



NEWS

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BMG TELLS BRUSSELS: LET US COMPETE WITH WARNER, SONY AND UNIVERSAL

Major ambitions

LABELS

BY TIM INGHAM

BMG is ready to take on the mantle of the recorded music industry's fourth major if it can successfully purchase juicy assets related to Universal's buyout of EMI.

The rights management company is understood to be keen to acquire divested record catalogues such as Virgin Records or Parlophone. A final behind-closed-doors decision from EC regulators on Universal's £1.2bn bid is expected this week.

BMG believes that a significant acquisition haul would allow its masters model to become a weighty alternative to the likes of Sony and Warner for artists across the globe.

Unlike a traditional major label, BMG's model does not pay artists a standard advance. Instead, it offers them a revenue split of around 75% of net receipts, with both parties agreeing a shared budget for outsourced manufacturing, marketing and promotion.

BMG CEO Hartwig Masuch told *Music Week* that if the firm completes Universal/EMI-related acquisitions, it could double its UK headcount.

"If we get what we want out of the [Universal/EMI] options discussed in the press, we will outperform our mid-term plan by three years; by the end of 2013 we will be where we thought we would be by the end of 2016," he said. "It would be a tremendous step-up for us and extremely exciting."



Coldplay could soon find themselves on BMG if it makes a bid for Parlophone this month



"If assets which fall out of the Universal-EMI deal end

up with one of the two other majors, the best you can hope for is more of the same"

HARTWIG MASUCH, BMG

He added: "Our aim is to be a solid No.4 in the world of master catalogues. There will be a long way between No.3 and No.4, but we would create a new kind of choice for artists."

The exec urged the EC not to dismiss the potential recorded music market growth that could arise from a strengthened BMG: "Does it make sense simply to penalise Universal? Or do we

INDEPENDENT THINKING

The most high-profile album on BMG's masters model so far is Dexys' *One Day I'm Going To Soar*, distributed via Absolute.

The LP, released in June, hit No.13 in the Official UK Chart and has sold just over 22,000 units to date. Hartwig Masuch claims that far from depriving the independent label sector of opportunity, a BMG acquisition of Universal/EMI divestments could boost their business.

"The way we work will empower a lot of players in the indie sector," he said.

"We work with independent marketing companies and distribution companies on our releases. Indirectly, that could be a much better support for the indie scene than forcing them to come up with money to buy catalogues at a time when banks are reluctant to lend."

want to create a genuinely new competitive environment?"

He claimed potential earnings of artists switching to BMG's masters model could be three times that of a conventional deal.

Masuch said that "if assets which fall out of the Universal-EMI deal end up with the two other majors, the best you can hope for is more of the same".

He explained: "If you look at the history of the industry over the past 30 years, every integration of an independent label into a major resulted in a new combined output that didn't exceed the output before the integration.

"We all remember majors saying they were buying companies for their creative momentum and then closing them down shortly afterwards. We are not in that business."

Masuch dismissed criticisms of BMG being an aggressively acquisitive company. He told *Music Week* that BMG had recently completed its 200th signing of 2012. The firm owns more than a million publishing copyrights – but Masuch's current attention is clearly focused on recorded music expansion.

"All the major labels come with infrastructure costs of nearly one third of their total revenue," he said. "We are substantially leaner. Majors drown artists in financial burden from the very start. We give them time to develop."

Assets expected to be divested if Universal's bid is successful include Parlophone UK, EMI Classics and Co-Operative Music, plus Pink Floyd's catalogue.

Raymonde reveals his Bella-vision



Bella Union founder Simon Raymonde is sick of his artists not getting opportunities on UK television – and is taking the matter into his own hands.

Speaking exclusively to *Music Week* as part of a special interview celebrating 15 years of his much-loved label, Raymonde said: "For the last five years, all I've done is moan about how shit music is on television and that there's nothing other than Jools. It drives me mad."

"So I'm developing a live music show. I've got a team of about ten people who I rate as passionate and clever and we're slowly making progress. I've got a meeting with the production company very soon."

"A TV programme doesn't have to cost £100,000 per show. It doesn't need to cost more than a couple of grand if you do it smart and guerilla."

Raymonde said he was keen for the show "not to become a pipe dream" and hoped to create a weekly format which aired on a broadcaster throughout the year.

Read the full Simon Raymonde interview on page 10

EDITORIAL

Masters of their destiny



MY CALL WITH BMG CEO HARTWIG MASUCH this week took place on one those fancy conference lines where you have to punch in a special number and a hashtag; the sort which lets you pretend you're just a clumsy digit-slip away from being patched through to stressed-out IMF reps in fraught negotiations over the global economy meltdown or, even better, testy EC types deliberating Universal/EMI. You've got to pass the time, like.

So I'm not sure BMG can be held fully accountable for the banal, vocal-less dance-pop atrocity that barraged my eardrums on the way through the Graham Bell matrix. But I very clearly remember thinking: "Wow. This really is a company that could do with some decent master rights."

It might not be able to boast of classic records on its answerphone, but what BMG very obviously does have is deep pockets and a taste for eye-catching acquisitions. And in terms of its evolution since splitting with Sony in 2008, they won't come much more eye-catching than Parlophone or Virgin.

Masuch gave the impression of an exec who is at ease over the possibility of losing out on both of those prospects - his fingers were notably burnt, after all, when EMI Music Publishing came up for sale not long ago. He even didn't seem too fussed when I pushed the prospect of BMG not ending up with a single sausage from the great UMG/EMI fire-sale.

"At the moment, BMG only really has the Dexys deal atop its masters CV - but that could soon change"

"We're relaxed," he said. "Whatever happens we will continue with Plan A, the direct signing of clients."

BMG's current master rights tally is vastly dwarfed by its million-plus composition copyrights. The numbers don't lie: it might be a 'rights management company', but it's still first and foremost a publisher. And for that to change, its rhetoric of scything anachronistic costs from label contracts and, fundamentally, paying artists better, will have to soak into the performer community far deeper than it is right now.

Luckily, BMG is confident enough to think ahead in three and five-year chunks. It is not in a rush - and neither is its CEO.

Perhaps the greatest benefit of, say, Coldplay suddenly becoming a BMG property would be the peer-led enquiries: is it really better than shelling out on major label infrastructure? Do you miss the megabucks advance? And the killer duo: are you selling more records, and how's the bank balance?

Should a band of that size agree to trial the masters model of their new recorded music house (BMG doesn't like being called a label), those 200 signings Masuch boasts of so far in 2012 could soon be topped by a clutch of big name master deals.

Until then, BMG only really has the moderate sales success of the Dexys comeback atop its masters CV - not exactly enough to pull the world's most established artists to a shared-risk contract that Masuch and co. believe will revolutionise the music industry over the next decade.

Clearly, the purchase of a heavyweight Universal/EMI asset - and auto-climb into a relatively puny fourth 'major' spot - is just the start of BMG's potential ascent into the recorded music big leagues. At least it should provide them with some decent hold music for the time being.

Tim Ingham, Editor

COMPANY LAUNCHES R&H THEATRICALS DIVISION IN EU

Imagem alive with the Sound Of Music

PUBLISHING

BY TIM INGHAM

The Imagem Music Group is expanding its US-based theatrical licensing division, R&H Theatricals, with the creation of a European branch headquartered in the London offices of Imagem UK.

R&H Theatricals Europe will represent a catalogue of Broadway evergreens (South Pacific, Oklahoma!) and contemporary productions (Footloose, White Christmas) throughout the UK and across the European market.

Vivien Goodwin has been appointed MD for the new division, which is scheduled to launch in January 2013; Goodwin will join Imagem UK in late September to prepare for the launch. She comes to R&H Theatricals Europe from Samuel French Ltd., the theatrical licensing house and publishing firm where she worked for nearly 24 years, and served for the past

13 years as managing director.

Bert Fink of the R&H New York office will also join the London team for a year beginning this autumn, in his new business development role as SVP/Europe for Rodgers & Hammerstein.

"I couldn't be more thrilled about this exciting new chapter for R&H," says Ted Chapin, president of Rodgers & Hammerstein. "Richard Rodgers and Oscar Hammerstein II always knew the importance of the British and European market, and they both loved London, where they had a production office for many years.

"Today, as part of a global company, our new London branch will give us the opportunity to reinvigorate our catalogue throughout Britain and across the continent. This is an important move for us, which is why I am sending my

longtime R&H colleague Bert Fink to London to help launch this venture."

Josef Weinberger Ltd. is currently representing the Imagem theatrical catalogues in Europe, and will work closely with Vivien Goodwin and her new staff to ensure a smooth transition.

John Minch, chief executive of Imagem UK, said: "Sean Gray and his team at Weinberger have done a great job representing these catalogues and we are very grateful to them. Bringing the business in-house now is a logical move, especially given the work we already do with musicals from the Warner-Chappell catalogue.

"Having Vivien Goodwin join us is a real coup; it means that we will be able to build up a musical theatre rights business alongside our classical, pop and library music publishing businesses. This is fantastic news."



Ex-Chrysalis boss joins One Direction

Mark Collen (*right*) has joined Sony Music as a dedicated global marketing consultant for One Direction.

Reporting to Sony Music UK chairman Nick Gatfield and working closely with Syco Music MD Sonny Takhar and Modest Management, Collen's new role is effective immediately.

The exec is a former SVP of global marketing for Capitol Music and SVP of EMI Music UK & Ireland - and was previously MD of Chrysalis Records, where he merged the business with EMI to form EMI: Chrysalis.

In his career he has driven global strategy for key artists including Norah Jones, Kylie and Coldplay and helped guide the careers of Robbie Williams, Pink Floyd and Iron Maiden. Whilst



at EMI: Chrysalis, he signed Starsailor and brought acts such as Doves and Beth Orton to the company.

In an earlier role he served as marketing director of the Parlophone label, overseeing major campaigns for artists such as The Beatles, Radiohead, Blur, Tina Turner, Queen, Pet Shop Boys, Beastie Boys and Crowded House.

More recently he ran his own consultancy, Tideswell Media,

where he has worked with companies such as BBC Worldwide and BBC Worldwide Live Entertainment.

Sony Music's Gatfield said: "Mark has managed global release campaigns for some of the biggest artists in the world.

"His experience and his depth of understanding of the international music market makes him the ideal executive to drive and maximise the potential of the One Direction brand. I'm truly delighted to welcome him to Sony."

Collen added: "One Direction are rapidly becoming a global phenomenon; it's a privilege to be asked to be part of such an exciting story and to work with Sony and Modest on a worldwide basis. I'm relishing the challenge."

LEGENDARY LYRICIST HAL DAVID (1921-2012) TO BE HONOURED AT UPCOMING ASCAP EVENT

Peers pay tribute to 'brilliant' David

OBITUARY

■ BY PAUL WILLIAMS

ASCAP is set to pay a public tribute to its former president and US songwriting legend Hal David at its forthcoming annual London dinner and awards.

The organisation's international senior vice president Roger Greenaway revealed, as industry friends and admirers remembered the lyrical giant who with Burt Bacharach created one of the greatest songwriting catalogues in popular music.

As president of ASCAP from 1980 to 1986 and then continuing as a member of the board of directors, David – who passed away last Saturday aged 91 – made an immense contribution to fighting for the cause of songwriters with Greenaway suggesting he took the US society to another level.

"He changed the organisation greatly both from within and without, the perception of the organisation being a great writer as he was and a great communicator so he's left an incredible legacy, not just his music but the way he steered ASCAP in those days. They were choppy waters and it is part of his legacy, too," he said.

Greenaway noted that David's contribution to ASCAP continued almost right up to the end of his life.

"Literally the day before he had the last stroke he was talking to [ASCAP CEO] John LoFrumento about a problem. He was never one just to sit back and enjoy his success; he wanted to contribute. That was the measure of the man. He was a great human being. He was a friend to me. I was a great admirer of his music, but I became an even greater admirer of the man. He was a real nice human being. He cared about other writers. It wasn't just about himself."

But, while his contribution to industry affairs was important, it is as a songwriter



"Hal David touched a nerve with everybody because he wrote

about things that people cared about. People felt his lyrics; they did not just listen to his lyrics"

DON BLACK



"When you look at the Bacharach-David catalogue it's one of the greatest single catalogues in the world from two individuals. It was not just his talent but the fact he was so unassuming"

ROGER GREENAWAY, ASCAP

where David became a giant, penning with Bacharach (*right*) countless classics, including I Say A Little Prayer, (They Long To Be) Close To You, The Look Of Love, Raindrops Keep Fallin' On My Head and Walk On By.

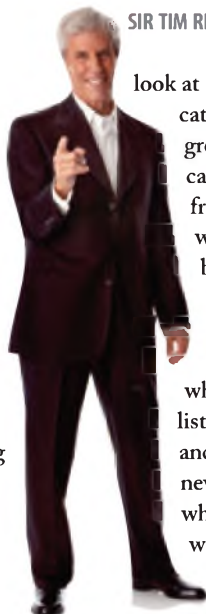
Greenaway, a writer himself of such enduring songs as I'd Like To Teach The World To Sing, said: "When you

"It was the genius of both Bacharach and David that made great songs, but unlike some combinations Hal David's contribution was so obviously brilliant the lyricist was remembered as a crucial part of the song"

SIR TIM RICE

look at the Bacharach-David catalogue it's one of the greatest single catalogues in the world from two individuals. It was not just his talent but the fact he was so unassuming.

"He was like the guy next door and what he was great at was listening to new things and listening to writers. I never heard him once say what was happening now was crap or wasn't good



music anymore and it didn't compare with his day. He was always prepared to keep up with what was going on."

Oscar-winning lyricist Sir Tim Rice described David as "very literate" and praised his gift for being able to tell original stories in three minutes.

"Twenty-four Hours From Tulsa is probably my favourite Hal David lyric and it's an entire musical in two and a half minutes – brilliant," Rice told *Music Week*. "But he covered all the bases in straightforward love songs, philosophical love songs like Alfie, which is perhaps my other favourite Hal David lyric, and people knew that Hal David was a vital part of those songs."

"It was the genius of both Burt Bacharach and Hal David that made them great songs, but unlike some combinations Hal David's contribution was so obviously brilliant the lyricist was remembered as a crucial part of the song which doesn't always happen."

Don Black, himself an Oscar recipient as a lyricist, said David was a role model to him and was up there with the likes of Lorenz Hart, Oscar Hammerstein II, Stephen Sondheim, Irving Berlin and Frank Loesser.

"He was a fantastic lyric writer who always found a fresh way of saying what people couldn't express," said Black. "He touched a nerve with everybody because he wrote about things that people cared about. People felt his lyrics; they did not just listen to his lyrics."

He was poetic and all his songs sounded spontaneous. They didn't seem written, which is a gift of a great lyric writer.

"They just seemed to flow effortlessly out of him, although the craft was there. You'll notice all his songs rhymed perfectly, he was a great craftsman, but he had great concepts in his lyrics."

Ivor Novello Awards committee chairman and lyricist Gary Osborne noted that when the now-annual Special International Award was added in 1999 to an event otherwise celebrating British songwriters David was its very first recipient.

"That's an indication of the respect the British songwriting community feel for him bearing in mind the people we've had since then – Brian Wilson, Stevie Wonder, Smokey Robinson, Holland-Dozier-Holland, Stephen Sondheim, Benny & Bjorn."

"He was perfect," he added. "His rhymes were always in the right place and they were always true rhymes. He put his stresses in the right place. He just did it right."

David himself told *Music Week* a few years back he could not pinpoint why his songs had stood the test of time.

"I wish I knew because I would bottle it and sell it," he said. "The first thing I always try to do is write a terrific song and try to be a little fresh and original and don't try to follow what is the trend of the moment, which I think a lot of people do."

Universal Music Publishing head of film & TV licensing Tom Foster, whose company handles part of David's catalogue, said: "The reason I started working in music publishing was because of people like Hal David."

"A master lyricist and collaborator, everyone from Aretha Franklin to the White Stripes has covered his songs and his words still sound as fresh and poignant today as they did when he wrote them."

NEWS

NEWS IN BRIEF

■ **QUEST MANAGEMENT:** A Live Nation FY financial filing from February 2012 said that the promoter's Artist Nation division had "acquired a 50% interest in Quest Management (UK) Limited". *Music Week* reported this relationship as presented in last week's issue.

However, Quest founder Scott Rodger has since told *MW* that Live Nation's filing contained inaccuracies. He said: "In March of last year I entered into a venture with Front Line Artist Management Limited, a UK company, who acquired a 50% interest in Quest Management (UK) Limited. Quest is not a subsidiary of Front Line Artist Management Limited or any division of Live Nation."

■ **JLS:** The former X Factor runners-up have revealed details of their new album and lead single. The new LP, *Evolution*, will be released on November 5 and will be preceded by the single *Hottest Girl In The World* on October 21.

■ **ELBOW:** The band's singer Guy Garvey is set to embark on a record label venture with Fiction Records boss Jim Chancellor that will specialise in vinyl EP releases.

■ **BILLY JOEL:** The star has signed an exclusive worldwide publishing administration deal with Rounder Music and Universal Music Publishing that incorporates his entire 40-year career catalogue.

■ **PIRATE BAY:** One of the founders of the controversial file-sharing Pirate Bay website has been arrested in Cambodia. Gottfrid Svartholm Warg failed to show up for the start of his one-year jail term for copyright violations and an international warrant was issued against him in April by his native Sweden.

■ **SPOTIFY:** The streaming service has introduced physical gift cards to Target retail stores in the US. The cards will be available in \$10, \$30 and \$60 amounts – the equivalent to one, three or six months paid subscription to the service.

■ **CHRIS LIGHTY:** US music manager and hip-hop pioneer Chris Lighty has been found dead at his home in New York. He was 44. Police told reporters that the incident was being treated as a suicide.

■ **PANDORA:** The internet radio service's revenue surpassed \$100m in Q2. It also posted a widened net loss, up to \$5.4m from \$3.7m in Q2, 2011.

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MusicWeek.com

NO MORE MR. 'INTERESTING' - STAR BRINGS THE HITS FOR SOLO RETURN

Robbie: never before has so much hinged on one album

TALENT

Robbie Williams believes that his new album, *Take The Crown*, will make or break his solo career.

The LP is the star's first on Universal/Island, after he switched labels last year. His previous eight solo albums were all released on EMI, starting with 1997's 2.4 million-selling *Life Thru A Lens*.

Released on November 5, *Take The Crown* contains tracks including *Be A Boy*, *Shit On The Radio*, *All That I Want and Losers* (featuring Lissie) – plus lead single *Candy*, co-written with Gary Barlow.

"This is the template for how I should carry on in the future – unless I decide to fuck things up again by being 'interesting'," Williams told *Music Week*.

"Basically, now it's appeared, and we've had some reaction, it's like 'Oh fuck, yeah, this is what I should have been shooting for'."

The album was recorded in Los Angeles with producer Jackknife Lee, whilst featured orchestra parts were recorded at the fabled Capitol Studios in LA. As well as Barlow, other co-writers include Australians Tim Metcalfe and Flynn Francis.

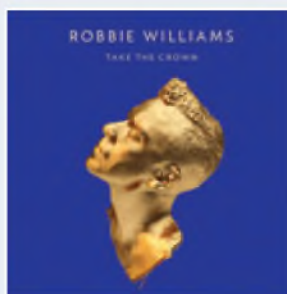
"They came in and we wrote the album in 10 days," said Williams. "It hasn't flowed like that since *Life Thru A Lens*,

"This is the template for how I should carry on in the future – unless I decide to fuck things up again by being 'interesting'"

ROBBIE WILLIAMS



TAKE THE CROWN TRACKLISTING



- 1 Be A Boy
- 2 Gospel
- 3 Candy
- 4 Different
- 5 Shit On The Radio
- 6 All That I Want
- 7 Hunting For You
- 8 Into The Silence
- 9 Hey Wow Yeah Yeah
- 10 Not Like The Others
- 11 Losers (Featuring Lissie)

with Guy [Chambers]. That took a week to write."

Williams has sold more than 60 million albums in his solo career and won 17 Brit awards – more than any other artist in history.

He rejoined Take That in 2010 and was a key part of their multi-platinum *Progress* album and record-breaking associated tour – which Williams calls a "busman's holiday which re-energised me in many, many ways".

Take The Crown will be Williams' first album since 2009's *Reality Killed The Video Star*, a release which went platinum across Europe, but was also the first solo album of the singer's solo career not to hit No.1 on the Official UK chart.

Discussing *Take The Crown*, Williams told *Music Week*:

"Never in my career has so much hinged on one album. I get this wrong and I'm fucked; I get this wrong and it all goes in another direction.

"Success feels good. When it goes away, it doesn't feel so good. I'd like to be successful and I'd like to feel good for a bit longer.

"I don't know how many times I'm going to go to radio and they say, 'Yep, you're still young enough and this is still good enough.' This might be the time they say, 'We've had a rethink...'

"So what I'm saying is, I might get another 10 years out of this [industry], but that kind of depends on this record.

"No-one wants to be a nostalgia artist. I want to keep creating things that I'm emotionally involved with."

Henley Business School launches one-day seminars

Henley Business School is launching a new series of one-day seminars following the success of a recent Music & Brand Partnership event. Creative Dynamics will present a series of seminars and workshops for the music, film, broadcast, content and media industries. It will initially encompass six annual events with

a highlights report after each.

The first seminar will arrive on November 7. Called *Managing Creatives*, it will discuss the environment and culture within organisations.

The news comes ahead of the launch of Henley's MBA for the Music Industry, which begins later this month.

"Management theory has

always focused on traditional organisational structure," said Henley programme director Helen Gammons (pictured). "Few companies really embrace creativity and motivate creatives even though their organisation depends on it."

■ See page 21 for a report on Henley's recent *Music and Brand Partnerships* event





indigo₂ at The O₂


indigo₂ is a state of the art London venue designed to meet the needs of any event with a capacity of up to 2802

- Max capacity of up to 2802 / seated capacity of 1597 / VIP room capacity of 300 / banqueting 540
- Venue hire includes sound & lighting and security
- Comprehensive sound and lighting systems
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- 24 hour licence

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For bookings or more info contact:
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www.theindigo2.com | indigo₂ at The O₂
Peninsula Square, London SE10 0DX

MusicWeek The Playlist

10 tracks you need to hear...



EVERYTHING EVERYTHING
Cough Cough (Victor/RCA)
(Single, October 14)
Contact: Beth Drake, Toast
beth@toastpress.com



CRYSTAL CASTLES
Wrath Of God (Fiction/Polydor)
(Single, TBC)
Contact: Ruth Drake, Toast
ruth@toastpress.com



DOG IS DEAD
Talk Through The Night (Atlantic)
(Single, October 1)
Contact: Briana Dougherty, Atlantic
briana.dougherty@atlanticrecords.co.uk



DJ FRESH
Feeling (Ministry Of Sound)
(Single, September 24)
Contact: Matt Learthmouth, Alchemy
matt@alchemypr.com



BENJAMIN GIBBARD
Teardrop Windows (City Slang)
(Free download, available now)
Contact: Kate Price, Stereo Sanctity
kate@stereosanctity.co.uk



THE STAVES W/KEATON HENSON
Icarus (Atlantic)
(Free download, available now)
Contact: Jon Lawrence, Stoked
jon@stokedpr.com



CHARLI XCX
You're the One (Asylum / Atlantic)
(Single, September 17)
Contact: Briana Dougherty, Atlantic
briana.dougherty@atlanticrecords.co.uk



PAPA ROACH
Still Swingin' (11/7)
(Single, September 24)
Contact: Kas Mercer, Mercenary
kas.mercer@mercenarypublicity.com



WILD BELLE
Keep You (Columbia)
(Single, September 24)
Contact: Michael Cleary, Columbia
Michael.Cleary@sonymusic.com



DEADMAU5 FEAT. GERARD WAY
Professional Griefers (Virgin)
(Single, September 24)
Contact: Paul Guimaraes, Virgin
paul.guimaraes@virginmusic.com

DATA DIGEST

BREAKOUT



FOREIGN SLIPPERS
Made up of Swedish-born Gabrielle Fröden's "unique voice" and Phil Wilkinson on drums, Foreign Slippers' folk-pop sound has been coined by The Line of Best Fit as: "A fine introduction to a real emerging talent." Catch the duo at the Music Week Breakout event on September 13 at Proud Galleries, Camden.

Get on the guest list at musicweek.com/breakout



The latest most popular Shazam new release chart:

- 1 FUN. Some Nights
- 2 TAYLOR SWIFT We Are Never Ever Getting Back Together
- 3 EXAMPLE Say Nothing
- 4 CHERYL Under The Sun
- 5 AMELIA LILY You Bring Me Joy

GIG OF THE WEEK



Who: Lady Gaga
Where: Twickenham Stadium
When: September 9
Why: Pop luminary Lady Gaga comes to London with the Darkness as part of her Born This Way European Tour.

SALES STATISTICS



CHART WEEK 35 Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	3,442,303	1,159,692	326,965	1,486,657
PREVIOUS WEEK	3,379,982	1,091,318	350,238	1,441,556
% CHANGE	+1.8%	+6.3%	-6.6%	+3.1%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	117,339,917	44,060,731	11,350,568	55,411,299
PREVIOUS YEAR	108,553,799	52,549,966	10,889,663	63,439,629
% CHANGE	+8.1%	-16.2%	+4.2%	-12.7%

APPOINTMENT TO VIEW



LONDON ROCK

Friday, 7 September - Sky Arts 1, 3pm-4pm
Bands including T.Rex, the Faces and Fairport Convention reveal their philosophies, thoughts on stardom and inspiration during their early days.

BBC PROMS 2012

Saturday, 8 September - BBC2/1, 7.30pm-10.40pm
The grand finale to the 118th season of Henry Wood Promenade concerts, live from London's Royal Albert Hall. Violinist Nicola Benedetti (pictured) and tenor Joseph Calleja return with the BBC Symphony Chorus and Orchestra to perform music by Richard Rodgers, Shostakovich, John Williams and Dvorak.

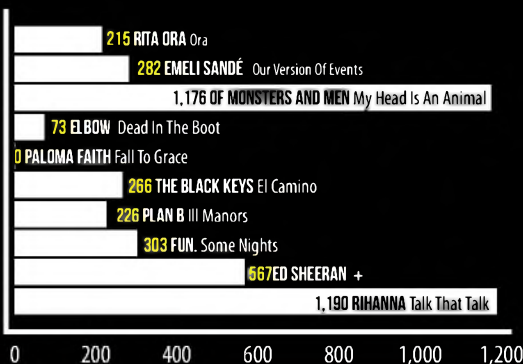
SPECTACLE: ELVIS COSTELLO

Monday, 10 September - Sky Arts 1, 6pm-7pm
5/7. John Prine, Lyle Lovett and Ray LaMontagne discuss the craft of the singer-songwriter and perform songs from their respective back catalogues.

PIRATES' BAY



NUMBER OF ILLEGAL FILES FOUND BY MUSO.COM OF TOP 10 ALBUMS ON SEPTEMBER 3 2012



CRITICAL MASS



metacritic
Keeping score of entertainment

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

www.metacritic.com



82

DAN DEACON
America



78

RICHARD HAWLEY
Standing At The Sky's Edge



56

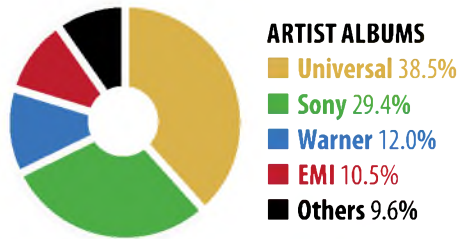
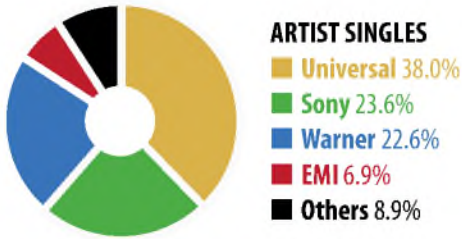
ALANIS MORISSETTE
Havoc And Bright Lights

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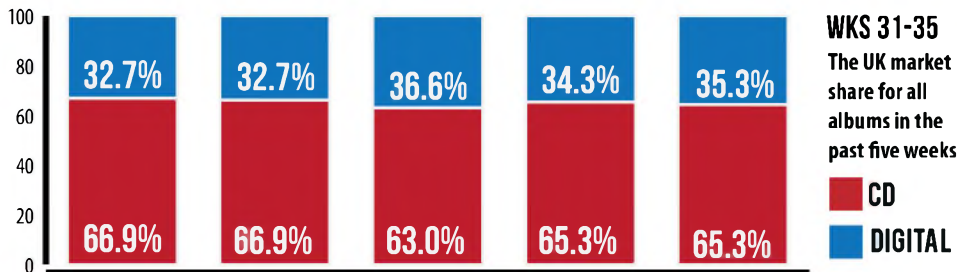
MARKET SHARES BY CORPORATE GROUP



CHART WEEK 35



DIGITAL vs PHYSICAL



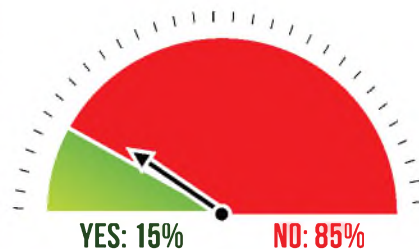
TOP 5 STORIES ON MUSICWEEK.COM

Musicweek.com's most-read stories for period ending Sept 2

- 01 Lucy Spraggan's album removed from iTunes
Monday, August 27
- 02 Universal/EMI: Vivendi 'expects approval within weeks'
Thursday, August 30
- 03 One Direction debut cost 'nowhere near' £1m - Cowell
Friday, August 31
- 04 Global digital music revenue to grow 15% per annum - report
Wednesday, August 29
- 05 The Creamfields cancellation in pictures
Tuesday, August 28

MUSIC WEEK POLL

This week we asked...
Is it right that the X Factor asks contestants to remove existing music from iTunes?
Vote at www.musicweek.com



INK SPOTS

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

An exclusive Nick Cave interview in this month's *Uncut* magazine explores a life on the "lawless edge". The Bad Seed talks about his new prohibition-era gangster film, the art of writing and why movie execs think he's musically inept.



Inside, a 50th anniversary feature on Irish folk music revolutionaries *The Dubliners* traces the bands rise to success despite initial fear. "To see five guys with beards was a frightening experience for many people," says fiddle/mandolin/tin whistle/concertina player John Sheahan.

Peter Shapiro finds David Byrne pacing around the office of his record label *Todo Undo* resembling a "giant ice lolly", despite the stifling heat of mid-July New York City and singer/songwriter *Michael Nesmith* (of *The Monkees*) says the reason for his notorious no-show at performances was motivated from "having other things to do".

In the reviews pages, *Bob Dylan's* 35th album *Tempest* gets 10/10 from Allan Jones: "a storytelling masterpiece - dark, passionate and violent" and Stephen Troussé says *Grizzly Bears'* Shields discovers "a new wildness".



THE MAGIC NUMBERS

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

35,100

Twitter followers for Music Week places us almost on a par with Morrissey (approx. 400 short)

55,242

Total UK lifetime sales of Public Enemy's *Harder Than You Think*, according to Official Charts Company data. Originally released in 2007, 52,753 sales have arrived since Channel 4 used the track for its 2012 Paralympic Games coverage. It is now PE's biggest-selling UK single in history and claimed a No.4 spot on last Sunday's Official Singles chart.

3.2%

Revenue rise in this year's H1 for Universal Music Group

166

Miles from Earth (as in, on the surface of Mars) is the venue for the premiere of will.i.am's new single *Reach for the Stars*

£69.5m

Puts Dr. Dre ahead of Simon Cowell and Elton John in Forbes' rundown of the World's Most Powerful Celebrities

79

Weeks after entering the Billboard 200 Top 10 and Adele's 21 has finally lost its place

LIFE IS TWEET WE FOLLOW THE INDUSTRY'S FINEST



@aylott listened to the new Propagandhi album yet? if not, fucking hurry up you idiots.
(Tom Aylott, *Hopeless Records*)
Tuesday, August 28



@BethanElfyn Congratulations to all the nominees for @welshmusicprize - exciting how many brilliant albums get made in Wales each year. Go guys!
(Bethan Elfyn, *BBC Radio Wales*)
Wednesday, August 29



@anniemacdj Off to DJ in Mallorca for the last time this Summer. I even brought my swimsuit. Not for stage obsv, for a jump in the sea #notrihan-na (Annie Mac) *Thursday, August 30*



@ClashRobin Another day, another negative Yeasayer review. Am I the only person in the world who genuinely likes it? #probably
(Robin Murray, *Clash Magazine*) *Tuesday, August 28*



@alistantant It's always a delightful feeling when you have a meeting with a band's manager & they remind you what you did on Friday at Leeds Fest.
(Alistair Tant, *Essential*) *Wednesday, August 29*



@Karistocat Back DJing the Abbey Tavern again on Saturday... I plan to play Mariah Carey's classic 'Fantasy' at least once. Girls, come and dance!
(Karis Beckham, *Cooking Vinyl*)
Friday, August 31



@kevtwitking I'm coming round to the idea of marrying your pet.
(Kevin King, *Universal Music*)
Tuesday, August 28



@lilyrosecooper I think a baby mouse has died in my mouth.
(Lily Rose Cooper)
Thursday, August 30



@Gentlemansunion Can't get enough Anne Vanderlove today.
(Samuel Ward, *Sentric Music*)
Friday, August 31



@SeanBHill Having attended V Festival this year I can fully understand how the locals managed to confuse a cat with a lion (Sean Hill, *Lucid Group*) *Wednesday, August 29*



@davesimpsOn Bit late, but my #Leedsfestival highlights: Cure, Of Monsters & Men, Kasabian, Jake Bugg's wrist, conga line for Django Django, cakes (Dave Simpson, *The Guardian*)
Thursday, August 30



@mm6169 At paralympics. There's official 2012 mexican wave organisers. 5yr old just said "why do they have to do that ridiculous thing"...
(Mark Mitchell, *Warner*) *Tuesday, September 4*

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DATA DIGEST



BEST OF THE FEST?

September 1, The Roundhouse, London
Usher kicks off the first night of the month-long iTunes Festival with an energetic set of hits from his 20-year career

PICTURE OF THE WEEK

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



1 ANDY COWN MOJO
Dan Shears & The Velvetene Orchestra - *In The Shadows Of Better Men* *Strawbychka*
With a songwriting gift that belies his tender years and a back-up band keen as mustard, haunted troubadour Shears strides into town evoking seasoned greats like Cave and Cohen. Not a second is wasted on this crystalline paean to unrequited love.



2 DAVE SMITH LIVE4EVER
The Longsands - *Worlds Collide* *Unknown Soldier Records*
There's grounded, men-of-the-people lyrics and kiss-the-sky guitar breaks aplenty, but it's Paul Stephenson's constant patting of cymbals and impressive, foot-tapping drum shuffles which fight off the competition and linger as the standout feature of the latest impressive single release from the Newcastle quintet.



3 CAMILLA PIA BBC 6MUSIC
Cult of Youth - *Love Will Prevail* *Sacred Bones Records*
This latest effort from the Brooklyn-based bunch finds them coming good on their early promise and dishing up Crass Records, Miles Davis and Velvet Underground-influenced punchy, political, strings-tinged stomp-alongs - a "plea for peace in a world gone mad" apparently. Prepare to cover like when you first heard Nick Cave.



4 ALEX LESTER BBC RADIO 2
Jack Savoretti - *Breaking The Rules* *Fullfill Records*
Whilst not as instant as previous singles Knock knock and Take me Home from Before the Storm, Savoretti gives it his full rasp on a tale of a man struggling for an identity and a purpose in an unforgiving world. You are not going to tire if this on the third listen.



SIGNS O' THE TIMES



Imagem Music USA (IMU) has signed a worldwide, multi-year administration agreement with songwriter and Mötley Crüe member **Mick Mars** who co-wrote some of the band's greatest hits.

Music rights company **BMG US** has purchased the catalogue of **Fred Ahlert Music**, which includes songs by artists including **Ted Kochler**, **Mort Dixon** and **Joe Burke**. Although BMG has been administering the roster since last year, BMG Chrysalis North America president Creative Laurent Hubert

confirmed the acquisition.

Rick Rubin has signed a deal that will see **American Recordings** releases put through **Universal Republic**. Universal Republic president and CEO Monte Lipman, and co-president and COO Avery Lipman signed the pressing and distribution deal with the American Recordings founder. The agreement will see Rubin issue three or four albums a year through Republic. The first release to come out of the deal, ZZ Top's *La Futura*, is due for release on September 11.

SYNC STORY

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



- **Track name** Stupid Pretty Girl
- **Artist/Composer** Anthony Salari
- **Publisher** Respect Music
- **Usage** Disney/ABC's Jane By Design
- **Key execs** Sharon Dean (Founder, Respect Music); Madonna Wade Reed (Supervisor, Whoopsie Daisy)



This trans-Atlantic deal was sewn up at a recent NARIP London session, where small publishers are invited to pitch works to music supervisor bigwigs. The latest session took place this week in the UK Capital featuring a session with a rep from Universal Pictures.

Explains Sharon Dean (pictured): "Our writer Anthony Salari was over the moon with this placement as it was heavily featured and he got an invite to the wrap party in LA."

"The series producer loved the track so much she now has it as her ringtone. I pitched this song to Madonna at a NARIP London session and she loved it."

"These sessions are great and much better than hopping on a plane every five minutes to LA. Sadly they're not as glamorous, but they're definitely more lucrative if you get a bite."

ON THE RADAR MOYA

Speaking to *Music Week*, 21-year-old Moya - described by Perez Hilton as the 'female Bruno Mars' - says her music can predominantly be categorised as soul-pop. However, there are plenty of other influences below the surface, too.

Making Me Fall, the singer's latest single, will get its full release on September 24. The digital version is already out on Four To One Records, a label which Moya "kind of just fell into", via an independent deal discovered through her manager.

The single is about the pursuit of the perfect man and has been described by Team Moya as 'string-laden piece of intelligent pop'.

"The male vocal really gives it an extra something," says Moya of the track. "I like to think it reflects the connection you can have with someone you love."

The artist's album *Lost and Found* - out on October 8 - is an eclectic collection of songs with highlights including the beautiful and slightly sinister title track, as well as the particularly soulful tune *Technicolour*.

Aside from working on the album, Moya has been busy playing some standout live dates, which included her festival debut at Meadowlands, followed by an appearance at Beach Break Live in Wales.

She says her performance at the Welsh festival "was definitely the best experience of my musical career so far". She was left pleasantly surprised with how many people came to see her, a relatively unknown act, playing in a slot which clashed with dance music titans Chase & Status.

Looking forward, Moya's ambitions include "getting a support tour" and she's confident she can hold her own in the live realm.

"My songs are made to be played in big spaces because they've got some really big instrumentals," she says. "They could fill arenas."

What Moya really cares about



though, is knowing that people love her music and that "they're singing it in the shower in the mornings - that would be pretty amazing".

She touches down in London

ESSENTIAL INFO

RELEASES

Dec 2011 Single: Telling Tales
July 2012 Single: Lost & Found
March 2012 The Acoustic EP
Sept 24 Single: Making Me Fall
Oct 8 Album (full release): Lost & Found

LABEL

Kate Jadick, Four To One/Absolute

MANAGEMENT

martin.tibbetts@googlemail.com

LIVE

Sept 18 The Bedford, London

this month for a headline show at The Bedford, filling the intimate venue with those big instrumentals and seeing if that shower-singing phenomenon catches on.

HE SAID / SHE SAID



“The whole of that first album sounds so weird. It's such a mish-mash of stuff. Roxy just wouldn't get signed today”

Roxy Music's Phil Manzanera gives his frank opinion to *The Guardian* on the original band's chances if they started out in 2012's music market.

TAKE A BOW TEAM PALOMA FAITH



THE LOWDOWN

Album: *Fall to Grace*
Highest chart position: No.2

Label: RCA

General manager: Ricardo Fernandez

A&R: Colin Barlow

Manager: Jamie Binns & Flip Dewar, Lateral

Marketing: Murray Rose & Nadine Persaud, RCA

Digital Marketing: Justin Cross, RCA

National press: Murray Chalmers & Jon Bills, Murray Chalmers PR

Regional press: Warren Higgins, Chuff Media

Online press: Tilly Kneale, Charm Factory

Social Networking: Brendan Docherty, Social Charm

National radio: Rich Perry, RPPR

Regional radio: Lynn Swindlenhurst & Lee Morrison, Escalate Promo

TV: Sarah Adams & Thomas Brunner, Sassy PR

MUST-SEE MUSIC TICKETING CHARTS

HITWISE Primary Ticketing Chart		
POS	PREV	EVENT
1	NEW	BLACK KEYS
2	3	ONE DIRECTION
3	NEW	ROBBIE WILLIAMS
4	NEW	TWO DOOR CINEMA CLUB
5	15	LADY GAGA
6	NEW	THE VACCINES
7	7	ED SHEERAN
8	13	BESTIVAL
9	2	EXAMPLE
10	NEW	JLS
11	4	THE KILLERS
12	10	MADNESS
13	11	FLORENCE AND THE MACHINE
14	NEW	YOU ME AT SIX
15	1	V FESTIVAL
16	17	OLLY MURS
17	16	BEN HOWARD
18	NEW	COLDPLAY
19	19	NOEL GALLAGHER
20	NEW	SKRILLEX

VIAGOGO Secondary Ticketing Chart	
POS	EVENT
1	ONE DIRECTION
2	LADY GAGA
3	MUSE
4	JUSTIN BIEBER
5	LEONARD COHEN
6	GEORGE MICHAEL
7	JACK WHITE
8	ED SHEERAN
9	EMELI SANDE
10	EXAMPLE
11	JESSIE J
12	ELBOW
13	NICKI MINAJ
14	KEANE
15	NOEL GALLAGHER
16	JENNIFER LOPEZ
17	THE SCRIPT
18	BEN HOWARD
19	SLASH
20	ALEXISONFIRE

TIXDAQ Primary Ticketing Chart		
POS	PREV	EVENT
1	34	ONE DIRECTION
2	9	JUSTIN BIEBER
3	13	LIONEL RICHIE
4	16	JESSIE J
5	24	OLLY MURS
6	3	LADY GAGA
7	5	MUSE
8	11	NICKI MINAJ
9	10	CHERYL COLE
10	13	MADNESS
11	15	EXAMPLE
12	30	ED SHEERAN
13	2	JENNIFER LOPEZ
14	15	GEORGE MICHAEL
15	5	RUSH
16	5	KELLY CLARKSON
17	5	NICKELBACK
18	5	ELBOW
19	16	X FACTOR LIVE TOUR
20	6	THE BLACK KEYS

HALL & NOTES



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Bands contact
promo@theklabristol.co.uk

THE BEST LIVE VENUES IN THE UK

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30/08 Jeff The Brotherhood
12/09 Cheek Mountain Thief
20/09 Hey Sholay Rival Sons
28/09 Antlered Man/Romans/We Are Knuckle Dragger
30/09 We Are Augustines
1/10 Kyla La Grange
5/10 Ahab
6/10 The Kat Men
7/10 Axewound

THE BIG INTERVIEW SIMON RAYMONDE



PERFECT UNION



BELLA UNION



Bella Union is 15 years old. During that time it has forged a reputation as one of the UK's most cherished and revered record labels, led and defined by the distinguished taste of a certain ex-Cocteau Twin...



LABELS

■ BY TIM INGHAM

Number-crunching A&Rs, look away now: Simon Raymonde admits he can't add up and that when he signs a new act to Bella Union, he never believes he's going to make any money anyway.

Despite these typically self-deprecating allegations, Raymonde – who re-took his maths O-Level 10 times at school – acknowledges that he's helmed a "pretty good label" over the past 15 years. Which is a bit like saying Mo Farah is a decent little jogger, or that Prince Harry will show you a mildly enjoyable evening in the City of Sin.

Since being formed in 1997 by Cocteau Twins members Raymonde and Robin Guthrie – initially as a controllable conduit to release their own work – the consistent refinement of Bella's output has been little short of ludicrous.

He might not slavishly strive for monetary profit, but Raymonde sure has a knack for striking audible gold. From Australian duo Dirty Three to baritone Mojo favourite John Grant, virtuoso Texan rockers Midlake to the 'pied-piper of Brit Folk' Fionn Regan, the exec has rarely put a foot wrong with fresh additions to his roster.

Due to this remarkable constancy of quality, the comic-shaded Bella Union logo has evolved into a badge of superior pleasure; evocative of both folk-tinged (and occasionally acid-tongued) treats and an implicative trust in the vision of unorthodox, extraordinarily talented artists.

Indeed, the rare trustworthy strength of the Bella Union brand is this month nobly recognised by a new 15th anniversary compilation album – released in tandem with Rough Trade Shops – and was last week celebrated with a dedicated stage at London's End Of The Road Festival.

Raymonde took solo control of Bella Union shortly after the turn of the Millennium, and it would take a concrete-hearted industry competitor to not delight in his commercial triumphs since that point. They include the half-million-selling eponymous Fleet Foxes album and the increasingly popular third LP from dreamy pop duo Beach House.

Yet Raymonde's Shoreditch-based label remains unswayed by the sweet sniff of lucrative market opportunism. To protect and enrich a reputation that elevates Bella Union's brand above a mere alien addition to album cover art, it must continue to be driven by a heartfelt strand of distinction.

Raymonde doesn't find it difficult to look you directly in the eye when promising that he's never signed an act that he doesn't love – probably the best indication as to why relative indie giants such as The Flaming Lips and The Walkmen have drifted onto Bella's books in the past few years.

It's also not a bad insight into why Bella Union was a comfortable victor of this year's Music Week Award for Best Independent Label, voted for by a network of fastidious indie music retailers up and down the country.

He might not have a natural brain for mathematics, but music lovers everywhere sure as heck owe Simon Raymonde's ears a lot.



"Winning the only Music Week Award voted for by retailers meant a lot to me. My only other job apart from this one was working in a record shop. I still love retail" SIMON RAYMONDE, BELLA UNION

How do you define the difference between Bella Union pre- and post-2001 – i.e. when you began running the company alone?

Well I suppose the first four years was me struggling with the idea that I wasn't in the Cocteau Twins anymore. I wasn't making music, we didn't have our beautiful studio anymore. It was: "Shit, I'm running a record label, how does one do that?" We had no idea. We were scrabbling round for some confidence. I suppose when we signed Lift To Experience [in 2000] then Robin moved away to France, the road suddenly became a bit clearer. I could see straight down it rather than just having wreckage in front of my eyes all the time.

Did you suffer some difficult years?

Oh yeah. I considered packing it all in several

OPPOSITE PAGE
Union square: clockwise, from top left: where it all began with the Cocteau Twins, then other Bella Union signings Fleet Foxes, Howling Bells, The Kissaway Trail, Beach House, Explosions In The Sky, Midlake, My Latest Novel, The Low Anthem, M.Ward, The Dears, and Fionn Regan. Centre: Bella Union founder Simon Raymonde.

times – but each never lasted for more than five or six minutes. I had your usual crises of confidence; usually financial because running an indie label with no investment at all is a fucking struggle. That's what we were doing for the first sort of ten or so years.

That whole 2004-2007 period was really in one sense creatively excellent but in another really frustrating. I felt with Midlake, Fionn Regan and Laura Veirs, where we got to a level of 10,000 to 40,000 [sales], that an extra £10,000 or £20,000 could have made a huge difference.



I thought Midlake's *The Trials Of Van Occupanther* [2007, *LF*] could have sold a million records if we got it right, but it didn't and I know why – at that crucial moment when you get to

like 30,000 records you have to then throw some cash at it to get it up to 100,000. It won't just happen naturally because the 30,000 people that bought it are the same people that read *Mtjo*, *Q* and *Uncut* and go to gigs. But we didn't have any money

WHY I LOVE BELLA UNION

JOHN KENNEDY PRESENTER, XFM



"I knew from the off that Bella Union was going to be an interesting label as they just signed Dirty Three, my

favourite band, and were happy to give me live recordings to play on the radio before they'd had a chance to release anything new by them! Out of step, out of time and yet completely in tune with the times, Bella Union, like any great artist, follows its muse and lets the music take it where it's going to go.

"Who else would have given us Lift To Experience (still unreleased in their homeland), Zun Zun Egui, Peter

Broderick, Jonathan Wilson, John Grant and Midlake? And now they're happy to get involved with new young artists like Pins or Marques Toliver. Simon is great at seeing potential in both people's abilities and their vision.

"Simon is as much a fan as he is a businessman, as much a listener as he is a musician. He enjoys the bloggers, the writers, the promoters, the smaller festivals or the more marginal radio shows and sees that they play an important role in creating an environment and an audience for musicians to function. Artists are attracted to Bella Union because they know they're dealing with fellow artists who are involved in the world,

fans are attracted because they know that if it's on Bella Union it's got to be worth a listen."

NIGEL HOUSE CO-FOUNDER, ROUGH TRADE SHOPS



"It's a totally unique label and sets a benchmark for releasing independent music. We love them, obviously.

Everything Simon does is so good. Bella Union doesn't exactly have a house sound, but it's always of a certain quality. And they keep putting out better and better stuff."

THE BIG INTERVIEW SIMON RAYMONDE

and I did find that enormously frustrating. I felt we were letting the artist down a little bit.

Then our distributor Pinnacle went bust [in 2008] and we really were up shit creek because they owed us loads of money – and then V2 went bust who were our licensing partner in Europe. We could have gone bankrupt at any point around then. I was like: “Is this really worth it anymore?”, sweating my bollocks off just to make it work.

We were just really lucky that [distributor] Co-Op, which had been part of V2, got bought by Universal. That has worked out incredibly well. And would you believe in the same week, the week it nearly all went wrong, I found Fleet Foxes.

That’s this business for you: you’re on the floor, you think it’s over, and then five minutes later something amazing happens; something as simple as hearing a great piece of music.

Co-Op played a role in giving you the investment and infrastructure you needed to make Fleet Foxes a huge success. How did you deal with that sudden commercial explosion?

There’s nothing nicer than watching artists you’re trying to help do well. There aren’t too many debut albums that sell a couple of million records. I realised it was a phenomenon and it was highly unlikely to ever happen again.

There was almost a chemical reaction to the band. It became a bit of a monster in a way for Robin [Pecknold] to deal with. The attention and analysing that comes with being successful – it turned him off a little bit and he’s having a bit of quiet time at the moment. But obviously the first couple of years were quite a thrilling ride.

We’d never had a hit record before, we’d never been on the Radio 1 playlist before. It was like: “What are these? These are great!” I don’t remember any arguments or raised voices in two years. It was an absolute joy from start to finish.

Are there any particular Bella Union records other than the 2007 Midlake album which you thought deserved a wider audience?



All of them! Sometimes I have this childish view that every record we sign will sell a million records. Probably Lift to Experience [The Texas Jerusalem Crossroads, 2001,

pictured]: that was the first time I thought, “Wow this is just a groundbreaking record.” The press reaction to it was incredible, although most reviews started with, “This is on the Cocteau Twins’ boutique label Bella Union,” which used to drive me mental. It got a five-star review in *Uncut*, a really brilliantly-written piece, but the band broke up after a year or so later.

Is it odd being from an era where selling tens of thousands of albums in a week was unspectacular? That’d get you in the Top Five now...

If you think too much about the differences in numbers from then to now, you’d give up. That’s why I say to everyone, “Numbers are not really what it’s all about. If you start looking every week to see how many you’ve sold, you’re not really in the music business – well, you’re in the major label business.”

I don’t want to be in that business. Everything we do should be about the music. I know that sounds corny but if you put out great things and you make

WHY I LOVE BELLA UNION

VINCENT CLERY-MELIN GM, CO-OP MUSIC



“I believe Simon is one of the last music visionaries in the business today, much like Ivo Watts-Russell at 4AD some years ago. He has managed to build a culture and an aesthetic for his label, based

almost exclusively on impeccable taste for great music, despite the hard realities of the music business today. If signing to an independent still means something culturally to artists, it’s thanks to labels such as Bella Union.”

LAURENCE BELL FOUNDER, DOMINO



“Bella Union is a label that always follows its own heart and releases what it loves. That’s a good way to operate I reckon. Hats off to them.”

“That’s the music business for you: you’re on the floor, you think it’s over, and then something amazing happens; something as simple as hearing a great piece of music”

SIMON RAYMONDE

them look really good, I have to believe that people will buy them.

What do you make of Spotify and a culture of instant musical gratification?

I understand how the model came to be, but it’s like putting a thimble under Niagara, you can’t stop this shit happening. The argument is that it’s obviously better than everybody just getting everything for free, but I’m not sure that that’s actually what’s happening right now.

From my experience, the people that download music for free are actually the ones that end up spending the most money on it – the reason they are downloading it for free is to find out if they want to buy it and make an educated decision. I don’t like Spotify, but do I accept that is better than nothing? Kind of, but I’m not 100% sure. I think in a year or two’s time we might be crying: “What have we all done!?”

People are getting lazier and lazier. The more you give them a reason to sit on their fat arses and do nothing but push buttons on the computer, I mean... We should destroy the internet [laughs]. Maybe the music industry should type ‘Google’ into Google or something.

You won the only Music Week Award in 2012 voted for by music retailers...

That meant a lot to me. My only other job apart from this one was working in a record shop. I still love retail. I go to Rough Trade and I buy a lot of vinyl every week – that’s what I listen to at home. I wouldn’t dream of getting a Spotify account at home because I would just feel dirty.

Rough Trade were talking about expanding across the UK in a recent *Music Week*...

I wish they would. If we look at music retail history in the UK, why didn’t those shops succeed? It wasn’t because there was something wrong with the music industry, it was because they were selling shit stuff badly. I worked at Our Price after I worked for Beggars Banquet record store in Earl’s Court and initially it was a really great chain. Then it got taken

BELOW

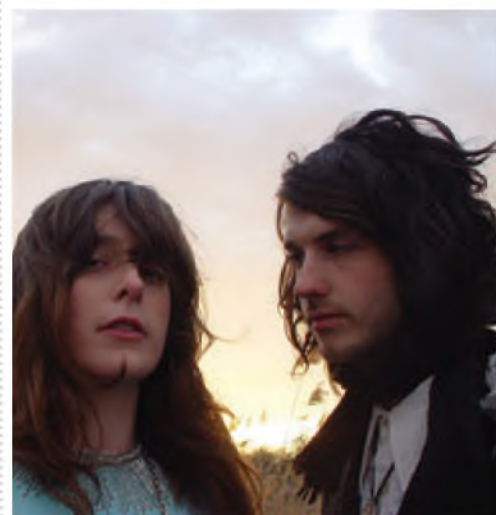
Bella ringers: The Bella Union team, from left: Duncan Jordan (head of press), Anika Mottershaw (label assistant), Luke Jarvis (Online PR) and Mark Byrne (label manager / A&R)



over and became like McDonalds. We were even told by the area managers not to go out into the shop – to stay behind the counter. All those shops went out of business because they were run by complete fools.

You say you don’t sign artists thinking you’re going to make money – but isn’t that what some artists want?

Well, they won’t come to me then – unless they think progress and development are the key to making lots of money, which of course they are.



I look at Beach House (*above*) as the perfect model. They knew they weren’t the finished product on their first album. They have grown brilliantly and with great grace. They didn’t expect to sell a million records on album No.1 and neither did we – we sold 2,000, and maybe 3,000 of the second.

They could easily have gone elsewhere at that point. We only had a two album deal. They could have gone to 4AD or anyone else who was knocking at the door, and I know there were plenty. But they liked us as people and saw we were trying our best. And then on *Teen Dream*, it just clicked. Most labels want to see success pretty much from the first single. I’m more about making three or four albums and seeing how we’re getting on.



Some indie label bosses seem to be a little more obsessed with majors. Do you think about them often? You wrote an open letter in opposition to Universal's proposed EMI acquisition on MusicWeek.com...

Right now I think about it a lot more than I did three months ago. Universal never really enters my life. I know that sounds strange given that Co-Op is owned by Universal, but it doesn't even enter their life very much. The news that Co-Op is likely to be sold as part of the Universal/EMI divestments – if that's true – creates a certain amount of anxiety.

But what's the worst that could happen? So it gets sold, ends up somewhere else and we'll work with whoever they are – or my deal with Co-Op runs our fairly soon so we go and do something else. At the end of the day, it doesn't really affect us. We find bands, sign bands and work with them.

The nuts and bolts of manufacturing a record, putting a record in the shops and spending a bit of money on marketing it is something any idiot could do. I don't mean to dumb it down, but it's not the most important part of the process.

That said, it's important to do it well and I wouldn't want to work with a bunch of jokers. In fact, it's probably a good thing: to me, Co-Op is a much more natural fit in the independent sector than it is in the major label world. Maybe it'll be a great thing. But as for the merger itself? I obviously don't agree with that. I've been fairly clear on that.

What lessons have you learned in the last 15 years – and what would you tell an artist who wants to set up their own label?

Most of my decisions remain from the perspective of the artist because I still feel like I am one. I still make music and I still produce a bit so I'm still a creative person. I'm not really a businessman, that's why we work with Co-Op because I don't want to be doing that stuff, I don't want to build an empire.

It's a big responsibility when you sign a band, although it might not be regarded as very much these days. I don't think many contracts at Universal mean a thing once you've signed to them and taken their money. If you don't sell loads of records they'll

WHY I LOVE BELLA UNION

TONY WADSWORTH CHAIRMAN, BPI



"Listen up, management consultants... You put a bloody musician in charge of a label and look what happens: he signs artists just because he loves their music - crazy! You

wind up with a label that released four or five of my favourite albums from the last couple of years, with a clear musical identity, but with a catalogue of distinctive creative artists; that has found a way of sticking with the modest sellers, and is repaid by the healthy performance of the likes of Fleet Foxes and John Grant; and that is playful enough to feel compelled to re-issue the first three *Deranged* albums by the genius Van Dyke Parks. One day all labels will be like this. Thanks, Simon."

STEVE LAMACQ PRESENTER, 6 MUSIC



"I love the way Simon goes about things, because he has that unconditional, almost teenage love of music. I imagine him finding a demo, or an album he likes, and then listening to it

15 times in row. It's such a nice antidote to people who do their A&R by scientific formula."

just drop you. It's a meaningless piece of paper. As an indie label you end up being mother, father, uncle, manager... are you ready for all of that stuff?

Generally we get really close with our artists and become great friends with them. It's a business but I don't really want to feel like it is. It's more like an extended family for me.

What have been your proudest moments as Bella Union boss?

There have been so many. I spend my whole life being proud running this label.

When Dirty Three played at The Barbican to do the Don't Look Back series was one. They started doing Ocean Songs and Nick Cave walked out on stage. no-one but me and Duncan [Jordan, Bella Union media boss] knew about it. To hear 2,000 people go, "It's Nick Cave!" was really special. Having worked with them since the first year of the label and still be working with them, that makes me very proud. We didn't have a signed recording contract with them until recently. It was very laid back.

Obviously there's Fleet Foxes too: I shouldn't lie about it, I am proud that we went from being this little label that had great bands but never sold a lot to being a label that could sell half a million records.

Do you feel support and kinship within the indie community?

Yeah I do and I never thought I would. Maybe because of my background as a musician I always felt outside of the industry. We had very few friendships with other bands. I always liked that in Bella Union's first year, our offices were out in Twickenham, nowhere near the rest of the music business. I thought: "We are like an island, we don't like the music business, we should be here."

"Obviously Fleet Foxes is one of my proudest moments. I shouldn't lie about it, I am proud that we went from being this little independent label that had great bands but never sold a lot to being a label that could sell half a million records"

SIMON RAYMONDE

RIGHT
Success story: Bella Union sold half a million records in the UK with Fleet Foxes' eponymous second album



But I've really changed. Maybe it's me, maybe becoming a board member at AIM changed things. I'm really into the community and I really support it and any success inside the community we applaud and we feel good about it.

It's no secret that Martin Mills and I don't get on that great because of historical things to do with contractual stuff [Cocteau Twins were signed to 4AD], but I have absolute admiration for him as a businessman and I think what he does for AIM and the community is phenomenal. He's a really great guy on that side.

When we had success with Fleet Foxes, Martin was the first person to write to me and say: "This is fantastic, well done." I know he's an empire builder with millions and millions of record sales behind him but he didn't need to do that.

We spoke before our interview about Bella Union setting up as a publisher or even the maker of a TV show. Is expansion on the cards in the future?

I think about it all the time. I don't want to build an empire. I really don't. I don't want to be like Martin. But I do like the idea of some kind of expansion because I do think that just selling records is an incredibly hard way to make a living – certainly for seven people in a company, no matter how successful you are.

Publishing is something that I already do with other people but I'm going to be starting again on the that side – maybe with someone else who's perhaps a bit more solid on the financial front. I think Bella Union Songs sounds pretty cool as a publishing company.

And I haven't really cracked the American side of things yet. I put some stuff out there but it's a bit piecemeal, it's not as cool as Domino or Beggars. I would like to have an office there but my problem is that I don't employ other A&R people, it's just me and Mark in my office. I'm constantly thinking about how to make Bella Union's brand better, more global, more efficient and more exciting.

I'm not happy just sitting and watching the record industry fall apart. If that's going to happen I want to have other things going on. Bella Union could be a brand with many strings to its bow.

BUSINESS ANALYSIS STREAMING IN H1

EDITORIAL

Now there's more to consider than retail and radio



THE UK'S OFFICIAL STREAMING CHART launched only around four months ago, but it has already developed its own personality.

Rather than simply mirroring what is being downloaded in the one-track digital sector, the chart is demonstrating genuine individuality with some tracks enjoying far better receptions here than at retail or radio.

In many ways this fledgling countdown takes in a mixture of elements from far more dyed-in-the-wool industry charts, finding places for a number of the very biggest download sellers, giving continuing support like radio does to recurrent hits long after they have peaked at retail and also backing deeper cuts from a range of top-drawer albums.

Some hits, of course, are so popular they simply transcend genre, format and commercial outlet – and that is clearly the case with Gotye's *Somebody That I Used To Know*, which was both mid-year 2012's top download seller and most-streamed track, while radio's second favourite over the six months. It was, in fact, one of seven tracks among retail and streaming's top eight of the period to be identical, but below them tastes varied hugely.

“Streaming services are increasingly offering an alternative way to get traction or exposure for artists, even if radio stations carry on ignoring them”

An even bigger contrast in what was popular was between streaming and radio, which remains an extremely difficult place to penetrate for some acts, especially as playlisting power falls into fewer and fewer hands. But for these

artists streaming services are increasingly offering an alternative way to get traction or exposure for their music, even if stations carry on ignoring them.

One such example is Lana Del Rey who, for all her media coverage and decent album sales, has never really caught fire at radio – especially among commercial services. This is reflected by none of her songs making Nielsen Music's half-year Top 100 airplay chart, but two of her cuts were among the 20 most-streamed tracks of the half year. Some no doubt who heard her music this way then went on to buy the album, although equally others may not have bothered, reflecting it was already theirs forever on their streaming service.

Streaming's support for emerging acts has also this year included edgier acts such as Skrillex, but schizophrenically some users of these same services are showing real conservatism by still heavily hammering the likes of Adele's *Rolling In The Deep* many months after they have peaked at retail.

Overall, as you would expect from a market still in its relative infancy, a real mixed picture emerges from what went on in the world of streaming during the first six months of 2012. But what is abundantly clear is that when assessing what any period's biggest hits are there is now firmly a third player in town to consider alongside retail and radio.

Paul Williams,
Head of Business Analysis

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

COMING ON STREAM:

While Gotye ruled the retail, radio and streaming roosts, our six-



HALF-YEARLY ANALYSIS

■ BY PAUL WILLIAMS

Gotye (*above*) has matched his retail supremacy on the likes of Spotify with *Somebody That I Used To Know* the UK's most-streamed track for the first half of 2012.

The Island release, which sold an unrivalled 1.1 million downloads by the end of June, beat off Postiva/Virgin act David Guetta to top the Official Charts Company streaming countdown compiled from data by players also including Deezer, We7, Napster, Xbox Live Zune and mobile phone start-up ChartsNow.

Somebody That I Used To Know was also one of UK radio's favourite tracks over the six months, ranked second behind only Jessie J's *Domino* on Nielsen Music's stats, demonstrating real commonality in tastes across retail, radio and streaming.

However, below the Gotye hit the Official Top 100 half-year streaming chart reveals some significant differences in opinion between what consumers were deciding to

listen to on streaming services and what was being downloaded or played by radio stations.

The very biggest download sellers of the six months were also the most-streamed tracks with Gotye joined by David Guetta's *Titanium*, which was the third top seller and second on the streaming rankings, while Interscope/Polydor's Carly Rae Jepsen achieved the second-highest sales and was third in terms of streaming with *Call Me Maybe*.

Cash Money/Island's Nicki Minaj was in fourth place for both sales and streaming for the six months with *Starships*, while the retail/sales symmetry was also reflected by Atlantic act Flo Rida's *Wild Ones* (fifth place on streaming/seventh on sales), Island/Lava-signed Jessie J's *Domino* (sixth on both countdowns) and the Atlantic/Fueled By Ramen-issued *We Are Young* by Fun featuring Janelle Monae (eighth on streaming/fifth on sales).

But many of the period's other biggest streaming hits had a far less successful time at retail and in some cases also struggled to convince radio programmers of their merits.

Part of the difference between the half-year charts for sales and

“Warner had 24 tracks on the half-year streaming Top 100, giving the major a far greater presence in this market than at retail”

MID-YEAR 2012 STREAMING UK TOP 100

Source: Music Week research/Official Charts Company

BY CORPORATE GROUP



Universal 38% (40%)
Warner 24% (18%)
Sony 17% (22%)
EMI 16% (14%)
Others 5% (6%)

BY GENRE



Pop 45% (42%)
Contemporary urban 25% (27%)
Rock 15% (8%)
Dance 12% (21%)
Others 3% (1%)

BY NATIONALITY



UK 46% (47%)
US 34% (34%)
Rest of Europe 8% (8%)
Rest of world 12% (11%)

Share of mid-year 2012 sales Top 100 in brackets

THE FIRST SIX MONTHS

month round-up shows streaming charts threw up some key differences

streaming can be put down to some tracks that had already long peaked at the likes of iTunes but were still enjoying huge traction as a stream.

Examples included Def Jam/Mercury act Rihanna featuring Calvin Harris's *We Found Love*, which first topped the weekly sales chart back last October and only had enough retail life left in it to rank 40th on the mid-year 2012 sales countdown. But in the world of streaming it was the seventh favourite track up to the end of June.

A number of Ed Sheeran (*inset*) tracks also fell into this category. The Asylum/Atlantic signing proved himself to be by far the most-constantly popular streamed artist, occupying eight positions in the half-year Top 100, and a number of these were tracks that had either longed peak at retail or were never significant one-track sellers. Falling into the first category was the likes of *The A Team*, the 16th top streamed track of the period but only 79 at retail having reached No.3 on the weekly sales chart back in July last year, while the second group of tracks included *U.N.I.* and *Grade 8*.

All eight Sheeran tracks in the half-year streaming Top 100 come from his debut album +, which was in demand enough to finish as the fourth biggest artist seller between January and June. This seems to suggest the huge interest at Spotify and elsewhere for his music has not cannibalised his album sales and may possibly have enhanced them.

A similar situation also surrounds Polydor artist Lana Del Rey whose *Born To Die* was the third top artist album during the first six months of the year with 482,243 copies sold. Although she has achieved respectable one-track download sales over the same time, this is dwarfed by how much her most popular tracks have been streamed. *Video Games* finished down in 46th place on the half-year sales chart and the single *Born To Die* 48th, but on the equivalent streaming chart they ranked ninth and 13th.

The difference in demand for Del Rey



depending on the commercial outlet was even more pronounced at radio where neither track managed to even breach Nielsen Music's mid-year Top 100. Conversely, her tracks *Blue Jeans* and *Off To The Races* also registered in the streaming chart covering the period up to the end of June, finishing in 44th and 82nd positions respectively.

Island act Ben Howard also landed four tracks in the six-monthly streaming Top 100, although none was popular enough to finish in either the equivalent sales or airplay countdowns. His showing was led by *The Wolves* in 42nd position, while also registering were *Old Pie* (61), *Only Love* (66) and *Keep Your Head Up* (67) with all four cuts taken from his album *Every Kingdom*, the period's 23rd top artist seller.

In all 69 of the 100 top-selling downloads over the six months made it into the half-year streaming chart. The biggest sales absentee was the Ministry of Sound-issued *Hot Right Now* by DJ Fresh featuring Rita Ora – the 10th top download – by the simple fact it was not available on streaming services. Other top sellers also missing from the streaming Top 100 included three other chart-toppers: Rudimental featuring John Newman's Asylum/Black Butter-issued *Feel The Love*, Polydor act Cheryl's *Call My Name* and the Decca single *Sing* by Gary Barlow and the Commonwealth Band.

Going the other way, Naïve's French electronic act M83 (*right*) had the top streaming track of the half year not to also appear in the sales Top 100 with *Midnight City* in 28th place. It was also nowhere on the airplay chart for the same period.

Radio was slightly more out of tune with streaming tastes compared to retail with 64 of its Top 100 tracks during the six months in common with streaming services. Some commonality could be found in big sellers that had already peaked at retail but still found favour at radio and as streams and these included Jessie J's *Price Tag* and Elektra/Asylum act Bruno Mars with *Marry You*.

RIGHT
The 20 most-streamed tracks for chart weeks 1 to 26 2012 alongside the positions where the tracks ranked in the Official Charts Company mid-year sales Top 100 and Nielsen Music's mid-year radio airplay Top 100

Source:
Official Charts Company/
Nielsen Music



ABOVE
Bucking the trend: M83 had the top streaming track (No.28) not to also feature in the sales Top 100

OFFICIAL UK STREAMING TOP 20 MID-YEAR 2012

POS	ARTIST/TITLE / LABEL	SALES	AIRPLAY
1	GOTYE/KIMBRA <i>Somebody That I Used To Know</i> Island	1	2
2	DAVID GUETTA FEAT. SIA <i>Titanium</i> Postiva/Virgin	3	5
3	CARLY RAE JEPSEN <i>Call Me Maybe</i> Interscope	2	9
4	NICKI MINAJ <i>Starships</i> Cash Money/Island	4	10
5	FLO RIDA FEAT. SIA <i>Wild Ones</i> Atlantic	7	13
6	JESSIE J <i>Domino</i> Island/Lava	6	1
7	RIHANNA/CALVIN HARRIS <i>We Found Love</i> Def Jam	40	8
8	FUN/JANELLE MONAIE <i>We Are Young</i> Atlantic/Fueled By Ramen	5	17
9	LANA DEL REY <i>Video Games</i> Polydor	46	–
10	ED SHEERAN <i>Drunk</i> Asylum/Atlantic	33	23
11	ED SHEERAN <i>Lego House</i> Asylum/Atlantic	47	18
12	AVICII <i>Levels</i> Island	32	47
13	LANA DEL REY <i>Born To Die</i> Polydor	48	–
14	DRAKE FEAT. RIHANNA <i>Take Care</i> Cash Money/Island	36	52
15	DAVID GUETTA/NICKI MINAJ <i>Turn Me On</i> Postiva/Virgin	23	32
16	ED SHEERAN <i>The A Team</i> Asylum/Atlantic	79	58
17	RIZZLE KICKS <i>Mama Do The Hump</i> Island	9	16
18	LABRINTH <i>Earthquake</i> Syco	25	21
19	FLO RIDA <i>Good Feeling</i> Atlantic	16	22
20	ALEX CLARE <i>Too Close</i> Island	11	98

However, there were notable differences between new acts exciting radio programmers and streaming users with the likes of Warner Bros signings StooShe, RCA's Marcus Collins and Polydor's Lawson much bigger deals on air than on streaming services, while – besides Lana Del Rey and Ben Howard – those streaming were more keen to embrace Atlantic act Skrillex (although Radio 1 was a big supporter) and Nonesuch/Warner Bros's Black Keys than radio was.

Both Skrillex and Black Keys were among 24 Warner tracks on the half-year streaming Top 100, giving the major a far greater presence in this market than at retail where it controlled 18 of the period's top sellers. Universal led both markets with 40 of the 100 top sellers and 38 of the most-streamed tracks, while EMI's 14 songs on the half-year retail chart compared to 16 on the streaming countdown.

Sony had a better time at retail than streaming with 22 of the 100 biggest sellers compared to 17 on the likes of Spotify, Deezer and We7.

Independent labels provided five of the most-streamed tracks, compared to six of the half-year sales Top 100.



GENRE FOCUS ROCK GAINING GROUND AS IT FINDS THE GOING EASIER IN THE STREAM

Rock is enjoying a far better reception on streaming services than at retail with the genre supplying 15 of the half-year's 100 most-streamed tracks.

That compares to eight of the entries in the Top 100 over the same period with big download sellers by the likes of Coldplay joined by cuts from artists such as the Black Keys (*pictured left*).

Parlophone-signed Coldplay were represented four times in the six-monthly streaming chart, having initially held back from making available their album *Mylo Xyloto* as a stream apart from lead-off single *Every Teardrop Is A Waterfall*. *Every Teardrop* finished in 80th place in the chart up to the end of June, while *Paradise* was 21st, Charlie

Brown 47th and *Princess Of China* with Rihanna in 50th position, according to the Official Charts Company.

The rock tally was further boosted by Island's Gotye who figured not just with *Somebody That I Used To Know* but *Eyes Wide Open*, while Columbia act Foster The People's *Pumped Up Kicks* was only the 89th top download of the half year but the 32nd most streamed.

Meanwhile, the Nonesuch/Warner Bros-issued *Lonely Boy* by Black Keys failed to even make the weekly sales Top 75 chart, but was 97 on the streaming countdown covering the whole of 2012's first six months. Like Coldplay, Black Keys were also Spotify hold-outs, questioning the feasibility of the service.

Rock's improved fortunes on streaming compared to downloads is contrasted by that of dance, which had 21 of the Top 100 sellers but only 12 of the 100 biggest streams. This lower streaming figure could partly be explained by the non-availability of cuts by leading dance independent Ministry of Sound on streaming services.

Pop was by far the top genre in both fields with 42 of the half-year sales Top 100 and 45 of the streaming chart, followed by urban (27 sales/25 streaming).

UK acts made by far the biggest contribution to both the six-monthly streaming and download charts, filling 47 of the sales Top 100 and 46 positions on the streaming countdown.

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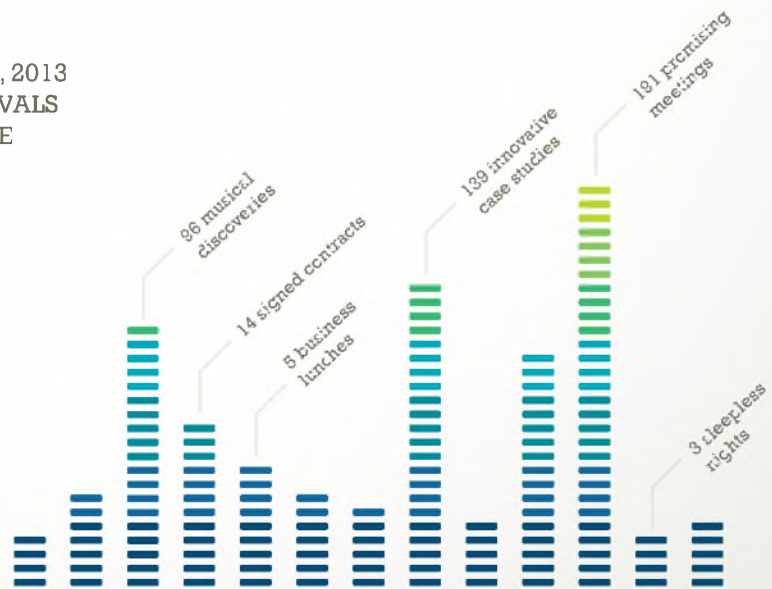
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SECTOR PROFILE PR

PR MAGEDDON

While the opportunities for artist promotion sky-rocket, music industry resources have hit an all-time low - and PR agencies are facing the task of doing more for less



MEDIA

BY TOM PAKINKIS

There was a time when artist awareness was drummed up by a handful of newspaper features, a few TV appearances and the usual bout of radio play - but such a strategy would be considered piecemeal today.

With the rise of digital communications and the dominance of social media, there are now more ways than ever to push a musician's profile. Technology not only allows artist campaigns to be more direct but more dynamic as well.

It's perhaps unfortunate then that such

sparkling opportunities come at a time of famous uncertainty for the music industry. While audiences demand more from their idols, music companies are forced to deal with fewer resources - and PR agencies are left to balance the two.

Stuart Bell co-founded DawBell in 2009 with Richard Dawes. The agency has since gone on to work on the Brit Awards, Paul McCartney's latest international tour and the Take That Progress Live. For Bell, the biggest challenge in the PR sector today is making sure that every avenue in the modern, media-rich landscape is utilised effectively. "PR isn't just about getting a story in the paper anymore," he tells *Music Week*, arguing

ABOVE
Wonderland: The Outside Organisation brought Alice Cooper to Rock Of Ages and The Who to the Olympics, while DawBell worked on Take That's Progress Live

that the PR sector is now at the heart of everything an artist does and that a good PR company needs to be able to work across every communication platform available. "It's important for music PR agencies to understand that there are more opportunities out there," he adds. "If you stick only to traditional avenues, you're missing opportunities."

Bell points to the prominence of social media as one such exciting new avenue, which can not only complement a campaign but also conjure new communication leads altogether. "We've been able to use social media to build unique portals to provide stories for the media, as well as creating a

SECTOR PROFILE PR

one-stop-shop for information and special content about the project itself," he explains.

"Platforms like Twitter allow for the right sort of stories, seeded with the right people alongside a media strategy, to go viral faster than they ever could have done before social networks existed."

Among a number of high profile artists and events, The Outside Organisation represents both Alice Cooper and West End musical *Rock of Ages* - and scored a recent hit by pairing the two. CEO Alan Edwards cites Outside's creation of "the very first online entertainment PR company" Outside Line in the mid-Nineties as an example of how social media has always been at the forefront of the group's thinking - but agrees that success comes in combining various communication routes.

"We never forget that the media is a broad church and the key is joining all the different dots so that we can put up multi-layered messages with particular emphasis depending on requirements of specific clients and projects," says Edwards. "At the end of the day we will work with whatever medium is the most effective, but it should never hide the fact that the key is really good and original communications - and that is always dependent on content, something we pride ourselves on."

Murray Chalmers, founder of Murray Chalmers PR, points out the double-edged sword of social media. While Twitter and Facebook can empower artists to a much greater extent, there's also a danger of information becoming a little too free-flowing.

"Lily Allen really pioneered the idea that the artist could answer back if they saw false stories in the press, and get their message out instantly," says Chalmers. "The way information is disseminated now is so much more fragmented that it amazes me when something doesn't leak. But the Stone Roses is a good example of how a major story, their reformation, can still be kept under wraps until the right time."

The benefits of social media far outweigh the potential problems it can pose to PR outfits.

Director of PR at LD Communications Doug Wright argues that no pitch is complete without a full social media strategy: "Impact via social media is now essential and can often create the springboard event that will generate the news and angles that are needed to develop

awareness and coverage in traditional print media. Working with our dedicated digital PR arm ensures that the speed of social media is a benefit not a hindrance to campaigns."

As Wright's outlook on social media implies, while the national newspapers are by no means the only route to wide-scale awareness these days, they are still considered something of an end goal for many in the world of PR. But Wright echoes the sentiment of his peers, saying that the best campaigns must embrace a variety of outlets. "PR will continue to be dominated by new media," he says. "We have positioned ourselves to face this head-on by establishing LD Digital, and the impact



ABOVE
Ding dong: Rich Dawes (left) and Andy Bell (right)

"There is no reason why PR teams shouldn't get into production and publishing as well. The role will expand into general media management"

STUART BELL, DAWBELL

of combining traditional creative PR thinking as well as utilising online and social media as part of a joined-up campaign will be a powerful marriage."

Name PR's Sam Sheintob suggests that we are still sitting in the crux of change. He believes that the relationship between digital and physical media could look very different in years to come.

"As the social aspects of the web become ever more deeply embedded, we won't talk about social media as a distinct and discreet optional part of a campaign - it will be at the heart of everything PR agencies do," he suggests.

Sheintob puts the change down to the wider trend of digitisation in media. Today, news travels faster, meaning that physical, glossy monthlies and broadsheet supplements will become less about news and more about considered opinion. "In these soundbite times, where news stories often don't dig that deep, that has to be a good thing for society as a whole as well as PR," he argues.

"That said, the ingredients of what make a good story will never change, and nor will the importance of good, trusting relationships with journalists."

While the challenge of social media tends to throw up more exciting opportunities than it does headline headaches, the economic woes that are plaguing industries worldwide present little in the way of silver linings. The record industry has tackled changes in demand by diversifying its product and approaching audiences with new, 'added-value' opportunities. PR companies have had to go through similar spates of change, although, for many, touching a wide-range of related sectors has always been part of the plan.

"Diversification has always been one of our watch words," says Outside Organisation's Alan Edwards. "In our determination to have influence in all areas of the media we've always operated in other disciplines including sport, fashion and the corporate world.

"We've never operated in a music bubble and always felt that any experience, skills and knowledge we can bring from other industries to bear on ours can only be a good thing. Diversification has always been a core part of our culture."

For LD Communications, the live industry has provided some salvation in the wake of declining

prosperity in recorded music. Album and artist projects will always be a big part of a music PR agency's workload, but for Doug Wright there is no choice but to diversify.

"Diversity is key to LD's success," he says. "Whilst entertainment is always at the heart of what we do, variety is what makes it even more interesting and inspiring."

LD has taken on non-music brands including Sainsbury's and BT, which sit alongside LD's music roster - including the likes of Deezer and the NME Awards, artists such as The Rolling Stones, Pink Floyd and Jools Holland, and events such as Wireless festival and Hard Rock Calling.

"Due to the spiraling decline of record sales we are no longer able to rely on album-only projects from labels. We have supplemented this work with events that are often funded by the UK's leading brands like Sainsbury's and BT who were behind two of the biggest events in Hyde Park this year."

According to Outside's Alan Edwards, the stripping away of the music industry's frivolities has created more opportunities for artists who are willing to work with PR companies in a more inventive manner. "In many respects, recent developments and patterns in the music industry are a return to basics," he suggests.

"Without stating the obvious, the artist and the song will always be of paramount importance, so it's no surprise that the live side of things has been absolutely crucial in recent years, without forgetting the music publishers and the power of the song.

"The current situation can work brilliantly for creative artists and managers who are willing to take a few risks and develop their own strategies - as opposed to those who sit around waiting for something else to do it for them," he adds.

Murray Chalmers is similarly keen to keep the artist at the centre of everything his company does. While he understands the virtue of diversification, he remains cautious about straying too far from what his agency was initially set up to achieve.

"If I felt like we had to do something merely to keep going then I would shut up shop," he says. "One of the many benefits of running your own show is that you can make decisions based on what is important to you personally. For me that is the artist roster.

"Of course we have to pay the bills but I'm not willing to compromise too much to do so," he says. "It's that damned school of 1976 punk rock attitude that just won't leave me but it's stood me in good stead so far."

Chalmers adds that diversification has to come for the right reasons, confident in the belief that his company can "genuinely bring a creative and fresh approach to certain brands and events."

"Creativity needs to thrive more in a recession and in an industry that is in such a period of flux," he adds, although admitting: "It's hard to be idealistic when you're starving."

And therein lies the rub for PR agencies. Although the music industry is changing drastically in terms of its approach to consumers and the products it offers, the biggest effect of the ever-present credit crunch is that companies are having to shut their wallets.

"The problems faced by the record business



ABOVE
Silent success: The Stone Roses reformation secret was kept under wraps despite our social media age of free-flowing information

CARRIE UNDERWOOD ALICE COOPER BON JOVI

ANDREA BOCELLI DAVID BOWIE SPANAU BALLET

MOBO AWARDS ADAM LAMBERT USHER GRACE JONES

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SECTOR PROFILE PR



ABOVE
Hey dude: DawBell provided PR for Paul McCartney's latest international tour, which stopped off at the London 2012 Opening Ceremony

over the last decade have certainly led to shrinking budgets for artist PR," says Sam Shemitob. "This has led some agencies to leave the space entirely."

The Outside Organisation's Alan Edwards suggests that, unfortunately, economic decline could be having an effect on the relationships between PR agencies and the music companies they work for.

"One of the biggest challenges we face is striking a balance between the increasing comprehensive and all encompassing services we provide and resistance in some quarters to pay an equitable fee," he says. "Hopefully there will be some clear thinking on this subject sooner rather than later as the current scenario is in danger of not working in anybody's best interest and that ultimately means the artist."

Murray Chaliners concurs, describing the task of getting paid as a constant struggle: "Of course some people and companies are incredible and pay a reasonable rate on time, but others are an absolute nightmare to deal with."

"I won't name names but it's very frustrating. I think we provide a great service, otherwise I wouldn't do it, but any company needs to be paid and to be able to predict its cash flow."

"I'm constantly amazed at how some of the bigger companies defer payment for as long as possible, or try not to pay at all," he adds. "The socialist in me finds that absolutely appalling whilst the businessman in me finds it crippling."

"I hope that the worth of PR is re-evaluated and appreciated."

Although these are tough times for the music industry as a whole, the general consensus in the PR sector seems to be one of bullish optimism, with independent agencies ready to roll with the punches and evolve to meet the needs of clients in

a constantly changing world.

"We couldn't be in a more exciting time for music PR and it's just going to get more creative and exciting in the years to come," says Stuart Bell, predicts continued shifts in digital and warns that PRs will have to up their game and be able to offer more than just the traditional services.

"Content is already playing a lead part in the changes and there is no reason why PR teams shouldn't be getting into production and publishing too," he suggests. "DawBell now has a six person specific Digital and Social Networks department and are creating our own content to supply to the client and media everyday."



"In many respects, recent developments in the music industry are a return to basics. The artist and the song will always be of paramount importance"

ALAN EDWARDS, OUTSIDE ORGANISATION

"The role will expand into general media management: a one-stop shop for overall profile management and strategic PR, and a service that can complement what a manager, label, brand, promoter, charity and merchandiser does for their acts by taking care of all their client's media solutions in one place."

Outside's Alan Edwards' vision of the future is similar. While he says that the picture for PR companies will become clearer, their services must emerge both subtle and more sophisticated, in such a way that enables them to work across all mediums.

"In other industries we work in, the idea of separating TV, radio and print would be considered laughable. We have been working in all

these areas more recently with Outside Edge, but it's always been a central part of our thinking right the way back to the company's inception nearly four decades ago.

"Once the imaginary barriers finally come down and fair and sensible pricing structures are agreed upon, PR will not only continue to play an important part in developing music, it will be the artist and manager's primary weapon in their armoury."

Indeed, while the ultimate goal of the PR agency is to find that compelling narrative, the next objective is to tell an artist's story to the widest audience possible. "It is so important now to encompass the whole spectrum of PR," says Quite Great Communications owner Pete Bassett. "We will always try and cover online, press, radio and TV for a client. An opportunity presented itself recently. One of our clients, a 16-year-old singer/songwriter called Caleidra was receiving her GCSE results. She had written a song for her GCSE exam and it was deemed so good by her teacher that Caleidra decided to release it in a hurry. We managed to get national and regional TV coverage, along with national press and radio."

"Caleidra is right at the beginning of her career but what a fabulous start. We saw a creative angle to her story and ran with it and the reactions we have had have been amazing."

Stuart Bell summarises with a sentiment that seems to be shared among his peers. "The role of PR is constantly evolving: It's why we set DawBell up when we did: we saw the opportunity to create a full publicity service agency that was flexible and could move with the times."

"Things are changing on a daily basis, both in the music industry and the media. As a business, you need to be able to adapt in order to offer your clients the best, most innovative service possible."

FEATURE MUSIC AND BRAND PARTNERSHIPS

BRAND NEW CHALLENGES



LEFT
Green goods: Professor Green has maintained credibility even though he has allied himself to the likes of Puma and Relentless energy drinks

BRANDS

BY TIM INGHAM

In terms of branding, we're ahead of the game in the record industry, but not compared to top sports agencies. You can continually raise the bar when you don't just challenge yourself on music industry competitors."

EMI Music UK CEO Andria Vidler is no slouch when it comes to smartly teaming up her product with top brands. But even she admits that when it comes to using its content with outside commercial entities, the music industry is behind the curve.

It was an opinion drilled home by Richard Moore, CEO of PR and sponsorship agency Capitalize, at a recent Brand & Music Partnership event at Henley Business School; a taster of the institution's new MBA course for the Music Industry.

Capitalize's clients include Puma, Bacardi and Ray Ban – and Moore believes that compared to their sporting equivalents, music rights holders are throwing away significant potential income by simply being too choosy.

Moore provided figures from Price Waterhouse Coopers' *Sport & Entertainment Outlook 2013–2015* which showed total sponsorship revenues of £43 billion were available, with sports companies commanding £31 billion of that figure. Music limped home by claiming less than 10% of the total.

"That's a massive disproportion between music and sport, which to me shows a massive opportunity

How can the music industry improve its ongoing relationship with brands – and are sports companies really that much better?



BELOW
'A massive opportunity for music': Capitalize CEO of PR Richard Moore believes music has not mined the untapped potential of brand partnerships

for you guys," he said. "In my opinion, music hasn't even touched the sides.

"A huge chunk of brand investment in third-party rights is currently with sport – 70%. That should change. The music industry has an opportunity to very aggressively tap that sector, to learn what sport has done over the many years in which it has embraced brand partners, and to apply it to your industry in a way that has your DNA running through it. For me, music should be 70% of the pie."

Moore said that music rights-holders' attitude to the brands they're willing to team up with limits the potential revenue being brought into the industry – pointing to financial services and banking as an area with huge potential global sponsorship revenue gains.

"I'm not sure your industry is prepared to embrace them," he commented. "The insurance sector desperately needs your world – you offer rich and engaging content that allows them to have a dialogue with their consumers about something other than bloody insurance. That's your strength.

"Are you really prepared to engage with those brands? I'm not sure you are yet. All the calls I get from the music sector are 'What could Puma, Ray Ban or Martini do with us?' Great, but they're sexy and aspirational brands. I don't get anyone saying: 'What could we do with Thames Water or Aon Insurance'.

Not everyone in the audience agreed that music

FEATURE MUSIC AND BRAND PARTNERSHIPS

could take the sports template and adhere to it so easily. Tulisa manager Jonathan Shalit – now a professor at Henley on its Music Industry MBA – responded: “Musicians rely on the public to buy into what they do. If you’re a sportsman, you can be the nastiest person in the world. You might not think Wayne Rooney is a nice man, but he’s a brilliant sportsman; he can behave in the most awful way, but if he’s scoring goals, he’s a hero.

“If insurance got involved with artists, virtually every artist in the world from Springsteen downwards would kill their career. People don’t trust insurance companies... a bank would bite my hand off to back Tulisa, but if she was associated with a bank, everyone would turn on her.”

Moore cited Professor Green as an example of an artist who had managed to maintain credibility despite working with Puma, Relentless energy drinks and Doritos, amongst other brands. Green said this year: “As long as you’re not compromising your integrity, who cares if you make it for Columbia, Universal, Coca-Cola or Puma?”

One major criticism often thrown at the music industry by brands with experience of working with the sports business is that it has a short-termist view. Do labels, managers and artists concentrate too hard on fitting a brand partnership in with an album cycle or to fund a single tour?

Peter Palmer, senior vice president of licensing and merchandising at AEG, has previously worked for brands including Kraft, Proctor & Gamble, Virgin, EMI and Universal’s merch arm Bravado.

“What hasn’t changed since I came into the music industry in ’98 is the lack of planning right through the process,” he said. “Look at the breadth of roster a label or even management company has. The level of planning and commitment to the schedule is still not as deep as it needs to be. I was with Arsenal FC recently and it really struck me how they presented a five-year plan in minute detail. There are very few managers who are really committed to that [timeline]. That’s not a criticism, it’s an observation.

“When you’re working with brands, they want a clear five-year plan. I only left EMI a few months ago, and I can assure you that one of the reasons their brand partnerships have been so successful is because when artists and managers have willingly wanted to engage, the setup process has been successful.

“I was with Arsenal FC recently and it really struck me how they presented a five-year plan in minute detail. There are very few artists and managers who are really committed to that [timeline]. That’s not a criticism, it’s an observation” PETER PALMER, AEG

“Even before Pro Green’s second album was recorded, he and [manager] Jez Malone were talking about how brands could get their music out to a wider audience and be consistent with the artist’s values – in live as well as recorded, streaming, etc.”

Palmer suggested that artists could be shown more of the upsides of brand partnerships by their teams. “The deals are very transparent – the artist knows whether the agency is taking 12 or 15 points, and what the label is taking. That’s good news for artists.”

Universal Music is one of the few music entities which has engaged with a financial group on a brand partnership level – and done so on a long-term basis. Its global new business director Rob Górczynski said that the company’s deal with Societe Generale bank in France was initially signed on a three-year basis – and because it focused on a roster, rather than an artist, it lessened concerns over individual acts not being keen on certain conditions. The deal has since been renewed twice over.

“For us it’s about building long-term partnerships and using our whole repertoire,” he explained. “Yes,

BELOW
It’s not about the money, money, money: Universal’s deal with French bank Societe Generale is a rare example of music engaging with a financial institution



we provided content and marketing assets [to the client]; showcases, meet and greets and things you’d expect from a label. But the bank was finding it hard to attract new customers.

“Music brings brand awareness, so for everyone who signed up to the new [Universal-affiliated] bank account, we got a revenue share. Traditionally it cost them €80 to attract a new customer. We were able to do it for a fraction of that.”

Many in the room felt that a manager, rather than a label, might be the best party to initially approach an artist with a potential brand deal – especially in cases when a commercial group was keen to work with particular talent.

Lawyers pointed out that artists may not comprehend the finer commitments of a deal unless it’s delivered by management alongside a legal rep. They warned that without legal protection from the start of a deal, brands could make career-damaging demands of artists which they were not expecting.

Alexis Grower at Magrath LLP said he had witnessed global FCMG brands sign deals with major artists and end up confused by the limitations of music rights. One such company believed they would be able to ask their consumers to remix an act’s work, only to discover it wasn’t part of the original agreement.

Others argued that sports teams had the luxury of signing brand deals as a ‘brand’ themselves, without having to worry about individuals’ opinions as much as the music industry.

Capitalize’s Moore was upbeat about music’s potential to improve its brand-affiliated operation in future, but said there may be a cultural obstacle the industry as a whole has to overcome first.

“I look at Radio 1’s Hackney Weekend, and you seem to be pretty good at giving stuff away,” he noted. “I’m not sure that’s actually that sensible in reality. I see free concert tickets, free music on Radio 1, free CDs on magazines. Culturally, brands don’t like that too much. At the moment, I’m not sure music as a proposition is doing itself any favours.”



Henley’s MBA for the Music Industry starts in late September.
Visit www.henley.com/mbamusic for more, or contact programme director Helen Gammons directly via helen.gammons@henley.com

LOOKING FOR A LONG-TERM PARTNERSHIP BETWEEN MUSIC AND BRANDS HOW LONG IS TOO LONG?

It’s all very well saying music companies should be prepared to plan five years in advance on a brand partnership – but is it realistic when the idiosyncratic nature of creative industries are taken into account?

“In an ideal world, of course a longer-term approach means more creative ideas but in reality, bands delivering albums is not an exact science,” says Ronnie Traynor of Vision Artists, which has partnered the likes of Ellie Goulding, Plan B and Friendly Fires with brands.

“Some can take three months, some can take three years. Also, artists evolve and they might not fit a brand in a few years which they do right now. Let’s allow brands to plan that they will be in music, and not have to commit to exclusively working with one label or one artist.

“Also, brands should be talking to management rather than labels. Managers



have access to artists and know them back to front – what brands they like, when the album’s really going to be ready, what football team they support, you name it.

“Labels don’t work like that; they sell records and license assets. Sometimes labels piss brands off by selling things they don’t have the rights to sell. Managers really are planning long-term now. The best ones are becoming like marketing directors.”

Jade Garrow, head of marketing at Boxfresh, adds: “I think having a long-term vision is more important than having a defined five-year strategy. The question of what a band brings and what a brand brings has to remain mutual – you need to work together on an important partnership for both sides.

“Blue chip companies might have a five-year plan, but lots of brands are just receptive to consumers and react to trends – just like an artist or a manager.”



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INTERVIEW STEPHEN KING

DIGITAL BELIEF

As the physical format flounders, Believe Digital's Stephen King wants to provide an indie route to market for 'the A&R men of the future'



"We earn more money from streaming services than we do for download services. It proves the model works"

STEPHEN KING,
BELIEVE DIGITAL

DIGITAL

BY TOM PAKINKIS

Indie distributor Believe Digital has gone through something of a growth spurt recently, both in terms of personnel and function. Originally offering distribution solutions alone, the French company has now gone down the label services route, providing everything from social media strategy to synch.

Music Week spoke to UK and USA MD Stephen King about the growth of Believe the evolution of its offering and the state of the music industry at large...

What was the original idea behind Believe Digital and how has that changed?

The company was started in France by Denis Ladegallerie. He worked for Vivendi Universal and realised very quickly that a lot of the French independent labels didn't have any digital distribution so he moved into that area.

His philosophy was to sign the best content owners and develop their content with them. We couldn't replicate what he did in the UK because we



already had huge competition, not only from The Orchard and IODA but also PIAS, Essential, Cargo, Proper – there are loads of them. We had to find a way to work in the UK that allowed us to sign a lot of content and provide extra services. So instead of going for straight deals with huge content owners, we decided to concentrate on what I termed 'the A&R men of the future' – who are already great and still independent or who we thought could be hugely successful.

We decided to put together teams that did digital media, social marketing, sync, online promotion, trade promotion, trade marketing, YouTube monetisation... and build a package of services that allowed people to develop their business with us.

YouTube and streaming services have picked up pace now, you must feel that your early outlook

on the market is really starting to pay off...

I look at how I can use one area to drive another. So our YouTube strategy is to make money from the platform but also driving sales elsewhere. We make sure our marketing teams are effectively linking up social media together.

There are still some YouTube sceptics...

We're not at all sceptical. YouTube is one of our biggest areas of earning. I'm more sceptical about how people use YouTube. We had an interesting thing happen in Paris recently where YouTube approached us to go and train a major company on how to use YouTube. That says there are certain areas of the business where we're all catching up.

As an aggressive independent we have knowledge of certain parts of the market and we work them very effectively. We don't have the major resources to be doing mass-market spends so every bit of social media that we use saves us money and saves our labels money. But some of the larger companies still have no really effective understanding of every area of digital online promotion.

Presumably artists on your roster are already pro-digital revolution...

They're not all pro-streaming. We still sign artists that say they don't want to do streaming.

Is that frustrating for you?

It's very frustrating but sometimes you have to start working with them and then eventually you can show them why you should stream. Some of our artists make enormous amounts of money from streaming. I think it's a very high-quality service that's expanding exponentially and it's generating a lot of money for the music industry in general.

We earn more money from streaming services than we do for download services. It proves the model works. The fundamental point is that if you don't at least make your content available for streaming, I think you're complicit in allowing piracy to happen. At least with streaming you're making it available and doing what you can to say it's there. Streaming is low cost and there's no excuse for consumers to opt for pirated material if you can listen to it at very low cost.

What's coming up in the future for Believe?

Because we expanded so quickly in the UK, they've empowered me to do similar things in the rest of the world. I've just taken over Spain and Portugal and put an office in Barcelona. We're opening in Rio and Mexico City, we're expanding our operation in North America and we're hiring in Australia and India. We're looking at expanding our services in Scandinavia and we're also looking at some acquisitions and partnerships in certain parts of the world to expand our global reach.

We have huge offices in Paris, Germany, Italy and the UK and then, after that, North America, which we're expanding rapidly. Then we see the Spanish and Portuguese language content sales expanding. Deezer's just moved to South America so they feel strongly about it and we're working there very effectively.

The only country where we're not entering with such haste is China because it's a very complicated market and there are some good people there already. We'd love to be there but would have to find the right partner to work it.

INTERVIEW MARK STENT**A SPIKE IN INTEREST**

Respected producer Mark 'Spike' Stent is back with a new No Doubt album, having worked with a plethora of top artists in his career, from Oasis to Massive Attack, Madonna, Pink and Depeche Mode

PRODUCTION

BY RHIAN JONES

Mark 'Spike' Stent's three Grammy Awards perfectly encapsulate the variety that defines the British producer's hugely successful recording career: one each for working with Muse, Madonna and Beyoncé Knowles.

Stent, who grew up in Hampshire, has collaborated with everyone from The Cult to Depeche Mode, Ellie Goulding, Muse, Pink, Bjork, Oasis and The Pussycat Dolls in the past three decades.

His work is now set to return to radio via No Doubt's highly anticipated new LP, *Push And Shove*, due for release later this month.

The coming together of Stent with Gwen'n'co marks a meeting of old acquaintances – Stent also worked behind the desk of No Doubt's 2001 hit LP *Rocksteady*, as well as Ms Stefani's own *Love.Angel.Music.Baby* (2004) and *Sweet Escape* (2006).



ABOVE
Push And Shove: The new Mark Stent-produced album by No Doubt is out on September 24

His adopted moniker may paint a picture of a prickly individual, but Spike's persona couldn't be sunnier. He's even optimistic about the future of the music industry, you know...

What was it like getting back in the studio with No Doubt?

Great. Lots has happened to them since we finished off *Rocksteady* – including Gwen with her solo albums which I've been heavily involved in. It's been a gradual sort of songwriting this time. I think it would be fair to say – not quoting them here – that in the past there's always been something particular to inspire them; a movement or something they've definitely got behind. This time with everything that's happened in their lives – kids and family and everything – that took a little while to come to the fore. The most overriding thing was they wanted to make a brilliant record that they were completely proud of. There are quite a lot of Eighties influences going on in the album – there's reggae and ska, of course, that's a big part of No Doubt's sound. It's in their DNA.

You seem to be making a lot of pop/R&B albums these days, whilst 10 years ago you were involved with indie-type records quite regularly (Oasis, Keane, Dave Matthews, Kaiser Chiefs, The Feeling). Why isn't that kind of music thriving so much now?

That was just a stage in England. There are still a

lot of great bands coming through, we've just been through an urban-y pop stage. That being true, Muse are about to come out with an amazing record soon.

You worked with Oasis on a particularly fraught record (*Standing On The Shoulder Of Giants*, 2000). Didn't band members Bonehead and Guigsy both quit mid-recording?

It was slightly interesting, yeah. Noel wanted to get out of England 'cause of a lot of press made the last record [*Be Here Now*] very difficult – there was just media and cameras everywhere. We camped out in the south of France for a couple of months and built a studio in a chateau. It was tricky in that we lost two members of the band for that record but that's just past tensions now. I think looking back on it they would agree.

I remember feeling a bit of a relief when the record was finished – it seemed like a really difficult period for them as a band with me trying to sort of help them through it.

It was hard songwriting-wise for Noel – maybe because he was at a stage in his life [when you ask] what are you going to write about, you know what I mean? I think that record represented a change in his writing style. Time's short and I haven't come round to listening to it for a while. Maybe I'll put it on this afternoon.

What do you think of Noel Gallagher's solo stuff?



I really like it. I'm very fond of Noel, he's an amazing artist - brilliant.

Do you worry about the quality of music falling with format shifts from vinyl to CD then to MP3?

No, I'm always moving forward. Yes, vinyl sounds different to MP3, but you have to embrace technology. I've got an old jukebox that I love but then I like the convenience of just clicking on my computer or iPhone. My children just listen to stuff through shitty computer speakers and that's where we are - that's the way people listen to music now.

Production credits are hard to find online and piracy has hurt sales. Do you worry for the next generation of engineers, mixers and producers?

It's hard for the studios, they are going under; there's fewer and fewer studios around. I really do notice it now in the UK and in America. It's really hard for the commercial recording studio, but for your young budding engineer/producer equipment is so cheap and available now. The fact you can experiment in a little room with your mates with two microphones and some software and make an amazing record is great. The only unfortunate side to it is that some kids who want to be recording engineers or learn that craft are going to be lost because there aren't the major studios for these people to watch others and learn microphone techniques and all that kind of stuff. It's important for people like me to maybe try and work out a way to give something back to these people, but I'm all for technology and people experimenting at home to make records.

Are we right in thinking you're contributing to some drum software?

Yeah. It's a little early stages now, but it's drum loop software with EastWest.

It's not finalised yet, but they are a big software company in the States. I'm really excited about it. They've approached me to record a load of drum sounds for them.

Might that sort of thing be an important future source of revenue for top producers?

For me it's about making records; I'm very flattered to be involved with this, but I'm more about making or mixing records and working with artists than anything else.

Who's the most talented artist you've ever worked with?

You can't ask me that! You're always going to upset someone by answering that, aren't you? Erm, my mum.

Okay, okay - who particularly stands out?

You've mentioned a few of them. Working with people like Noel, Madonna and No Doubt over the years. They're standout artists who've done well. Equally I've worked with a lot of brilliant people where the records have never seen the light of day. There are so many talented amazing creative producers and engineers out there who maybe haven't had the chances I've had. I'm very fortunate from that point of view.

Do you believe traditional record labels are still really important?

I think so. It depends on what kind of artist you are. Some indie bands might want to build it up themselves via social networks and gigs. Your social network is an extremely powerful tool.

Will record labels still be around in 10 years?

Yeah, definitely. Maybe the way they do business will be completely different; perhaps it won't be an arrangement where an artist gets a

small percentage of a deal. Maybe it will be like a partnership-based thing where everyone can share a bit more. At the moment it seems you look at big deals, it's like 18-20 points [% that goes to the artist].

Are there any records you are particularly proud of from your career?

Oh God. You've got me again. I don't know... maybe one of the Massive Attack records that I was involved with. Those were brilliant records and I loved working with that band. It's probably Mezzanine or something like that.

Who's the best music exec you've worked with over the years?

You can't ask me that! There's lots of them. The ones I still work with, put it like that!

Has anyone particularly inspired you?

There's lots of inspirational people in this country - not just people I've worked with. You've got to look to [XL founder] Richard Russell and see what he's done, or [Mute founder] Daniel Miller. I first met Daniel about 30 years ago. What those sort of people have done with their labels and for British music is fantastic. They both built up small labels by supporting certain clubs and music. They were risk takers. It's harder for execs in big corporations like Sony to do that.

"My children just listen to stuff through shitty computer speakers and that's where we are - that's the way people listen to music now"

MARK STENT



Photo: Madelynn Elyse

INTERVIEW WAYNE WILKINS

Wayne Wilkins' Ego has landed. Ego Frenzy, that is. He's one of the UK's most successful songwriters and producers of the last few years and the publishing company he launched in 2010 has just topped the Billboard Hot 100 with Flo Rida's Whistle. Music Week finds out more about big plans ahead

PUBLISHING

■ BY PAUL WILLIAMS

The UK songwriter/producer behind hits for the likes of Beyoncé, Cheryl Cole and Natasha Bedingfield is whistling a happy tune right now after his publishing company landed a No.1 song on Billboard's Hot 100 chart.

Wayne Wilkins launched Ego Frenzy two-and-a-half years ago with his own Miami-based management team of Danny Dominguez, Greg Frankel and Erica Grayson as a place to sign and nurture fledgling songwriting talent. It has now seriously put itself on the map following the US chart-topping success last month for its British writer David Glass on Flo Rida's Whistle (*1/f7*).



"[Whistle] is a little bit of a calling card, but the truth is everybody is getting to know each of our writers now"

WAYNE WILKINS, EGO FRENZY

"It is a little bit of a calling card, but the truth is everybody [in the industry] is getting to know each of our writers now so they are all getting in with big writers on their own," says Wilkins who has been inundated with congratulatory messages from record executives about Whistle's achievement.

"Of course, it helps because basically it is 'You guys know what you are doing and you've picked someone who's been able to write a No.1 record in America.'"

Wilkins suggests it will be Glass himself who will reap the biggest rewards from Whistle's success as more executives will now be aware of him and what he can deliver.

"If you are David Glass and you send in a song people will listen to it seriously now. For me the most you can ask for if you are pitching in a song is for people to really concentrate and give it a shot," says Wilkins who hails from Croydon but for a number of years has worked out of Los Angeles.

Glass has been known to Wilkins for about a decade having first come across him as a guitarist for Natasha Bedingfield whom the Ego Frenzy co-founder co-authored a string of hits, including

WAYNE'S WORLD

These Words and Single, before co-writing the likes of Fight For This Love for Cheryl Cole, Sweet Dreams for Beyoncé and T-Shirt for Shontelle. Besides his guitar playing, Glass was then also developing as a songwriter.

"When he was in the States he would ring me up and come and play songs and every time I saw him he would take on board what I was saying and every song was turning into something," says Wilkins.

This eventually led to him working with These Words co-writer Steve Kipner's son Harry and they came up with a song called She's So Cold that was so good it prompted Wilkins' co-manager Danny Dominguez to phone now Warner Music Group A&R president Mike Caren to hear it. Caren – then Atlantic Records A&R president – was himself so blown away by what he heard he thought of Cee Lo Green recording it.

While that never ended up happening, the dialogue developed a relationship between Caren and Glass who then with another UK songwriter and musician, Marcus Killian, came up with what became Whistle.

Glass also co-produced the track with DJ Frank E and to date it has sold around two million downloads in the States, according to Nielsen SoundScan, while peaked at two on the Official UK singles chart and been a substantial hit around the world.

The success of the song for Glass certainly delivers on what Wilkins and his management team envisaged when they first started Ego Frenzy.

"We decided to set up a company where we would find young people and we would put them on all the records we're working on and we were in a place where we could give them proper songwriting and producing credits if they were doing those jobs," says Wilkins.

"To us it made more sense to help build everybody's brands in the company because we look at each writer and each producer as their own brand and then let them go. By that I mean they are in a place where they have got their own work and people are coming to them independent of us.

"Obviously we are there to help keep relationships and introduce them to different situations, but essentially we figured out pretty early on the way to build the biggest company and to do the best music was not only to find the most talented people but put themselves in the situations and let them do their thing and in a sense to be free to be whatever they need to do."

As such a proven songwriter himself, Wilkins is there to lend a hand and make introductions to the cream of the music industry on both sides of the Atlantic. And, by making sure the new songwriters are properly credited on the records they work on, it helps to raise awareness quicker.

"I realised really early on was that in some ways when you are building your career the credit on a record is more important than the money because the credit on the label copy is effectively what your CV is so what happens in some cases is people may be paid a little bit of money but not given the credit they need in order for their careers to progress," he says.

The development of the company has been helped significantly by Wilkins' own publishing home of Sony/ATV, which has given both financial and creative support to Ego Frenzy and administers it on a worldwide basis. This has been realised through Sony/ATV's UK-based international



ABOVE/LEFT
Frenzy faces:
Ego Frenzy's first
signing T-Wiz
(above left) and
the hotly tipped
Cassie Davis
(above) and
Josh Sugar (left)

acquisitions VP Janice Brock who secured the admin deal with Ego Frenzy.

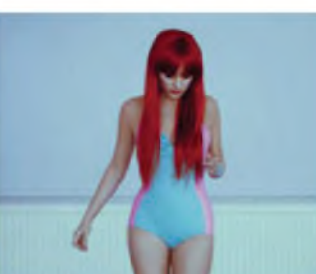
"In terms of creative help Janice is really good strategically," he says. "She'll go, 'These are the acts. These are the ones we all love here and we think this is going to do something and these are the priority acts.'"

Brock also made the introduction to Wilkins of one of Ego Frenzy's new talents – Sheffield teenage singer-songwriter Tiny Dancer – who has been signed to a record label off-shoot also called Ego Frenzy.

Tiny Dancer was the result of what he says had been a two-and-a-half year search for him to find a suitable recording artist to develop, only for her to emerge via Brock from Empire Management, a company Wilkins was already very familiar with as Natasha Bedingfield's one-time management home. His first encounter with Tiny is one he will never forget.

"This crazy girl walks in all dressed up in a wig, facepaint and this crazy outfit and it kind of took me back a bit because I was wondering whether this girl was any good," he recalls. "I hadn't heard much music, but thought there was something there. And when she walks on I could tell she was a superstar in terms of her vibe and I hoped she was not one of those people who has got a really good vibe and can't do much."

However, a trip to LA where he got to know her both as a writer and recording artist, soon put any doubts to bed and there are now the best part of 10 songs finished for an act he says has elements of Kate Bush, Annie Lennox and Gwen Stefani... "but it's also different to that".



BELOW
Up and coming:
Whistle co-writer
David Glass (left)
and new talent
Tiny Dancer who
has signed to
label offshoot
Ego Frenzy

One key UK label executive is already very interested, having been played some music during a trip to London Wilkins made at the end of last month.

Buzz is also building around other artists signed to Ego Frenzy, who were initially secured just as songwriters but who, one by one, are also emerging as recording acts in their own right. The plan will be to release their material on the Ego Frenzy label, partnering with appropriate major record companies in each instance.

One such name is urban music producer T-Wiz who was Ego Frenzy's very first signing when he joined as a songwriter under his real name of Antwoine Collins. As a recording artist he goes under a third name of Troy Noka, while Wilkins notes T-Wiz played an important part in the breakthrough of Def Jam artist Frank Ocean.

"Frank Ocean was working with Wiz before he was Frank Ocean – and Wiz would always come in and say, 'I've heard this guy is really great. You should listen to the songs' and then him and Frank were working on stuff.

"Wiz would put up a track, Frank would come in and do a bit of singing, go away and come back and do a bit more and Wiz would do another track. They would be working next door while I was working on various things and all of a sudden there is this mixtape that goes out. They've been friends, I think I'm right in saying, for probably 10 years or not far off that. They'd gone back a long way and there was Miguel, another guy who was part of that same crowd, Andre Merritt and James Fauntleroy. It was quite amazing."

He adds Wiz has since been writing with singer/songwriter Priscilla Renae, who has credits on songs by Madonna and Rihanna and co-penned Cheryl Cole's Promise This and The Flood with Wilkins, while Wiz has already attracted the attention of record executives wanting to do a label deal, including one of the US's most high-profile label bosses. In turn, as his own career continues to blossom, Wiz himself is developing his own artist, a 15-year-old called Sabrina with partner/label manager Peggy Yen and Wilkins.

Another Ego Frenzy signing is Cassie Davis who prior to being signed had already had a lot of recording success in her native Australia, including Top 20 gold album Differently through Sony. However, after an initial introduction, it took Wilkins three years to eventually get her to sign and a band project called Contra is now being developed around her with songs written and produced by her with various labels also expressing an interest in doing a deal.

The roster further takes in LA country/pop artist Josh Sugar who was introduced to Wilkins by former Busted member James Bourne. At that time Sugar was still a songwriter by the name of Josh Spano but, while he was initially there to write pop tunes, Wilkins discovered his gift for penning "amazing" country songs. It all resulted in Spano upping sticks to Nashville, re-inventing himself as Josh Sugar and developing his career there.

Alongside all this, Wilkins is still busy with his own songwriting projects, which currently include work on K'naan's next album, Rome from Sublime, material for A*M*E* who is signed to Gary Barlow's label Future Records through Universal, a new artist called Jenna Andrews, Cover Drive and Natasha Bedingfield's fourth album.

FEATURE SOUNDTRACK OF OUR LIVES

Soundtrack Of Our Lives are splitting after 17 years. They were great, but never quite hit the big time. And they're fine about that



TALENT

BY TIM INGHAM

In a just world, this article would sit in your hand as heavy as a coffee-table book.

It would be creaking with anecdotes and compliments from leviathans of Beatles-influenced bravura – all raising a final, frothy 'skol!' to one of the greatest, grooviest, most gracious rock bands to poke their hirsute jowls above the parapet in the last 20 years.

As it stands, it's a threadbare single page – one even this SOOL acolyte had to wrestle with my editor to justify. And I should know, for I am he.

Seventeen years of Soundtrack Of Our Lives is over. Six psyched-out, blissed-up, throaty, gutsy, chest-pounding long players are left behind. As for B-sides, have a go on Hang Ten – one of the trippiest, hypnotically soothing offcuts you'll ever pop in your cranium.

And yet, the tribute well runs dry. There are no public tears from Dave Grohl. Keith Richards must be busy. Perhaps Roger Daltrey's on his holidays.

Sweden's best-crafted export since Brolin and Dahlin's ping-ponged Euro '92 heartbreaker will graciously bow out in front of 1,000-odd fans at London's Heaven next week. The band will wear massive, sweaty smiles, but the good people at The Guinness Book Of Records shall go untroubled.

Ebbot Lundberg is fine with all of this. SOOL's beefy, bearded frontman cares little about mistakes and missteps. He's sanguine about the lack of public esteem projected towards his retro rock masterpiece *Communion*, and the fact that his entrusted handlers never engorged the all-too-brief UK media exposure shone on 2001's *Behind The Music*. He's not even fussed that Noel Gallagher flagrantly (albeit with public

ABOVE
A lasting
Soundtrack:
Ebbot Lundberg,
front and centre of
SOOL – the band
he formed in 1995

acknowledgement) nicked Confrontation Camp's walloping crunch for poor Oasis cousin Lyla.

He's just delighted he got to meet his punk heroes. "Many of them have passed away, of course," he explains, in a cheerful facing down of mortality that speaks volumes about how many of his 46 years have been spent at the table of rock'n'roll's delights. "But I've heard nice things from the singers of The Vibrators [Ian 'Knox' Carnochan] and UK Subs [Charlie Harper]. I was confused and starstruck at the same time. It's not about celebrity – I don't give a shit. These people

created such exciting things at a crucial time in my life; a time when I was taking things in."

As for career highlights? Straight back to those formative idols.

"It was kind of weird having the drummer and bass player from Peter And The Test Tube Babies working for us – that was, 'fuck!' They were my favourite band when I was 14. Meeting people like that was why I started doing this in the first place."

Soundtrack Of Our Lives – as characterised by Lundberg's humble hero worship – openly embrace the past without being stuck in it. But eventually, the present catches up with everyone.

COMING UP



SOOL play London's Heaven next Thursday (Sept 13). The band's final album *Throw It To The Universe* is out on Monday (Sept 10)

POWER IN THE UNION



Before forming Soundtrack Of Our Lives in 1995, Lundberg and SOOL bandmates created the punkish *Union Carbide Productions* (above). Famous fans included Kurt Cobain, REM and Sonic Youth. The singer hasn't ruled out a post-SOOL reunion.

"There are lots of ideas and people to work with coming up," he says. "We'll see. Maybe *Union Carbide* will show up again for a very brief moment. I'm just excited and looking forward to start doing other things."

How would he like SOOL to be remembered?

"As a great experience for anyone who wants to come into our universe. It's just the perfect sound, isn't it? It turns me on and I hope it will turn on new people in the future too."

"It's a relief we didn't get that much hype, to be honest. Our lives are nowhere near as important as the music"

EBBOT LUNDBERG, SOOL

"We made the decision to split a year ago when touring in the States," he says. "It meant everyone could see the end coming before recording the last album. It's not normal for a disbanding group to feel this good. We're stopping on top."

Lundberg's philosophical acceptance of the end of SOOL extends to the group's inability to break through to a mainstream audience: "It's a relief we didn't get that much hype, to be honest. Our lives are nowhere near as important as the music, and I don't know if we've had the looks you need or whatever."

"Sometimes people make art for 20 years or more, and only after all that time do they get the recognition they deserve. You have to focus on what you're actually doing, not what other people think of you. That's the challenge, the struggle."

"We had a fucking great time. Really, I'm just so happy we made the grade."

GET IN!

Music Week's 2013 print and online directory lists detailed information on 10,000 companies active in the UK music business



The Music Week Directory is sent to over 6,000 Music Week subscribers

To advertise please contact Tracey on 01242 259249 or email tracey@fellowsmedia.com

RETAIL

HIGH STREET HEROES

MUSIC WEEK SALUTES THE INDIE RETAILERS STILL FIGHTING THE GOOD FIGHT

Give us a brief history of Toolbox Records...

Toolbox records was created in Paris 1998 and is now one of the biggest vinyl specialists for underground electronic music distribution in Europe.

Our main genres are techno, drum & bass, dubstep, industrial, dub music and breakcore. We stock hard electronic sounds of all kinds really. We are supporting musicians who produce their own music and distribute their sound worldwide.

How are independent record retailers doing across France?

Record stores in France are closing one after the other. To survive, most of them become more general, selling rock'n'roll and second hand records or clothing lines in order to survive.

The problem is, it becomes a bit "à l'importe quoi" [anything and everything] and you have to ask, 'What are we doing this job for if not for the passion of music?'

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

DJs saved vinyl in the Nineties but digital DJ tools changed everything again and, now, the format is in danger once more.

Vinyl has become a collectable thing and so has developed a kingdom of re-presses. New styles like trap music and the like tend not to come out on vinyl. It's the first time in the DJ story that this has happened – most DJ styles are now only available on digital. Dubstep was the last genre on vinyl for DJs.

Sales are down as you'd expect and that won't change for a while.

How can retailers combat the rise of digital downloads and what many high street stores consider tough times at the moment?

The mutation of the music business hasn't finished yet. There are still opportunities in things like second-hand records, clothes and collectables as I've said. Running a website,

TOOLBOX RECORDS

30 Rue St Ambrosie
75011 Paris, France
t +33 148 05 80 16
w toolboxrecords.com/fr



Manager: Christophe Brunel

“The French government provides some help [to independent retailers] in that they actually pay a part of your rent for the first three years of business”

CHRISTOPHE BRUNEL, TOOLBOX

producing records and organising events can also provide extra avenues for business.

I think vinyl itself will always remain, however, because it's the best representation of what music is: the size of the sleeve, the smell of the disc, the physical contact. It's a package that's full of sensations, and what is art if you suppress the sensations?

So, I'm confident that vinyl will survive, but it will do so in too small a capacity for record shops to be just record shops anymore.

Do you participate in Record Store Day at all?

Record Store Day came to France in 2011, but it only really reached the public's attention this year.

Most of the Record Store Day products come from major companies, and we can't always get them so we participate by doing our own special releases.

The public reaction is very different on Record Store Day. While they usually get their music fix on Discogs or Soundcloud, they all of a sudden find out that a record shop is actually a good way to discover new sounds.

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

The French government provides some help in that they actually pay a part of your rent for the first three years of business. The main problem is that digital music is

cheap (or even free) and, while people are getting poorer, and food prices are becoming more and more expensive, fewer people can say, 'I'm going to buy more and more vinyl.'

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

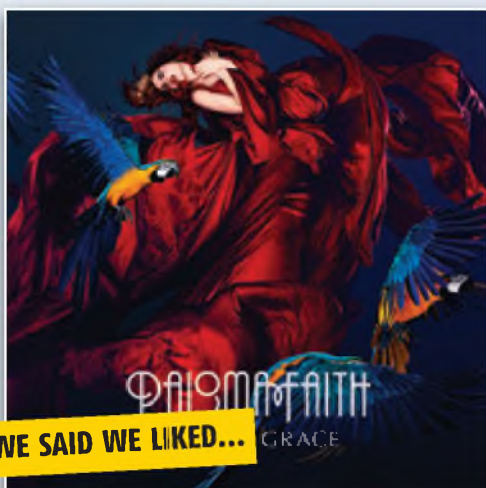
There is an old initiative in France which changed VAT from 19.6% to 5.5% on vinyl, CDs and the likes. I think it would be a good idea to do this right across Europe.

How confident are you about the future – the next year and then further beyond?

I'm more concerned about the global political and ecological future than I am about the future of record shops alone. I think we have to fight and resist the pressure, because we provide something really true in this consumer world.

INTERNET vs HUMAN

This week's High Street Hero Christophe Brunel takes on his digital rivals ...



WE SAID WE LIKED... PALOMA FAITH GRACE

PALOMA FAITH Fall To Grace



AMAZON RECOMMENDED... EMELI SANDE OUR VERSION OF EVENTS

EMELI SANDE Our Version Of Events



CHRISTOPHE RECOMMENDED... VARIOUS ARTISTS FORCE COMING

VARIOUS ARTISTS Force Coming

FOPP Top 10 retail chart		
POS	ARTIST	ALBUM
1	BLACK KEYS	El Camino
2	BLOC PARTY	Four
3	COODER, RY	Election Special
4	FAY, BILL	Life Is People
5	ALABAMA SHAKES	Boys & Girls
6	WARE, JESSIE	Devotion
7	WHITE, JACK	Blunderbuss
8	SANDE, EMELI	Our Version Of Events
9	SPRINGSTEEN, BRUCE	Promise: 2cd
10	ALT-J	An Awesome Wave

iTUNES Top 10 retail chart		
POS	ARTIST	ALBUM
1	OF MONSTERS AND MEN	My Head Is An Animal
2	VARIOUS ARTISTS	Now That's What I Call Music! 82
3	EMELI SANDE	Our Version Of Events
4	THE BLACK KEYS	El Camino
5	ELBOW	Dead In The Boot
6	FUN.	Some Nights
7	FOO FIGHTERS	Foo Fighters: Greatest Hits
8	PALOMA FAITH	Fall To Grace
9	VARIOUS ARTISTS	Now That's What I Call Chill
10	VARIOUS ARTISTS	Ibiza Annual 2012

SPOTIFY Top 10 streamed chart		
POS	ARTIST	ALBUM
1	PALOMA FAITH	Fall To Grace
2	MOSHI MONSTERS	Music Rox (limited edition)
3	MAROON 5	Overexposed
4	RIHANNA	Talk That Talk
5	EMELI SANDE	Our Version Of Events
6	ONE DIRECTION	Up All Night
7	BEE GEES	One Night Only
8	AMY MCDONALD	Life In A Beautiful Light
9	JULIO IGLESIAS	1
10	SCISSOR SISTERS	Magic Hour

REISSUE REPACKAGE

ART GARFUNKEL The Singer **Sony CMG / October 8**

The Singer is a 34-song, two-CD collection of songs hand-picked by multiple Grammy winner, Art Garfunkel himself.



The selection spans work throughout his career, weaving songs from the Simon & Garfunkel repertoire with tracks from Art

Garfunkel's career as a solo artist. The set encompasses the period from from the first S&G album of 1964 (Wednesday Morning, 3 AM) to 2007's Great American Songbook album (Some Enchanted Evening) and contains two newly recorded performances Lena and Long Way Home.

It includes every No.1 UK solo hit, seven S&G classic in-studio and live concert performances, plus the most extensive gathering of solo Garfunkel recordings – from 1973's Angel Clare to 2007's album of standards, Some Enchanted Evening, and two new 2012 recordings.

In addition to curating The Singer, Garfunkel has provided his own personal track by-track annotations, which appear in the booklet in his handwritten form.

PRICE CHECK					
ARTIST / ALBUM	amazon	hmv.com	iTunes	play.com	TESCO
JULIO IGLESIAS 1	£8.70	£10.00	£8.99	£11.98	£8.97
TREY SONGZ Chapter V	£8.74	£10.00	£7.99	£8.79	N/A

PRE-RELEASE BATTLE OF THE DEBUTS AS BUGG BEATS DAPPY TO CLAIM PLAY NO.1

Jake Bugg's eponymous debut has leapfrogged Dappy's debut solo LP Bad Intentions to claim the top spot on the Play pre-order chart this week.

It's the only climber on the table as offerings from Muse, Leona Lewis, Ellie Goulding and Green Day (Uno) stay in the same positions as last week. There's a handful of fresh appearances courtesy of Tulisa, Chris Moyles, Ollie Murs, Dr Dre, Little Mix and Devlin at 6, 8, 12, 13, 14 and 18 respectively.

Two Door Cinema Club and The Vaccines' exit from the HMV chart this week causes a big shift of climbers with Muse taking the top spot with The 2nd Law (softpak edition), followed by The Killers, Link and Green Day moving up a place each and Mumford and Sons

album Babel rounding off the Top 5. New appearances come courtesy of Pet Shop Boys at 11, Joe McElderry at 16, We Are The Ocean at 18 and Joe Bonamassa at 20. Otherwise, the chart is dominated by

climbers, apart from Tulisa's album which stays put at 17.

Over at Amazon, the Top 5 remains as it was last week, led by Muse. The Script have crept up behind, rising from 11 to 6, while Green Day's trio of offerings performs well as Uno jumps to 7 from 9 whilst Dos and Tre make fresh appearances on the chart at 14 and 15. Following those albums, Aerosmith's Music From Another Dimension rises from 19 to 16 while the 17 to 20 spots are occupied by new entries from Propaganda, Steve Harris, Kiss and Joe McElderry.



AMAZON PRE-RELEASE

POS	ARTIST/ ALBUM / LABEL
1	MUSE The 2nd Law Warner
2	MUMFORD & SONS Babel Universal
3	BOB DYLAN Tempest Sony Music
4	THE KILLERS Battle Born Universal
5	THE XX Coexist Vital Music
6	THE SCRIPT #3 Sony Music
7	GREEN DAY iUno! Warner
8	PINK The Truth about Love Sony Music
9	M. JACKSON Bad - 25th Sony Music
10	MAGNUM On The 13th Day Steamhammer
11	PET SHOP BOYS Elysium EMI
12	LEWIS, LEONA Glassheart Sony Music
13	JAKE BUGG Jake Bugg Universal
14	GREEN DAY iDos! Warner
15	GREEN DAY iTre! Warner
16	AEROSMITH Music From... Sony Music
17	PROPAGANDA Noise And Girls... Salvo
18	STEVE HARRIS British Lion EMI
19	KISS Monster Universal
20	J. MCELDERREY Here's What I... Universal

amazon.co.uk

HMV PRE-RELEASE

POS	ARTIST/ ALBUM / LABEL
1	MUSE 2nd Law: Softpack
2	KILLERS Battle Born
3	PINK Truth About Love
4	GREEN DAY Uno
5	MUMFORD & SONS Babel
6	SCRIPT #3: Deluxe Edition
7	XX Coexist
8	GREEN DAY Dos
9	GREEN DAY Tre
10	M. JACKSON Bad: 25th
11	PET SHOP BOYS Elysium: 2cd
12	LEONA LEWIS Glassheart
13	C. HARRIS New Album Out Soon
14	BOB DYLAN Tempest: Booklet
15	DOG IS DEAD All Our Favourite...
16	J. MCELDERREY Heres What I..
17	TULISA: (N-DUBZ) Tulisa
18	WE ARE THE OCEAN Maybe Today..
19	MODESTEP Evolution Theory
20	J. BONAMASSA Beacon Theatre

hmv.com

PLAY.COM PRE-RELEASE

POS	ARTIST/ ALBUM / LABEL
1	JAKE BUGG Jake Bugg Mercury
2	DAPPY Bad Intentions Island
3	MUSE The 2nd Law Warner
4	LEONA LEWIS Glassheart Sony Music
5	ELLIE GOULDING Halcyon Polydor
6	TULISA (N-DUBZ) Tulisa Island
7	GREEN DAY iUno! Warner
8	CHRIS MOYLES The Difficult... Mercury
9	RIVAL SONS Head Down Earache
10	MUMFORD & SONS Babel Island
11	PINK The Truth About Love RCA
12	OLLY MURS New Album TBC Sony
13	DR. DRE Detox Polydor
14	LITTLE MIX New Album Sony Music
15	THE KILLERS Battle Born Mercury
16	GREEN DAY iDos! Warner
17	GREEN DAY iTre! Warner
18	DEVLIN A Moving Picture Island
19	CARLY RAE JEPSEN Kiss Polydor
20	LUCY ROSE Like I Used To Sony

play.com

PEOPLE

PERSONNEL EX-GLOBAL TALENT MD JOINS KOBALT IN NEW UK CREATIVE ROLE

■ **KOBALT**

Publishing exec **MILLER WILLIAMS** has joined Kobalt's UK office as senior vice president, creative.



Williams' role at Kobalt will include developing the company's creative roster, exploiting the its catalogue around the world and signing new deals. In the London office, he will work alongside fellow SVP Creative Sam Winwood, SVP business development Nick Robinson and creative manager Sian Walter.

Williams was previously MD at Global Talent, where he signed Corinne Bailey Rae, Ellie Goulding, The Vaccines, LMFAO and writers Al Shux (Empire State of Mind), Jos Jorgensen (X Factor theme), among others.

Previously, Williams was creative manager at Sony/ATV Music, where he was responsible for the songwriter and sync

department rosters that included Elliot Kennedy, pop act Sive and songs featured in films such as *Lock Stock & Two Smoking Barrels*, *A Life Less Ordinary*, *Romeo & Juliet* and *Trainspotting*.

Metcalfe said: "I am delighted that Miller has joined our worldwide creative team based in our UK office."

"His publishing track record speaks for itself, and I'm sure our roster of writers and artists will benefit from his knowledge and experience."

■ **POLYDOR**

JAMIE NELSON has joined Polydor UK as senior A&R executive, reporting directly to Ben Mortimer.

He joins Polydor from fellow Universal label Mercury Records where he signed Maverick Sabre and Jake Bugg.

Nelson was named director of A&R at Mercury in 2010 by the label's UK president Jason Iley.

Before that Nelson worked at Parlophone Records where among others he signed Lily Allen and Eliza Doolittle and jointly signed Kylie Minogue.

Polydor President Ferdy Unger-Hamilton said: "I am thrilled to have another A&R executive of this high calibre in our team with a tremendous level of experience and a track record that speaks for itself."

■ **SONY/ATV**

A&R executives **STEVE AMBLER** and **BRIAN MAHONEY** have left Sony/ATV in the UK, *Music Week* understands. The duo follow the company's ex-MD, Rak Sanghvi out of the publisher. Sanghvi left Sony/ATV in June.

■ **LOADED MAGAZINE**

Music journalist and TV presenter **CARLY WILFORD** has joined *Loaded Magazine* as its resident music expert.



Editor of *Loaded Magazine* Ian Edmondson said: "Carly's dynamic personality and invaluable industry contacts will give *Loaded Magazine* an unrivalled insight into the world of music. Her addition to the team will strengthen the *Loaded* brand and give us the edge in the lad's mag market."

■ **RED BULL UK**

Former Mute Group MD **ANGIE SOMERSIDE** has joined Red Bull Records as general manager in the UK. MD Greg Hammer told *Music Week*: "Now that we have the UK office, and Angie is on board, we're really excited... We need to show our statement of intent in the UK."

■ **IFPI**

DAVID O. CARSON, the general counsel of the US Copyright Office, will join the international recorded music industry association as head of global legal policy on September 24.

He will report to CEO Frances Moore. Carson joins IFPI from the US Copyright Office, where he has served as general counsel since 1997, with the exception of 2007-08 when he was associate register for Policy and International Affairs.

■ **PRIMARY WAVE MUSIC**

STEPHEN HUTTON, founder of Uppercut Management, has been recruited to help build Primary Wave Talent Management's rock and pop divisions.

In addition, Hutton will continue to look after his roster of writers and producers, who have yielded several No.1 singles in the rock, pop and country genres.

This new addition to the Primary Wave team follows the entertainment company's recent expansions, opening a new office in the UK headed by **CLIVE BLACK**, as well as bringing in Electronic Dance Music expert **HOSH GURELI** to lead the company in relation to the EDM scene.

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



#45 Mike Williams,
Editor, NME

Krissi Murison's shoes are tough ones to fill: the award-winning ex-editor of *NME* was the magazine's first ever female editorial head honcho.

Mike Williams, the title's previous deputy editor, has now taken charge following Murison's departure to *The Sunday Times* - and is already winning fans in industry circles. And just like Murison, he's bagged an award or two in his time.

Williams began working with the music magazine as a freelance writer before becoming features editor in September 2010.

He was promoted to *NME* deputy editor by IPC in June 2011 when he worked on special projects including planning and co-ordinating the editorial coverage of the magazine's 60th birthday celebrations - which are now in full swing.

Williams can proudly stand as something as an inspiration for DIY journalists looking to hit the big time: Before joining *NME*, he was editor of the now-folded *Kruger* magazine, which Williams launched himself in 2004 and edited for six years.

During this time he was named editor of the year by his peers at the Record of the Day Awards in 2009.

Williams acknowledges the "amazing job" his predecessors did on the *NME*, and acknowledges the tough time all music magazines are having on the newsstand.

However, he says that his winning strategy will be to "make *NME* magazine and the wider NME brand even sharper, our message more coherent and to engage even more with *NME*'s audience of passionate music fans".

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

Joseph 'JP' Patterson Music Journalist/Consultant

"I never went to college or university to study the craft of journalism. I fell into writing when I started up my blog in 2007; I didn't set out to become a writer.

However, the love grew over a period of time and I was confident enough to send a pitch to *SUPERSUPER Magazine* one day, who commissioned my first piece. I was then made me a contributing music editor and my career in music officially kicked off.

"I have since written for publications from *The Independent* and *The Guardian*, to *XXL* and *VIBE*. In 2010, I became editor of MTV UK's *The Wrap Up* - where I held the position until May 2012.

"I am now a full-time freelancer, writing columns for *MTV News USA* and *The Grammys*, contributing to *Interview Magazine*, *Billboard* and many other international publications, as well as consulting for various music and fashion brands. I love waking up in the morning and promoting the music I have a true passion for."



TOP TIP If you like to write and aren't able to afford a course, make sure you study journalism for yourself. I taught myself, and I think I've done alright so far. You will face knock-backs at the start but, as clichéd as it sounds, anything is possible if you put your all into it.

36 SINGLES & ALBUMS

X Factor winners Little Mix take flight as Wings guides them to No.1 on the Official UK Singles Chart



CHARTS FOCUS



38 UK AIRPLAY & STREAMING

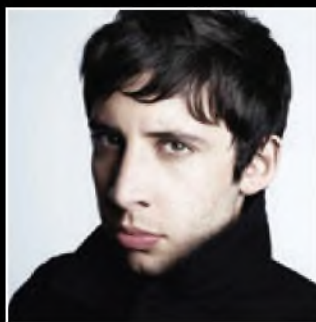
There's no change in the radio airplay top three as Emeli Sandé and Taylor Swift are on the rise

40 EU AIRPLAY & GLOBAL SALES

Japan's AKB48 ignore the downward turn in global sales by racking up 870,000 of them!

42 COMPILATIONS & INDIES

X Factor contestant Lucy Spraggan is at No.2 on both the Indie Singles and Albums charts



43 CLUB

Sam and the Womp and Cheryl scupper Example's chances of a double No.1 celebration

44 ANALYSIS

What's up, what's down and what's expected to cause a stir next week – Alan Jones writes

46 KEY RELEASES & PRODUCT

He might have missed out on a Club Charts No.1 but Example is our album of the week

CHARTS UK SINGLES WEEK 35



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	CHART POSITION	WEEKS ON CHART	ARTIST / TITLE / LABEL	CHART POSITION	WEEKS ON CHART
1	New		LITTLE MIX Wings <i>Syco GBHMU1200150 (ARV)</i>	1	1	39	26	NICKI MINAJ Starships <i>Cash Money/Island USCMS1200060 (ARV)</i>
2	1	2	SAM AND THE WOMP Bom Bom <i>One More Tune/Staff/Warner GBAMI1200399 (ARV)</i>	2	2	40	38	15 KATY PERRY Wide Awake <i>Virgin USC121200932 (E)</i>
3	2	3	RITA ORA How We Do (Party) <i>Columbia/Roc Nation USQX91101879 (ARV)</i>	3	3	41	34	8 FAR EAST MOVEMENT FEAT. COVER DRIVE Turn Up The Love <i>Interscope USUM1204292 (ARV)</i>
4	11	6	PUBLIC ENEMY Harder Than You Think <i>StarJam USCT1072807 (G-Wiz)</i>	4	6	42	44	34 GOTYE FEAT. KIMBRA Somebody That I Used To Know <i>Island AUZ521100040 (ARV)</i>
5	17	2	OWL CITY & CARLY RAE JEPSEN Good Time <i>Interscope/Rpublic Island USUM12106288 (ARV)</i>	5	2	43	43	17 COLDPLAY & RIHANNA Princess Of China <i>Parlophone GBAYE1101184 (E) 1</i>
6	3	5	WILEY FEAT. RHYMEZ & MS D Heatwave <i>Warner/One More Tune GBAMT1200250 (ARV)</i>	6	5	44	New	STEVE AOKI/ANGGER DIMAS/IGGY AZALEA Beat Down <i>Beats/AATW GBSX1200174 (ARV)</i>
7	6	8	FLORENCE + THE MACHINE Spectrum <i>Island GBUM11107576 (ARV)</i>	7	8	45	32	4 LAWSON Taking Over Me <i>Global Talent/Polydor GBUM1204552 (ARV)</i>
8	5	2	TAYLOR SWIFT We Are Never Ever Getting Back Together <i>Mercury USCJY1211018 (ARV)</i>	8	2	46	64	2 UNCLE CRACKER Follow Me <i>WEA USA20001583 (ARV) 1</i>
9	4	5	EMELI SANDE Read All About It Pt 3 <i>Virgin GBAAA1200018 (E)</i>	9	5	47	37	15 PALOMA FAITH Picking Up The Pieces <i>RCA GB1107200245 (ARV)</i>
10	9	7	ANGEL Wonderful <i>AATW/Island GBUM1202857 (ARV)</i>	10	7	48	50	28 JAY-Z & KANYE WEST N****S In Paris <i>Roc-a-fella/Mercury USUM12111621 (ARV)</i>
11	70	2	LUCY SPRAGGAN Last Night <i>Lucy Spraggan TCCBB1197340 (Spraggan)</i>	11	2	49	42	6 KARMIN Brokenhearted <i>Epic USM11200212 (ARV)</i>
12	21	4	OF MONSTERS AND MEN Little Talks <i>Universal Republic/Island USUM11119106 (ARV)</i>	12	4	50	53	28 AZEALIA BANKS FEAT. LAZY JAY 212 <i>Polydor/LaZeeba Banks USJ511100201 (ARV)</i>
13	8	5	CALVIN HARRIS FEAT. EXAMPLE We'll Be Coming Back <i>Columbia GBARL1200642 (ARV)</i>	13	5	51	Re-entry	DJ FRESH FEAT. RITA ORA Hot Right Now <i>Mos GBCE11102204 (ARV)</i>
14	24	4	FUN. Some Nights <i>Atlantic/Fueled By Ramen USAT12104050 (ARV)</i>	14	4	52	58	21 THE KILLERS Mr Brightside <i>Lizard King/Mercury GBFFP0300052 (ARV) 1</i>
15	15	11	TOOSHEE Black Heart Future <i>Cut/Work/Warner Brothers GBAMT1200119 (ARV)</i>	15	11	53	63	6 COOLIO FEAT. LV Gangsta's Paradise <i>Jonny Bzy/Rhino USJ510250016 (ARV)</i>
16	12	2	SIMPLE PLAN FEAT. SEAN PAUL Summer Paradise <i>Atlantic USAT1200343 (ARV)</i>	16	2	54	New	RITA ORA Young Single & Sexy <i>Columbia/Roc Nation USQX91201259 (ARV)</i>
17	New		FAZER Killer <i>AATW/Island GBUV1201120 (ARV)</i>	17		55	56	36 RIZZLE KICKS Mama Do The Hump <i>Island GBUM12106438 (ARV) 1</i>
18	14	11	MAROON 5 FEAT. WIZ KHALIFA Payphone <i>ABM/O-tone/Polydor USUM1203347 (ARV)</i>	18	11	56	59	37 DAVID GUETTA FEAT. SIA Titanium <i>Positiva/Virgin GB28K1100036 (E) 1</i>
19	18	27	ELBOW One Day Like This <i>Fiction GBUM1210049 (ARV)</i>	19	27	57	55	40 ONE DIRECTION What Makes You Beautiful <i>Syco GB1107100318 (ARV)</i>
20	7	2	DEVLIN FEAT. ED SHEERAN Watchtower (All Along The) <i>4th & Broadway GBUM1203945 (ARV)</i>	20	2	58	41	29 EMELI SANDE Next To Me <i>Virgin GBAAA1200003 (E) 1</i>
21	10	3	TREY SONGZ Simply Amazing <i>Atlantic USA12103929 (ARV)</i>	21	3	59	54	19 RIHANNA Where Have You Been <i>Def Jam USUM12118074 (ARV)</i>
22	13	11	NICKI MINAJ Pound The Alarm <i>Cash Money/Island USCMS1200111 (ARV)</i>	22	11	60	51	3 PALOMA FAITH 30 Minute Love Affair <i>RCA GBARL1200451 (ARV)</i>
23	47	17	RITA ORA FEAT. TINIE TEMPAH R.I.P. <i>Columbia/Roc Nation USQX91101862 (ARV)</i>	23	17	61	New	BIG HITS 2012 Let Me Love You <i>Big Hits 2012 FRG80181324 (E)</i>
24	23	5	CHERYL Under The Sun <i>Polydor GBUM1202815 (ARV)</i>	24	5	62	52	17 EMELI SANDE My Kind Of Love <i>Virgin GBAAA1200007 (E)</i>
25	22	7	JUSTIN BIEBER FEAT. BIG SEAN As Long As You Love Me <i>Def Jam USUM12105320 (ARV)</i>	25	7	63	33	4 KATE BUSH Running Up That Hill <i>Fish People/Noble & Brite GB:NR550002 (E)</i>
26	26	21	ALEX CLARE Too Close <i>Island GBUM1210222 (ARV)</i>	26	21	64	68	28 OWL CITY Fireflies <i>Island USUM120916628 (ARV) 1</i>
27	20	14	RUDIMENTAL FEAT. JOHN NEWMAN Feel The Love <i>Asylum GB4HS1200177 (ARV)</i>	27	14	65	62	12 CHERYL Call My Name <i>Polydor GBUM12101486 (ARV)</i>
28	27	22	CARLY RAE JEPSEN Call Me Maybe <i>Interscope (AB391100615 (ARV)</i>	28	22	66	New	PALOMA FAITH Just Be <i>RCA GBARL1200455 (ARV)</i>
29	45	2	COVER DRIVE FEAT. DAPPY Explode <i>Global Talent/Polydor GBUM12107347 (ARV)</i>	29	2	67	35	2 MUSE Madness <i>Helium 3 GBAMI1220402 (ARV)</i>
30	31	21	FUN. FEAT. JANELLE MONAE We Are Young <i>Atlantic/Fueled By Ramen USAT1210339 (ARV)</i>	30	21	68	75	6 STEVIE WONDER Superstition <i>Motown/Island USM1000031 (ARV)</i>
31	25	13	FLO-RIDA Whistle <i>Atlantic USAT12101745 (ARV)</i>	31	13	69	60	2 OTTO KNOWS Million Voices <i>Envy/US Music GBJ4B1210055 (PH)</i>
32	19	4	REDLIGHT Lost In Your Love <i>Polydor GBUM12103816 (ARV)</i>	32	4	70	Re-entry	BRUNO MARS Runaway Baby <i>Elektra USAT12001885 (ARV)</i>
33	16	3	PORTER ROBINSON Language <i>Mos GBCE1200903 (ARV)</i>	33	3	71	67	49 LMFAO Sexy And I Know It <i>Interscope USUM12109090 (ARV)</i>
34	28	10	CHRIS BROWN Don't Wake Me Up <i>RCA USRC1200464 (ARV)</i>	34	10	72	48	7 MUSE Survival <i>Helium 3 GBAMT1200332 (ARV)</i>
35	29	10	WILL.I.AM FEAT. EVA SIMONS This Is Love <i>Interscope USUV12100789 (ARV)</i>	35	10	73	New	SCOUTING FOR GIRLS Summertime In The City <i>Epic GB1107200699 (ARV)</i>
36	30	27	LADY ANTEBELLUM Need You Now <i>Capitol/Parlophone USCNT0900695 (E) 1</i>	36	27	74	Re-entry	TAYLOR SWIFT Love Story <i>Mercury USCJY0803450 (ARV) 1</i>
37	39	20	TRAIN Drive By <i>Columbia USM11106876 (ARV)</i>	37	20	75	46	4 JESSIE WARE Wildest Moments <i>Island/PMR GBUM12103509 (ARV)</i>
38	40	19	SKRILLEX FEAT. SIRAH Bangarang <i>Asylum USAT12104243 (ARV)</i>	38	19			

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212 50	30 Minute Love Affair 60	As Long As You Love Me 25	Bangarang 38	Beat Down 44	Black Heart 45	Bom Bom 2	Brokenhearted 49	Call Me Maybe 28	Call My Name 65	Don't Wake Me Up 34	Drive By 51	Explode 29	Feel The Love 27	Fireflies 64	Follow Me 46	Gangsta's Paradise 33	Good Time 5	Harder Than You Think 4	Heatwave 6	Hot Right Now 51	How We Do (Party) 3	Just Be 66	Killer 17	Language 33	Last Night 11	Let Me Love You 61	Little Talks 12	Lost In Your Love 32	Love Story 14	Madness 67	Mama Do The Hump 55	Million Voices 69	Mr Brightside 52	My Kind Of Love 62	N****S In Paris 48	Need You Now 36	Next To Me 58	One Day Like This 19	Payphone 18	Picking Up The Pieces 47	Pound The Alarm 22	Princess Of China 43	R.I.P. 25	Read All About It Pt 3 9	Runaway Baby 70	Running Up That Hill 63	Sexy And I Know It 71	Simply Amazing 21	Some Nights 14	Somebody That I Used To Know 42	Spectrum 7	Starships 39	Summer Paradise 16	Summertime In The City 73	Superstition 68	Survival 72	Taking Over Me 45	This Is Love 35	Titanium 56	Too Close 26	Turn Up The Love 41	Under The Sun 24	Watchtower (All Along The) 20	We Are Never Ever Getting Back Together 8	We Are Young 30	We'll Be Coming Back 13	What Makes You Beautiful 57	Where Have You Been 59	Whistle 31	Wide Awake 40	Wildest Moments 75	Wings 1	Wonderful 10	Young Single & Sexy 54
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Key
 ★ Platinum (600,000)
 ● Gold (400,000)
 ● Silver (200,000)

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)	WKS ON CHRT	LAST WK	CHRT	ARTIST / TITLE LABEL/CATALOGUE NUMBER (DISTRIBUTOR)	WKS ON CHRT	LAST WK	CHRT	ARTIST / TITLE LABEL/CATALOGUE NUMBER (DISTRIBUTOR)
1	New		RITA ORA O.R.A. <i>Columbia/Rac Nation RR25452492 (ARV)</i> (Switch/Diplo/Nash/The Runners/The Monarchs/Chase & Status/Stargate/Kurson/FT Smith/Loco/De Marinis/Taylor/William/M.Linney/B.Linney/DJ Fresh)								HIGHEST NEW ENTRY
2	1	29	EMELI SANDE Our Version Of Events <i>Virgin CDV3094 (E) 2★</i> (Spencer/Hayne/Naughty Boy/Mojam/Herman/Millard/Harrison/Craze/Hoax/Keys/Sand?)								
3	New		OF MONSTERS AND MEN My Head Is An Animal <i>Universal Republic/Island 2798018 (ARV)</i> (Of Monsters and Men/Amarsson/King)								
4	New		ELBOW Dead In The Boot <i>Fiction 5711711 (ARV)</i> (Elbow/Hillier/Putter/Mushy/The Last)								
5	2	14	PALOMA FAITH Fall To Grace <i>RCA 88691955512 (ARV)</i> (Hooper/Goshing/Al Shux/Arnold)								
6	7	39	THE BLACK KEYS El Camino <i>Nonesuch 7559796331 (ARV) 1●</i> (Danger Mouse/The Black Keys)								+50% SALES INCREASE
7	17	6	PLAN B Ill Manors <i>679/Atlantic 537052272 (ARV) 1●</i> (Drew/Al Shux/Plan 5/15/3it/Appalachian/Labrinth/Milton/McLwan/Fox/The Krauts)								SALES INCREASE
8	35	15	FUN. Some Nights <i>Atlantic/Fueled By Ramen FUEL5290492 (ARV) 1●</i> (Shazker/Hayne/Jake One)								+50% SALES INCREASE
9	6	51	ED SHEERAN + <i>Asylum 5249864652 (ARV) 4★</i> (Boiling/Fugall/Sheeran/No LU)								
10	8	41	RIHANNA Talk A Talk <i>Def Jam 2787842 (ARV) 3★</i> (Dr. Luke/Cir.Kut/Idris/El/Harris/Stargate/Lawford/DalIntenz/The Dream/NO-ID/Swive/McGillen/diDi/Buy/Alex Da Kid/Lhose N>Status/Djean)								
11	12	41	ONE DIRECTION Up All Night <i>Syco 8859784342 (ARV)</i> (Max/Halk/Yasuo/Jawling/Mechan/Square/Solomon/Meredith/Starrard/Hovee/Gad/Kubun/Red/Du/Beautes/Johnny Juice/Hawling/Mechan/Gaudin/Kourney)								
12	New		ALANIS MORISSETTE Havoc And Bright Lights <i>Columbia 88725441342 (ARV)</i> (Chicelli/Sigsworth)								
13	11	12	AMY MACDONALD Life In A Beautiful Light <i>Vertigo 3704138 (ARV)</i> (Wilkinson)								
14	9	10	MAROON 5 Overexposed <i>A&M/Octone/Polydor 3704278 (ARV)</i> (Martin/Shellback/Blanco/Kobopop/Levine/Md./Teddler/Lancaster/Pasovay/West/Valentini/El/Strat/Kotem/Ksing/Spiegel/Supreme/Luts/Maroon 5)								
15	23	96	ELBOW The Seldom Seen Kid <i>Fiction 1764098 (ARV) 3★</i> (Potter)								SALES INCREASE
16	15	84	ADELE 21 <i>XLCD520 (PIAS) 16★</i> (F.L.Smith/Kublin/Epworth/Abbiss/Wilson/Adkins)								
17	27	44	FLORENCE + THE MACHINE Ceremonials <i>Island 2782808 (ARV) 1★</i> (Epworth)								SALES INCREASE
18	47	84	FOO FIGHTERS Greatest Hits <i>RCA 88697369212 (ARV)</i> (James/Norton/Kasper/Mak/Inez/Wig)								HIGHEST NUMBER
19	13	79	JESSIE J Who You Are <i>Island/Lava 2758627 (ARV) 3★</i> (Dr. Luke/Brissett/Cornish/Martin/K/Dak/The Invisible Men/Parker & James/Thomas/Gad/Gordon)								
20	14	42	BEN HOWARD Every Kingdom <i>Island 2780336 (ARV) 1●</i> (Baird)								
21	3	2	BLOC PARTY Four <i>French Kvs/Cooperative FRK0601 (am arv)</i> (Newport)								
22	New		LUCY SPRAGGAN Top Room At The Zoo <i>Lucy Spraggan OR59706990531 (bnc)</i>								
23	21	20	TRAIN California 37 <i>Columbia 88691987822 (ARV) 1●</i> (Wolfe/Sinclair/Sponager/Wattenberg/Pargladdges)								
24	16	46	NOEL GALLAGHER'S HIGH FLYING BIRDS Noel Gallagher's High Flying Birds <i>Sour Mash JDNCD10 (E) 2★</i> (Gallagher/Sandy)								
25	18	2	JULIO IGLESIAS 1 <i>Sony RCA 88591988492 (ARV)</i> (Hammond/Andrus/Perez/Perly/Gatka/Foster/Adams/Lute/Du/Liv)								
26	4	2	THE DARKNESS Hot Cakes <i>PIAS PIAS375LU (PIAS)</i> (Hawkins/Hawkins/Brine/Erzin)								
27	22	22	NICKI MINAJ Pink Friday... Roman Reloaded <i>Cash Money/Island 2796668 (ARV) 1●</i> (Various)								
28	25	30	LADY ANTEBELLUM Need You Now <i>Capitol/Parlophone 6336412 (E) 1●</i> (Worley/Shaw)								
29	5	2	JESSIE WARE Devotion <i>Island/PMR 3700555 (ARV)</i> (Kumar/Kid/Spraggan/Sshimare/Anher)								
30	New		NOISETTES Contact <i>Mona-Ra/Rain MONORRCD1 (Absolute)</i> (Abbiss/Noisettes/Prescott/Morris)								
31	26	31	LANA DEL REY Born To Die <i>Polydor/Stranger 2787091 (ARV)</i> (Haynie/Parker/Seymour/Kobayashi/Shtaker/Daly/Sneddon/Sque-Mein/Nuwels/Straider/Shux/Skan Bek/Huwe)								
32	32	40	OLLY MURS In Case You Didn't Know <i>Epic/Syco 88697940942 (ARV) 2★</i> (The Featless/Hayler/Siammer/Kobayashi/Lut/Priam/Don/Jordan/Patrickus/Smith/Wilkinson/Meliss/Prinne/Met/uhank)								SALES INCREASE
33	New		SLAUGHTERHOUSE Welcome To: Our House <i>Interscope 3707734 (ARV)</i> (Alex Da Kid/Hic-Boy/Ermen/T-Ninas/Arabi/MuK/MO/LD/Sherman/Dale/Black Key Beats/Mr. Porter/Boi Tda/Kane Beatz/The Moven Boys/ILLUSION League)								
34	20	12	MADNESS Total Madness <i>Union Square USMTCV0001 (SDU)</i> (Langer/Winstanley)								
35	Re-entry		TWO DOOR CINEMA CLUB Tourist History <i>Kitsune/Cooperative CDA025 (am arv) 1●</i> (James/Zdar)								
36	New		NICOLA BENEDETTI The Silver Violin <i>Decca 4783529 (ARV)</i> (Watson)								
37	40	22	LABRINTH Electronic Earth <i>Syco 88691932932 (ARV)</i> (Labrinth/Da Gigglar/Ghemes/McKenzie/Williams)								SALES INCREASE
38	28	11	JUSTIN BIEBER Believe. <i>Def Jam 3706483 (ARV)</i> (Various)								
39	30	50	LMFAO Sorry For Party Rocking <i>Interscope 2774463 (ARV)</i> (Party Rock/Alumi/Harris/Redfoo/LMFAO)								
40	24	17	KEANE Strangeland <i>Island 2794838 (ARV) 1●</i> (Grech/Marguerat)								
41	Re-entry		TWIN ATLANTIC Free <i>Red Bull RBR1078 (E)</i> (Norton)								
42	66	8	NEWTON FAULKNER Write It On Your Skin <i>Ugly Truth 88591972072 (ARV)</i> (Paul Krier/Harris/The Alexus/Mills)								+50% SALES INCREASE
43	31	53	DAVID GUETTA Nothing But The Beat <i>Positiva/Virgin PVO838942 (E) 1★</i> (Guetta/Vee/Carey/Luinfort/Adriano/Black Bow/Afreak/KL uttrel/Avicii)								
44	37	45	COLDPLAY Mylo Xyloto <i>Parlophone 0875531 (E) 4★</i> (Dravns/Green/Simpson)								
45	Re-entry		THE VACCINES What Did You Expect From The Vaccines? <i>Columbia 88697841451 (ARV)</i> (Grech/Marguerat)								
46	10	2	TREY SONGZ Chapter V <i>Atlantic 7567882619 (ARV)</i> (Ibce)								
47	29	4	KATE BUSH The Whole Story <i>EMI CDP7464142 (E) 4★</i> (Powell/Sush/Kelly)								
48	57	12	ALT-J An Awesome Wave <i>Infectious INFECT134CD (PIAS)</i> (Andrew)								SALES INCREASE
49	42	6	THE GASLIGHT ANTHEM Handwritten <i>Mercury 2789417 (ARV)</i> (U'Brien)								
50	46	33	KELLY CLARKSON Stronger <i>RCA 88697951802 (ARV)</i> (Kennedy/Dean/Jones/Kurstin/Abraham/Cllgee/Gad/Roberts/Miley/Halbert/Jenkins/Indal/LesStefano/Benson)								
51	59	144	FLORENCE + THE MACHINE Lungs <i>Island 1797940 (ARV) 5★</i> (Epworth/Hard/Mackie/Hugall/White)								SALES INCREASE
52	44	41	JAY-Z & KANYE WEST Watch The Throne <i>Roc-a-fella/Mercury 2765057 (ARV)</i> (J/Dean/Keith/D-Hip/Pharrell/Dan Jaccy/Rob-Say/KilHoffer/The Neptunes/RLANews/Shaker/Swice/Beatz/Joseph/ST)								
53	43	105	KATY PERRY Teenage Dream <i>Virgin CDV3084 (E) 3★</i> (Dr. Luke/Blanco/Martin/Stargate/Stewart/Harrel/Amnic/Wells)								
54	39	77	BOB MARLEY & THE WAILERS Legend <i>Tuff Gong 0073145867142 (ARV)</i> (Marley/Various)								
55	50	10	LINKIN PARK Living Things <i>Warner Brothers 9362495007 (ARV) 1●</i> (Kublin/Shimoda)								SALES INCREASE
56	38	49	BEE GEES Number Ones <i>Reprise 812279857 (ARV) 1★</i> (Bee Gees/Singwood/Ward/Richardson/Galatin/Leitch)								
57	Re-entry		KASABIAN Velociraptor! <i>Columbia 88697933502 (ARV)</i> (Pizzorno/Dan the Automator)								
58	52	85	BRUNO MARS Doo-Wops & Hooligans <i>Elektra 7567883304 (ARV) 4★1★</i> (The Smeezingtons/Weedell/The Supa Dupps)								SALES INCREASE
59	48	9	CHRIS BROWN Fortune <i>RCA 88691950552 (ARV)</i> (Various)								
60	Re-entry		PAUL SIMON Graceland <i>Sony RCA 88591914712 (ARV)</i> (Simon/Halee)								
61	45	8	FRANK OCEAN Channel Orange <i>Def Jam 3710232 (ARV)</i> (Malay/Ocean/Taylor/Keith/Keezay/Lyer, the Creator/Pharrell)								
62	New		ROBERT CRAY BAND Nothin But Love <i>Provogue PRD73771 (ADA Arv)</i> (Shirley)								
63	60	42	DRAKE Take Care <i>Cash Money/Island 2783252 (ARV) 1●</i> (Shebil/Boi 1da/Montagrose/The Weeknd/Jx Smith/1-Minus/Jas Blaze/Graham/Cashe/McKinney)								SALES INCREASE
64	Re-entry		THE BLACK KEYS Brothers <i>Cooperative/V2 VVR737198 (am arv) 1●</i> (Black Keys/Neill/Danger Mouse)								
65	64	83	STEREOPHONICS A Decade In The Sun - Best Of <i>1/2/Mercury 1780699 (am arv) 2★</i> (Jones/Lowe)								
66	71	38	ELBOW Build A Rocket Boys! <i>Fiction 2762328 (ARV) 1★</i> (Potter)								SALES INCREASE
67	58	80	PALOMA FAITH Do You Want The Truth Or Something Beautiful <i>Epic 8857543552 (ARV) 1★</i> (Byrne/Mack/Chan/Kobson/Sarter/Martin/Over/Jorgensen/Kurstin/Marr/Norrega/Wells/Elfsson/Westerlund/Isak/Dixon)								
68	67	134	MUMFORD & SONS Sign No More <i>Gentlemen Of The Road 2722538 (ARV) 4★1★</i> (Davis)								SALES INCREASE
69	33	3	THE KINKS Waterloo Sunset - The Best Of <i>Sanctuary 3712489 (ARV)</i> (Davies)								
70	49	11	CHERYL A Million Lights <i>Polydor 3704302 (ARV)</i> (Alex Da Kid/Harris/Panthe/William/Agent X/HyGarde/SHE/Usa Life/Cruz/Wallo/Kid Gloves/Jim Beatz)								
71	Re-entry		ALEX CLARE The Lateness Of The Hour <i>Island 2770437 (ARV)</i> (Diplo/Switch/Kechichaid/Spencer/The Shining/ty White)								
72	Re-entry		THE CURE Greatest Hits <i>Fiction 5307153 (ARV) 1★</i> (Smith/The Lure/Allen/Plati/Parry/Saunders/Various)								
73	70	76	CHASE & STATUS No More Idols <i>Mercury 2745135 (ARV) 1★</i> (Kennard/Milton/Nuwels/Sub Focus/Plan B)								SALES INCREASE
74	Re-entry		RIHANNA Loud <i>Def Jam 2752355 (ARV) 6★2★</i> (Stargate/Vee/Harrel/Saizeman/The Runners/Hiddik/Blow/DaDon/Sham/Mel/Mus/Stewart/Dean/Saunders/Alex Da Kid)								
75	Re-entry		THE XX xx <i>Young Turks 0505008255055 (PIAS) 1★</i> (Smith/McDonald)								

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<ul style="list-style-type: none"> Adele 16 Alt-J 48 Bee Gees 36 Benedetti, Nicola 36 Bieber, Justin 38 Black Keys The 6 Black Keys The 64 Bloc Party 21 Brown, Chris 59 Bush, Kate 47 Chase & Status 73 Clare, Alex 71 Clarkson, Kelly 50 	<ul style="list-style-type: none"> Coldplay 44 Cure The 72 Davies 26 Drake 65 Elbow 4 Elbow 15 Elbow 66 Faulkner, Newton 42 Florence + The Machine 71 Fu, 91 Foo Fighters 18 Fun. 8 	<ul style="list-style-type: none"> Guetta, David 43 Howard, Ben 20 Iglesias, Julio 25 Jay-Z & Kanye West 52 Jessie J 19 Kasabian 57 Keane 40 Kinks, The 69 Labrinth 37 Lady Antebellum 28 Linkin Park 55 Lmfao 39 	<ul style="list-style-type: none"> Macdonald, Amy 13 Madness 34 Marley, Bob & The Wailers 54 Maroon 5 14 Mars, Bruno 58 Minaj, Nicki 27 Morissette, Alanis 12 Mumford & Sons 68 Murs, Ollie 32 Nobel Gallagher's High Flying Birds 24 Noisettes 30 	<ul style="list-style-type: none"> Ocean, Frank 61 Of Monsters And Men 3 One Direction 11 Orn, Rita 1 Paloma Faith 5 Paloma Faith 67 Paul Simon 60 Perry, Katy 55 Plan B 7 Rey, Lorna Dee 31 Rihanna 10 Rihanna 74 Robert Cray Band 62 	<ul style="list-style-type: none"> Sande, Emeli 2 Shannon, Ed 9 Slaughterhouse 35 Songz, Trey 45 Spraggan, Lucy 22 Stereophonics 65 Train 23 Twin Atlantic 41 Two Door Cinema Club 35 Vaccines The 45 Ware, Jessie 29 xx, The 75 	<ul style="list-style-type: none"> Key ★ Platinum (300,000) ● Gold (100,000) ● Silver (50,000) ★ in European sales 	<ul style="list-style-type: none"> Special Awards Albums The Gaslight Anthem: The '59 Sound (gold) Train: California 37 (gold)
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CHARTS UK AIRPLAY WEEK 35

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

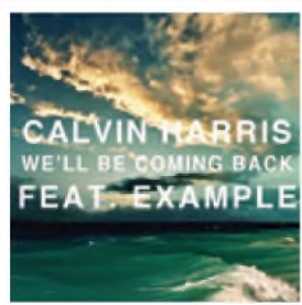
POS	LAST	WKS	SALES	CHT	ARTIST / ALBUM / LABEL	TOTAL PLAYS	PLAYS +/-	TOTAL AUD (m)	AUD % +/-
1	1	8	3		RITA ORA How We Do (Party) <i>Columbia/Roc Nation</i>	3372	19.45	54.04	-5.79
2	2	5	16		SIMPLE PLAN FEAT. SEAN PAUL Summer Paradise <i>Atlantic</i>	1879	15.84	52.3	-6.66
3	3	15	18		MAROON 5 FEAT. WIZ KHALIFA Payphone <i>A&M/Octone/Polydor</i>	3921	-6.49	50.44	-4.94
4	5	7			PINK Blow Me (One Last Kiss) <i>LaFace</i>	2759	6.03	49.35	9.01
5	6	14	15		STOOSHE Black Heart <i>Future Cut/QWork/Warner Brothers</i>	3622	-5.28	43.65	-0.64
6	9	5	2		SAM AND THE WOMP Bom Bom <i>One More Tune/Stilt/Warner</i>	1675	16.56	40.49	2.43
7	21	3	24		CHERYL Under The Sun <i>Polydor</i>	2096	35.05	39.45	33.5
8	11	3	14		FUN. Some Nights <i>Atlantic/Fueled By Ramen</i>	1105	0.91	39.1	7.06
9	26	3			THE SCRIPT FEAT. WILL.I.AM Hall Of Fame <i>RCA</i>	1871	10.38	38.53	48.42
10	32	3	5		OWL CITY & CARLY RAE JEPSEN Good Time <i>Interscope/Republic Island</i>	1645	39.64	37.58	56.39
11	47	2	9		EMELI SANDE Read All About It Pt 3 <i>Virgin</i>	1413	28.11	35.34	82.16
12	16	4	1		LITTLE MIX Wings <i>Syco</i>	2452	22.42	34.06	6.34
13	10	23	28		CARLY RAE JEPSEN Call Me Maybe <i>Interscope</i>	2806	-10.81	33.44	-10.87
14	23	4	87		NOISETTES That Girl <i>Mono-Ro-Rama</i>	1054	1.15	33.16	15.66
15	29	3	10		ANGEL Wonderful <i>AATW/Island</i>	960	14.42	32.82	34.29
16	NEW	1	8		TAYLOR SWIFT We Are Never Ever Getting Back Together <i>Mercury</i>	1306	0	32.1	0
17	14	17	43		COLDPLAY & RIHANNA Princess Of China <i>Parlophone</i>	2694	-8.15	31.98	-5.05
18	22	8	49		KARMIN Brokenhearted <i>Epic</i>	2888	8.37	31.81	9.16
19	4	8	6		WILEY FEAT. RHYMEZ & MS D Heatwave <i>Warner/One More Tune</i>	1335	-13.37	31	-33.46
20	31	2			NE-YO Let Me Love You (Until You Learn To Love Yourself) <i>Def Jam</i>	739	-9.55	30.9	28
21	18	12	40		KATY PERRY Wide Awake <i>Virgin</i>	2660	-3.83	28.83	-3.48
22	13	12	34		CHRIS BROWN Don't Wake Me Up <i>RCA</i>	1549	-9.99	28.7	-16.76
23	8	10	13		CALVIN HARRIS FEAT. EXAMPLE We'll Be Coming Back <i>Columbia</i>	1618	-12.21	28.44	-28.34
24	NEW	1			THE KILLERS Runaways <i>Lizard King/Mercury</i>	437	0	27.56	0
25	17	4	73		SCOUTING FOR GIRLS Summertime In The City <i>Epic</i>	1174	12.45	27.31	-13.55
26	7	9	7		FLORENCE + THE MACHINE Spectrum <i>Island</i>	2126	-7.85	25.63	-35.72
27	34	2			KRISTINA TRAIN Dream Of Me <i>Mercury</i>	296	21.81	25.28	8.87
28	27	35	86		JESSIE J Domino <i>Island/Lava</i>	1734	0.81	24.63	-0.73
29	19	18	65		CHERYL Call My Name <i>Polydor</i>	2222	-18.79	24.06	-19.1
30	NEW	1			EXAMPLE Say Nothing <i>MoS</i>	1015	0	23.4	0
31	20	10	45		LAWSON Taking Over Me <i>Global Talent/Polydor</i>	2439	-12.55	23.14	-21.82
32	24	33	42		GOTYE FEAT. KIMBRA Somebody That I Used To Know <i>Island</i>	1867	-5.08	22.68	-17.29
33	35	16	27		RUDIMENTAL FEAT. JOHN NEWMAN Feel The Love <i>Asylum</i>	921	1.1	21.73	-4.57
34	39	33	56		DAVID GUETTA FEAT. SIA Titanium <i>Postiva/Virgin</i>	1199	-8.33	21.58	0.14
35	37	17	59		RIHANNA Where Have You Been <i>Def Jam</i>	859	-15.37	21.2	-4.38
36	38	14	31		FLO-RIDA Whistle <i>Atlantic</i>	1059	-1.49	20.51	-6.05
37	30	2			RONAN KEATING Fires <i>Polydor</i>	1089	43.67	20.42	-16
38	33	14	35		WILL.I.AM FEAT. EVA SIMONS This Is Love <i>Interscope</i>	1022	-13.32	19.9	-15.39
39	36	6			AMY MACDONALD Pride <i>Mercury</i>	408	7.94	19.08	-15.84
40	12	3	21		TREY SONGZ Simply Amazing <i>Atlantic</i>	958	4.81	19.01	-45.55
41	50	2	12		OF MONSTERS AND MEN Little Talks <i>Universal Republic/Island</i>	310	3.68	18.47	-2.33
42	15	7	60		PALOMA FAITH 30 Minute Love Affair <i>RCA</i>	1480	-1.6	18.17	-43.47
43	RE				OLLY MURS Dance With Me Tonight <i>Epic/Syco</i>	1107	0	17.94	0
44	41	23	37		TRAIN Drive By <i>Columbia</i>	1860	-3.83	17.88	-13.75
45	NEW	1	20		DEVLIN FEAT. ED SHEERAN Watchtower (All Along The) <i>4th & Broadwcy</i>	201	0	17.62	0
46	NEW	1			THE VACCINES Teenage Icon <i>Columbia</i>	203	0	17.19	0
47	NEW	1			EMILIA MITIKU So Wonderful <i>Warner Brothers</i>	214	0	17.16	0
48	44	16	26		ALEX CLARE Too Close <i>Island</i>	736	-6	17.1	-13.68
49	RE				MAROON 5 FEAT. CHRISTINA AGUILERA Moves Like Jagger <i>A&M/Octone/Polydor</i>	972	0	16.98	0
50	42	28	39		NICKI MINAJ Starships <i>Cash Money/Island</i>	972	-8.39	16.89	-16.1

Nielsen Music to go! The following stations are included in the chart: 100.1, 100.3, 100.5, 100.7, 100.9, 101.1, 101.3, 101.5, 101.7, 101.9, 102.1, 102.3, 102.5, 102.7, 102.9, 103.1, 103.3, 103.5, 103.7, 103.9, 104.1, 104.3, 104.5, 104.7, 104.9, 105.1, 105.3, 105.5, 105.7, 105.9, 106.1, 106.3, 106.5, 106.7, 106.9, 107.1, 107.3, 107.5, 107.7, 107.9, 108.1, 108.3, 108.5, 108.7, 108.9, 109.1, 109.3, 109.5, 109.7, 109.9, 110.1, 110.3, 110.5, 110.7, 110.9, 111.1, 111.3, 111.5, 111.7, 111.9, 112.1, 112.3, 112.5, 112.7, 112.9, 113.1, 113.3, 113.5, 113.7, 113.9, 114.1, 114.3, 114.5, 114.7, 114.9, 115.1, 115.3, 115.5, 115.7, 115.9, 116.1, 116.3, 116.5, 116.7, 116.9, 117.1, 117.3, 117.5, 117.7, 117.9, 118.1, 118.3, 118.5, 118.7, 118.9, 119.1, 119.3, 119.5, 119.7, 119.9, 120.1, 120.3, 120.5, 120.7, 120.9, 121.1, 121.3, 121.5, 121.7, 121.9, 122.1, 122.3, 122.5, 122.7, 122.9, 123.1, 123.3, 123.5, 123.7, 123.9, 124.1, 124.3, 124.5, 124.7, 124.9, 125.1, 125.3, 125.5, 125.7, 125.9, 126.1, 126.3, 126.5, 126.7, 126.9, 127.1, 127.3, 127.5, 127.7, 127.9, 128.1, 128.3, 128.5, 128.7, 128.9, 129.1, 129.3, 129.5, 129.7, 129.9, 130.1, 130.3, 130.5, 130.7, 130.9, 131.1, 131.3, 131.5, 131.7, 131.9, 132.1, 132.3, 132.5, 132.7, 132.9, 133.1, 133.3, 133.5, 133.7, 133.9, 134.1, 134.3, 134.5, 134.7, 134.9, 135.1, 135.3, 135.5, 135.7, 135.9, 136.1, 136.3, 136.5, 136.7, 136.9, 137.1, 137.3, 137.5, 137.7, 137.9, 138.1, 138.3, 138.5, 138.7, 138.9, 139.1, 139.3, 139.5, 139.7, 139.9, 140.1, 140.3, 140.5, 140.7, 140.9, 141.1, 141.3, 141.5, 141.7, 141.9, 142.1, 142.3, 142.5, 142.7, 142.9, 143.1, 143.3, 143.5, 143.7, 143.9, 144.1, 144.3, 144.5, 144.7, 144.9, 145.1, 145.3, 145.5, 145.7, 145.9, 146.1, 146.3, 146.5, 146.7, 146.9, 147.1, 147.3, 147.5, 147.7, 147.9, 148.1, 148.3, 148.5, 148.7, 148.9, 149.1, 149.3, 149.5, 149.7, 149.9, 150.1, 150.3, 150.5, 150.7, 150.9, 151.1, 151.3, 151.5, 151.7, 151.9, 152.1, 152.3, 152.5, 152.7, 152.9, 153.1, 153.3, 153.5, 153.7, 153.9, 154.1, 154.3, 154.5, 154.7, 154.9, 155.1, 155.3, 155.5, 155.7, 155.9, 156.1, 156.3, 156.5, 156.7, 156.9, 157.1, 157.3, 157.5, 157.7, 157.9, 158.1, 158.3, 158.5, 158.7, 158.9, 159.1, 159.3, 159.5, 159.7, 159.9, 160.1, 160.3, 160.5, 160.7, 160.9, 161.1, 161.3, 161.5, 161.7, 161.9, 162.1, 162.3, 162.5, 162.7, 162.9, 163.1, 163.3, 163.5, 163.7, 163.9, 164.1, 164.3, 164.5, 164.7, 164.9, 165.1, 165.3, 165.5, 165.7, 165.9, 166.1, 166.3, 166.5, 166.7, 166.9, 167.1, 167.3, 167.5, 167.7, 167.9, 168.1, 168.3, 168.5, 168.7, 168.9, 169.1, 169.3, 169.5, 169.7, 169.9, 170.1, 170.3, 170.5, 170.7, 170.9, 171.1, 171.3, 171.5, 171.7, 171.9, 172.1, 172.3, 172.5, 172.7, 172.9, 173.1, 173.3, 173.5, 173.7, 173.9, 174.1, 174.3, 174.5, 174.7, 174.9, 175.1, 175.3, 175.5, 175.7, 175.9, 176.1, 176.3, 176.5, 176.7, 176.9, 177.1, 177.3, 177.5, 177.7, 177.9, 178.1, 178.3, 178.5, 178.7, 178.9, 179.1, 179.3, 179.5, 179.7, 179.9, 180.1, 180.3, 180.5, 180.7, 180.9, 181.1, 181.3, 181.5, 181.7, 181.9, 182.1, 182.3, 182.5, 182.7, 182.9, 183.1, 183.3, 183.5, 183.7, 183.9, 184.1, 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270.1, 270.3, 270.5, 270.7, 270.9, 271.1, 271.3, 271.5, 271.7, 271.9, 272.1, 272.3, 272.5, 272.7, 272.9, 273.1, 273.3, 273.5, 273.7, 273.9, 274.1, 274.3, 274.5, 274.7, 274.9, 275.1, 275.3, 275.5, 275.7, 275.9, 276.1, 276.3, 276.5, 276.7, 276.9, 277.1, 277.3, 277.5, 277.7, 277.9, 278.1, 278.3, 278.5, 278.7, 278.9, 279.1, 279.3, 279.5, 279.7, 279.9, 280.1, 280.3, 280.5, 280.7, 280.9, 281.1, 281.3, 281.5, 281.7, 2

CHARTS STREAMING WEEK 35

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 Official Streaming Chart



OFFICIAL UK STREAMING CHART TOP 75

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



CLIMBER: TAYLOR SWIFT



CLIMBER: RITA ORA



NEW: OWL CITY



NEW: LITTLE MIX



NEW: SIMPLE PLAN

CHARTS EU AIRPLAY WEEK 35



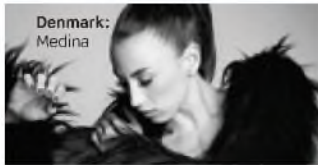
PAN-EUROPEAN

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



DENMARK

POS	ARTIST/ ALBUM / LABEL
1	AURA In Love With The World UNI
2	AMARILLO, ERIC Men Halla! EMI
3	PINK Blow Me (One Last Kiss) SME
4	MEDINA Lyser I Moerke ALM
5	ALPHABEAT Love Sea CPH
6	MAROON 5 FEAT. WIZ KHALIFA Payphone UNI
7	SEEBACH, RASMUS Falder ART
8	PANAMAH DJ Blues UNI
9	DEVEČERSKI, ALINA Flytta Pa Dej EMI
10	JEPSEN, CARLY RAE Call Me Maybe UNI



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	MINAJ, NICKI Pound The Alarm UNI
4	SEXION D'ASSAUT Wati House SME
5	FLO RIDA Whistle ATL
6	BROWN, CHRIS Don't Wake Me Up SME
7	KHALED C'est La Vie UNI
8	BIRDY Skinny Love ATL
9	DE RICO, JOSE FEAT. MENDEZ, HENRY Rayos De Sol UNI
10	DJ MAM'S FEAT. MATADOR, JESSY & GUISAO, LUIS Zumba He Zumba Ha WAG



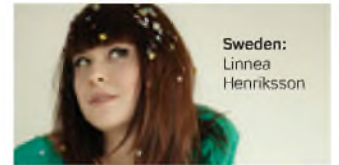
GERMANY

POS	ARTIST/ ALBUM / LABEL
1	PINK Blow Me (One Last Kiss) SME
2	LYKKE LI I Follow Rivers WMG
3	CRUZ, TAIQ World In Our Hands UID
4	AVIDAN, ASAF One Day (Reckoning Song) SME
5	JEPSEN, CARLY RAE Call Me Maybe UID
6	LOREEN Euphoria WMG
7	CRO Du IND
8	NO DOUBT Settle Down UID
9	OF MONSTERS AND MEN Little Talks UID
10	LINKIN PARK Burn It Down WMG



IRELAND

POS	ARTIST/ ALBUM / LABEL
1	THE SCRIPT FEAT. WILL.I.AM Hall Of Fame SME
2	FLORENCE + THE MACHINE Spectrum UNI
3	MAROON 5 FEAT. WIZ KHALIFA Payphone UNI
4	OF MONSTERS AND MEN Little Talks UNI
5	OWL CITY & JEPSEN, CARLY RAE Good Time UNI
6	ORA, RITA How We Do (Party) SME
7	STOOSHE Black Heart WEA
8	FUN. Some Nights WEA
9	TWO DOOR CINEMA CLUB Sleep Alone KTS
10	WILL.I.AM FEAT. SIMONS, EVA This Is Love UNI



ITALY

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

NETHERLANDS

POS	ARTIST/ ALBUM / LABEL
1	LIMA, GUSTAVO Balada CNR
2	LOREEN Euphoria WEA
3	OWL CITY & JEPSEN, CARLY RAE Good Time UNI
4	AVIDAN, ASAF One Day (Reckoning Song) SME
5	PINK Blow Me (One Last Kiss) SME
6	TRAIN 50 Ways To Say Goodbye SME
7	WILL.I.AM FEAT. SIMONS, EVA This Is Love UNI
8	HOWARD, BEN Keep Your Head Up UNI
9	JEPSEN, CARLY RAE Call Me Maybe UNI
10	WILL & THE PEOPLE Lion In The Morning Sun BAG

NORWAY

POS	ARTIST/ ALBUM / LABEL
1	FUN. FEAT. MONAE, JANELLE We Are Young WMN
2	TRAIN 50 Ways To Say Goodbye SME
3	LOREEN Euphoria WMN
4	JEPSEN, CARLY RAE Call Me Maybe UNI
5	MAYER, JOHN Shadow Days SME
6	VAMP Liten Fuggel UNI
7	MAYK En Bit Av Meg UNI
8	LALEH Some Die Young WMN
9	MATILDA When Something Ends IND
10	VAULAR, LARS & SONDRER LERCHE Oynene Lukket CMG

SPAIN

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

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	HENRIKSSON, LINNEA Lyckligare Nu SME
5	PINK Blow Me (One Last Kiss) SME
6	LALEH Some Die Young WEA
7	NICKELBACK Lullaby WEA
8	AGNES One Last Time ROX
9	NORLIE & KKV Dar Jag Hanger Min Hatt UNI
10	FUN. FEAT. MONAE, JANELLE We Are Young WEA

GLOBAL SALES ANALYSIS

■ BY ALAN JONES

WITH SALES IN RETREAT across the globe it is remarkable that Japanese girl group **AKB48's** album 1830m managed to sell more than 870,000 copies to become their third No.1 from four releases a week ago in their homeland – and almost as remarkable that its sales fell to 64,000 last week, a staggering downturn of nearly 93% week-on-week, though it is still No.1.

Although not charting anywhere but Japan, it certainly knocked **Adele's** 21 off the top of the global sales pyramid last week. US R&B

singer **Trey Songz** keeps her off the apex this week, as his latest album, Chapter V sold more than 135,000 copies to enter the American chart at No.1, although the only other countries in which it has charted so far are the Netherlands (six), the UK (10) and Canda (13).

21, incidentally, finally dips out of the Top 10 in the US, ending a remarkable 78-week residency. It also exits the Top 10 in the Netherlands (5-11), Sweden (10-11), Switzerland (10-12) and Hungary (9-17). It remains a chart



fixture in 26 countries, however – the same number as **One Direction's** Up All Night, which has returned for a fourth stint atop the chart in Mexico, but has the upper hand on Adele in just eight territories, most notably Japan,

where it falls from its peak position of eight to 15, while 21 falls 86-90.

Previously a No.1 album in the Netherlands and Flanders, 16-year-old Londoner **Birdy's** self-titled debut album nearly added Australia to the list this week, flying 16-2, with only **The Sapphires** – the soundtrack to a hit new Australian film – keeping it at bay. Birdy's album continues to glide in Wallonia (3-3), France (8-7), Flanders (20-20), the Netherlands (42-40) and Switzerland (46-57).

Two albums by British acts make widespread debuts. **Bloc Party's** Four in Australia (three), Canada (nine), Ireland (10), New Zealand (17), the Netherlands (21), France

(22), Flanders (36), the US (36), Spain (95) and Wallonia (118). Meanwhile, **The Darkness** return after a seven-year lay-off with **Hot Cakes** making inroads in Ireland (14), Australia (15), Germany (16), Switzerland (20), Austria (24), Sweden (38), the US (43), Spain (51), France (65), the Netherlands (94) and Wallonia (200).

In much more limited international action, Somerset quartet **The Heavy's** third album, **The Glorious Dead**, debuts on three charts in the US, and scores higher placings in all of them than their second album, **The House That Dirt Built**, which opened their chart career in 2009.

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MusicWeek

CHARTS INDIES/COMPILATIONS WEEK 35



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 | 8 | VARIOUS | Isles Of Wonder - The Opening Ceremony / Decca/UMC (ARV) |
| 2 | 3 | VARIOUS | Honey Honey / Sony RCA (ARV) | 12 | 7 | VARIOUS | A Symphony Of British Music / Decca/UMC (ARV) |
| 3 | 2 | VARIOUS | Now That's What I Call Reggae / EMI TV/UMC/UMTV (ARV) | 13 | 12 | VARIOUS | The Best Of British / UMTV/EMI TV (ARV) |
| 4 | 5 | VARIOUS | Back To Reality / EMI TV/UMTV (E) | 14 | 14 | VARIOUS | Clubland 21 / AATW/UMTV (ARV) |
| 5 | 4 | VARIOUS | Now That's What I Call Chill / EMI TV/Rhino (E) | 15 | 13 | VARIOUS | The Chillout Session / MoS (ARV) |
| 6 | 6 | VARIOUS | Ibiza Annual 2012 / MoS (ARV) | 16 | RE | VARIOUS | Sugar Sugar - The Birth Of Bubblegum Pop / Sony RCA (ARV) |
| 7 | 9 | VARIOUS | Now That's What I Call A No 1 / EMI TV/UMTV (E) | 17 | 15 | VARIOUS | Now That's What I Call Music 81 / EMI TV/UMTV (E) |
| 8 | NEW | VARIOUS | Pop Jr / UMTV (ARV) | 18 | 17 | VARIOUS | Keep Calm And Relax / Sony/Rhino (ARV) |
| 9 | 10 | VARIOUS | Clubland Eurodance / AATW/UMTV (ARV) | 19 | NEW | VARIOUS | Jaguar Skills & His Amazing Friends - 1 / MoS (ARV) |
| 10 | 11 | VARIOUS | Now That's What I Call Running / EMI TV/UMTV (E) | 20 | 18 | VARIOUS | The Workout Mix - Our Greatest Team / AATW/UMTV (ARV) |

INDIE SINGLES TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



All Time Low Indie Singles (12)

- | | | | |
|----|-----|--|---|
| 1 | 1 | PUBLIC ENEMY | Harder Than You Think / Slam Jamz |
| 2 | 4 | LUCY SPRAGGAN | Last Night / Lucy Spraggan |
| 3 | 2 | PORTER ROBINSON | Language / MoS (ARV) |
| 4 | 5 | BIG HITS 2012 | Let Me Love You / Big Hits 2012 |
| 5 | 6 | DJ FRESH FEAT. RITA ORA | Hot Right Now / MoS (ARV) |
| 6 | 3 | OTTO KNOWS | Million Voices / Embassy Of Music (PH) |
| 7 | 15 | NOISETTES | That Girl / Mono-Ra-Rama (Absolute) |
| 8 | 13 | LUCENZO & QWOTE FEAT. PITBULL AND DON OMAR | Danza Kuduro / Dance Nation/MoS (ARV) |
| 9 | 9 | ADELE | Someone Like You / XL (PIAS) |
| 10 | NEW | JOHN MURPHY | In The House - In A Heartbeat / XL (PIAS) |
| 11 | NEW | LUCY SPRAGGAN | Tea And Toast / Lucy Spraggan |
| 12 | NEW | ALL TIME LOW | For Baltimore / Hopeless (PIAS) |
| 13 | 18 | PSY | Gangnam Style / YG Entertainment |
| 14 | 12 | RUSTIE FEAT. ALUNAGEORGE | After Light / Warp (PIAS) |
| 15 | RE | BOM BOM | When I Go Bom Bom Bom / 1st IMP |
| 16 | 8 | NOEL GALLAGHER'S HIGH FLYING BIRDS | Everybody's On The Run / Sour Mash (E) |
| 17 | NEW | P MONEY | Dubsteppin' / Rinse |
| 18 | 16 | ADELE | Set Fire To The Rain / XL (PIAS) |
| 19 | NEW | WOODKID | Run Boy Run / Green United |
| 20 | 17 | ADELE | Rolling In The Deep / XL (PIAS) |



Woodkid Indie Singles Breakers (8)



Robert Cray Band Indie Albums (9)



Public Enemy Indie Albums (16)



Easy Star All Stars Indie Singles Breakers (3)

INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- | | | | |
|----|-----|------------------------------------|---|
| 1 | 2 | ADELE | 21 / XL (PIAS) |
| 2 | 18 | LUCY SPRAGGAN | Top Room At The Zoo / Lucy Spraggan |
| 3 | 3 | NOEL GALLAGHER'S HIGH FLYING BIRDS | Noel Gallagher's High Flying Birds / Sour Mash (E) |
| 4 | 1 | THE DARKNESS | Hot Cakes / PIAS (PIAS) |
| 5 | NEW | NOISETTES | Contact / Mono-Ra-Rama (Absolute) |
| 6 | 4 | MADNESS | Total Madness / Union Square (SDU) |
| 7 | 17 | TWIN ATLANTIC | Free / Red Bull (E) |
| 8 | 6 | ALT-J | An Awesome Wave / Infectious (PIAS) |
| 9 | NEW | ROBERT CRAY BAND | Nothin But Love / Prologue (ADA Arv) |
| 10 | 14 | THE XX | xx / Young Turks (PIAS) |
| 11 | 7 | EXAMPLE | Playing In The Shadows / MoS (ARV) |
| 12 | 11 | FRANK TURNER | England Keep My Bones / Xtra Mile (PIAS) |
| 13 | 3 | ADELE | 19 / XL (PIAS) |
| 14 | 12 | JACK WHITE | Blunderbuss / XL (PIAS) |
| 15 | 13 | ALABAMA SHAKES | Boys & Girls / Rough Trade (PIAS) |
| 16 | NEW | PUBLIC ENEMY | How You Sell Soul To A Souless People / Slam Jamz |
| 17 | NEW | KATATONIA | Dead End Kings / Peaceville (Burning Shed/Plastic Head) |
| 18 | 5 | BILL FAY | Life Is People / Dead Oceans (PIAS) |
| 19 | 10 | MIDNIGHT BEAST | The Midnight Beast / Sounds Like Good (Essential/GEM) |
| 20 | NEW | EASY STAR ALL STARS | Easy Star's Thrillah / Easy Star (P) |

INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



- | | | | |
|----|-----|------------------------------|--|
| 1 | 3 | BIG HITS 2012 | Let Me Love You / Big Hits 2012 |
| 2 | 1 | OTTO KNOWS | Million Voices / Embassy Of Music |
| 3 | RE | JOHN MURPHY | In The House - In A Heartbeat / XL |
| 4 | 6 | PSY | Gangnam Style / YG Entertainment |
| 5 | 4 | RUSTIE FEAT. ALUNAGEORGE | After Light / Warp |
| 6 | 11 | BOM BOM | When I Go Bom Bom Bom / 1st IMP |
| 7 | NEW | P MONEY | Dubsteppin' / Rinse |
| 8 | NEW | WOODKID | Run Boy Run / Green United |
| 9 | 8 | KNIFE PARTY | Internet Friends / Earstorm |
| 10 | 9 | RADICAL FACE | Welcome Home / Marr |
| 11 | NEW | HUDSON TAYLOR | Battles / Craic |
| 12 | NEW | TNGHT | Higher Ground / Warp |
| 13 | 12 | LITTLE COMETS | Dancing Song / Dirty Hit |
| 14 | 13 | JULIO BASHMORE | Au Seve / Broadwalk |
| 15 | 18 | TRAILER TRASH TRACYS | You Wish You Were Red / Double Six |
| 16 | 14 | COLLEGE FEAT. ELECTRIC YOUTH | A Real Hero / Valerie |
| 17 | 7 | FAMBO/BENIE MAN | I'm Drinking/Rum & Red Bull / Digital Link |
| 18 | 10 | IN THE LITTLE WOOD | Screw The Nether / Yagocast Studios |
| 19 | 16 | AWOLNATION | Sail / Red Bull |
| 20 | NEW | KOZZIE FEAT. JME | I'm Grime / Kozzie |

INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



- | | | | |
|----|-----|----------------------------|--|
| 1 | NEW | KATATONIA | Dead End Kings / Peaceville |
| 2 | 1 | BILL FAY | Life Is People / Dead Oceans |
| 3 | NEW | EASY STAR ALL STARS | Easy Star's Thrillah / Easy Star |
| 4 | NEW | SWANS | The Seer / Young God |
| 5 | NEW | DAN DEACON | America / Domino |
| 6 | 11 | SBTRKT | Sbtrkt / Young Turks |
| 7 | NEW | THRESHOLD | March Of Progress / Nuclear Blast |
| 8 | 5 | KARINE POLWART | Traces / Hegri |
| 9 | NEW | HOLY OTHER | Held / Tri Angle |
| 10 | NEW | WILD NOTHING | Nocturne / Bella Union |
| 11 | NEW | CHILLY GONZALES | Solo Piano II / Gentle Threat |
| 12 | 16 | FRIENDS | Manifest / Lucky Number |
| 13 | 2 | THE HEAVY | The Glorious Dead / Counter |
| 14 | 6 | DEAD CAN DANCE | Anastasis / PIAS |
| 15 | 4 | JJ DOOM | Key To The Kuffs / Lex |
| 16 | NEW | MATTHEW DEAR | Beams / Ghostly International |
| 17 | 17 | REND COLLECTIVE EXPERIMENT | Homemade Worship By Handmade People / Kingsway |
| 18 | 13 | MARK TREMONTI | All I Was / Fret 12 |
| 19 | 8 | YELLOWCARD | Southern Air / Hopeless |
| 20 | RE | HILLSONG LIVE | Cornerstone / Hillsong |

CHARTS CLUB WEEK 35

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

UPFRONT CLUB TOP 40

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	2	5	SAM AND THE WOMP Bom Bom / <i>One More Tune/Stilt/Warner</i>
2	4	4	EXAMPLE Say Nothing / <i>MoS</i>
3	6	6	RUDEKO FEAT. POPOV & MCD Stranger / <i>Dance With Me</i>
4	13	4	THE WIDEBOYS Addicted 2 Bass / <i>Worldwide Phonographics</i>
5	12	4	CHICANE & FERRY CORSTEN One Thousand Suns / <i>Modena</i>
6	15	3	RICHARD GREY AND NARI & MILANI FEAT. ALEXANDRA PRINCE Mas Que Nada / <i>RGS</i>
7	20	2	CARL KENNEDY FEAT. ROACHFORD Ride The Storm 2012 / <i>New State</i>
8	30	2	LUCIE EVANS I Hope You're Listening To The Radio / <i>RGS</i>
9	8	3	HANNAH Good Feeling / <i>Snowdog</i>
10	21	4	LONSDALE BOYS CLUB Ready To Go / <i>Future/Island</i>
11	19	3	HELENA FEAT. MR WILSON Girl From The Sky / <i>One Love</i>
12	16	3	MICHAEL WOODS FEAT. ESTER DEAN We've Only Just Begun / <i>MoS</i>
13	3	6	IVAN GOUGH & FEENIXPAWL FEAT. GEORGI KAY In My Mind / <i>One More Tune</i>
14	35	2	MICHAEL GRAY FEAT. ROLL DEEP Can't Wait For The Weekend / <i>Cooking Vinyl/Sultra</i>
15	18	2	BENGA FEAT. MARLENE Pour Your Love / <i>Columbia</i>
16	1	4	DJ FRESH FEAT. RAVAUGHN The Feeling / <i>MoS</i>
17	23	2	JAKOB LIEDHOLM Swede Love / <i>Sign Of The Times</i>
18	26	2	BURNS Lies / <i>Columbia</i>
19	NEW		MYNC & SENADEE No Place Like Home / <i>Cr2</i>
20	NEW		RUSS CHIMES Back 2 You / <i>Positiva/Virgin</i>
21	NEW		NEURODRIVER Man Made Ep / <i>Broken Robot</i>
22	NEW		SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child / <i>Virgin</i>
23	NEW		BOB MARLEY & THE WAILERS Jammin' / <i>Island</i>
24	NEW		ARCHEO The Payback / <i>Music Mantra</i>
25	5	4	LABRINTH Treatment / <i>Syco</i>
26	36	2	PET SHOP BOYS Winner / <i>Parlophone</i>
27	NEW		BENJAMIN LEUNG & JIM NEILD FEAT. ANDY HALDANE Time To Go / <i>Limbo</i>
28	27	2	AVICII Last Dance / <i>OMT</i>
29	29	2	KID MASSIVE FEAT. DATABOY Good Girlfriend / <i>Transmission</i>
30	7	6	ALEXANDRA STAN Lemonade / <i>3 Beat</i>
31	NEW		STATIC REVENGER FEAT. DEV Turn The World On / <i>White Label</i>
32	NEW		MICHAEL JACKSON Bad 25 Mixes: Bad/Speed Demon / <i>Epic</i>
33	NEW		DEMARK & MANNA FEAT. TERRI BJERRE Shine On Me / <i>Made</i>
34	24	5	DAVID GUETTA & NICKY ROMERO Metropolis / <i>Jack Back</i>
35	14	8	KYLIE MINOGUE Timebomb / <i>Parlophone</i>
36	NEW		CHRIS CAPPUCCINO Painkiller EP / <i>Catfeme</i>
37	11	8	KIRSTY Free Of War / <i>KB</i>
38	9	6	STUDIO KILLERS Ode To The Bouncer / <i>AATW</i>
39	37	2	MACHINES DON'T CARE FEAT. MELEKA Beat Dun Drop / <i>Columbia</i>
40	NEW		LAURA BROAD FEAT. CHRIS BROWN Nobody Can / <i>White Label</i>

COMMERCIAL POP TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	2	4	CHERYL Under The Sun / <i>Polydor</i>
2	4	3	EXAMPLE Say Nothing / <i>MoS</i>
3	3	5	ALEXANDRA STAN Lemonade / <i>3 Beat</i>
4	8	3	LABRINTH Treatment / <i>Syco</i>
5	20	2	MICHAEL GRAY FEAT. ROLL DEEP Can't Wait For The Weekend / <i>Cooking Vinyl/Sultra</i>
6	15	3	OWL CITY & CARLY RAE JEPSEN Good Time / <i>Interscope/Republic Island</i>
7	25	2	MIKA NEWTON Don't Dumb Me Down / <i>Dream Merchant 21</i>
8	17	3	LEMAR Invincible / <i>AMP</i>
9	12	4	KARMIN Brokenhearted / <i>Epic</i>
10	5	5	SAM AND THE WOMP Bom Bom / <i>One More Tune/Stilt/Warner</i>
11	19	3	NABIHA Never Played The Bass / <i>Disco Wax</i>
12	18	2	PITBULL FEAT. SHAKIRA Get It Started / <i>J</i>
13	16	3	STUDIO KILLERS Ode To The Bouncer / <i>AATW</i>
14	6	5	AMELIA LILY You Bring Me Joy / <i>RCA</i>
15	21	2	AGGRO SANTOS So Sexy / <i>FOD</i>
16	11	2	MICHEL TELO Ai Se Au Te Pego / <i>Roster</i>
17	14	6	LITTLE MIX Wings / <i>Syco</i>
18	30	2	BOB MARLEY & THE WAILERS Jammin' / <i>Island</i>
19	1	4	DJ FRESH FEAT. RAVAUGHN The Feeling / <i>MoS</i>
20	28	2	AIDEN GRIMSHAW Curtain Call / <i>RCA</i>
21	NEW		PET SHOP BOYS Winner / <i>Parlophone</i>
22	26	2	RUDEKO FEAT. POPOV & MCD Stranger / <i>Dance With Me</i>
23	NEW		FLO-RIDA I Cry / <i>Atlantic</i>
24	29	7	WILEY FEAT. RHYMEZ & MS D Heatwave / <i>Warner/One More Tune</i>
25	NEW		VIDA Boom Box / <i>B.O.B. Entertainment/Genepool/Universal</i>
26	27	6	FAZER Killer / <i>AATW/Island</i>
27	NEW		MORFEX Moonshine / <i>Nip n' Tuck</i>
28	NEW		HAVANA FEAT. FRENCH KISS Gypsy Girl / <i>Big Man</i>
29	NEW		LEELEE UGLY / <i>Daywalker</i>
30	NEW		DALE SAUNDERS FEAT. DAN CLARE Let The Love Flow / <i>Rock One</i>

Photo: Official Charts Company/OfficialCharts.com



UPFRONT



COMMERCIAL POP



URBAN

Example's chances for double top go Womp in the night

ANALYSIS

BY ALAN JONES

Example has delivered some of the biggest pop/dance smashes of the 2010s, and his latest single, Say Nothing is no exception. Handily placed at No.4 on both the Upfront and Commercial Pop charts a week ago, it looked to have a very good chance of topping them this week but was ultimately left runner-up on both by the tiniest of margins. It's probably no consolation, but the track was by

far the biggest track across the two charts combined.

Example's Upfront nemesis was **Sam and the Womp**, whose debut sales chart champ Bom Bom - in mixes by Pirupa, Wookie, Nico Bentley and Fear Of Tigers - has a victory margin of just 4.61%, and reaches the summit two weeks after it reached No.3 on Commercial Pop.

Beaten by a newcomer Upfront, Example was foiled by an old campaigner on the Commercial Pop chart - **Cheryl**. The Girls Aloud star climbs 2-1

with Under The Sun, the second single from her third album, A Million Lights.

After four weeks at number one on the Urban chart **Ne-Yo** falls to three with Let Me Love You (Until You Learn To Love Yourself), swapping places with **Mariah Carey's** Triumphant (Get 'Em).

Also featuring Rick Ross and Meek Mill, Triumphant is Carey's first No.1 on the chart since 2003, when she topped in tandem with Busta Rhymes with I Know What You Want.

URBAN TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	3	3	MARIAH CAREY FEAT. RICK ROSS & MEEK MILL Triumphant (Get 'Em) / <i>Def Jam</i>
2	2	5	NY Trophy Boy / <i>Dream Juice</i>
3	1	6	NE-YO Let Me Love You (Until You Learn To Love Yourself) / <i>Def Jam</i>
4	6	4	THE WIDEBOYS Addicted 2 Bass / <i>Worldwide Phonographics</i>
5	12	2	MICHAEL GRAY FEAT. ROLL DEEP Can't Wait For The Weekend / <i>Cooking Vinyl/Sultra</i>
6	4	6	LITTLE MIX Wings / <i>Syco</i>
7	20	2	AZELIA BANKS Esta Noche / <i>Polydor/Azalia/Banks</i>
8	11	11	WILEY FEAT. RHYMEZ & MS D Heatwave / <i>Warner/One More Tune</i>
9	9	15	CHRIS BROWN Don't Wake Me Up / <i>RCA</i>
10	8	5	LEELEE UGLY / <i>Daywalker</i>
11	23	2	DJ FRESH FEAT. RAVAUGHN The Feeling / <i>MoS</i>
12	10	8	RITA ORA How We Do (Party) / <i>Columbia/Roc Nation</i>
13	13	6	KH & MC NEAT You Don't Know / <i>Next Stop</i>
14	21	2	LABRINTH Treatment / <i>Syco</i>
15	19	7	ANGEL Wonderful / <i>AATW/Island</i>
16	25	8	NICKI MINAJ Pound The Alarm / <i>Cash Money/Island</i>
17	14	2	KENDRICK LAMAR Swimming Pools (Drank) / <i>Interscope/Aftermath</i>
18	18	4	SAM AND THE WOMP Bom Bom / <i>One More Tune/Stilt/Warner</i>
19	5	5	TIMBALAND FEAT. NE-YO Hands In The Air / <i>Interscope</i>
20	15	6	DRAKE FEAT. THE WEEKND Crew Love / <i>Cash Money/Island</i>
21	NEW		PUBLIC ENEMY Harder Than You Think / <i>Starjamz</i>
22	17	11	STEVE AOKI/ANGGER DIMAS/IGGY AZALEA Beat Down / <i>3 Beat/AATW</i>
23	NEW		MICHAEL JACKSON Bad 25 Mixes: Bad/Speed Demon / <i>Epic</i>
24	NEW		FLO-RIDA I Cry / <i>Atlantic</i>
25	27	3	FAZER Killer / <i>AATW/Island</i>
26	NEW		BOB MARLEY & THE WAILERS Jammin' / <i>Island</i>
27	NEW		DONAE'O Move To Da Gyal Dem / <i>Zephron</i>
28	22	8	LUKE BINGHAM Shut It Down / <i>3 Beat</i>
29	30	7	FAR EAST MOVEMENT FEAT. COVER DRIVE Turn Up The Love / <i>Interscope</i>
30	7	8	NABIHA Never Played The Bass / <i>Disco Wax</i>

COOL CUTS TOP 20

POS	ARTIST / TRACK
1	SWEDISH HOUSE MAFIA Don't You Worry Child
2	DAVID GUETTA FEAT. SIA She Wolf (Falling To Pieces)
3	SUB FOCUS FEAT. ALPINES Tidal Wave
4	FATBOY SLIM Everybody Loves A Carnival
5	DJ SNEAK Naughty Girl
6	CHARLI XCX You?Re The One
7	UNICORN KID Need U
8	ERIC TURNER V AVICII Dancing In My Head
9	NICKY ROMERO & CALVIN HARRIS Iron
10	THE SCUMFROG FEAT. STING If I Ever Lose My Faith In You
11	BOOKA SHADE Honeyslave Ep
12	PUNKY BLASTER Missin'
13	DJ YODA FT A BOY CALLED GEORGE Happy
14	ANALOGUE PEOPLE IN A DIGITAL WORLD Tattoo Girl
15	UMEK Carbon Occasions
16	DIRTY SOUTH & ALESSO FT RUBEN HAZE City Of Dreams
17	DAISHI DANCE & MITOMI TOKOTO Don't Leave Without Me
18	NO DOUBT Settle Down
19	PLUMP DJS Dirty Weekend EP 3
20	ROBBIE RIVERA FT WYNTER GORDON In The Morning



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

© Music Week, compiled by DJ feedback and data collected from the following stores, online sites and distributors: BMR Records, DJ Paul, Know How, Pirupa, Pure Groove, TraX (London), Eastern 310 (Manchester), 23rd Precinct (Glasgow), 3 Beat (Liverpool), The Disc (Birmingham), Cash (Leeds), Global Groove (Stoke), Catapult (Cardiff), Hard to Find (Birmingham), Plastic Music (Brighton), Power (Wigan), Streetwise (Cambridge), The Disc (Bradford), Xhava (Middlesbrough), Bass Division (Belfast), 3 Beat, Turn, Unique & Dynamic

CHARTS ANALYSIS WEEK 35



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

- **PINK** *Blow Me (One Last Kiss)* RCA
- **THE SCRIPT** FEAT. **WILL.I.AM** *Hall Of Fame* Epic/Phonogenic
- **NE-YO** *Let Me Love You (Until You Learn To Love)* Def Jam



- **PLAN B** *Deepest Shame* 679/Atlantic
- **FLO RIDA** *I Cry* Atlantic
- **THE VACCINES** *Teenage Icon* Columbia
- **SMILER/PROFESSOR GREEN/TAWIAH** *Top Of The World* Warner Bros
- **PROFESSOR GREEN/KUSTERBECK** *Avalon* Virgin
- **KINGS OF LEON** *Use Somebody* Hand Me Down
- **LABRINTH** *Treatment* Syco
- **SWEDISH HOUSE MAFIA** *Greyhound* Virgin
- **MAROON 5** FEAT. **CHRISTINA AGUILERA** *Moves Like Jagger* A&M/Octone

UK ALBUMS CHART

- **THE VACCINES** *Come Of Age* Columbia
- **TWO DOOR CINEMA CLUB** *Beacon* Kitsune
- **RONAN KEATING** *Fires* Polydor
- **MARK KNOPFLER** *Privateering* Mercury
- **SCOUTING FOR GIRLS** *The Light Between* Us Epic
- **MATCHBOX TWENTY** *North* Atlantic
- **MILK** *Tales From The Thames* Delta Sony



- **CAT POWER** *Sun* Matador
- **ANIMAL COLLECTIVE** *Centipede HZ* Domino
- **JUDAS PRIEST** *Screaming For Vengeance* Columbia
- **IAN HUNTER & THE RANT BAND** *When I'm President* Proper
- **MERCURY & CABALLE** *Barcelona* Island
- **PLAN B** *The Defamation Of Strickland* Bands 679/Atlantic
- **THE UKULELES** *The Ukuleles* Edsel
- **PROFESSOR GREEN** *At Your Inconvenience* Virgin

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

SINGLES

BY ALAN JONES

An all-new top three is in prospect for the singles chart this weekend, with the only doubt being about the order in which they will fall. Tuesday's midweek sales flashes show **Pink** in the driving seat, with *Blow Me (One Last Kiss)* in line to become her third solo No.1. It has opened up a 6.01% lead over **Hall Of Fame**, a collaboration between **The Voice** judges **Will.I.Am** and **Danny O'Donoghue's The Script**. It, in turn, is 2.07% ahead of **Ne-Yo's** new single *Let Me Love You (Until You Learn To Love Yourself)*.

All will likely clip **Little Mix's** *Wings*, which flew to No.1 last Sunday, on 106,766 sales.

Little Mix was the eighth act to win *The X Factor* last December and their 'coronation' single, a cover of **Dimitri Rice's** *Cannonball*, shot to the top of the charts, as did the introductory release by each of their seven predecessors – **Steve Brookstein**, **Shayne Ward**, **Leona Lewis**, **Leon Jackson**, **Alexandra Burke**, **Joe McElderry** and **Matt Cardle**.



MIDWEEK NO.1

Pink: Blow Me (One Last Kiss)

Getting that first No.1 is the easy part but doing so with the follow-up is tough. Only three acts have managed it – **Lewis**, **Burke...** and **Little Mix**.

Cannonball opened last December with sales of 210,129, and has thus far sold 458,159 copies. Both songs are expected to be on **Little Mix's** debut album, which is released in November.

The first sensation of the new series was provided by **Lucy Spraggan**, a 21-year-old singer/songwriter, whose

performance of self-penned song *Last Night* captivated viewers and led to a rush to download it, and parent album *Top Room At The Zoo*, both of which were independently released by **Spraggan** prior to her involvement in the show.

Last Night had sold just 51 copies in 11 weeks before **Spraggan** appeared on *The X Factor*, but gained a toehold last week, debuting at 70 with 3,770 sales, the overwhelming majority between her appearance being

screened nine days ago, and the chart deadline a few hours later. It rapidly sold a further 22,511 copies last week before being deleted, apparently as a result of pressure from *X Factor* execs – and jumped 70-11 on Sunday as a result. *Top Room At The Zoo* sold 162 copies in 40 weeks, then 1,056 in a few hours to debut at 127 last week. It sold a further 4,707 copies before the plug was pulled, and climbed to 22 on Sunday.

Sam & The Womp's debut hit, *Rom Rom*, dipped 1-2 (65,460 sales).

After debuting last week on less than three days sales, **Owl City's** *Good Time* collaboration with **Carly Rae Jepsen** jumped 17-5 (42,618 sales).

Veteran rappers **Public Enemy's** 17th hit single in a 25-year chart career, *Harder Than You Think* became their first to make the Top 10, springing 11-4 (44,913 sales) as it continues to be aired on Channel 4's coverage of trailers for the Paralympics.

Overall singles sales were up 1.84% week-on-week at 3,442,303 – 8.76% above same-week 2011 sales of 3,165,180.

ALBUMS

BY ALAN JONES

Neither **The Vaccines** nor **Two Door Cinema Club** topped the album chart with their debut releases – but come Sunday one of them will be No.1 with their second album. That's the obvious conclusion to be drawn from the midweek chart chase, with Tuesday's sales flashes showing Londoners **The Vaccines' Come Of Age** set selling upwards of 20,000 copies, and opening up a 22.29% lead over Northern Ireland band **Two Door Cinema Club's Beacon**. Lagging far behind in third place is **Rita Ora**, who opened at No.1 last Sunday, while new releases from **Ronan Keating**, **Mark Knopfler** and **Scouting For Girls** – all of whom have previously had No.1s – are even further in arrears.

Perfectly timed to hit the market two days after her guest appearance as an *X Factor* judge was televised and a day after its third single *How We Do (Party)* reached No.1, **Rita Ora's** first album *Ora* unsurprisingly shot to the top of the chart. With first



MIDWEEK NO.1

The Vaccines: The Vaccines Come Of Age

week sales of 41,509, it earned **Ora** – who is from **Pristina** (formerly Yugoslavia, now Kosovo) – the distinction of becoming the second UK-domiciled singer from Eastern Europe to top the chart, following **Katie Melua**. *How We Do (Party)* continued to fade on the singles chart, falling 2-3 (52,307 sales) but the other two chart-toppers on **Ora** rebounded strongly, with **R.I.P. (feat Tinie Tempah)** jumping 47-23 (14,874 sales) and **Hot Right Now (DJ**

Fresh feat. Rita Ora) bouncing 82-51 (5,470 sales). A fourth track from the album – **Young, Single & Sexy** – debuted at No.54 (5,245 sales).

Icelandic band **Of Monsters & Men** debuted at three (18,651 sales) on Sunday with their first album *My Head Is An Animal*. The album's introductory single, *Little Talks*, looked to be in trouble when it fell 28-35 on its second week in the chart but it has surged strongly since, climbing to 12 (22,374 sales) in

the latest list.

A week after matching the five weeks that **Adele's 21** has spent at No.1 this year, **Emeli Sandé's** *Our Version Of Events* eclipsed its illustrious peer's 2012 sales total. Although falling 1-2 last Sunday (20,644 sales), it has now sold 667,526 copies this year, whereas *21* – which slipped 15-16 (5,285 sales) – has sold 658,442 copies, though the latter tally is but a fraction of *21's* overall tally of 4,430,788.

A fortnight after **Elbow's** 2008 album, *The Seldom Seen Kid*, enjoyed an Olympic bounce to No.6, their B-sides and rarities set, *Dead In The Boot*, debuted at four (17,703 sales).

Alanis Morissette was enjoying the 10th of 11 weeks that her smash debut *Jagged Little Pill* spent atop the UK charts 16 years ago this week. Several songs from that set are included on a live bonus disc that helped her new album, *Havoc And Bright Lights*, to a No.12 debut (5,777 sales) on Sunday.

Overall album sales were up 3.13% week-on-week at 1,486,657 – 15.72% below same-week 2011 sales of 1,763,893.



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Patrick Wolf

"Sundark and Riverlight" is a very personal collection of songs from Patrick's extensive 10 year career, rearranged and recorded acoustically at Peter Gabriel's Real World Studios. Catch him on tour in November and December. Out 15/10



The Orb feat. Lee Scratch Perry

On "The Observer At The Starhouse" Dr Alex Paterson and long-time Orb member Thomas Fehlmann construct a panorama of stripped-down backdrops to provide the perfect backdrops for the Upsetter's inimitable pronouncements, righteous declarations and sweet vocals. Out now



Minus The Bear

Bristling with guitar acrobatics and infectious melodies, Minus The Bear's fifth studio full-length album, "Infinity Overhead" is not only a return to form in direction, instrumentation and creation but also the band's most aggressive and confident. Out now



Brother Ali

"Mourning in America and Dreaming in Color" finds Brother Ali reborn and rejuvenated. On his sixth studio album, Ali teams up with seasoned producer Jake One (50 Cent, De La Soul, T.I., Snoop Dogg, Wiz Khalifa) to tell a very different American story. Out 17/09



Michael Gray feat. Roll Deep

One of the biggest tunes of the '00s is set to immerse us in an ocean of nostalgia with a little help from London's most renowned music collective. The single by Michael Gray is a fusion of the cream of the commercial dance sound of '04 and the first family of Grime, Roll Deep. Out 23/09



Amanda Palmer

Singer, songwriter, piano-slayer, and blogger Amanda Palmer releases her first studio album in four years, "Theatre Is Evil" with her band The Grand Theft Orchestra. The album was funded through Kickstarter where fans pledged almost \$1.2 million. Out 10/09

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PRODUCT KEY RELEASES



▶ PET SHOP BOYS Elysium 10.09



▶ FIRST AID KIT Wolf

SEPTEMBER 10

SINGLES

- AMELIA LILY You Bring Me Joy (RCA)
- AXEWOUND Cold (Search And Destroy/RCA)
- JACK BEATS FEAT. TAKURA Careless (RCA)
- COCKNEY REJECTS Your Country Needs You (Columbia)

- GRAHAM COXON Advice (Parlophone)
- DJ ANTOINE VS. TIMAATI FEAT. KALENNA & LETHAL BIZZLE Welcome To St. Tropez 2012 (Absolute)

- NEWTON FAULKNER Brick By Brick (Ugly Truth)
- FIXERS Pink Light (Dolphin Love)
- GAZ COOMBES PRESENTS... White Noise (Hot Fruit Records)

- HOT CHIP How Do You Do? (Dumina)
- HOW TO DRESS WELL Total Loss (Dumina)
- CARLY RAE JEPSEN & OWL CITY Good Time (Polydor)

- TOM JONES Home (Island)
- THE KILLERS Runaways (Lizard King/Mercury)
- KREAYSHAWN Go Hard (Columbia)
- LABRINTH Treatment (Syco)
- LONSDALE BOYS CLUB Ready To Go (Future/Island)

- PEACE EP Delicious (RCA)
- PLAN B Deepest Shame (67%/Atlantic)
- RED HOT CHILI PEPPERS Magpies/Victorian Machinery (Warner Brothers)
- SINCERE Deja Vu (Mercury)
- MICHEL TELO Ai Si Eu Te Pego (Roster)
- MARQUES TOLIVER Magic Look (Bella Union)
- TULISA FEAT. TYGA Live It Up (Island)
- WHITE RABBITS I'm Not Me (Mute)

ALBUMS

- BILLY TALENT Dead Silence (Atlantic)
- DAVID BYRNE & ST VINCENT Love This Giant (4AD/Total Mundo)

- MELANIE C Stages (Red Gin)
- CALEXICO Algiers (Touch & Go)
- NICK CAVE & WARREN ELLIS Lawless (Sony)
- HUGH CORNWELL Totem And Taboo (Columbia)
- TINA DICO Where Do You Go to Disappear? (Finest Gramophone)

- BOB DYLAN Tempest (Columbia)
- FEATURES Wilderness (Serpents & Snakes/BMG)
- GALLOWES Gallows (Pias)
- IAN GILLAN Live In Anaheim (EarMusic)
- DAVID GUETTA Nothing But The Beat 2.0 (Positiva/Virgin)

- GWILYM GOLD Tender Metal (Bronze)
- LONSDALE BOYS CLUB Lonsdale Boys Club (Future/Island)

- JOE MCELDERY Here's What I Believe (UC)
- AMANDA PALMER + THE GRAND THEFT ORCHESTRA Theatre Is Evil (Looking Viny)

- PET SHOP BOYS Elysium (Parlophone)
- THE SCRIPT #3 (Phonogenic)
- THE XX Coexist (Xi)
- ZZ TOP La Futura (Teagle Vision)

SEPTEMBER 17

SINGLES

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

- BURNS Lies (Columbia)
- ALEX CLARE Treading Water (Island)
- FIRST AID KIT Wolf (Nonesuch)
- GIN WIGMORE Man Like That (Polydor)
- GREEN DAY Kill The DJ (Reprise)
- KIMBRA 2 Way Street (Warner Brothers)
- MICHAEL KIWANUKA Bones (Polydor)
- LIANNE LA HAVAS Forget (Warner Brothers)
- LADYHAWKE Blue Eyes (Modular/Island)
- LUCY ROSE Bikes (RCA)
- THE MACCABEES Ayla (Fiction)
- KATIE MELUA The Walls Of The World (Drammatic)

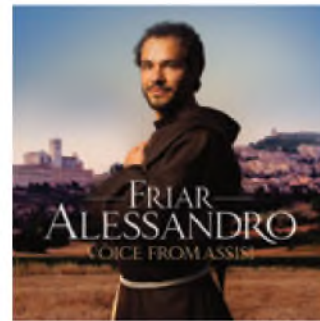
- MIKE DELINQUENT PROJECT FEAT. LADY LESHURR Step In The Dance (Champion)
- JESS MILLS For My Sins (Island)
- EMILIA MITIKU So Wonderful (Warner Brothers)
- NO DOUBT Settle Down (Interscope)
- TOM ODELL Ep (RCA)
- PITBULL FEAT. SHAKIRA Get It Started (J)
- SONIC BOOM SIX Virus (Xtra Mile)
- TIMOMATIC Set It Off (RCA)

ALBUMS

- THE AMITY AFFLICTION Chasing Ghosts (Roadrunner)
- BAND OF HORSES Mirage Rock (Columbia/Brown)

- DANIEL STEFANIK Confidence (Cucuar)
- DINOSAUR JR I Bet On Sky (Pias)
- DOWNTOWN ABBEY Reissue (Decca)
- NELLY FURTADO The Spirit Indestructible (Polydor)

- G.O.O.D. MUSIC Cruel Summer (Mercury)
- THE GETAWAY PLAN Requiem (Warner Brothers)
- INXS Kick - 25th Anniversary Edition (Universal)
- CARLY RAE JEPSEN Kiss (Interscope)
- THE KILLERS Battle Born (Lizard King/Mercury)
- KREAYSHAWN Somethin' 'bout Krey (Columbia)
- PINK The Truth About Love (Lafayette)
- RANGDA Formerly Extinct (Drug City)
- RIVAL SONS Head Down (Lafayette)
- RICHIE SAMBORA Aftermath Of The Lowdown (Warner Artist Services)
- THE SEA AND CAKE Runner (Thrill Jockey)
- SIC ALPS 12 (Drug City)

▶ **STEVE HARRIS** British Lion 24.09▶ **TAYLOR SWIFT** We Are Never Ever... 01.10▶ **TAME IMPALA** Lonerism 08.10▶ **FRIAR ALESSANDRO** Voice From Assisi 15.10▶ **STONE SOUR** House Of Gold & Bones 22.10

- **WE ARE THE OCEAN** Maybe Today, Maybe Tomorrow (*Hustle*)

SEPTEMBER 24

SINGLES

- **BAT FOR LASHES** All Your Gold (*Parlophone*)
- **DAPPY** Good Intentions (*A&W/Island*)
- **DEAF HAVANA** Hunstanton Pier (*Bmg Rights*)
- **DJ SHADOW FEAT. TERRY REID** Listen (*Island*)
- **NELLY FURTADO** Spirit Indestructible (*Interscope*)
- **STACEY JACKSON** I Am A Woman (*381g*)
- **NIK KERSHAW** You're The Best (*ShoutHouse*)
- **KINDNESS** That's Alright (*Female Energy/Polydor*)
- **JENNIFER LOPEZ FEAT. FLO RIDA** Goin' In (*Mercury*)
- **KYLIE MINOGUE** Flower (Abbey Road Session) (*Parlophone*)
- **MUMFORD & SONS** I Will Wait (*Gentlemen Of The Road/Island*)
- **THE NEIGHBOURHOOD** Female Robbery (*Sony*)
- **PASSION PIT** Take A Walk (*Columbia*)
- **PERFUME GENIUS** Take Me Home (*Organa*)
- **PROFESSOR GREEN FEAT. SIERRA KUSTERBECK** Avalon (*Virgin*)
- **JOSS STONE** Pillow Talk (*Warner Brothers*)

ALBUMS

- **PAUL CARRACK** Good Feeling (*Carrack-Uk*)
- **DEADMAU5** Album Title Goes Here (*MusStrap/Parlophone*)
- **THE DIRTY HEADS** Cabin By The Sea (*Eleven Seven*)
- **DJ SHADOW** The Definitive Best Of (*Island*)
- **EFTERKLING** Piramida (*A&G*)
- **JOHN FRUSCIANTE** Pbx Funicular Intaglio Zone (*Recard Collector*)
- **GREEN DAY** Uno! (*Reprise*)
- **STEVE HARRIS** British Lion (*EMU*)
- **MOTORHEAD** The World Is Ours - Vol 2 - Anyplace Crazy As Anywhere Else (*Uda*)
- **MUMFORD & SONS** Babel (*Gentlemen Of The Road/Island*)
- **NEIL HALSTEAD** Pallindrome Hunches (*Sunk Luthedra*)
- **NO DOUBT** Push And Shove (*Interscope*)
- **ROYAL REPUBLIC** Save The Nation (*Roadrunner*)
- **SIMON MCBRIDE** Crossing The Line (*Nugens*)

OCTOBER 1

SINGLES

- **ALT-J** Something Good (*Infectious*)
- **DRAKE FEAT. RICK ROSS** Lord Knows (*Cash Money/Island*)

- **THE GETAWAY PLAN** The Reckoning (*Warner Brothers*)
- **DAVID GUETTA** She Wolf (Falling To Pieces) (*Positive/Virgin*)
- **REN HARVIEU** Do Right By Me (*Island/Kid Gloves*)
- **RICHARD HAWLEY** Seek It (*Parlophone*)
- **KENDRICK LAMAR** Swimming Pools (Drank) (*Interscope/Aftermath*)
- **LOWER THAN ATLANTIS** Love Someone Else (*Island*)
- **MADEON** EP (*Pupercult*)
- **MIKA** Celebrate (*Cosablanca/Island*)
- **MUSE** Madness (*Helium 3*)
- **THE OVERTONES** Loving The Sound (*Warner Music Entertainment*)
- **RED HOT CHILI PEPPERS** Never Is A Long Time/ Love Of Your Life (*Warner Brothers*)
- **SIMIAN MOBILE DISCO** A Form Of Change Ep (*Wichita*)
- **TAYLOR SWIFT** We Are Never Ever Getting Back Together (*Mercury*)
- **MICHEL TELO** Al Se Au Te Pego (*Huster*)
- **TINCHY STRYDER** Help Me (*4th & Broadway*)
- **UNICORN KID** Need U (*3 Beat*)
- **WALK THE MOON** Anna Sun (*RCA*)
- **THE WALLFLOWERS** Reboot The Mission (*RCA*)

ALBUMS

- **ALPHABET BACKWARDS** Little Victories (*Highline*)
- **TORI AMOS** Gold Dust (*Deutsche Grammophon*)
- **AXEWOUND** Vultures (*Search And Destroy/RCA*)
- **FLYING LOTUS** Until The Quiet Comes (*Warp*)
- **BRUCE FOXTON** Back In The Room (*Buss Lane*)
- **LOWER THAN ATLANTIS** Changing Tune (*Island*)
- **MELODY'S ECHO CHAMBER** Melody's Echo Chamber (*Neard World*)
- **MUSE** The 2nd Law (*Helium 3*)
- **BETH ORTON** Sugaring Season (*Anti*)
- **THE OVERTONES** Higher (*Warner Music Entertainment*)
- **PAPA ROACH** The Connection (*Eleven Seven*)
- **NEIL SEDAKA** The Real Ne!! (*Music Intimity*)
- **IAN SIEGAL** Candystore Kid (*Nugens*)
- **THE WALLFLOWERS** Glad All Over (*RCA*)

OCTOBER 8

SINGLES

- **AEROSMITH** New Single tbc (*Columbia*)
- **ANGEL HAZE** New York (*Island*)
- **BEST COAST** Do You Love Me Like You Used To? (*Wichita*)
- **BETH JEANS HOUGHTON & THE HOOVES** OF DESTINY Dodecahedron (*Mute*)

- **THE BLACK KEYS** Little Black Submarines (*Nonesuch*)
- **HAVANA BROWN FEAT. PITBULL** We Run The Night (*Island*)
- **DON DIABLO** Lights Out Hit (*Columbia*)
- **GOSSIP** Get A Job (*Columbia*)
- **ALISTAIR GRIFFIN** Always No.1 (*Dramatic*)
- **JOSH OSHO FEAT. CHILDISH GAMBINO** Giants (*Island*)
- **KEANE** Disconnected (*Island*)
- **KING CHARLES** Barn Barn (*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*)
- **CONOR MAYNARD** Turn Around (Feat. Ne-Yo) (*Parlophone*)
- **NICKI MINAJ** Va Va Voom (*Cash Money/Island*)
- **NAS/AMY WINEHOUSE** Cherry Wine (*Mercury*)
- **LISA MARIE PRESLEY** You Ain't Seen Nothing Yet (*Island*)
- **SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN** Don't You Worry Child (*Polydor*)

ALBUMS

- **AT THE SKYLINES** The Secrets To Life (*Roadrunner*)
- **DAPPY** Bad Intentions (*A&W/Island*)
- **DOG IS DEAD** All Our Favourite Stories (*Atlantic*)
- **ART GARFUNKEL** The Singer (*Sony*)
- **ELLIE GOULDING** Halcyon (*Polydor*)
- **JEFF THE BROTHERHOOD** Hypnotic Nights (*Warner Brothers*)
- **JOSEPHINE** Portrait (*Ark Recordings*)
- **LAST DINOSAURS** In A Million Years (*Polydor*)
- **LEMAR** Invincible (*Amp*)
- **MIKA** The Origin Of Love (*Cosablanca/Island*)
- **ROYAL TRUX** Accelerator (*Dominu*)
- **TAME IMPALA** Lonerism (*Modula*)
- **WALK THE MOON** Walk The Moon (*RCA*)

OCTOBER 15

SINGLES

- **ALUNAGEORGE** Your Drums, Your Love (*Island*)
- **JAKE BUGG** Two Fingers (*Mercury*)
- **COLD SPECKS** Hector (*Mute*)
- **KARIMA FRANCIS** Stay (*Mercury*)
- **MARINA AND THE DIAMONDS** How To Be A Heartbreaker (*67%Atlantic*)
- **MATMOS** The Ganfield (*Thrill Jockey*)
- **ANNA MEREDITH** Black Prince Fury EP (*Mushy Mashy*)
- **NINA NESBITT** Boy (*Island*)
- **PET SHOP BOYS** Leaving (*Parlophone*)
- **CLEO SOL** Are You Ready. (*Island*)

ALBUMS

- **BRANDY** Two Eleven (*RCA*)
- **JAKE BUGG** Jake Bugg (*Mercury*)
- **COCKNEY REJECTS** East End Babylon (*Cadiz*)
- **DRUMSOUND & BASSLINE SMITH** Wall Of Sound (*New State*)
- **FRIAR ALESSANDRO** Voice From Assisi (*Decca*)
- **LEONA LEWIS** Glassheart (*Syco*)
- **METZ** Metz (*Sub Pop*)
- **LISA MARIE PRESLEY** Storm & Grace (*Island*)

OCTOBER 22

SINGLES

- **DEVLIN FEAT. DIANE BIRCH** Rewind (*Island*)
- **NEWTON FAULKNER** Write It On Your Skin (*Ugly Truth/RCA*)
- **GAZ COOMBES** White Noise (*Hot Fruit*)
- **MANN FEAT. T-PAIN** Get It Girl (*Def Jam*)
- **NAUGHTY BOY FEAT. EMELI SANDE** Wonder (*Virgin*)
- **FRANK OCEAN** Thinking 'Bout You (*Def Jam*)
- **PEACE** Bloodsnake (*RCA*)
- **PURE LOVE** Riot Song (*Mercury*)
- **TYGA FEAT. CHRIS BROWN** For The Fame (*Island*)
- **JESSIE WARE** Night Light (*Island*)
- **YOU ME AT SIX** Reckless (*Virgin*)

ALBUMS

- **BAT FOR LASHES** The Haunted Man (*Parlophone*)
- **GABRIEL BRUCE** Love In Arms (*Mercury*)
- **DEAF HAVANA** Fools And Worthless Liars - Deluxe (*BMG Rights*)
- **PETER GABRIEL** So (*Real World*)
- **TYLER JAMES** New Album Tbc (*Island*)
- **KATE RUSBY** 20 (*Island*)
- **LAWSON** Chapman Square (*Global Talent/Polydor*)
- **STONE SOUR** House Of Gold & Bones (*Roadrunner*)
- **TAYLOR SWIFT** Red (*Mercury/Big Machine*)

OCTOBER 29

SINGLES

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

ALBUMS

- **BENGA** New Album Tbc (*RCA*)
- **DEVLIN** A Moving Picture (*Island*)
- **CALVIN HARRIS** New Album Tbc (*Columbia*)
- **MATTHEW FRIEDBERGER** Matricidal Sons Of Bitches (*Thrill Jockey*)
- **EMELI SANDE** Our Version Of Events (*Virgin*)
- **SKYE** Back To Now (*Fius Recordings*)
- **KRISTINA TRAIN** Dark Black (*Mercury*)

NOVEMBER 5

SINGLES

- **ELTON JOHN VS PNAU** Phoenix (*Mercury*)
- **SUB FOCUS FEAT. ALPINES** Tidal Wave (*Mercury/Ram Records*)
- **USHER** New Single Tbc (*RCA*)

ALBUMS

- **AEROSMITH** New Album Tbc (*Columbia*)
- **AVETT BROTHERS** The Carpenter (*Columbia*)
- **THE LUMINEERS** The Lumineers (*Decca*)
- **MAJOR LAZER** Free The Universe (*Mud Decent*)
- **CHRIS MOYLES** The Difficult Second Album (*Mercury*)
- **NE-YO** R.E.D. (*Def Jam*)
- **ANDRE RIEU** Magic Of The Music (*Muti*)

NOVEMBER 12

SINGLES

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

ALBUMS

- **ETERNAL TAPESTRY** A World Out Of Time (*Thrill Jockey*)
- **GOLDEN VOID** Golden Void (*Thrill Jockey*)
- **ROD STEWART** Merry Christmas, Baby (*Decca*)
- **LIL' WAYNE** I'm Not A Human Being (*Cash Money/Island*)

NOVEMBER 19

SINGLES

- **SINCERE FEAT. L MARSHALL** Ready For This (*Mercury*)

ALBUMS

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

NOVEMBER 26

SINGLES

- **LOWER THAN ATLANTIS** Go On Strike (*Island*)

PRODUCT RECOMMENDED

ALBUM OF THE WEEK



EXAMPLE The Evolution Of Man

(Ministry Of Sound)



November 18

This year Example sold out his first 14-date UK arena tour. Last year he sat at the top of the UK charts with a No.1 certified platinum album *Playing in the Shadows* and had two consecutive No.1 singles with *Changed the Way You Kiss Me* and *Stay Awake*.

Now he's back and ready to unleash his third studio album - but not before a massive comeback single. Produced by DJ Dirty South, *Say Nothing* (released September 16) is an anthemic stadium track, boasting a hooky guitar riff and signature catchy chorus. It also features the guitar skills of Graham Coxon - one of four songs on *The Evolution Of Man* on which the Blur man performs.

Example has announced a new headline arena tour for 2013 that will take in 16 dates, kicking off at Bournemouth's BIC on February 11 and ending at Manchester's MEN on March 1.

This summer he played 12 shows in Ibiza and numerous festivals across the UK and Europe including T in the Park, Wireless, Radio 1's Hackney Weekend, Benicassim and most recently V Festival's main stage next to Noel Gallagher's High Flying Birds and The Stone Roses.

TRACK OF THE WEEK



SWEDISH HOUSE MAFIA

Don't You Worry Child feat. John Martin

(Virgin/EMI)



October 7

Dance music DJ trio Swedish House Mafia bid farewell to the UK with their biggest headline show to date at the Milton Keynes Bowl.

To celebrate this landmark event, the group debuted new track *Don't You Worry Child* to the audience of 65,000 ravers.

It's a euphoric track with the Swedes' signature drops and hooks, and features vocals from John Martin. Its catchiness recently got the approval of a legend, via an exclusive play on Pete Tong's Radio 1 show.

After exploding on to the scene in 2010, the Swedes released hit singles taken from double gold-selling compilation album *Until One*, which is still in the top 50 chart nearly two years after its release.

INCOMING ALBUMS

PATRICK WOLF *Sundark and Riverlight*

(Bluddy Chamber
Music/Essential Music)



Patrick Wolf is set to release acoustic double album

Sundark and Riverlight to celebrate 10 years of him making music.

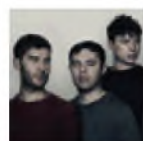
It consists of re-recordings, new arrangements and updated lyrics of Wolf's songs from his last five albums.

Totally self produced and arranged, the songs are grouped into two stories, *Sundark* - an album of more his more solitary darker material, and *Riverlight* songs of hope and relationship.

Of the record, Wolf said: "This project started when I realised I had reached a 10 year jubilee as a recording artist. My first EP came out when I was 19 and in the 10 years hence, my voice has grown with me. This is my first totally acoustic album and so I made certain that we were working with analogue tape and recording equipment."

OCTOBER 15

EVERYTHING EVERYTHING Arc (K/A Victor)



Everything Everything return with the follow up album to their 2010 debut, *Man Alive*.

Recorded at Angelic Studios and RAK, the band returned to Man Alive producer David Kosten to work on the new record, the campaign of which kicks off with the release of lead single *Cough* on October 14.

Their debut album, *Man Alive*, won the South Bank Times Breakthrough Award and was shortlisted for The Guardian's First Album Award in early 2011. The band's songwriting skills were also recognised at the 2011 Ivor Novello's, followed by a Mercury Prize nomination in the same year.

After a couple of low key warm up dates in September and one exclusive festival appearance, *Everything* will embark on a headline UK tour in October.

JANUARY 14

BARBRA STREISAND *Release Me* (Columbia)



Barbra Streisand's private music vault holds all the master tapes she's recorded for five decades. Now,

she's sharing 11 previously unreleased songs, spanning a cross-section of her career from 1963 to the present in the collection titled *Release Me*.

In her career, Streisand has released more than 60 albums. Many of the sessions for these albums yielded extra recordings, which weren't included on the records they were intended for. In the past year she painstakingly sifted through the recordings to select those on this LP.

Reflecting on the album, Streisand said: "The thing I'm happiest about is that I still have great affection for all these songs. They appealed to me at the time...and still do. Listening now, I actually think to myself, 'The girl wasn't half bad.'" SEP 24 (VINYL) OCT 8 (CD/DOWNLOAD)

STAFF PICK: TIM INGHAM, EDITOR



JESSIE WARE

Devotion (Island)

Over-hyped, over-coiffed and over here.

I'd heard so many on-trend recommendations for Jessie

Ware's beguiling debut album that I was

childishly willing its first play to infuriate me. I

didn't pass up any chance for constructed disappointment, either - braying in snark at the title track's wubby XL-lite bass drones and snarling at Running's I-

Heart-The-'80s lo-fi synths. Even the album sleeve - dipped in greyscale plastic suaveness and cold cut capitals - left me chilly in its grasping for cool.

But then: Running's duelling languid geetars, the jazz-funk ?uestlove-esque thumps of *No To Love*, the dread-laced muffles submerged under the pounding *Taking In Water*... it all began to expose a

charming brew of unexpected composure.

Heart warmed, the power of Jessie's pipes started unravelling in my ear tubes: unlike namesake (and fellow Island signing) Ms. J, there are no tonsils acrobatics or controlled screeches designed to pierce through the Heart FM



mulch here - just smoky, sultry, sincere tones naturally crafted to entice, rather than pulverise. Wildest Moments in particular is a slow-burn monster. As for fears of *Devotion* being a

spiritless exercise in hipster box-ticking, you'll hear more Lisa Stansfield or Soul II Soul than Passion Pit in its 11 tracks, deftly swirled with modern production flair that propels patient waves of suspense.

In other words, it's early '90s sex music made by a mate of SBTRKT. How was that ever not going to work?

OUT NOW

PRODUCT REISSUES

JELLYBEAN • SAM RECORDS • RHONDA WASHINGTON • DIONNE WARWICK

JELLYBEAN • *Just Visiting This Planet* (Cherry Pop CRPOP 105)



Successful as a mixer, producer and DJ in the early 1980s, John

'Jellybean' Benitez also became a chart star in his own right with the release of this 1987 album, which spawned four hit singles. All made the Top 20, as did the album itself. Primarily synth-based, bright and propulsive, Jellybean's pop/dance nuggets now have a charmingly dated hi-rng feel, and feature a roster of excellent guest vocalists including soulful UK singer Steven Dante on The Real Thing, Elisa Fiorillo on Who Found Who - a song originally destined for Five Star - and Adele Bertel on Just A Mirage. On CD for the first time, the album contains five bonus tracks, including the single Sidewalk Talk, which pre-dates the album, and was a minor hit with Catherine

Buchanan on lead vocals but is best known because it includes background vocals by, and was written by Jellybean's former girlfriend Madonna.

VARIOUS • *Mixology: Sam Records Extended Play*

(Harmless HURIXD 126)



Harmless' Mixology series - a celebration of great dance labels - got off

to a great start with its Salsoul release a while ago, and continues the good work by shining its light on the lesser-known Sam label, named after its founder Sam Weiss. A double-disc set, it comprises 13 standalone tracks - some in original mixes, others in cunning re-edits - and an hour-long mix of them all by Jacques Renault. The label's best-known tracks - Gary's Gang's Keep On Dancing, Vicky D's This Beat Is

Mine, John Davis' Stay With Me and K.I.D.'s Don't Stop - remain refreshing artifacts of the disco era, and it's good to hear the less widely heard Feel Alright by Komiko and Let's Do It by Conversion to name but two.

HOT SAUCE FEAT. RHONDA WASHINGTON • *Good Woman Turning Bad - The Complete Volt Recordings*

(Stax/Ace LDSXU 146)



One of the legendary lost albums of Southern Soul, Good Woman

Turning Bad was scheduled for release on Stax subsidiary Volt in 1974 but, with the company in its death throes, the release was cancelled and only sees the light of day for the first time now. With supremely soulful lead vocals from Rhonda Washington, Hot Sauce released a series of

excellent but unsuccessful singles for Volt which - following the recent discovery of the proposed track listing - are now sequenced as envisaged within the album, which is also fleshed out by the inclusion of non-album b-sides. At turns soulful and funky, it is a truly excellent album, and so obscure that no-one really knows how Rhonda Washington spelt her forename (three variations exist) or even what became of her. Whatever happened, she left behind some sublime sides, including the sinewy, mid-tempo title track, the feisty, woman-done-wrong wailer What Do You See In Her and a similarly spirited interpretation of the Johnnie Taylor hit Stop Doggin' Me Around.

DIONNE WARWICK • *Dionne*

(Big Break LDBBR 0176)

There is no such thing as a bad Dionne Warwick album but, set against a catalogue stuffed with



albums produced by Burt Bacharach and with exceptional individual albums helmed by Luther Vandross and Barry Gibb, the prospect of an album produced by Barry Manilow might seem a bit...naff. The truth is anything but, as this 1979 release is an absolute gem. Put together by Arista president Clive Davis, when both were Arista artists, Warwick and Manilow work exceptionally well together, with Manilow's taste for lush orchestration matching Warwick's velvety voice. Déjà Vu, is a delicate and compelling version of the Isaac Hayes song, and The Letter is a surprisingly enjoyable uptempo take on the Box Tops hit but the tour-de-force here is I'll Never Love This Way Again, which starts in quiet, reflective mode and builds into a powerful and hugely commercial anthem.



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We caught up with DLM founder Martin Katz (*left*) to discover more about his business, which creates BPI-licensed disc awards for the recorded music market.

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plementary design service and a speedy turnaround – 24 hours if necessary at no extra charge.

Who are your biggest current clients?

We serve all Sony labels, Virgin/EMI, Universal, Warner, Warner/Chappell (USA) amongst many others in the UK and abroad.

Tell us some recent news about your business...

We designed and manufactured One Direction disc awards for Syco from start to finish in 48 hours. We are

presently supplying a special commemorative disc award for The Stranglers' management which will also be sold on their website. DLM have upgraded the BPI standard Silver, Gold and Platinum awards to incorporate the BPI hologram in a uniquely designed plaque

Who would you like to get in touch?

Any record company or artist management – in fact, anyone who has a requirement for disc awards, long-service awards, special prize or commemorative awards, etc.

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MARTIN KATZ, DLM



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KEY SONGS IN THE LIFE OF COLIN LESTER

CEO, Twenty First Artists

First record you remember buying?
Ziggy Stardust. I remember reading on the footnotes "play loud" which genuinely confused me as I thought, how else are you meant to play music?

What was the last track you downloaded?

Wonderful by Angel last week. Watch out for this guy.

What track would you like played at your funeral?

A Song For You – Ray Charles. But please make sure it's blasted and the system is great.

What's your karaoke speciality?

Hit Me With Your Rhythm Stick, although I'm still not sure about the line "Two fat ladies click, click, click". An absolute classic.

Which song was the first dance at your wedding?

Road To Hell by Chris Rea; problem is I can't remember if it was me or my wife Amanda who chose it!

Recommend a track Music Week readers may not have heard.

The Mayor of Candor Lied by Harry Chapin, one of the most intricate stories ever told in a pop song. If you like Story Of A Hurricane by Bob Dylan, you'll love this!

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

Sexual Healing by Marvin Gaye or Stairway to Heaven by Zeppelin.

What was the best artist meeting of your life?

The lead singer of [a popular Nineties band] once called me to tell me she was pissed off she had to pay for the electricity when she had a hairdresser round before a promo shoot, a cost the guys never incurred... When I realised she was being serious I suggested the record company pay £2 more to her on those days - she thanked me and agreed!

IN PRODUCTION

The MPG Ambassadors Lunch took place at the Hospital Club at the end of last month, with a host of faces from the trade giving their views. (Clockwise from left) Fiona Haycock (PPL) and Darren Haynes (AIR); Tony Platt (MPG) and Graham Boswell (Prism Sound); all the luncheoners; Richard Lightman (MPG) and Roger Bechirian (producer); Mick Glossop (MPG) and Bobby Lombardi (Avid Tech USA)



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MUSIC WEEK August 29 2009

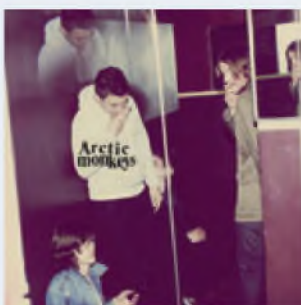


Key releases from the likes of **Robbie Williams** and Epic's **JLS** are pitted against each other for the week beginning November 9. HMV head of music **Rudy Osorio** says: "I'm sure we can look forward to lots of **Robbie v Take That** tabloid stories that are always good value for getting people into stores, and, of course, there'll be a bit of a **Robbie v JLS** dimension given they are both due out on the same day"... There is talk

amongst Universal executives that they have an artist with all the hallmarks of becoming one of the all-time greats: **Mika** (pictured) is back with an "altogether darker set of songs". UMG chief exec **Lucian Grange** says: "Mika's a complete one-off. When you look back at **Prince** and **George Michael** they were one-offs, I suspect he's that kind of artist"... **Michael Ball** has gripes with reality TV musical shows when they "feed into cheap productions: it does theatre a huge disservice."



NEW RELEASES RECOMMENDED 29.08.09



DIZZEE RASCAL *Holiday* ARCTIC MONKEYS *Humburg*

Holiday by Dizzee Rascal is Single of the Week. The "ravey" Calvin Harris collaboration has a "relentless, in-your-face charm" and "shows what an urban artist with an open mind can achieve in the UK". Album Of The Week, meanwhile, goes to *Humburg* by Arctic Monkeys. A record of "observing and thought-provoking" lyrics, it's penned by front man Alex Turner and brings a new "heavy darkness" to the Sheffield band.



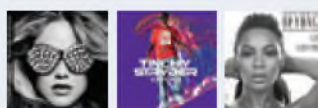
SINGLES TOP 5 29.08.09

POS	ARTIST	SINGLE
1	DAVID GUETTA FEAT. AKON	Sexy Chick
2	BLACK EYED PEAS	Gotta Feeling
3	TINCHY STRYDER FEAT. AMELLE	Never Leave You
4	CALVIN HARRIS	Ready For The Weekend
5	BEYONCE	Sweet Dreams



ALBUMS TOP 5 29.08.09

POS	ARTIST	ALBUM
1	CALVIN HARRIS	Ready For The Weekend
2	TINCHY STRYDER	Catch 22
3	BEYONCE	I Am Sasha Fierce
4	BLACK EYED PEAS	The E.N.D.
5	PAULO NUTINI	Sunny Side Up



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◀▶▼ **ONE VISION**

Music industry execs gathered with friends and family of Freddie Mercury at The Savoy Hotel in London on Monday night to celebrate the legendary Queen frontman and raise money for The Mercury Phoenix Trust. (Clockwise from top left) Andrea Edmondson, Ied Cockle, Ruth Parrish (Island) and William Rice (Purple PR); NME.com editor Luke Lewis and wife Sophie; Adam White and Sarah Roberts (Universal); Stuart Bell, Lisa Birch and Andy Bell (DawBell); Dave Lowe, Jeremy Banks, Elena Blobel (IFPI), Julie Harari-West (Deezer) and Gabriela Lopes (IFPI).



FABLED LABELS

ASYLUM RECORDS

Founded 1971

Key Artists Ed Sheeran, Rudimental, Warren Zevon

David Geffen and Elliot Roberts founded Asylum Records in the US in 1971, to provide a record contract for singer/songwriter Jackson Browne. Subsequent early signings included Tom Waits, The Eagles and Joni Mitchell.

One of the label's first key artists was Bob Dylan (pictured) who turned up at Asylum's door following a fallout with Columbia Records. Dylan recorded two albums for Asylum before returning to Columbia.

In 1972, the label was taken over by Warner Communications (now the Warner Music Group), and merged with Elektra Records to become Elektra/Asylum Records.

Asylum was reformatted into a country music label in 1992, but by the end of the decade this had dissolved.

After being dormant for several years, Asylum was revived as an urban music-based label in 2004, with some of its releases distributed in conjunction with Warner Bros Records and others through Atlantic Records. From 2006-2009, WMG shifted Asylum to operate under their newly created Independent Label Group.

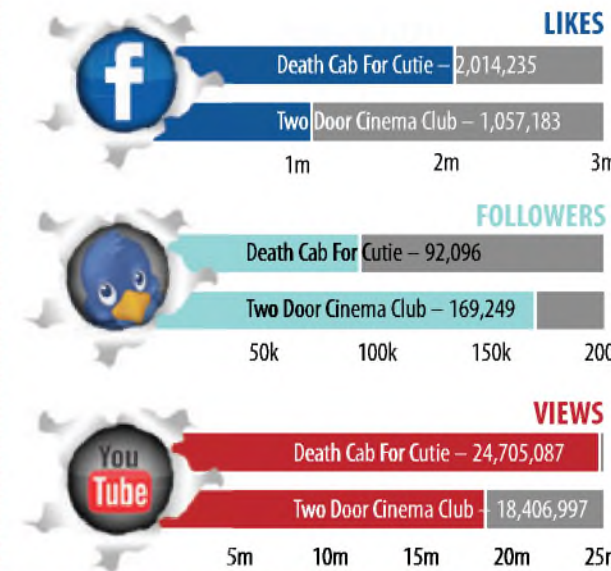
Current artists include Cee Lo Green, New Boyz and Ed Sheeran.

Did you know? The label achieved its first number one on the UK singles chart with Feel The Love by Rudimental.



SOCIAL STANDING

Official fan pages go head-to-head



DEATH CAB FOR CUTIE VS TWO DOOR CINEMA CLUB

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"Revolution means change, don't look at me strange/So I can't repeat what other rappers be sayin"



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