EMI Music Sound Foundation); John Deacon (trustee, EMI Music Sound Foundation); Louisa Rose (manager, EMI Music Sound Foundation) and Jackie Bishop (archive manager, EMI). BPI senior communications manager Lynne McDowell also attended.



FABLED LABELS



DOMINO

Founded 1993

Key artists Franz Ferdinand, Hot Chip, Arctic Monkeys

Founded in London in 1993 by Laurence Bell and Jacqui Rice, Domino's first release was the Sebadoh EP *Rocking the Forest* via a licensing agreement with American label Sub Pop.

Most of the label's early releases were from artists who were signed to Drag City in the US - namely Will Oldham, Bill Callahan and Royal Trux.

A steady stream of new signings gave the label increasing credibility and recent high-profile records from Franz Ferdinand (*pictured*), Arctic Monkeys, Hot Chip and The Kills have secured its success.

Domino celebrated its 10th anniversary in 2003 with a number of new releases, as well as a compilation album and a series of gigs in London under the title *Worlds of Possibility*.

Franz Ferdinand's *You Could Have It So Much Better* was the label's first UK No.1 album in October 2005. Its first UK No.1 single was Arctic Monkeys' *I Bet You Look Good on the Dancefloor* later that same month.

As well as new music, Domino has released compilations by British post-punk bands such as Orange Juice, Josef K, Fire Engines and Young Marble Giants.

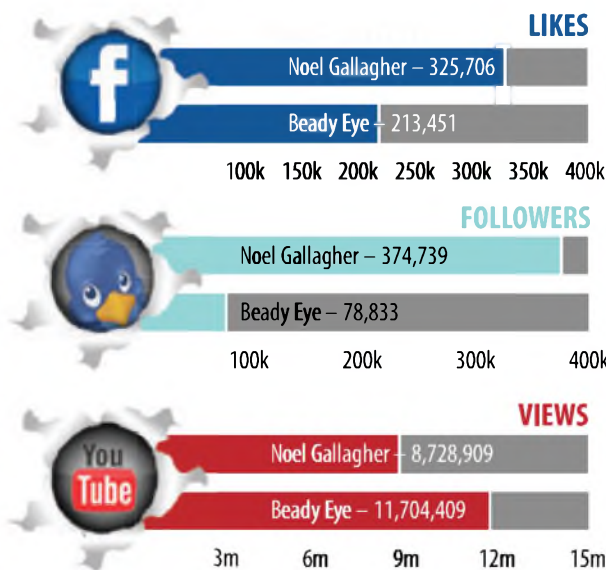
The label now has offices in the United States, Germany and France.



Did you know? In 2011, Domino announced the set-up of a book publishing division, The Domino Press.

SOCIAL STANDING

Official fan pages go head-to-head



NOEL GALLAGHER VS BEADY EYE

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