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THE BUSINESS OF MUSIC

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BRUNO MARS



BRUNO MARS

THE BIGGEST SELLING US MALE ARTIST OF 2011 IS BACK

THE ALBUM
'UNORTHODOX JUKEBOX'
10TH DECEMBER 2012

THE SINGLE
'LOCKED OUT OF HEAVEN'
25TH NOVEMBER 2012

★★★★★

6 MILLION ALBUMS AND 35 MILLION SINGLES SOLD WORLDWIDE

OVER 1.4 MILLION ALBUMS AND 4 MILLION SINGLES SOLD IN THE UK

WINNER OF BRITS' BEST INTERNATIONAL MALE SOLO ARTIST 2012

25 MILLION FACEBOOK FANS

12 MILLION TWITTER FOLLOWERS

OVER 45,000 TICKETS SOLD IN UK





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BUYERS CIRCLING UMG/EMI DIVESTMENTS • INDIES REACT TO PIAS ACQUIRING CO-OPERATIVE MUSIC

Let the sell-offs commence

MERGERS

BY TIM INGHAM

The first divestment sell-offs from Universal's £1.2bn purchase of EMI are due to be publicly confirmed within the next week, *Music Week* understands – with PIAS's buyout of Co-Op already a done deal.

Other assets on the table include Parlophone and a 50% interest in the Now! brand in Europe – with Sony, Warner, BMG and Ministry Of Sound rumoured to be interested.

In an open letter last week, a number of Co-Op label partners hit out at the PIAS acquisition. Label bosses such as Heavenly Recordings' Jeff Barrett and Lucky Number Music's Stephen Richards warned that the deal meant "a key independent player on the music market being simply shot down by another" with the result that "choice will



be restricted in the future and businesses will suffer from it".

One name conspicuous by its absence on the letter was Bella Union founder Simon Raymonde, who currently works with Co-Op and says he wasn't consulted. He told *Music Week*: "I have been since last year discussing extending my agreement with Co-Op when it ends in December. That is currently still the position."

Other senior execs in the independent scene have given *Music Week* their thoughts on the PIAS deal, with the majority remaining unconcerned – though complaints have arisen from parties who believe rivals



"I think the creation of what might be termed a 'super-indie' could create strong competition to the majors' alternatives and better leverage in a market with fewer customers"

ADRIAN SEAR, DEMON MUSIC GROUP

weren't given a fair chance to bid for Co-Op and other divestments.

Demon Music Group commercial director Adrian Sear told *Music Week*: "While I understand the frustration of independent labels to see a good company like Co-Op effectively

leave the market by this purchase, I believe PIAS to be a good distributor/partner.

"I think the creation of what might be termed a 'super-indie' could create strong competition to the majors' alternatives and better leverage in a market with fewer customers and tougher retail/ digital terms.

"Having said that, I would hope/expect that PIAS will continue to support the smaller indies and address the concerns of those that need financial help that was so prevalent with Co-Op."

Union Square Music founder Peter Stack added: "I can see a lot of sense in it. PIAS are a

good company with a very strong independent ethic – if they apply that to Co-Op it will be in safe hands."

Absolute Marketing MD Henry Semmence said: "There aren't many people that could buy Co-Op and handle that business. PIAS were one of the few realistic options – just as there seems to only be a few realistic options for all of the assets being divested."

Essential Music and Marketing MD, Mike Chadwick, said he did have concerns over PIAS's subsequent market share following the Co-Op deal.

However, he added: "On one level, Co-Op being taken out of the market is good for [PIAS's rivals]. It means one less competitor and one more space for other companies to move into."

PIAS insiders suggest that the company is not planning to shed senior Co-Op managers following the buyout.

UK market to become centre of attention for Universal/EMI divestments

Universal's EMI divestments will hit its new purchase's operations most heavily in the UK, according to *Music Week* research.

While EMI's businesses in the world's top three music markets of the US, Japan and Germany will stay virtually intact, acts, labels and brands behind more than 40% of EMI's UK album sales over the past 18 months will have to be offloaded to other companies to satisfy EC conditions.

European regulators last month told Universal that it would have to sell off a long list of assets, including Parlophone but without the catalogues of The Beatles as a group and individuals, as a condition of it approving its \$1.9bn (£1.2bn) takeover of EMI.

Those divestments will be most significantly felt in Europe, where EMI has a greater share of recorded music sales than in markets such as North America,

and in particular within its heartland of the UK. Exclusive *Music Week* analysis reveals that Universal will have to let go the artists and assets who delivered around 44% of EMI's UK album sales in the 18 months to the end of June this year, according to Official Charts Company data.

Artists behind six of EMI's 10 biggest-selling artist albums in the UK over this period will be heading to rivals, including Coldplay, Tinie Tempah and

Kate Bush. It must also let go the artists responsible for six of the major's 10 top singles during this time, five of which came from French superstar DJ David Guetta whose new deal with EMI was only announced in early July, just shortly before it emerged this would have to be torn up to satisfy EC regulators.

Among the sell-offs that shone the brightest during the 18 months were Pink Floyd's catalogue, which was subject over

this time to a remasters overhaul, and EMI's 50% share of the hugely-successful Now! compilation brand.

Although the sell-offs will be particularly painful to Universal, it does get to keep in Emeli Sandé the act behind the year's biggest artist album in the UK. Her Virgin Records debut *Our Version Of Events* has to date sold around 735,000 copies domestically.

■ See *Music Week Business Analysis* on pages 12 to 14

NEWS

EDITORIAL

Funny Favours



HANDS UP: who else thought (hoped?) the anger, propaganda and fearfulness surrounding competition issues would die down once Universal's billion-plus bid for EMI Music had squeezed through the EC?

Poor PIAS. They're not even swallowing up a company from the independent sector and they're getting it in the neck for "restricting choice". Let's not forget that when it comes to Co-Op's existing contracts, Kenny Gates and co. will still have to prove themselves on a case-by-case basis. I'm sure the firm's rivals will be only too pleased to show Vincent Clery-Melin's current clients just how much 'choice' remains for disgruntled mutineers.

With the furious din of anti-merger concerns in mind, it was fascinating to note this week that for all of the trade hoo-ha, media ink and - oh yes - millions of lobbying dollars still echoing around the industry from Universal's historic deal, it was the oddly ignored publishing agreement of the Century that began to bear its teeth.

"Interesting to note that it was the publishing agreement of the Century - not Universal/EMI - which began to bear its teeth this week."

You remember the one. It cost even more than Universal/EMI (£1.4bn, to be exact). It involved an even greater swathe of classic music that tech types would kill to get on their services. And yet it attracted far, far less in the way of industry chagrin and regulatory market solicitude.

News has emerged that Sony/ATV and Apple couldn't agree on a per-song rights fee for the iPhone giant's planned streaming service, dubbed iStream. As a direct result, Sony/ATV walked away - and Apple apparently nixed plans to launch its unseen Spotify rival alongside the iPhone 5.

On the one hand, Sony/ATV/EMI playing hardball with Apple is a worrying precedent - especially for those who had greased the palm of the Cupertino beast and now have to sit and wait.

But on another tack, it could serve to help prove Lucian Grainge's point: effectively, that there are bigger, more bullish commercial entities looking to profit from this market's content than mere music companies - and that in order to force them into due recompense, you need a heck of a lot of leverage.

Sony/ATV/EMI - which boasts a humdinger of a song repertoire associated with (ready for this?) The Beatles, Michael Jackson, The Beach Boys, The Kinks, One Direction, Oasis, Elvis, Taylor Swift, Eminem and many more - certainly has it. If the music industry benefits at large from the publishing group's surprise recent wrangling with Apple, there may yet be something to say for having a few goliaths hanging around.

Not that everyone can necessarily take comfort, when you consider the EC recently did the indie community a bizarre turn by banishing Most Favoured Nation clauses from contracts between Universal and new digital services. Rival labels now won't automatically receive the same terms as UMG for any deal struck with the next Spotify. And somehow, according to the EC, that's supposed to be good news for smaller indies.

Oh well. Maybe a beefed-up PIAS might be able to do some commercial battle on their behalf instead.

Tim Ingham, Editor

SECONDARY TICKETING PETITION LAUNCHED BY AIF

Radiohead, Orbital sign up to anti-resale Charter

LIVE

BY TIM INGHAM

The Association of Independent Festivals has launched an anti-secondary ticketing Charter that has been signed by more than 55 industry execs, artists, promoters and festivals.

Those who have signed up to the Charter have committed to certain processes to 'protect fans' until legislation is brought in to curb the secondary ticketing market. They pledge to "be transparent with the pricing and distribution of tickets for events that we control"; commit to "adopting ticketing processes and technologies which ensure tickets reach the hands of real fans rather than touts"; "call on secondary ticket sellers to cease and desist selling tickets for events we control"; and "call on consumers to boycott ticket touts".

The Charter comes eight months after a Dispatches documentary aired in February, which showed leading promoters condoning off primary tickets to sell at inflated prices directly on the secondary market through sites such as Viagogo.

Signatories of AIF's new Charter include Radiohead, Orbital, Gotye, Portishead, the



Radiohead: Band advocate paperless tickets - but some fans have complained

Coda Agency, Hospital Records, Ninja Tune, Wildlife Entertainment (manager of Arctic Monkeys and Miles Kane) and WeGotTickets. Live events and festivals that have put their name to the Charter include Bearded Theory, Bestival, the Eden Sessions, Kendal Calling, Truck, Secret Garden Party and Green Man.

Meanwhile The Fan Fair Alliance - a group backed by anti-touting MP Sharon Hodgson - is soon to go public with strong views on the subject, and is fully supported by AIF.

Rob da Bank, Bestival and AIF co-founder, said: "The whole secondary ticketing situation does make me really angry, mostly because I just don't feel many of the people paying vastly inflated prices actually understand the mechanics behind

it, and secondly because the people profiting are doing so driven by pure greed.

"The festivals who say they've sold out while blatantly putting hundreds or thousands of tickets on a secondary seller are just plain dishonest."

A quick look at an upcoming gig from Mumford & Sons at LG Arena in Birmingham on December 7 shows the ongoing scale of secondary ticketing. All standing tickets for the gig have sold out through official channels, but hundreds are still available on the likes of StubHub, SeatWave and Viagogo.

However, paperless ticketing - which could in theory eradicate the secondary market - was this week criticised by some fans of Radiohead. Ticketmaster had operated a paperless system for Radiohead gigs at Manchester Arena on October 6 and The O2 on October 8-9, but fans have complained over finding it difficult to resell tickets.

Ticketmaster claimed it was working on a case-by-case basis to placate fans. However, Seatwave CEO Joe Cohen said: "The fiasco around paperless tickets for the Radiohead gigs next week shows exactly why a safe and transparent secondary ticket market is vital."

Festival sales still on rise at WeGotTickets

Despite a number of high-profile cancellations, the summer festival sector showed no signs of a decline in 2012.

At least, that's the story from WeGotTickets, which has distilled figures from more than 700 of its festival partners.

The firm sold the same number of tickets for its top-selling festivals as last year, but said it worked harder through its marketing channels to do so. Breaking down the top tiers, the Top 10 festivals were up 22% by units on 2011, the Top 20 up 10% and the Top 30 flat.

Sales of festivals outside the WeGotTickets' top 100 sellers

were up by 32% in terms of sales. There were double the number of smaller festivals on the ticketing company's books compared to 2011, ranging from spoken word, food and drink, comedy and arts festivals all the way through to the ubiquitous new music festival

Said Dave Newton, co-founder, WeGotTickets: "This has been a challenging year for much of the festival industry, but we've worked hard to combat this through engaging with our festival fans. By next festival season the WeGotTickets customer base will have grown by a further 14 million, offering a

very diverse audience for our festival clients to market to."

However, WeGotTickets itself saw cancellations from 12 official event partners.

Meanwhile, the group has been named as the official ticketing partner for Oxjam for the fifth consecutive year, having raised almost £20,000 to date for the charity. WeGotTickets is looking to up the stakes this year with a record £8,000 contribution to Oxfam.

This follows a successful two-week campaign in which WeGotTickets raised £1914 (not including Gift Aid) for charity War Child Syria.

MORE INFLUENCES SHOWN ON UNORTHODOX JUKEBOX

Mars gets diverse on new album

iTunes urged to join ERA ranks



Mars explorer: Bruno will be mining new influences on forthcoming album Unorthodox Jukebox

TALENT

BY TIM INGHAM

Bruno Mars' new album will introduce all-new influences to the mega-selling Atlantic artist's output.

The Grammy winner will return with second LP *Unorthodox Jukebox* on December 11 - the follow-up to his platinum-selling debut *Doo-Wops & Hooligans*. It will be preceded by new single *Locked Out Of Heaven*, which goes on sale in the UK on November 25.

The album was executive produced by The Smeezingtons, the hit-making production team comprised of Mars, Philip Lawrence, and Ari Levine.

An additional array of top producers also joined in the creation of *Unorthodox Jukebox*, including such award-winning studio stars as Jeff Bhasker (fun., Kanye West, Jay-Z), Mark Ronson (Amy Winehouse, Lil Wayne, Black Lips) and Diplo (M.I.A., Usher).

Mars will host and perform on *Saturday Night Live* in the

US on October 20, with mainstream UK TV spots due to be lined up.

Atlantic Records general manager Mark Mitchell told *Music Week*: "Bruno Mars is a uniquely talented international singer, songwriter, producer and performer. His phenomenal global success is down to his ability to create and perform music that fans immediately connect with. *Doo-Wops and Hooligans* is testament to this - it was one of the best-selling albums of 2011, won a number of distinguished awards and produced the soundtracks to the year, with hits such as *Just The Way You Are*, *Grenade*, *Marry You* and *The Lazy Song*."

He added: "Our partnership with Bruno has helped him to develop and grow a broad and loyal fanbase throughout the UK and they're very excited about his upcoming single and album."

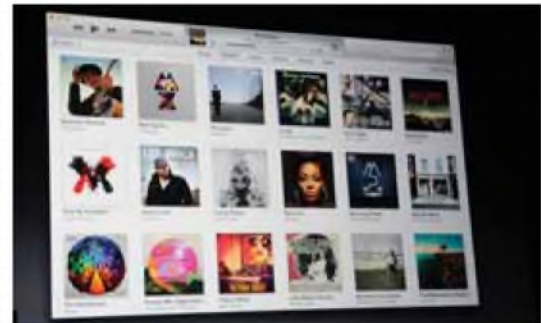
"With *Unorthodox Jukebox* Bruno brings a new rich depth to his songs and showcases a broader range of his musical influences.

"It really is a sonically exciting album, and I look forward to working closely with Bruno and his management to build on his success and create new opportunities for fans to engage with this great music."

Doo-Wops and Hooligans, which hit No.1 in the UK, has spent 88 weeks on the Official Chart since being released in 2011, with more than 40 weeks inside the Top 10. The BPI has certified it with quadruple-platinum status.

Mars won the Brit Award for Best International Solo Artist in February, performing at the ceremony. He has sold more than 45,000 tickets in the UK including London Koko, Hammersmith Apollo twice and Brixton Academy twice.

He has sold more than five million albums and over 45m singles worldwide and, as part of The Smeezingtons, has written and co-produced songs including Cee Lo Green's *F**k You* - plus Travie McCoy's *Billionaire* and *Nothin' On You* by B.O.B, on which Mars featured.



Digital invitation: iTunes is an established member of ERA's sister US organisation but has yet to sign up with retailers in the UK

The Entertainment Retailers' Association says it will continue to offer iTunes the opportunity to join its members - as the trade body's ranks welcome yet more digital operators.

Last month's ERA AGM saw the announcement of three new Board members from the digital world, elected for the next three years: Spotify's Will Hope, Deezer's Mark Foster and Rapture's Gary Smith.

Meanwhile, 7Digital, 24/7, Amazon, Lovefilm, MSE and Quirks Online were also all re-elected to the group's Board.

However, ERA director

general Kim Bayley explained in her speech: "Given we already have board representation from We7 and have brought on board new members such as Rdio over the past year, ERA now represents

alongside its traditional strengths in physical and digital retailing, well over 90% of the audio streaming market. And it doesn't end there. Overall we have welcomed 22 new members in the past 12 months from indies like Piccadilly, Tangled Parrot and Honest Jons to the video streaming service Netflix.

"It is fair to say that ERA's membership, like the entertainment landscape itself, is now more diverse and more dynamic than it has ever been.

"One notable omission, however, remains iTunes, who despite much discussion remain outside of the fold, despite the fact that they are established members of our sister US

organisation NARM. We remain hopeful that they will at some point recognise the benefits of being part of ERA and working with us and the wider entertainment industry."

Meanwhile, Paul Quirk was re-elected to serve a sixth term as ERA chairman, alongside deputy chairman Ben Drury and treasurer Graham Lambdon.

Quirk told the AGM: "Recently we have seen a creeping erosion of the Monday release date with a string of albums from the likes of Bloc Party and Two Door Cinema Club released to digital

retailers on a Sunday. Some even advertise the release date as a Sunday - something that even a few years ago would have had retailers up in arms.

"There may be a short-term advantage to the label, but there is long term damage to internet retailers who can't deliver on a Sunday, to stores who can't open on a Sunday and most of all to the credibility of Monday release dates with consumers.

"If we want to change the Monday release date, by all means let's have the debate, but labels pulling such strokes on an ad-hoc basis really seems to be missing the big picture.

"Likewise there is the issue of labels doing direct-to-consumer exclusives. Again there is potentially long-term damage. Suppliers cannot have it both ways, asserting that the retail market is important to them and then trying to cut us out of the loop."

"We remain hopeful that iTunes will at some point recognise the benefits of being part of ERA and working with us and the wider entertainment industry"

KIM BAYLEY, ERA

NEWS

NEWS IN BRIEF



■ **ANDY WILLIAMS:** Singer Andy Williams died last Tuesday (September 25) at his home in Branson, Missouri, aged 84, following a year-long battle with cancer.

Tributes poured in for vocalist, who was well-known for hits including *Can't Take My Eyes Off You*, *Happy Heart* and *Music To Watch Girls By*. His signature song will be remembered as Mercer/Mancini's *Moon River*, which Williams first performed at the Oscars in 1962.

■ **BRIAN SELBY:** Founder of iconic Nottingham record shop *Selectadisc*, Brian Selby, has died aged 71. He passed away at home in Cropwell Butler on Tuesday morning following a battle with pancreatic cancer. As well as *Selectadisc*, Selby was also the founder of *The Garage* nightclub in Nottingham's Lace Market, which is known as one of the first clubs to play house music in the UK.

■ **FRANK WILSON:** Legendary Motown producer Frank Wilson died last Thursday (September 27) following a long battle with cancer. Wilson created hits for some of the label's most popular acts, including *Castles in the Sand* for Stevie Wonder and *Chained* by Marvin Gaye.

■ **CD:** The format turned 30 years old on Monday (October 1). The BPI released figures to show that *ABBA Gold* is the UK's biggest-selling album on the format.

■ **NEIL YOUNG:** The artist and songwriter has revealed his own HQ music service and platform for audiophiles, which he plans to launch onto the market next year. Pono will play both traditional MP3 files, as well as high-quality 192kHz / 24-bit recordings.

■ **AMAZON:** PRS for Music has signed a licensing agreement for Amazon's new server-based music service *Cloud Player*.

■ **SPOTIFY:** The streaming service will be available as part of a mobile tariff in Germany for the first time from tomorrow (October 2), following a new deal with Deutsche Telekom.

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LABEL/PUBLISHING/STRATEGIC SERVICES STREAMLINED ACROSS POND

Cooking Vinyl gets it together in US

LABELS

■ BY TIM INGHAM

The Cooking Vinyl Group has launched a new operation that streamlines the company's US activities into one operation.

Cooking Vinyl America is based in New York, and led by industry veteran Erik Gilbert (pictured). It will provide strategic services within the territory for the entire Group, including artist/label acquisition and business strategy.

CV America will also act as a standalone music publisher – signing new writers for the world and exploiting Cooking Vinyl Publishing copyrights in the US. CV America's publishing rights will be administered in the UK by Cooking Vinyl Publishing. Gilbert is in the process of finalising a clutch of sub-publishing deals across the world.

Gilbert previously ran the US



"The creation of CV America makes complete strategic sense for the entire organisation, especially with the Group's expansion into licensing and label services"

ERIK GILBERT, COOKING VINYL

office for the CV Group company *Essential Music & Marketing*. *Essential's* US operations – global strategy, marketing and distribution services to North American labels including *Sumerian*, *Vagrant*, *Thirty Tigers*, *MRI & Razor & Tie* – have now been rolled into CV America.

The new publishing operation will be looking to build excitement around Macclesfield-based rockers, *The Virginmays*. The band, who are signed to a worldwide deal with *Cooking Vinyl Publishing*, joining a growing roster of



artists and writers that includes *Audio Bullies*, *65daysofstatic*, *Kathryn Williams*, *Reverend & The Makers*, *The Last Dinosaur*, *Meursault* and many others, are due to play showcases in New York on October 18 and 19.

Signed to a worldwide recording deal with *Cooking Vinyl* rock imprint *DoubleCross*, their debut album *King Of Conflict*, produced by *Toby Jepson* and mixed by *Chris Sheldon* (*Foo Fighters*, *Muse*, *Radiohead*) has been licensed to *Wind-up Records* in the US (*Evanescence*, *Creed*, *Seether*)

and scheduled for a February 2013 release.

Commenting on these developments, Gilbert said: "The creation of CV America makes complete strategic sense for the entire organisation, especially with the Group's expansion into licensing and label services.

"As well as administering *Cooking Vinyl* publishing activities in the US, we will also have a budget to sign writers and represent them throughout the world. On that front, there will be exciting announcements in the months ahead."

Paul Kinder, MD *Cooking Vinyl Publishing*, added: "CV America is an important development for the CV Group. I am particularly excited about the possibilities that will open up for our writers and artists having our own publishing company the US. Erik understands the publishing world very well and will provide an excellent service to both our UK and US rosters over the coming years."

K-pop explosion: are you ready for a Gangnam Style album?

Hit song *Gangnam Style* is riding high in the UK chart. With more than 150,000 lifetime sales to date, industry watchers shouldn't count out a follow-up album.

Psy, the 34-year-old South Korean rapper, made chart history last Sunday by becoming the first artist from east Asia to top the UK chart, shifting 84,421 units of his track in the week.

It reached the top spot in its 11th week on sale in the UK and has already clocked up six weeks in the Top 200.

The song is the pinnacle of the growth of 'K-Pop', commercially-friendly dance music from Korea. YouTube set up its own K-Pop channel last year, which has helped *Gangnam Style* become the most 'Liked' video in the site's history and record more than 334 million views.

Justin Bieber manager Scooter Braun beat others in a rush to sign Psy when the YouTube video of *Gangnam*



Style had reached around a million views, and decided to pass the song to *Island Records* in the UK.

"There's not often a trans-Atlantic rush to sign a Korean pop-sensation," *Island* co-president *Ted Cockle* told *Music Week*. "Scooter helped incubate the record whilst working behind the scenes on excellent promo opportunities, and alongside *Monte Lipman*

and the *Universal Republic* team helped create the launch that we at *Island* in the UK have kindly taken the baton on from."

Added *Cockle*: "Thankfully, when the video hit over 100 million views in the space of four weeks, it did suggest an almost bionic edge to this song and something that would quickly scythe its way through so many of the obstacles that normally block the path to success."



"Psy clearly is a man who hasn't paid close attention to the rule book so far, so delivering a supermarket unit-shifting album can't be ruled out quite yet!"

TED COCKLE, ISLAND

When asked if Psy could become an album artist in the near future, *Cockle* said: "At this point the single is leading the charge and in the immediate future single chart success is the focus.

"However, Psy clearly is a man who hasn't paid close attention to the rule book so far, so delivering a supermarket unit-shifting album can't be ruled out quite yet!"

The Wedding Dress

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

Men lingering on the edge of the town
Where women cannot put them down
Just trying to find a piece of ground
To taste that emotion....
Smell the heat.....



Brick Lane, 1976 – photograph by Fran May



Storm Music & Images Ltd

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

CONTACT

fran@storm-songs.com

storm

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

NEWS

UNIVERSAL PICTURES' GOLDEN ADVICE TO INDIE PUBLISHERS AND RIGHTSHOLDERS

Hollywood sync deals rely on trust

PUBLISHING

BY RHIAN JONES

Universal Pictures has urged independent labels, publishers and managers to attend NARIP sessions in London in order to learn how best to pitch sync ideas to major entertainment companies.

The sync placing organisation, which originated in the US, holds monthly pitching meetings in London for indie music companies, attended by leading music supervisors from Hollywood.

Last month's event, held at the MPA offices, welcomed Universal Pictures music supervisor Angela Leus (pictured), who heard music from 20 UK-based independents.

"Regardless of whether it is a label, publisher, third-party placement company, artist, agent or manager, I do go back to those that I know have stellar music and follow good business practice – those who are easy to deal with

that most importantly, I can trust," she told *Music Week* afterwards.

"For this reason, as an independent artist/songwriter/producer, it is crucial to go to these NARIP sessions to get insight on how to become one of these contacts that I readily use as a resource.

"One needs to understand how our industry works, what my job entails, and how music supervisors should be pitched to – otherwise, a few bad dealings can deter me from using someone's music in the future."

The idea of bringing NARIP to the UK came from the creator of NARIP's Music Supervisor Sessions, Tess Taylor, in the 'States. She employed Respect Music founder Sharon Dean to oversee the London sessions.

Said Dean: "Hollywood loves one stop where they can clear master and publishing rights with one entity – so they love



indie music.

Relationship building is a key part of the meetings, which typically hold around 20 attendees to one music

supervisor. Rather than handing supervisors CDs at the end without any guarantee that they'll get listened to, NARIP sessions include the chance for music to be played in front of supervisors, who then give feedback. All attendees are given a brief for the type of music required before the sessions.

But it's not easy, and out of five sessions, one track has been successfully placed so far in American comedy-drama television series *Jane By Design* – *Stupid Pretty Girl* by Anthony Salari.

"If you're an indie, you can't be jumping on a plane all the time to Hollywood. NARIP sessions are all about relationship building – this business of

pitching your music for syncs and not making a nuisance of yourself."

Indie publishers and labels are particularly keen to clear syncs in the US, where fees are paid on a rate-per-minute basis. Dean estimated that indie rightsholders could end up with \$2,000 or \$3,000 if their track was chosen by a Hollywood supervisor.

Although Universal Pictures' Leus didn't pick a track from last month's session to use immediately, she told *Music Week* that she had "heard many songs which I could eventually place in a film or in a trailer".

She added: "I think it is important for a UK-based company or artist to have a US-based affiliate [like NARIP], especially when I am in need of music urgently. In such a fast-paced industry, especially when dealing with ads, trailers and television, waiting for an approval or audio due to time difference can mean the difference between landing or losing a sync."

'Lack of Olympics theme a missed opportunity', argues promoter

The music industry missed out on a golden opportunity to take advantage of the London 2012 Olympics.

That's according to music promoter Rick Blaskey, who has told *Music Week* that the lack of a new Games 'anthem' has left the legacy of the event falling flat.

Muse's *Survival* was picked as the official song of London 2012, with the British band playing the track as part of the Games' Closing Ceremony.

Blaskey, a former vice president of Arista (US) and EMI (Europe), now runs The Music And Media Partnership. He has previously executive produced music for FIFA and Rugby World Cups. Blaskey led a group that pitched an Elgar-based anthem to be chosen as the official London 2012 song.

"While we are all still basking in the memories of the wonderful Olympic Games our country gave to the world, I do



feel that we, as an industry, are left with one big 'if only,'" he told *Music Week*.

"We failed to give the world a glorious and enduring new song – an anthem that could leave the sort of legacy that Barcelona, *Nessun Dorma* and *Three Lions* left after the events they represented.

"Among all the great British music in the ceremonies and broadcast coverage, the absence of a classic new piece of music to



mark the event has left a notable gap. What a shame, and missed opportunity for our country – so often leaders in providing great new music to the world – to have not created one new classic song or anthem, to leave as a legacy to the world to inspire generations.

"Having been involved in creating official anthems for major sports events for the last 20 years, it's hard to understand why the Olympics didn't produce a great one this time.



"I just assumed that we'd been beaten by a better submission."

So to now find that there was no great new anthem is what disappoints"

RICK BLASKEY, PROMOTER

Left: Elgar's *Nimrod* was pitched as a base for an Olympic anthem

"Indeed, over a year ago, [my team] did create and submit a potential anthem – based around probably the most majestic and iconic piece of English music, Elgar's *Nimrod*. We even included the five-note sonic logo to reflect the five Olympic rings.

(Interesting that the first piece of music played in the Opening Ceremony was indeed Elgar's *Nimrod*).

"We demod ours with the glorious London Community

Gospel Choir (representing East London) and even the chairman of one major label who heard it commented, 'That gets 11 out of 10'.

"But it's certainly not sour grapes that ours was not selected. I just assumed that we'd been beaten by a better submission. So to now find that there was no great new anthem is what disappoints.

"As I am still fortunate to experience first-hand in one side of the business that my company specialises in – and as Universal's Marc Robinson said in a recent *Music Week* – something so emotive happens 'when music and sport work together'.

"The Opening and Closing Ceremonies demonstrated this. But what a shame that both were celebrating our wonderful and enduring musical past, rather than creating an enduring new musical legacy."

FORMER SONY/ATV AND V2 MAN BECOMES HEAD OF A&R AT INDEPENDENT PUBLISHER

Kassner Music hires Charlie Pinder

PUBLISHING

BY TIM INSHAM

Independent publisher Kassner Music has appointed former Sony/ATV MD Charlie Pinder (*right*) to the position of Head of A&R.

Pinder, who will work alongside Alex Kassner and report directly to MD David Kassner in his new role, started his career as an A&R talent scout at East West Records before joining Sony/ATV Music Publishing where he signed Travis, Razorlight, Gary Barlow, Katie Melua, Catatonia, Sleeper and KT Tunstall amongst others.

He was appointed managing director at Sony/ATV, and steered the company to a No.1 market share position in the UK before moving to V2 Records as Head of A&R where he worked with artists such as Duke Special, Cold War Kids, The Rakes and Lethal Bizzle.

In recent years he has worked in artist management overseeing the careers of Alex Cornish and



acclaimed Icelandic artist and composer Ólafur Arnalds.

Kassner Music, which was originally formed in 1944 by Edward Kassner, oversees in excess of 100,000 copyrights. It has a diverse catalogue of songs

that includes hits from the 1950s to the present day by artists ranging from Vera Lynn and Bill Haley and the Comets to Beyoncé Knowles and Chris Brown.

Kassner Music see this strengthening of its A&R



Pinder picks: Charlie has already signed Grenades for the Wall and Jamie Morrison

operations as a key part of its long-term, creative strategy, which aims to build on the company's heritage.

Pinder, whose appointment is effective immediately, will oversee all A&R activities at Kassner Music whose current roster includes Joe Stilgoe, Jungle Brothers' Nathaniel 'Bam' Hall and DJ duo Trafik. He has already made several new signings to the company including hotly-tipped Swedish duo Grenades for the Wall; ex-Noisettes member/writer Jamie Morrison and production team Cassetti.

Pinder said: "I am so happy to be back doing what I love - music publishing A&R, and with Kassner Music, a company



that has music publishing and great songwriting in its DNA. It's more important than ever to offer writers and artists that full-time hands-on support and joining the excellent team at Kassner Music I will be ideally placed to do that."

David Kassner, MD of Kassner Music said: "Charlie Pinder is one of the most experienced music executives in the business with a track record second to none in A&R and music publishing.

"He is, in my opinion, the quintessential A&R person. We really understand each other and share a passion for great songwriting. We are delighted to have him join our team."

Artists lined up as John Peel Festival set for Norwich event

The John Peel Festival of New Music will launch at the annual Norwich Sound & Vision event next week, featuring more than 50 bands playing over three nights.

Artists booked include Liars, Totally Enormous Extinct Dinosaurs and Errors. The festival will open on Thursday, October 11, with a fundraiser for the John Peel Centre For Creative Arts, held at Epic in Norwich's Magdalen Street.

Sheila Ravenscroft, Peel's widow, is patron of the festival - a joint initiative between Norwich Arts Centre and Norwich Sound + Vision.

"I'm very pleased that an organisation like Norwich Arts Centre is keeping the spirit and legacy of John's passion alive," she said.

The John Peel Centre for Creative Arts is in Stowmarket, Suffolk, close to John Peel's home of many years, where Ravenscroft



Norwich-bound: Liars (below) and Totally Enormous Extinct Dinosaurs (right) while (bottom, from left) speakers include John Kennedy, Simon Raymonde, Ryan Farley and John Robb



still lives. It has an overriding vision to encourage an eclectic programme and non-elitist view of the arts with participation open to all.

Norwich Sound + Vision 2012 will take place between

October 11-13. This will be the third year of the conference, which boasts international delegates, speakers and performers coming to the city to discuss the music, film and multi-media industries.



It promises opportunities for execs and artists to 'network, reach new markets, forge new partnerships, learn, be inspired and enjoy an amazing line-up of bands, artists, films and events in the creative, yet business-like environment of one of the UK's most charming cities'.

Speakers at this year's conference include XFM's John Kennedy, Bella Union's Simon Raymonde, Warner/Chappell's Ryan Farley and Louder Than

War's John Robb.

NS+V director Adrian Cooke said: "I'm overjoyed at these new developments for the conference and very happy that we are in a position to raise funds for the John Peel Centre.

"John was always interested in hearing something new and I like to think he would have felt at home at our gigs, helping people to discover new bands."

For more information, visit norwichsoundandvision.co.uk.

MusicWeek The Playlist

10 tracks you need to hear...

DATA DIGEST

BREAKOUT



MIKE HOUGH
Newly signed to Global Publishing, Mike Hough started out on his path to break the UK music scene by broadcasting his recordings on YouTube. And after charting his track Hero, he was soon being championed by the likes of BBC iXtra, MO&O and MIV as the one to watch. Catch him at Breakout at Proud in Camden on October 11.

Get on the guest list at musicweek.com/breakout



The latest most popular Shazam new release chart:

- 1 S. H. MAFIA
Don't You Worry Child
- 2 PALOMA FAITH
Never Tear Us Apart
- 3 CALVIN HARRIS
Sweet Nothing
- 4 KANYE WEST & JAY-Z
Clique
- 2 JLS
Hottest Girl In The World

GIG OF THE WEEK



Who: The Vaccines, Mystery Jets and Tribes
Where: Devil's Arse, Castleton, Peak District
When: October 6
Why: Head down for whisky, good music and dancing to celebrate Mr Jack Daniels Birthday in a cave they call the Devil's Arse.

ELLIE GOULDING
I Know You Care (Polydor)
(single, October 8)
Contact: Susie Ember, Polydor
Susie.Ember@umusic.com



DJ FRESH
Skyhighatrist ft. Rizzle Kicks (MOS)
(single, out now)
Contact: Matt Learnmouth, Alchemy
matt@alchemypr.com



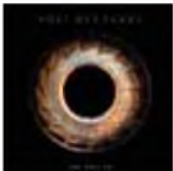
LAURA MVULA
She (Victor/RCA)
(single, out now)
Contact: Sarah Hall, RCA
sarah.hall@sonymusic.com



THE FAMILY RAIN
Trust Me... I'm A Genius (Bigger Splash)
(single, November 19)
Contact: Ash Collins, Bigger Splash
ash@gluepress.co.uk



POST WAR YEARS
The Bell (Chess Club)
(single, October 29)
Contact: Sinead Mills, Anorak
sinead@anorakpress.com



DAVID GUETTA
She Wolf ft. Sia (Virgin)
(single, October 8)
Contact: Paul Guimaraes, Virgin
paul.guimaraes@virginmusic.com



RHYE
The Fall EP (Innovative Leisure/Polydor)
(EP, November 12)
Contact: Ruth Drake, Toast
ruth@toastpress.com



MIKE SNOW
Pretender (Columbia)
(single, out now)
Contact: Michael Cleary, Columbia
Michael.Cleary@sonymusic.com



ANDY BURROWS
Because I Know That I Can (PIAS)
(single, October 8)
Contact: Lucius Yeo, Pias
lucius.yeo@pias.com



DALEY FEAT. JESSIE J
Remember Me (Sanctuary)
(single, November 19)
Contact: Laura Sinclair, Dawbell
laura.sinclair@dawbell.com



SALES STATISTICS



CHART WEEK 39 Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	3,229,875	1,414,330	263,513	1,676,843
PREVIOUS WEEK	3,177,250	1,261,423	260,465	1,521,888
% CHANGE	+1.7%	+12.0%	+1.2%	+10.2%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	130,353,765	49,052,683	12,423,119	61,475,802
PREVIOUS YEAR	120,797,502	58,085,259	11,869,528	69,954,787
% CHANGE	+7.9%	-15.6%	+4.7%	-12.1%

APPOINTMENT TO VIEW



PIERS MORGAN'S LIFE STORIES: RONAN KEATING

Friday, 5 October - ITV1, 9pm-10pm
The pop star reflects on his life and career in the music industry, including his success with Boyzone and his anguish over the 2009 death of bandmate Stephen Gately.

HOW THE BRITS ROCKED AMERICA: GO WEST

Saturday, 6 October - BBC2, 11.40pm-12.40am
The first part of a series celebrating the success of British rock in America looks at how a British invasion led by the Beatles conquered America in the 60s. With contributions from Paul McCartney and Jimmy Page.

THE CLASSICAL BRIT AWARDS 2012

Sunday, 7 October - ITV1, 10.20pm-11.49pm
Myleene Klass hosts the ceremony from the Royal Albert Hall. Eight awards are presented and the event features music by tenor Andrea Bocelli, violinist Nicola Benedetti and Gary Barlow, Andrew Lloyd Webber and the Military Wives.

PIRATES' BAY



NUMBER OF ILLEGAL FILES FOUND BY MUSO.COM OF TOP 10 ALBUMS ON SEPTEMBER 30 2012



CRITICAL MASS



metacritic
Keeping score of entertainment.

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

www.metacritic.com



78

TOY
Toy



69

RUMER
Boys Don't Cry



66

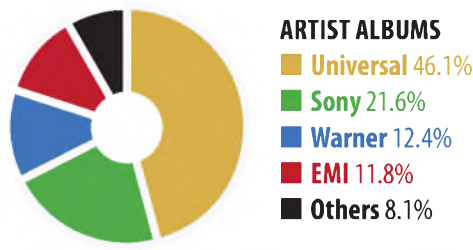
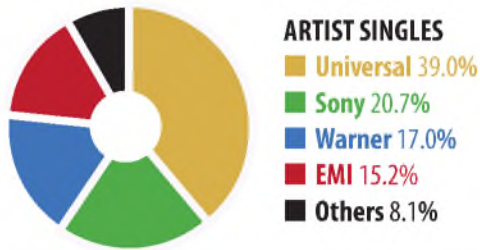
NO DOUBT
Push and Shove

For daily news visit musicweek.com

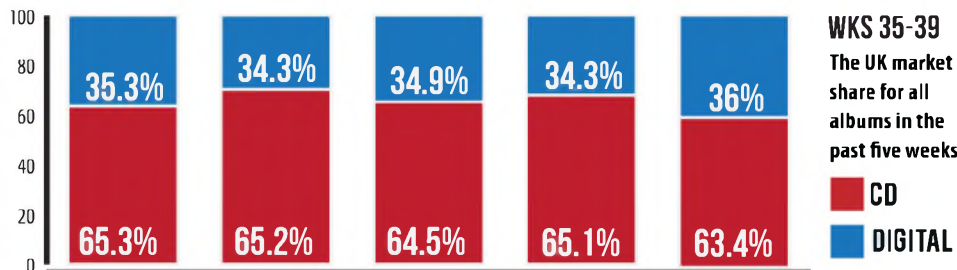
MARKET SHARES BY CORPORATE GROUP



CHART WEEK 39



DIGITAL vs PHYSICAL



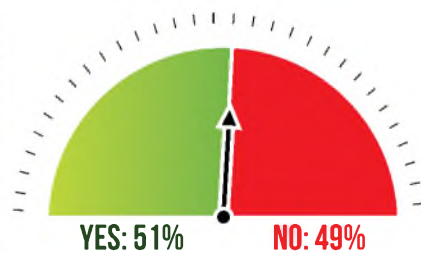
TOP 5 STORIES ON MUSICWEEK.COM

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

- 01 Matt Cardle hits No 1 on HMV pre-order chart
Friday, September 28
- 02 Simon Cowell's 'DJ Idol' show scrapped
Saturday, September 29
- 03 AIM Awards 2012 nominations revealed
Thursday, September 27
- 04 Co-Op sale to PIAS: indie object
Thursday, September 27
- 05 Universal completes EMI acquisition
Friday, September 28

MUSIC WEEK POLL

This week we asked... Was the EC's decision on Universal's EMI buyout a fair result? [Vote at www.musicweek.com](http://www.musicweek.com)



INK SPOTS

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

On the front of this month's *BBC Music* magazine, a 100th anniversary special celebrates the "exhilarating life and turbulent times" of Hungarian "conducting legend" Sir Georg Solti (1912-1997) on the centenary of his birth.



Inside, unearthed diaries from the London Symphony Orchestra's first tour to North America reveal the gritty reality of the trip - including a ten-day journey at sea, the death of a violinist and the "disgraceful" pavements, "narrow" streets and "ugly" trams of Broadway, New York.

The regular James Naughtie interview is with director Graham Vick, who says we've gone "very badly in the direction of McDonald's opera". "The same productions circle the globe and the opera loses touch," he says. Chief music critic and columnist of *The Times* Richard Morrison says that the canon of "popular masterpieces" isn't and shouldn't be, fixed for all time.

In the reviews pages, Recording of the Month is given to Schubert's String Quartets D87 & D887. Michael Tanner awards it five out of five. He calls it a piece which gives the "unnerving exhilaration of riding in a fast vehicle that seems thrillingly unable to stop".



THE MAGIC NUMBERS

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

159,000

Copies sold of Mumford and Sons' *Babel* makes it 2012's fastest-selling album, according to the Official Charts Company



1

Label in the CoolBrands index for 2012/2013 - Sony Music. Spotify, TuneTribe, Apple and Shazam also all made the cut

60

Years in print marks music magazine *NME*'s diamond anniversary

124m+

Legal music downloads delivered by BitTorrent in the first half of 2012

89

Seconds of Adele's new Bond theme, *Skyfall*, leaked online earlier this week

8.2m

Albums sold since 2000, makes *The Beatles* this century's sixth most successful albums act in the UK

LIFE IS TWEET WE FOLLOW THE INDUSTRY'S FINEST

@tom_amazing @christweets I had to buy Definitely Maybe twice because I spilt a Bacardi Breezer on it whilst having a snog at a teenage house party (Tom Cotton, *Amazing Radio*) *Monday, September 24*

@TedKessler1 Great end of The Jam piece in @MOJMagazine but presume that it'll be pulped as early era Jam logo erroneously used on the cover. Tragic. (Ted Kessler, *Q Magazine*) *Monday, September 24*

@alstairtant Nevermind came out 21 years ago today. Fucking hell! (*Alstair Tant, Essential Music & Marketing*) *Monday, September 24*

@JackShankly There are no blues that a haircut, a close shave and twenty Camel cannot ameliorate for a tiny while at least (Jack Shankly, *Weird World Records*) *Tuesday, September 25*

@ArtfulNoiseUK For old HMV people, just seen Andy Thompson! Didn't talk to him though, he still looks like Ian Brown/Jason Orange though (Peter Cornish-Barlow, *Artful Noise*) *Tuesday, September 25*

@pariszarilla super LOL. people on youtube actually think the video I did for @themilk is Illuminati propaganda. ▼ (Paris Zarilla, *Sudden Black*) *Wednesday, September 26*

@elizabethalker Better to be on Twitter than to fade away... Neil Young is ON TWITTER *rushes to hotel lobby and boots German pensioner offline to follow* (Elizabeth Alker, *BBC6 music*) *Wednesday, September 26*

@whittowa Royal Albert Hall is where its happening tonight! #thebeachboys (Amy Whittow, *Guesty PR*) *Thursday, September 27*

@SeanBHill Bloody hell. Avicii has actually found time to make an episode of his podcast (Sean Hill, *Lucid Group*) *Thursday, September 27*

@nickmasondrums Great music at EMI bash on Monday, great to see Bruce Johnstone. Not just a Beach Boy, but 'Wall' singer & Sandy Nelson "Teen Beat" writer! (Nick Mason, *Pink Floyd*) *Thursday, September 27*

@natalie_shaw There is a milkshake establishment in Crouch End that does Mz Bratt, K Koke, One Direction and Justin Bieber 'flavour' milkshakes. WHAT (Natalie Shaw, *Mobo Awards*) *Thursday, September 27*

@BenjiKRogers CD format turns 30 today - ABBA Gold is UK's best-seller - can't wait till this format is gone. (Benji Rogers, *Pledge Music*) *Monday, October 1*

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

DATA DIGEST



GIRL ON FIRE
Monday, September 24, Manchester Cathedral
 Alicia Keys debuts new album material, including single Girl On Fire as part of a special gig for MTV Crashes Manchester

PICTURE OF THE WEEK

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



1 DANIELLE GOLDSTEIN TIME OUT
Meursault . Dull Spark *Toad Records*

A soft Edinburgh accent, like that of Meursault's Neil Pennycook, lends modern folk a lilt so charming, it's easy to miss the point. Such as with 'Dull Spark'; it's a lament about life's tumults, but the crescendo of strings paired with triumphant chants and hand-claps evoke only warm, fuzzy feelings.



2 TC CLASH MAGAZINE
The Winter Olympics . Profit And Loss *Freakscene Records*

The whole eighties revival has become rather tedious! But when you find a genuinely exciting band, where their influences are rooted matters not. Meet The Winter Olympics who have teased us with some wondrous singles and now the debut album. Superbly crafted and energetic guitar/synth post punk.



3 COLIN JACKSON PUBLICATION
Perhaps Contraption . Cousin / Grandma *Squier Records*

You want 'different'? How about a seven-piece, art-punk, marching brass band? 'Cousin / Grandma' has a dose of everything, from Sousaphone and French Horn to snappy, sing-a-long boy / girl vocals and just about the weirdest music video you'll ever see!



4 MARCUS BARNES INDEPENDENT BLOGS
Last Magpie . (Who Knows) Where Love Goes EP *Hypercolour*

Last Magpie is a newcomer who encapsulates a very 'UK' approach to electronic music, concocting a sublime output of music that combines various genres, from garage to 'bass music' and deep house. Keep an eye out for new EP 1995, on Hypercolour's sub-label Losing Suki... it's a smash.



SIGNS O' THE TIMES



Peermusic has announced the signing of lead singer and main songwriter **David Rogers** of the Australian band **Nantes** (pictured), who are currently recording their debut album at Studio 301 in Byron Bay.

Indians, the musical alter ego of Søren Løkke Juul, have signed to **4AD**. After self-releasing their first single in April, they anticipate the release of their debut album in early-2013.

Matt Cardle will release new album, *The Fire*, on October 29 through his new label **SO What? Recordings**. Formed in 2010

under the Silva Screen Music Group umbrella, **SO Recordings**, signed Cardle to its newly formed **SO What?** imprint on a worldwide basis.

Two-piece dance music act **Disclosure** have signed to **PMR Records**, the label home of Top 5 album artist **Jessie Ware**. Two Inch Punch and **Julio Bashmore**. The duo have signed a worldwide deal with their forthcoming single, *Latch*, to be released via the label on November 5. Disclosure's previous releases were all on independent labels: **Moshi Moshi**, **Transparent**,

SYNC STORY

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



- **Commercial** BT Paralympics/Olympics 'Bringing Us All Together for 2012'
- **Track name** Everybody's On The Run
- **Usage** TV/Internet/Trade & PR
- **Composer/Artist** Noel Gallagher's High Flying Birds (Noel Gallagher)
- **Publisher** Sony/ATV Music Publishing
- **Artist Management** Marcus Russell & Alec McKinlay at Ignition
- **Key execs** James Cooper (Sony/ATV), Alec McKinlay (Ignition)



For their Olympics/Paralympics campaign BT were searching for an epic and anthemic song which, along with the images of sporting endeavour and achievement, would get the hairs on the back of your neck standing up. It also seemed to make sense that the artist was a British icon. The start of the campaign coincided nicely with the release of *Everybody's On The Run* as a single, and the ad also helped to move the album back into the Top 20.

Explains James Cooper (pictured) "I got a call from a sound designer I used to work with, who was working on the commercial. I sat down in the studio with him and the commercial's director and pitched 'Everybody's On The Run'. As soon as we synched the music to picture we could see how well it was worked. The music helps stir the anticipation and excitement in the ad and builds to a great crescendo."

ON THE RADAR BIGKIDS

The grown-ups that comprise BIGkids are Rosie Bones and Ben Hudson (also known as solo artist Mr Hudson - who's worked with Kanye West and has recently been working on Josh Kumra's album). The pair came together in a chance meeting in Camden where Hudson discovered Bones singing in "a grungy rock band". And the rest is history.

"I thought 'she's got this amazing classic rock 'n' roll voice... but let's take it out of the rock band and put it over something more pop, a bit weird and a bit retro, and see how we get on,'" Hudson tells *Music Week*.

Bones described BIGkids' sound as "happy, uplifting and fun", with Hudson adding: "The beats are quite thumping, but there are still old school melodies, little harmonies and backing vocals for people to sing along to".

Of their forthcoming debut LP, *Never Grow Up*, Hudson revealed that the aim for the music on the album is to "deliver some good news and some feel-good music to people who've lost their jobs, people who need to feel better".

Like other BIGkids material, it's released through their own label, BIGkids Recordings: "I think it would be quite nice to be told what

to do sometimes, Hudson admits. "But the way the business is done, even if you've got that big major label deal, you've still got to get the shit off the ground yourself".

Live, BIGkids are known to sport their trendy paper Burger-King crowns and have done so during performances supporting Panic! At The Disco, on Bestival's Eddy Temple-Morrison stage and will undoubtedly do so during more live dates that are planned throughout 2012.

These BIGkids aren't playing around though - ahead of releasing their debut album later this month, plans are already afoot



to release a second LP next year, and the wheels of the writing process for it are already in motion.

ESSENTIAL INFO

RELEASES

October 7 Album: *Never Grow Up*
October 15 Single: *Heart Sing*

LABEL

BIGkids Recordings

MANAGEMENT

Marnie Dunstan
marniedunstan@gmail.com

LIVE

October

Thu 11 The Rainbow, Birmingham
Fri 12 The Soup Kitchen, Manchester
Sat 13 King Tuts Wah Wah Hut, Glasgow
Sun 14 Louisiana, Bristol
Tue 16 Joiners Arms, Southampton
Weds 17 Hoxton Square Bar & Kitchen, London

HE SAID / SHE SAID



“ I love the opportunities thrown up by the digital age and the fading away of the major labels ”

Squeeze's Glenn Tilbrook doesn't mince his words when launching the band's new *Pop-Up Shop*, which will tour the UK this November and December

TAKE A BOW TEAM BLOC PARTY



THE LOWDOWN

Album: *Four*
Highest chart position: No.3

Label: French Kiss

General manage:
Paul Hanley

A&R: Syd Butler

Manager:
Simon White and
Tony Perrin, UTD

Marketing:
Jason Rackham,
Cooperative Music

National press:
Ruth Drake and
Beth Drake,
Toast Press

Regional press:
James Heward,
Pomona

Online press:
Adam Royal,
Toast Press

National radio:
Woolfie,
Hungry and Woods

Regional radio:
Neil Adams,
Neil Adams PR

TV: Karen Williams,
Big Sister

MUST-SEE MUSIC TICKETING CHARTS

HITWISE Primary Ticketing Chart		
POS	PREV	EVENT
1	9	MUMFORD AND SONS
2	5	ONE DIRECTION
3	2	THE KILLERS
4	1	THE SCRIPT
5	19	NICKI MINAJ
6	3	USHER
7	16	LIONEL RICHIE
8	4	FLORENCE AND THE MACHINE
9	20	DEACON BLUE
10	18	EXAMPLE
11	NEW	PLAN B
12	NEW	STEPS
13	NEW	MADNESS
14	NEW	PALOMA FAITH
15	8	ERIC CLAPTON
16	NEW	AHA
17	14	COLDPLAY
18	7	MAROON 5
19	17	JESSIE J
20	15	OLLY MURS

VIAGOGO Secondary Ticketing Chart	
POS	EVENT
1	THE SCRIPT
2	ERIC CLAPTON
3	THE KILLERS
4	ONE DIRECTION
5	THE XX
6	FLORENCE AND THE MACHINE
7	ED SHEERAN
8	JUSTIN BIEBER
9	GEORGE MICHAEL
10	NICKI MINAJ
11	MUSE
12	CHERYL COLE
13	MAROON 5
14	THE BLACK KEYS
15	BEACH BOYS
16	THE VACCINES
17	BEN HOWARD
18	ELBOW
19	NICKELBACK
20	JESSIE J

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

HALL & NOTES



THE GRAND SOCIAL

Thirty Five Lower Liffey Street
Dublin One
t +353 (1) 8740076
w thegrandsocial.ie
Bands contact
info@thegrandsocial.ie

THE BEST LIVE VENUES IN THE UK

Main room capacity
The Loft: 320 standing
The Ballroom: 220
Other spaces:
The Parlour /
The Garden

Coming up

4-6/10 Various - Hard Working Class Heroes showcase festival
06/10 Anti-fascist Action Ireland 21st Birthday Party / Idletronic / Nightflight
07/10 Saucy Sunday
08/10 I am Not Lefthanded
09/10 The Grand Folk Club
10/10 Django a la Creole

THE BIG INTERVIEW DAPPY

DEEPLY DAPPY

Some dismissed him as the clown prince of N-Dubz; the wacky character who made a nation snigger with his bonkers proclamations (and that hat) on *Never Mind The Buzzcocks*. But now Dappy's proved himself as an accomplished artist, writer, producer and manager - and he's got industry heavyweights falling over to praise him. Is it time for everyone to start taking him more seriously?

TALENT

BY RHIAN JONES

Strip away the novelty headwear, controversial behaviour and potty mouth and Dappy can boast of some pretty respectable accolades.

He was the brains behind urban-pop outfit N-Dubz - who scored two double-platinum selling albums and four MOBO wins - with co-writing credits on the vast majority of their output. Much of his success was formed without the muscle of a major behind him, but on Matt Cadman and Cris Nutall's dance-associated indie label, All Around The World. (AATW has since taken over the running of Universal's UMTV.)

Now, having walked into the spotlight for his own solo project, Dappy's already achieved two top five charting singles ahead of upcoming solo album *Bad Intentions*.

Meanwhile, Brian May reckons he should win an Ivor Novello for his lyrics, Fraser T Smith has called him a "creative powerhouse" and manager Jonathan Shalit labels him a "genius".

He's come a long way since his garbled, notorious debut on *Never Mind The Buzzcocks* in 2007. (People often forget that the producers of the show were charmed by him enough to invite him back on two more times.)

These days, Dappy's a proven lyricist, songwriter, producer, band manager, PR man and artist. He's dumped the silly hats. And as our friendly chat below shows, he's not unaccustomed to referencing himself in the third person...

What can we expect from the new album?

My point with this album was to show that I can do two pop tracks, two hip-hop tracks, two reggae tracks, two rock-star tracks, two power ballads. Trying to show that Dappy is a diverse artist and I'm trying to fly the flag for Britain. I don't like regurgitated lyrics. I do not do cliché, it has to be a metaphor, and it has to have a double meaning. It's deep, deep, like smart-type things that haven't been said before.

Do you think your music is similar to anything else out there at the moment?

A lot of people just rap, or just sing, and just do one thing. But I feel, hang on, if you can do it... I don't agree with people rapping on their songs and

COMING UP



Album *Bad Intentions* is out via AATW/Island on October 22

they get someone else to sing the hook and it goes to No.1, and it's not them that's singing the thing that's getting played three times on the record. It's cheating. I want to do it all myself. If I'm going to rap I'm going to rap as hard as I can by myself and I'm going to do the best hook by myself. You got three minutes on a track, I want to show off on it, I don't want no one else on it.

Is this the end of N-Dubz?

Put it this way: obviously N-Dubz was a massive thing, I sold two million records with them and we came from nothing. I knew when I put Tulisa, me and Fazer together, it was a crazy look but I knew me putting a hat on my head and having the girl in the middle with blonde hair immediately separates us from the rest. It made us famous. So now that's done, it's time to do longevity and it's time to show that I'm not about this tracksuit and hat and young crazy guy on *Never Mind The Buzzcocks*. I'm a serious musician and an artist who has great lyrics. Dappy's that rock star rebellious character, Liam Gallagher-type that's hopefully going to sell a lot of records one day. [Following a "heart-to-heart" with Dappy, Tulisa has since confirmed N-Dubz will reunite in 2013.]

Tulisa recently said in Q that she's going to rinse the industry for all its worth for three years, and then disappear. Is that what you're trying to do?

If that's the way she wants to think then that's up to her. That's the same type of reason we never signed a deal in America with Def Jam [they offered N-Dubz \$1m to be on a TV reality programme - Tulisa was game, Dappy not so much]. We told them, "f off, we don't want your money". I ain't doing no TV. The Saturdays are doing a TV reality

"I would have had six No.1s by now if it wasn't for illegal downloading. That's killing us, definitely"

DAPPY





show due to the fact that they can't get a music deal over there and be famous for their music. That's not what I want to do.

What's your opinion on acts who come out of the X Factor and into the public eye?

Simon Cowell's a clever man but where's Joe McElderry right now?

He's got a new album out...

Has he? You see babe! He won the X Factor. Alexandra Burke, I love her, she's in my press team, she won the X Factor, her voice is amazing, but her career is getting raped by a mason. She hasn't had a No.1 in the last two years.

Why do you think she hasn't had such big success of late?

Because the people that are taking care of her are writing the wrong songs and concepts. You can't have a hit in the charts with something that's already been said a million times. That's why Rihanna's so sick! 'Brella, 'brella... that's never been said. What's the next one? You have to come up with something new every time.

How did the Brian May collaboration come about [May lent his vocals to No. 2 hit Rockstar]?

When I released my No Regrets track, he was at an awards ceremony and said, "Oh I've just heard a great song today, I just want to tell you that the lyrics were absolutely amazing and it's by someone from N-Dubz." He was like, "[Dappy] should win an Ivor Novello for lyrics." I saw it – oh my God! I emailed him, and said, "What a coincidence, my second single is called Rockstar, you're the biggest rock star in the world, will you play on my song?" I sent him the song and he said, "I fucking love it."

It seems a long time ago that you were the token 'joke' celebrity on Never Mind the Buzzcocks. Do you feel that you are starting to get the music industry's respect?

I won the love over from the Buzzcocks people. I had to prove it to them! It's been a hard journey to get these people to slowly, slowly

say, "Wow he's actually got it in him." You know what it is? With me being in a band with Tulisa and Fazer a lot of the time, Tulisa in interviews – if I said something out of this world – she'll look at me with a bit of a funny face. People might look at that as, "He's an idiot, the punk in the group." In my brain I was thinking, "Shit man, I've wrote everything, I've struggled in the studio for decades and am not getting that credit – it's like she's wrote it all."

Have you noticed any changes since your label All Around The World became involved with Universal Music?

Yeah, we made them who they are! No, I'm joking. Since bands like N-Dubz and Tulisa, [AATW] have had that mainstream success. It's gone very forward now and they're promoting more pop commercial groups and clubby dance things, so I think we've both helped each other. They've helped us majorly, Chris [Nutall] and Matt [Cadman] at All Around The World, and I think we've helped them branch out to become a bigger label.

You haven't found yourself more creatively restricted of late?

No, I've got full creative control! They just give me the money and I deliver the CD and that's how easy it is. They trust me and that's why they've spent hundreds and hundreds of thousands of pounds on my new album because I was getting it perfect. I was like, "Give me another two weeks." They said: "Dap! You're wasting..."; "Bruv we're going to make profit on the first week of sales I promise"; "Fuck it, go on then!" So I gave them another track and they were like, "Fuck, yes, Dap this is massive!"

Have you got any upcoming collaborations or are you writing for other people?

I might be doing something with One Direction for their new album. I'll write a great song with them, and I've got a song with The Wanted called Bring it Home.

Who do you want to work with?

Michael Jackson! Phil Collins, Sting, George Michael, Freddie Mercury if I could. Drake, Lil Wayne, Nicki Minaj, One Direction... Alexandra Burke... nah, I'm playing!

What would you change about the music industry and why?

I think I would have had six No.1s by now if it wasn't for illegal downloading. That's killing us, definitely. Because England is a very small place, if a majority of people start downloading you're fucked. In America they've got 52 states, one state might illegally download and the rest might all buy it so you're lucky.

Who's your favourite music exec that you've worked with?

Richard Costello from All Around The World, my A&R, because he's just guided me in a very, very cool way. When things were down and the radio didn't want to play me he said, "Dap, you're powerful, your songs... you're going in mate, trust me. It's going to go." Then bam! No. 8 midweek. He makes me believe in myself.

"The Saturdays are doing a TV reality show due to the fact they can't get a music deal in the US and be famous for their music and that's not what I want to do"

DAPPY

BUSINESS ANALYSIS UNIVERSAL-EMI

EDITORIAL

Universal absorbs EMI – but the DNA is incomplete



THERE IS NO ESCAPING THE FACT Universal has had to make some extremely painful sacrifices to convince EC regulators it should be EMI's new owner.

How significant those sacrifices are domestically in pure commercial terms is set out very clearly in our analysis opposite with Universal having had to agree to let go assets and artists that provided around 44% of album sales in EMI's UK homeland in the 18 months up to the end of June 2012.

For every Beatle it has gained, it must say hello goodbye to other UK artists and labels that are at the very heart of what this historic music company is all about. By contrast, in the likes of the US, Japan and Germany EMI stays virtually intact.

Although nothing will ever rival the Fab Four for their artistic and financial contribution to this British institution, EMI without the likes of Cliff, Pink Floyd and Kate Bush would have been a very different company. Now those three acts – with a combined EMI residency of 136 years – will end up somewhere else with others set to join them. All that is before we even get on to Parlophone whose famous pound sign logo is not only an iconic part of Beatles records but represents the very best of British creative music talent from those classic George Martin-produced comedy recordings to current superstars such as Coldplay.

With all that in mind, it is hard to conclude for the UK at least that what Universal has bought is to all intents and purposes EMI. There are too many assets that make up the

“Universal will hardly be lacking in big EMI names past and present... [but] there are too many assets that make up the company's DNA missing to make it truly feel that what Universal has bought is to all intents and purposes EMI”

company's DNA missing to make it truly feel like that, although in pure revenue terms the vast majority of it will belong to Vivendi. The French company's loss in terms of these divestments will be somebody else's gain, a perhaps once-in-a-lifetime opportunity to get hold of some of the greatest labels and artists in (mainly) British music history.

Even before this deal had been struck, Universal had already set off on a path of acquiring, one by one, some of EMI's most iconic acts, including Paul McCartney, Queen and Robbie Williams. The Rolling Stones, whose catalogue was previously split between Universal and EMI, are also now exclusively at Universal.

Add to that list The Beatles, Beach Boys, Frank Sinatra's glory recording years at Capitol and modern stars such as Katy Perry and Emeli Sandé and Universal will hardly be lacking in big EMI names past and present.

But no Parlophone, Pink Floyd, Kate Bush or Coldplay and another EC stipulation that it cannot compete for any of the divested assets for at least 10 years means it is never very likely to ever possess the full set.

**Paul Williams,
Head of Business Analysis**

PAYING THE

In tying up the deal to acquire EMI and satisfy EC regulators, of its new prize's assets. Music Week reveals the commercial



Say hello, wave goodbye: David Guetta says thank you and goodnight to EMI/Universal but Robbie Williams and The Beatles will remain with the label after deal completion

ACQUISITIONS

■ BY PAUL WILLIAMS

New EMI owner Universal will have to sacrifice artists, labels and brands that made up more than 40% of EMI's UK album sales over the past 18 months, according to *Music Week* research.

That is the price its chairman and CEO Lucian Grainge and his colleagues will have to pay to satisfy EC regulators as part of winning approval of their \$1.9bn (£1.2bn) takeover of the rival major.

In an exclusive study we spell out in detail just what kind of impact a lengthy list of divestments it has been ordered to undertake will have on the operations of EMI's UK heartland, but also examine the sales contribution of the assets Universal will keep.

On the plus side it will control The Beatles, whose UK album sales this century are an impressive 8.2 million, the historic Capitol Records whose wares include catalogue from the likes of the Beach Boys and Frank Sinatra plus in Katy Perry one of the world's biggest-selling contemporary acts and Virgin Records whose own deep and still popular catalogue runs alongside a current roster featuring 2012's top new UK star Emeli Sandé.

But these gains are counter-balanced by a heap of assets it will have to release to rivals and represent much of what EMI stands for. The list most obviously includes the rosters and catalogues of Parlophone, but importantly not the Fab Four as a group or individuals, Mute, Chrysalis without Robbie Williams, individual big catalogue artists such as David Bowie, Cliff Richard and Kate Bush

and the major's share in the incredibly successful Now! That's What I Call Music franchise. All these will need to be divested on a worldwide basis, although for the purposes of our analysis exercise we have just concentrated on the UK.

Our study looks at UK albums and singles sales between the beginning of 2011 and mid-year 2012, according to the Official Charts Company. The artists and assets behind around 44% of EMI's album sales domestically in this period will have to be divested, while acts and labels delivering about 30% of UK singles sales must go.

The impact of the global divestments forced upon Universal will most clearly be felt in Europe and particularly in EMI's home market of the UK. By comparison to this big impact on its UK business the EMI assets for sale on a global business equate to a more modest 30% of revenues and 10% of the combined revenues with Universal. In the US, for example, only one of the acts – Coldplay – behind EMI's Top 10 albums in 2011 will be released with the rest made up of Katy Perry and largely Nashville acts such as Lady Antebellum, Keith Urban and Luke Bryan, all of whom will be staying.

In the UK clearly the biggest loss Universal must endure is Coldplay's label home of Parlophone. In the period in question the label accounted for more than 3 million UK albums sold and was responsible for three of the major's 10 biggest artist albums. This was out of 20.4 million albums sold in total by EMI and led by Coldplay's Mylo Xyloto, which shifted 1.2 million copies up to the end of June 2012, and also took in Tinie Tempah's Disc-covery and Eliza Doolittle's self-titled debut.

To purchase a copy of Paul Williams' analysis of the entire Q2 market for the reduced price of just £95, go to musicweek.com/reports

PRICE

Universal has sacrificed plenty of impact of these divestments

EXECUTIVE SUMMARY

■ Artists and assets to be sold off by Universal behind 44% of EMI's UK album sales in 18 months up to end of June 2012

■ EMI sold 20.4 million albums in UK between January 2011 and June 2012 with to-be-divested Parlophone label behind more than 3 million of them



■ EMI's biggest 10 albums in UK in analysis period include six by acts Universal must let go – Coldplay, Tine Tempah, Eliza Doolittle, David Guetta (two albums) and Kate Bush

■ Acts responsible for six of EMI's 10 biggest singles in same period on divestment list with its top UK sellers led by David Guetta featuring Sia's Titanium and Coldplay's Paradise

■ EMI's to-be-divested share of the Now! franchise equated to more than 2.4 million UK album sales in 18 months in question



HELLO GOODBYE KEY EMI ACTS & CATALOGUES DO THEY STAY OR DO THEY GO?



STAYING

Beach Boys
Beastie Boys
The Beatles (as group/individually)
Chemical Brothers
Genesis
Norah Jones
Lady Antebellum
Laura Marling
Katy Perry
Professor Green
Emeli Sande
Frank Sinatra
Spice Girls
The Verve
Robbie Williams



GOING

Lily Allen
Blondie
Blur
David Bowie
Kate Bush
Coldplay
Depeche Mode
Duran Duran
David Guetta
Kraftwerk
Kylie Minogue
Pet Shop Boys
Pink Floyd
Radiohead
Cliff Richard
Tinie Tempah
Tina Turner

IN THE BAG WHAT UNIVERSAL GETS TO KEEP



UNIVERSAL'S EMI PURCHASE lands it the biggest-selling UK album so far this year with Emeli Sande's *Our Version Of Events*.

The Brit School graduate's debut album had sold 718,332 copies domestically up to last week, according to the Official Charts, giving it a 6.5% lead over nearest rival 21 by XL's Adele. It is also the current star attraction from Virgin Records, which has stood alongside Parlophone/Capitol in recent years as the main vehicle for frontline successes.

In the 18-month period from the start of 2011 to the end of June 2012 Virgin Records and all its associated labels sold around 6.5 million albums in the UK and 14.3 million singles with Sande joined among the top sellers by the likes of Professor Green, Robbie Williams and Swedish House Mafia. However, those totals include sales by David Guetta whose recently-inked new contract with EMI will have to be terminated as a divestment condition.

Virgin was the ninth most successful albums company in the period in question with a 4.3% share, compared to 3.8% for Parlophone in 11th position. The record company is also

the UK outlet for Katy Perry – signed to Capitol Records in the States – who sold around 590,000 albums and more than 2.3 million singles in the given 18 months. Five of EMI's 20 top-selling albums between January 2011 and June 2012 were by Perry, led by ET featuring Kanye West with nearly 450,000 sales.

Virgin's back catalogue is particularly lush with successful UK music from the past 30-plus years, running from Eighties iconic acts such as Culture Club, Heaven 17 and Human League to the likes of The Verve and Spice Girls.

A number of past Virgin hits continue to sell very healthily as one-track downloads with The Verve's *Bitter Sweet Symphony*, Phil Collins' *In The Air Tonight* and The Kooks' *She Moves In Her Own Way* all having accumulated 40,000 sales in our analysis period.

Besides Perry, on the Capitol side of the business the most successful act in the UK in recent times has been Lady Antebellum whose second album *Own The Night* sold around 115,000 copies over the 18 months and about 275,000 overall, while the 2011 follow-up *Own The Night* is nearing 130,000 UK sales.

DEPARTING SOON FROM WRIGHTS LANE... EMI STAR ACTS THAT MUST GO

WHILE THE BEATLES AS A GROUP and solo and Robbie Williams are individually named as staying with Universal, a number of other banner EMI acts and their catalogues will not be part of the company in the future.

In pure sales terms the biggest losses for Universal will be the divestments of David Guetta and Pink Floyd.

Guetta shifted 670,000 albums and a colossal 3.3 million one-track downloads in the UK in the given period with half of EMI's 10 top singles sellers by the French DJ/artist/producer, according to the Official Charts Company. These include *Titanium* whose 843,295 sales up to the end of June this year made it the major's top singles seller in the UK, while *Where Them Girls At*, *Without You* and *Turn Me On* all sold more than 400,000 copies.

With these kinds of numbers it was little wonder why EMI was so excited to announce it had extended its deal with him at the start of July – just weeks before a memo from now departed EMI Group CEO Roger Faxon revealed Universal was offering to sacrifice the new agreement to appease EC regulators.

After a series of legal disputes were settled, EMI also announced a new deal with Pink Floyd as



recently as the beginning of 2011 with Faxon at the time hailing them as "one of the most important and influential bands of all time". That declaration was followed by a remastered roll-out of their catalogue, which helped to lift the band's UK sales in the analysis period to around 460,000 units.

Such high sales figures are unlikely in the near future because campaigns like this cannot happen every year, but the likes of *Dark Side Of The Moon*

are consistent healthy sellers and this particular album's 40th anniversary next year will not do matters any harm.

Floyd's own history with EMI dates back to their first release in 1967, but even that is topped by Cliff Richard whose first hit *Move It* was released in 1958. He is highlighted by the EC as one of the artists to be divested "with steady revenues", reflected by him having sold approaching 100,000 albums in the period.

The divestment programme takes in four other acts that have been among EMI's most successful over the last 35 years plus David Bowie who, having enjoyed the peak years of his career with RCA, has entrusted his catalogue with the major since the Nineties. Regularly revised and repackaged, the catalogue shifted nearly 300,000 albums over the 18 months and more than 200,000 one-track downloads.

Bowie's name on the departure list is joined by those of Kate Bush, Duran Duran, Kraftwerk and Tina Turner. All continue to sell respectably with Bush enjoying the best of it in our analysis period with 320,000 albums sold in the UK, including nearly 140,000 copies of the 2011 release *50 Words For Snow*.

EMI UK ALBUM SALES BREAKDOWN Q1 2011-Q2 2012



PARLOPHONE 15% MUTE 2% PINK FLOYD 2%
DAVID GUETTA 3% CHRYSALIS 3%
EMI CLASSICS 3% NOW! 12%
OTHER KEY ARTISTS BEING DIVESTED
(KATE BUSH, DAVID BOWIE, DURAN DURAN,
KRAFTWERK, PINK FLOYD, TINA TURNER) 4%
REMAINING WITH UNIVERSAL 56%

EMI UK SINGLES SALES BREAKDOWN Q1 2011-Q2 2012



PARLOPHONE 13% MUTE 2%
CHRYSALIS 3% DAVID GUETTA 11%
OTHER KEY ARTISTS BEING DIVESTED
(KATE BUSH, DAVID BOWIE, DURAN DURAN,
KRAFTWERK, PINK FLOYD, TINA TURNER) 2%
EMI CLASSICS 0.5%
REMAINING WITH UNIVERSAL 68.5%

BUSINESS ANALYSIS UNIVERSAL-EMI

Excluding The Beatles, another 15 Parlophone albums were among EMI's 100 top artist sellers over the 18 months, including Coldplay's four other studio albums and titles by Lily Allen, Blur, Gorillaz, Kylie Minogue and Radiohead.

Our divestment tally does not include artists and assets presently handled by Parlophone in the UK, but coming from elsewhere. These include country superstars Lady Antebellum who are signed to Capitol in the States but released via Parlophone on this side of the Atlantic and Norah Jones whose Blue Note label is also affiliated to Parlophone. Another Capitol release, Snoop Dogg's *Sweat*, was one of EMI's top singles of the period with around 585,000 downloads sold and is also not subject to divestment.

However, the divestments will take in 28 Parlophone releases that were among EMI's top 100 singles from 2011 to 2012's midway point and include nine Coldplay tracks and cuts by Tinie Tempah and the label's newest star Conor Maynard.

As for The Beatles, the retention of Parlophone – and EMI's – greatest ever success story will allow Universal to exploit a band who in the period under examination sold more than 400,000 albums in the UK with retrospective 1 topping 100,000 sales. There were also healthy solo contributions from John Lennon and George Harrison whose post-Beatles catalogues, along with early works by Ringo Starr, are staying with Universal. Paul McCartney's solo material is already handled by Universal via his deal with Hearmusic/Concord.

Also going on the market is Chrysalis, which sold more than 300,000 albums over the 18 months, helped by a rich catalogue including Blondie, Spandau Ballet and The Specials. The divestment notably excludes Robbie Williams whose first seven solo studio albums appeared on the label (his eighth and final one for EMI was on Virgin), although like McCartney had become part

RIGHT
EMI's top-selling artist albums in the UK between chart weeks 1 2011 and 26 2012

FAR RIGHT
EMI's top-selling singles in the UK between chart weeks 1 2011 and 26 2012

“The retention of The Beatles will allow Universal to exploit a band who in the period under examination sold more than 400,000 albums in the UK”

RIGHT
EMI's biggest-selling artist albums in US between chart weeks ending December 4 2010 and November 26 2011 (Billboard's chart year)

FAR RIGHT
The table shows EMI's top-ranked tracks in the US between chart weeks ending December 4 2010 and November 26 2011 (Billboard's chart year). There were only nine EMI releases in Billboard's Top 100 singles for the year

EMI'S BIGGEST ARTIST ALBUMS IN UK Q1 2011 TO Q2 2012

POS	ARTIST/TITLE / LABEL	GOING/STAYING
1	COLDPLAY Mylo Xyloto Parlophone	GOING
2	EMELI SANDE Our Version Of Events Virgin	STAYING
3	DAVID GUETTA Nothing But The Beat Positiva/Virgin	GOING
4	KATY PERRY Teenage Dream Capitol	STAYING
5	TINIE TEMPAH Disc-overy Parlophone	GOING
6	PROFESSOR GREEN At Your Inconvenience Virgin	STAYING
7	ELIZA DOOLITTLE Eliza Doolittle Parlophone	GOING
8	DAVID GUETTA One Love Positiva/Virgin	GOING
9	KATE BUSH 50 Words For Snow Fish People	GOING
10	LADY ANTEBELLUM Own The Night Capitol	STAYING

EMI'S BIGGEST ARTIST ALBUMS IN US 2011

POS	ARTIST/TITLE / LABEL	GOING/STAYING
1	KATY PERRY Teenage Dream Capitol	STAYING
2	LADY ANTEBELLUM Need You Now Capitol Nashville	STAYING
3	LADY ANTEBELLUM Own The Night Capitol Nashville	STAYING
4	COLDPLAY Mylo Xyloto Capitol	GOING
5	KEITH URBAN Get Close Capitol Nashville	STAYING
6	LUKE BRYAN Tailgates & Tanlines Capitol Nashville	STAYING
7	ERIC CHURCH Chief EMI Nashville	STAYING
8	CHRIS TOMLIN And If Our God Is For Us... sixsteps/Sparrow/EMI CMG	STAYING
9	BEASTIE BOYS Hot Sauce Committee Part Two Brooklyn Dust/Capitol	STAYING
10	DARIUS RUCKER Charleston, SC 1966 Capitol Nashville	STAYING

of Universal anyway and it will be releasing his new studio album *Take The Crown* on November 5.

Alongside Chrysalis also being disposed of is Ensign, which was started by Lucian Grainge's older brother Nigel as an independent in 1976, sold to Chrysalis in 1984 and then fell under EMI ownership when Chrysalis was acquired in the Nineties.

released in conjunction with EMI.

The continuing commercial value of the Sanctuary catalogue was emphasised again in August when Ray Davies' Olympics closing ceremony performance helped a new Kinks retrospective go straight into the Top 20. A good chunk of the content of *Waterloo Sunset – The Best Of* was made up of tracks from the band's time at Pye.

Meanwhile, indie labels associated with Cooperative Music were behind UK album sales running well into seven figures over our 18-month analysis period. They included Bella Union, which sold nearly 400,000 albums thanks to acts including Fleet Foxes, V2 itself and Kitsuné whose act Two Door Cinema Club's first album *Tourist History* has to date sold around 270,000 copies in the UK, while follow-up *Beacon* debuted at No.2 on the weekly artist albums chart last month.

Other independent labels working with Cooperative include Heavenly, Moshi Moshi and Transgressive.

EMI'S BIGGEST SINGLES IN UK Q1 2011 TO Q2 2012

POS	ARTIST/TITLE / LABEL	GOING/STAYING
1	DAVID GUETTA FEAT. SIA Titanium Positiva/Virgin	GOING
2	COLDPLAY Paradise Parlophone	GOING
3	SNOOP DOGG Sweat Capitol	STAYING
4	EMELI SANDE Next To Me Virgin	STAYING
5	PROFESSOR GREEN FEAT. EMELI SANDE Read All About It Virgin	STAYING
6	DAVID GUETTA FEAT. FLO RIDA/NICKI MINAJ Where Them Girls At Positiva/Virgin	GOING
7	DAVID GUETTA FEAT. USHER Without You Positiva/Virgin	GOING
8	KATY PERRY FEAT. KANYE WEST ET Virgin	STAYING
9	DAVID GUETTA FEAT. NICKI MINAJ Turn Me On Positiva/Virgin	GOING
10	DAVID GUETTA FEAT. NICKI MINAJ FEAT. RIHANNA Who's That Chick Positiva/Virgin	GOING

EMI'S BIGGEST SINGLES IN US 2011

POS	ARTIST/TITLE / LABEL	GOING/STAYING
1	KATY PERRY Firework Capitol	STAYING
2	KATY PERRY FEAT. KANYE WEST E.T. Capitol	STAYING
3	KATY PERRY Last Friday Night (T.G.I.F.) Capitol	STAYING
4	LADY ANTEBELLUM Just A Kiss Capitol Nashville	STAYING
5	TINIE TEMPER FEAT. ERIC TURNER Written In The Stars Disturbing London/Capitol	GOING
6	DAVID GUETTA FEAT. USHER Without You What A Music/Astralwerks/Capitol	GOING
7	KATY PERRY Teenage Dream Capitol	STAYING
8	LUKE BRYAN Country Girl (Shake It For Me) Capitol Nashville	STAYING
9	DAVID GUETTA FEAT. FLO RIDA & NICKI MINAJ Where Them Girls At What A Music/Astralwerks/Capitol	GOING

Mute, meanwhile, contributed more than 400,000 album sales to EMI in the UK from 2011 to mid-year 2012, among them releases by Depeche Mode, Erasure, Goldfrapp, Grinderman and Richard Hawley, while EMI Classics/Virgin Classics sold around 600,000 albums. Both these will not be staying with Universal.

CLAIMING SANCTUARY DIVESTMENTS FROM UNIVERSAL SIDE OF BUSINESS

YEARS BEFORE ITS \$1.9bn (£1.2bn) TAKEOVER OF EMI was announced, Universal had sparked the wrath of the independent community with its purchases of Sanctuary and V2.

The two deals were viewed with concern by AIM and others as it meant key indies were being swallowed up by what it deemed was a market leader that was already too big.

Now some key assets which it acquired in those deals will have to be sold off to satisfy EC regulators with the Sanctuary label displaying a for-sale sign and indie label marketing and distribution business Cooperative Music – launched by V2 in the Richard Branson days of 2005 – also on the move.

The 2007 purchase of Sanctuary gave Universal assets to a rich catalogue of music, including releases on labels such as Bronze, Sugar Hill, Solar and Pye, the latter one of EMI's big rivals in the Sixties



with a roster including The Kinks (inset), The Searchers, Donovan and Sandie Shaw.

Sanctuary directly achieved more than 600,000 album sales in the UK between the start of 2011 and mid-year 2012, according to the Official Charts Company, made up of catalogue titles by artists including Black Sabbath, Small Faces and Toots & The Maytals, part of the legendary Trojan Records catalogue acquired by Sanctuary and subsequently then coming under Universal ownership.

The Sanctuary catalogue also contributed more than 1 million one-track UK download sales to Universal over the 18-month period we are looking at, led by Michael Andrews featuring Gary Jules' *Mad World* and Sugarhill Gang's *Rapper's Delight*. It has been a rich source of compilations for Universal, including for its highly-successful Dreamboat & Petticoats albums

IT'S NOW! OR NEVER COMPILATION'S DIVESTMENT

COLDPLAY AND PARLOPHONE'S other famous artists past and present predictably grabbed much of the media attention about what Universal agreed to sell to secure its EMI takeover deal.

However, domestically the most painful divestment it must make is arguably EMI's share in the hugely-successful *Now That's What I Call Music* brand.

Universal has been a partner in the franchise since the days of its predecessor PolyGram in 1986, and it was launched three years earlier by Virgin and EMI when they were separately owned. EMI subsequently bought Virgin in 1992.

For EMI the contribution of *Now!* to its UK sales cannot be overstated. According to the Official Charts Company in the period from the beginning of 2011 to the middle of 2012 seven of the 10 top-selling compilations were *Now!* releases. Five of these were in exclusive partnership with Universal and a sixth also involving Warner's Rhino, while *Now That's What I Call Disney* was issued via EMI's tie-up with Disney.

Over the 18 months in question EMI's share of *Now!* is equivalent to around 2.4 million album units, making it one of the company's leading sales generators.



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MusicWeek WALL PLANNER 2013

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INTERVIEW ELLIE GOULDING

Ellie Goulding is back with her second album *Halcyon* after conquering the UK and cracking America

BRIGHT LIGHTS

TALENT

■ BY TINA HART

She's achieved massive success across the Pond and every one of her UK live dates thus far have sold out. Yet when Ellie Goulding speaks to *Music Week* from tour rehearsals in Lancashire, she says "freaking out" about making her new set as perfect as possible. We reckon she'll be fine.

Aside from some downtime to record her new album *Halcyon* in the UK, Goulding has been busy wooing North America, where her single *Lights* has surpassed multiple milestones: triple-platinum status, airplay No.1 at Top 40 radio in the US and Canada, and a No.2 peak on the Billboard Hot 100 after breaking the record for the longest ascent to the top end of chart. At the time of writing the track is spending its 40th week in the chart, standing proud at No.10.

Lest we forget, Goulding's debut album, also called *Lights*, went on to become the biggest and fastest-selling debut LP of 2010 in the UK.

She has clocked up a whopping sales tally of 1.6 million albums and six million tracks worldwide to date, following her Brits Critics' Choice and BBC Sound of... accolades. Not bad going for the Hereford lass.

We spoke to her about her "cheeky little side project", trying to find the sound for her new album ("staying at home, playing guitar and being a bit emo") and her secret to "slogging it out in America" (clue: it involves plenty of tea and vodka).

Congratulations on your American success...

It's been really bizarre. I remember starting out in the UK and everything was going really nicely. It seemed like I was doing tours that were selling out, and that was the most important thing to me. Then I started seeing things slowly creeping into

my diary that involved America and I thought "something fishy is going on here".

It's been a long-ass journey [in the US] and it started off back in the day doing really small shows before any releases. They sold out through word of mouth and internet stuff. There was an amazing reaction. We came back and did a six-week tour of small venues, then for a three-week tour in bigger venues and eventually did the Katy Perry tour including Madison Square Garden. It really has been a gradual thing.

I've also done radio tours where I just go and say hello to all the DJs. Radio is much more personal out there, they won't just play your stuff. They'll obviously play stuff that's very poppy, but I don't believe that *Lights* is even one of those typical pop songs so I've been really surprised. The reaction started building and before I knew it half of all America was playing it, and then the whole of America was playing it.

It's hard for me to embrace it being in a little town in Lancashire [at the time of talking]. Part of me really can't believe it. But I think that's good, I like how my life is so fucking mental.

Do you find American fans different to your UK or other international ones?

I suppose putting things out in the UK, to me, is a bit more specialist and it's quite precious. You premiere stuff and it gets played here, but in America my new single, Anything Could Happen, is about to be premiered on US radio – and that's it, it just goes on its own journey.

Once you crack something in America it's like opening the floodgates, whereas here it's more like a trickling stream. You have to slug it out in America in terms of putting way more time into radio and visiting, it's a big place.

In the UK it's much more specialist, there's two or three main radio stations. When I was young I would hear something on the radio, without YouTube or Facebook or Twitter, it was a big thing to me and I'd wait for the premiere of my favourite band or singer's new song – I discovered a lot through radio.

Radio has obviously been a massive contribution to how well things have gone in America. But also you have to be there, you have to meet people. I was reaching about 300 fans a night and signing and taking photos. It was tiring as hell but as long as I had my tea or vodka, I was fine.

You came home to record the album. Did you do that to escape for a bit?

Yeah. You see people change and I'm just always wary that I've never wanted to become anyone else, since I started. Unless I'm completely deluded, I feel like I have stayed that way. I wanted to be in that place again where I was completely innocent and experimenting, and becoming myself.

By going back in time a bit, it allowed me to be a child again and I could literally experiment. The first album did what it did and then it's difficult to make the second record, I could have done anything. I wanted to and go back and be at one for a bit with myself and the countryside where I grew up, and not have anything affect me.

My phone had no signal for the whole time I was there. Not anyone could contact me. But luckily I'm back to normal now – it was a time for eating, and writing and sitting on my bum. I did go for walks though, through the forest and stuff.

The majority of the tracks on Halcyon were created with Jim Eliot. How did you come to team up with him?

I was writing sporadically and doing promo in America when my manager called and suggested I meet Jim, this producer who lives out in the countryside with his family. At first I was like, "If I must..." I just wanted to stay at home and play my guitar and be emo. But then I thought I'd try it out and went down there – it was an absolute palaver getting to his place because it's in the middle of nowhere in the Valleys.

Once we actually locked in and got in the studio we had the best time. I want to keep going back and making new stuff with him. We realised

we had something special pretty much from the first day. It's really lucky because sometimes it takes a long, long time to find that one person. I write my own stuff but that's really important. I'm so glad that I met Jim because he totally got me. It's very hard to explain to someone what sound and vision you have but then if they can just do it without you even having to prompt it then... oh my God, it's the best.

Do you have any other collaborators on the album?

I wrote and co-produced the record with Jim. Then I wrote this song with Justin Parker who wrote Video Games for Lana Del Rey – he wrote I Know You Care. Hanging On is actually a cover by Active Child that was produced by Billboard (Ke\$ha, Robyn), who's a young Canadian producer – he's another one who gets me completely. He gets the fact that I have an affinity with both electronic music and folk music, and all sorts of stuff.

I love people that just understand me, I worked with him on a side project as well that will probably come out at some point next year. You're the first one I've told about that... It involves people that I can't tell you about because they'll be annoyed. I probably won't be able to concentrate on it that much because I'm going to be very busy but it's definitely music that I'm going to be releasing.

I'm so excited, I love having a little cheeky side project. It means all the weird things that go on in my head that don't end up being on the record end up being something else. I don't want material to go to waste because it's still me, it's just a different kind of format.

In a recent press release it said you have a feeling of self-worth about your music now... was there a particular moment that fell into place for you at all?

It wasn't really developing a self-worth, it's just realising that I have to have self-worth. It's a necessity in what I do. It's a cliché but sometimes I feel like everything I do is brilliant, other times I feel like everything I do is absolutely rubbish – it's the constant battle of being an artist, it's very objective. I realised that element is so crucial because I couldn't keep going up doing shows and being apologetic. I needed to feel like I deserved to be there.

It goes down to when I write lyrics and music, you have to believe in it. If you don't believe in your own stuff then why should you expect other people to? I really had to believe... and I still do. With the last record, if I'd lost the belief in the beginning it wouldn't have done as well as it did. The reason I say I have to is because it's very easy as an artist in this weird climate to lose belief in what you do.

I'm so proud of [Halcyon] man, I'm so proud of it. I've put a lot of emotional God-knows-what into this. I'm still wondering

COMING UP



Goulding's album Halcyon is out October 8 via Polydor. Lead single Anything Could Happen is out now

whether I'm just going to end up crying during every song because they all individually mean so much to me. I don't think I can even say that about the last record. It's in a different realm now.

Do you feel like you've grown a thicker skin?

I think everyone has to grow a thicker skin because, oh my God, it's become so easy to be mean. The thing is people say things to me all the time and I'm not bothered. I don't think I could handle every single person in the world loving what I do, that would be, like, weird. I want people who hear my music to like it and people who don't then that's fine, that's absolutely fine by me.

In your years in the industry, what is the most important lesson you've learnt?

To have faith, not in a religious way. Everything that I do is about believing in myself and that sounds like the cheesiest thing that the Spice Girls would say or something but I think it's a cliché for a reason. Everything, in my running, my lyrics, my music, everything, is based on that and the second that I let that drop, it makes everything disappear. That's the most important thing to me.



"It's hard for me to embrace [the US success] from a little town in Lancashire.

I like how my life is so fucking mental"

ELLIE GOULDING ON HER US SUCCESS

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PROFILE WIXEN MUSIC

THE BIGGEST MUSIC PUBLISHER YOU'VE NEVER HEARD OF...



RIGHT
Superstar roster: Wixen's client base includes world-renowned artists such as Tom Petty and (above right) Neil Young

...well, maybe some of you have. Wixen Music's UK presence is growing two years since it quietly but determinedly set about its burgeoning business in London

PUBLISHING

BY PAUL WILLIAMS

Neil Young, Tom Petty and countless other music giants have relied on its services for decades, but in the UK at least Wixen Music is quite possibly the biggest music publisher you have never heard of.

Launched by its president Randall Wixen in the States back in 1978 to handle publishing administration and copyright management, the company finally opened its first overseas office in 2010 when it quietly set up shop in London.

However, despite songs by the likes of The Doors, The Black Keys, Rage Against The Machine and Journey (including a share of Don't Stop Believin') being entrusted to it, it is fair to say on this side of the Atlantic Wixen's name is



ABOVE
Global vision: Sharon Marek Wixen and founder Randall Wixen

not yet widely known.

"We've flown under the radar for a number of years [in the UK] and we finally put a real presence there and now we're hoping to make people aware of an alternative they have," says its California-based founder whose company's UK interests were previously handled by sub-publisher IQ.

When people do discover the riches Wixen has on its books they are often taken aback, according to the company's UK managing director Beth



Wijayarathna who joined at launch in 2010, having previously worked for three years at Nettwerk One Music.

"Quite a lot of people I've spoken to have assumed that those larger acts are on a major and never thought they've been with an independent for the past 30 years or so. So a lot of people are very shocked," she says.

The company's arrival in the UK two years ago addressed the simple economics that it was costing more to pay a sub-publisher than it would be to run a London office itself.

According to the company's president: "We were paying an awful lot of money to our own sub-publisher there and we figured what we were paying in terms of commissions would cover the cost of having an office. And the second factor was we really had very few UK clients because we didn't have a presence and people didn't know who we were so we figured it would be a good place to have some local awareness and, if nothing else, we were covering the cost of the office with what we were saving in commissions."

Within six to nine months, he notes, the office was already paying for itself.

Initially, says Wijayarathna, the London office prioritised ensuring the existing catalogue of about 50,000 songs from the US were being properly handled in the UK. While it is now adding UK names to its business, UK director/secretary Naomi Asher reveals a very careful approach as to who to sign.

"For someone to be one of our clients they already need to be making money," says Asher, who as Randall's first cousin reflects its status as a family business and is just one of three UK staff members. "The model of the company is not one that lends itself to grabbing everything in sight and it's not something that lends itself to taking a starving baby band, somebody who has just started out and moulding them and nurturing them. That's not the model of the company. The model of the company is best for somebody who has releases out there and who isn't getting properly paid for what they've already done. In this industry there are a lot of details that get missed. That's what we do. We go in and look for those details."

As a past example of that, the company's founder points to the Traveling Wilburys whose line-up included Tom Petty, now a Wixen client for more than three decades. He suggests there were real discrepancies between what each of the five members was paid for the same amount of songwriting.

PROFILE WIXEN MUSIC



"We are administrators and that is what we do. We focus on the administration and get that really well done"

BETH WIJAYARATHNA, WIXEN

"When Tom Petty joined the Traveling Wilburys each guy had different shares of the songs on the same album and you would expect each guy would earn the exact same amount for an equal share of the same song, but it just doesn't work that way," says Wixen. "Someone collected more money, someone collected sooner and our whole point is administration isn't something that is just a cookie cutter. If you spend more time at it, more attention to detail you get different results than if you just throw it into machinery and bulk deliver your songs in a massive file."

Since its US launch Wixen has always operated on the basis of the client keeping 100% of their copyrights and it acting purely as administrators. The company has no grand illusions of being anything other than that.

"If they're looking for a lot of creative input, lots of pitches and syncs and stuff then we're not the right place for them because we're not a jack of all trades," says Wijayarathna. "We are administrators and that is what we do. We do recommend other sync agencies, we do recommend if that is specifically what the artists want out of their music and we get approached a lot to do syncs so we do the licencing side of things, but we focus on the administration and get that really well done."

Its non-ownership model is hardly unique now in a world where there are companies like Kobalt operating on the same lines. But it was very revolutionary when Wixen launched nearly three-and-a-half decades ago.

"There's a big respect for intellectual property and that's why the whole thing started and 30 years ago being ahead of our time," says Asher. "If somebody that has an intellectual property that is theirs, our company very much believes they should control it. It's not a situation where we want to own somebody else's work."

While it does not offer advances as others do, a confidence in what it can provide clients is reflected by it only ever offering one-year-at-a-time deals.

Wixen says: "We tell people give us a try for a



ABOVE Happy customers. Wixen's client retention rate is impressive. The Black Keys (above) did leave for another publisher, but they came back soon after

year and you'll see how you like it and we have better than 99% retention after that year because they get their foot in the door and they see how different it is to anything they've had before and it's a risk we take, but we're very satisfied with the results of that risk taking."

Wixen's wife and company co-owner Sharon Maroko Wixen says in the few cases where clients have left for another publisher they often ultimately return.

"We have some clients maybe they start with us and then a big multi-national waves a lot of money and when you're a starving artist that helps," she says. "It helps pay for equipment, helps pay your rent, keeps the family, so it's happened where they've left us for that big advance, but the minute they get their publishing back they come back to us. The Black Keys is a perfect example of that."

Another lure from Wixen Music is quarterly royalty cheques, which includes money for activity from the quarter just gone.

"With other publishers it may be two or three quarters in arrears they're getting paid on so it's those little surprises of, 'Oh, what do you mean you just quoted the quarter and now it's got the money,'" she says.

As an example of how quickly its royalty payments are made revenue for its June 30 statements this year went out on July 7.

Another different approach with Wixen to most other publishers is that in North America it does not use the services of the Harry Fox Agency or the CMRRA (Canadian Musical Reproduction Rights Agency) for mechanical licensing, unless specifically asked to do. And in the UK it is



"In this industry there are a lot of details that get missed. That's what we do. We go in and look for those details"

NAOMI ASHER, WIXEN

differentiating itself by taking out some of its clients from blanket sync licensing deals with the BBC and commercial TV broadcasters.

"A few years ago a few of our clients started seeing their songs in some UK TV shows and they decided they wanted to have more control," says Wixen. "So a few of the clients have gone and put their songs in non-MCPS companies. They are collecting the performance rights directly through PRS. It's a lot more work actually, but it's something that gives a lot of our clients more control over where their songs are used and how they are used."

Although a good part of the UK's office's efforts are concerned with looking after the interests here of the US clients, since opening a variety of deals have been struck locally. These include a tie up with ATC Management's music publishing arm, which has resulted in Wixen acting as administrators for acts including We Are Augustines, The Duke Spirit, The Rifles and Chew Lips.

Other UK deals include writer/producer Alex Morris who has been working with hip hop acts Mikill Pane and Murkage.

And at a time of increasing consolidation in the publishing sector with a number of independents having been snapped up in recent years, Wixen UK also has its eye on attracting any of the affected writer-artists wanting a new home for their songs.

Wijayarathna suggests such consolidation has opened up a few opportunities for the company.

"Some of the people who signed initially to some of the independents have not been happy about the buy-out so when their contracts have come to an end they've started looking elsewhere," she adds. "We are working with a few people with perhaps a few others in the pipeline saying, 'We don't want to be with a major. This is not what we signed up for.'"

That seems to indicate word is quickly spreading about Wixen in the UK and it might not be long for before its under-the-radar presence fully rises above the surface.

ABOVE Wixen's picks. UK deals have been concluded with the likes of The Rifles, We Are Augustines and Mikill Pane





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PROFILE CHERRY RED RECORDS



CHERRY PICKING

The past, present and future of an indie label with fingers in many pies – and which regularly releases more than 40 albums each month



IAIN McNAY, CHERRY RED

“There is a positive side to Spotify. The way people use it for catalogue compared to new material is completely different. I think people that buy catalogue tend to have the mindset that music has to be paid for at some point”



LABELS

BY TOM PAKINKIS

As a label that specialises in catalogue, with staunch support for physical product, you might be tempted to see Cherry Red as one of a dying breed.

But while the core of Cherry Red's output is music of the past, its outlook on the music industry is keenly cutting edge.

Cherry Red has never been afraid to spread its operation into disruptive territory: it was the first indie label to spawn its own publishing company in Cherry Red Music, its own TV channel in Cherry Red TV, its own DVD division – which has put out hundreds of products to date – and its own book division. It was also the first label to take football song compilations seriously and reaped the rewards by partnering with club shops rather than the High Street.

Cherry Red founder Iain McNay and MD Adam Velasco tell *Music Week* that the label's goal has never changed – to see opportunity within areas that few others have thought to explore...

How did Cherry Red's focus on catalogue releases come about?

Iain McNay: For the first 12 years of Cherry Red it was very much new bands and then, around 1990, a lot of the bigger companies started their own boutique labels through independent distributors. The independent chart was suddenly full of records from bands actually signed to major labels. It became harder and more expensive.

Catalogue presented itself through labels that we acquired the rights to with interesting releases that weren't available anymore. We could put them out on CD in a fresh way. It was from that we went into phase two and bought labels like

ABOVE

Teaming up: A collaborative album project between two legends of progressive rock – Chris Squire (Yes) and Steve Hackett (Genesis) – Squackett is a front-line release on Cherry Red's latest progressive rock label Esoteric Antenna

ABOVE RIGHT

Ersatz G.B., The Fall's 29th offering and their first album for Cherry Red Records



“We've been going for 35 years and we'll hopefully be here for another 35”

ADAM VELASCO, CHERRY RED

Flickknife, No Future, Midnight Music and a couple of others. We started things like the Punk Collectors Series and Psychobilly Collectors Series in 1993. We were the first independent label to really do catalogue properly.

Adam Velasco: At first it was just the Cherry Red collections and then we started to branch out and bring RPM Records into the fold in 1999. From there we started having different labels for different genres of music. I would say we now have over 20 active labels where we release a good number of records each year. Some are catalogue but more recently we've started signing new studio albums.

How do you adapt that core of catalogue in an increasingly digital – and streaming – world?

IM: There is a positive side to Spotify. The way people use it for catalogue compared to new material is completely different. I think people that buy catalogue tend to have the mindset that music has to be paid for at some point and will check something out on a streaming service before going out to buy it.

AV: We held off Spotify for a number of years because we weren't happy with the margins and felt it enhanced the idea that music is for free. But recently, as income from streams has become higher, we have started putting catalogue on there.

We came to it quite late and we will see if it cannibalises our iTunes sales, for example. As yet, it's too early to say whether that's happening or not. Ideally, if people see something on Spotify and like it then they'll download it or buy it on physical. It's too early to draw any conclusions.

What was the idea behind Cherry Red TV and what's the ambition for it going forward?

IM: We started it about four years ago when we

had an agreement with a satellite channel. We got a lot of programmes on there, mainly footage of bands playing live because we acquired the rights to a lot of audio visual material over the years. Niche music DVD was quite a good part of our business at one point. It's just on the internet now.

We'd love to get it back on TV but it's very difficult. I know Simon Raymonde has taken the challenge [of his own TV show] on, but with terrestrial TV, you've got to have several million viewers or it isn't worth it, which means you have to have high-profile acts.

There's the perception that TV companies are shunning music but perhaps it's just that the medium of choice is changing...

IM: I think it's a bit of both really: the TV companies could probably be more imaginative; put together shows of well-known acts with newer acts like they used to. But for record companies to finance that is actually not so easy when the exposure is pretty limited.

What's the ambition for the label as a whole?

AV: We've been going for 35 years and we'll hopefully be here for another 35. We're always looking for new opportunities – whether that's on the catalogue side or the new studio recording side, which has grown over the years. We enjoy working with the artists and we've made it work, so that's another side that we want to grow.

We're always interested in people with catalogue, people with new albums and also people with label ideas. We're always looking to expand. We have a music publishing side. We control around 13,000 songs and we've done recent deals with writers and catalogues, so we're always looking to sign new writers.

Are you confident the physical market will stay strong enough to support your core products?

AV: When it comes to physical, we're a little bit different than the rest of the market because we sell to an older fanbase. Our customers are 35+ and grew up with physical. Our experience is that they want physical for a good number of years.

IM: For me, as an oldie, the adventure is the way in which things have changed over the years. I think the trick is to see what's good from the old and balancing it with the new.

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RETAIL

HIGH STREET HEROES

MUSIC WEEK SALUTES THE INDIE RETAILERS STILL FIGHTING THE GOOD FIGHT

How long have you been on the High Street?

The shop's been going for over 26 years now. We've been through a couple of recessions before, but this appears to be one of the worst times.

I think this year has been one of the worst years for releases by the record companies but the retail sector has been hit from quite a few fronts: mainly the recession but also the continual sports throughout the summer. The Olympic Games being a prime example. The viewing figures for that were astounding, therefore the shops were empty. There's nothing you can do about that.

You've just got to hope that the final quarter will bring some trade.

I am a bit concerned that a lot of the companies seem to be pushing everything out in the final quarter now. There's only so much money to go around and people have other things to spend it on. I think the record companies forget that

sometimes. We're competing against computer games, mobile phones and everything else, the pie has definitely gotten smaller.

How much of a boost do you see in Q4?

We can do around 50% of our business in Q4. It's really that intense. Last year we did very well but if your other quarters after that aren't so good then you've got problems.

You featured in the Last Shop Standing book, and the film of the same name. How much awareness do you think they have brought to the indie record shop's plight?

I thought Graham [Jones] and the production guys had done a very good job with the film and listened to what people said. But you can get a jaundiced view when everyone on there has the same interest.

It will be on television and it'll be interesting to see what the



Manager: Mike Dillon

APOLLO MUSIC

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comments are after that. I look at Facebook sometimes and there are comments from people who wish that record shops were still around, but we're in a period of massive change.

Now, you've got music channels 24/7, radio stations available all over the world, mobile phones are connecting us to whatever we want and I think the next generation of TVs is going to have a huge effect on entertainment - not just music but video as well. I think video shops will be non-existent in three years time.

Is Record Store Day enough of a boost for record retailers?

We've got to make sure that we don't kill it. I've been making suggestions to the record industry to ask us what we

"The one word that doesn't exist in our industry anymore is 'partnership'. The industry needs to come to us and say "What do you want?"

MIKE DILLON, APOLLO MUSIC

want. I'm fed up of record companies telling me what I'm getting. The one word that doesn't exist in our industry anymore is 'partnership'.

Partnership is what makes an industry work, no matter what that industry is. If you have a partnership then you're working together for the same aim.

At the last Record Store Day, I was appalled at some of the records that the companies

were putting out. Some of them were trying to use the day to break new acts and I don't think that's what it's all about. People come into my shop and tend to buy rock and stuff that's been about for a while.

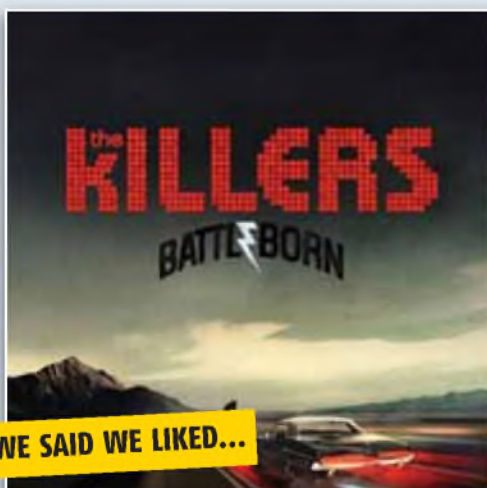
The record industry needs to come to us and say, "What do you want?" We had issues with people who waited in the queue and, by the time they got here, stock had gone. That's not good.

How confident are you about the next few years. Do you have any particular strategies for tackling the tough times?

We've always had to evolve. That's how we've lasted. What we're now doing is second hand stuff, which I've never wanted to do, but if that means that the shop stays open then brilliant.

INTERNET vs HUMAN

This week's High Street Hero Mike Dillon takes on his digital rivals ...



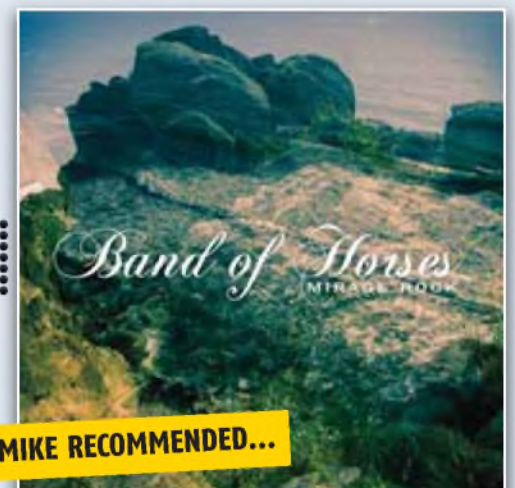
WE SAID WE LIKED...

THE KILLERS Battle Born



AMAZON RECOMMENDED...

P!NK The Truth About Love



MIKE RECOMMENDED...

BAND OF HORSES Mirage Rock

FOPP Top 10 retail chart		
POS	ARTIST	ALBUM
1	THE XX	Coexist
2	GRIZZLY BEAR	Shields
3	KILLERS	Battle Born
4	BOB DYLAN	Tempest
5	BLACK KEYS	El Camino
6	ALT-J	An Awesome Wave
7	RICHARD HAWLEY	Coles Corner
8	DAVID BYRNE: ST VINCENT	Love This Giant
9	SIGUR ROS	Valtari
10	BAND OF HORSES	Mirage Rock

iTUNES Top 10 retail chart		
POS	ARTIST	ALBUM
1	MUMFORD & SONS	Babel (Deluxe Version)
2	MUMFORD & SONS	Babel
3	THE XX	Coexist
4	MUMFORD & SONS	Sigh No More
5	THE KILLERS	Battle Born (Deluxe Edition)
6	VARIOUS ARTISTS	Now That's What I Call Music! 82
7	JONATHAN & CHARLOTTE	Together
8	THE KILLERS	Battle Born
9	EMELI SANDE	Our Version of Events
10	VARIOUS ARTISTS	Seriously 80s

TESCO Top 10 streamed chart		
POS	ARTIST	ALBUM
1	PINK	The Truth About Love
2	MICHAEL JACKSON	Bad 25th Anniversary boxset
3	THE XX	Coexist
4	THE SCRIPT	#3
5	PINK	The Truth About Love (Deluxe)
6	EMELI SANDE	Our Version Of Events
7	JOE MCELDERRY	Here's What I Believe
8	MOSHI MONSTERS	Music Rox (Limited Edition)
9	THE KILLERS	Battle Born
10	PALOMA FAITH	Fall To Grace

REISSUE REPACKAGE

THE ROLLING STONES GRRR! ABKCO Music & Records and Universal Music Group / November 12

The Rolling Stones are to release GRRR! – a greatest hits collection to mark five decades of the band's music.

The record is available in formats including a three-CD version featuring 50 tracks, and a four-CD Super-Deluxe version containing 80 tracks.

The collection tells the ongoing story of the band, from their version of Chuck Berry's Come On, their first single issued in June 1963, via chart-toppers The Last Time, (I Can't Get No) Satisfaction, Get Off Of My Cloud, Jumping Jack Flash and Honky Tonk Women all the way to the present day with the inclusion of Gloom And Doom and One Last Shot, and two new studio recordings recently completed by the group.

Cherry-picking timeless hit singles and classic album tracks from their peerless catalogue and bringing the story up to date, the various formats of GRRR! offer the perfect package to help Rolling Stones fans celebrate the group's fiftieth anniversary.



PRICE CHECK						
ARTIST / ALBUM		amazon	hmv.com	iTunes	play.com	TESCO
	THE KILLERS Battle Born	£8.97	£10.00	£8.99	£8.99	£8.97
	PINK The Truth About Love	£8.97	£10.00	£8.99	£8.08	£8.97

PRE-RELEASE MATT CARDLE COMEBACK ALBUM MOVES TO NO.1 AT HMV

Matt Cardle's comeback album on SO Recordings, *The Fire*, has claimed the No.1 spot (moving up from No.2 last week) on the HMV pre-release chart with the retailer's exclusive on signed copies of the record proving a popular choice amongst consumers.

The top six at HMV is made up of climbers as offerings from Robbie Williams, Green Day (Dos [pictured] and Tre), One Direction and Dog Is Dead form up at the chart summit. New entries come from Led Zeppelin (No.20), All Time Low (No.19) and Lawson (No.18) with Kylie bagging the highest new appearance thanks to another HMV exclusive with her Abbey Road Sessions collection.

Over at Amazon, it's all change in the top five, as Robbie Williams literally Takes The Crown, rising from two to one, and is followed by One Direction (3-2), Green Day (Dos

4-3 and Tre 6-4) and a new entry by Led Zeppelin with Celebration Day at five.

Other new entries on the Amazon chart come courtesy of Bellowhead with Broadside at 15, Ollie Murs with Right Place, Right Time at 17 and Madness with Oui Oui Si Si Ja Ja Da Da rounding off the chart at 20.

Following his Radio 1 Breakfast show departure and stint in Jesus Christ Superstar,

Chris Moyles remains at No.1 on the Play.com chart with *The Difficult Second Album*. That's followed by climbers JLS (3-2), Jake Bugg (4-3), Ollie Murs (5-4) and

Leona Lewis (17-5).

New entries this week at Play include Stone Sour's House Of Gold & Bones Part 1 at 15, Jeff Wayne's Musical Version Of The War Of The Worlds: The New Generation at 17, Aerosmith's Music From Another Dimension at 19 and compilation Now! 83 at 20.



AMAZON PRE-RELEASE

POS	ARTIST/ALBUM/LABEL
1	R. WILLIAMS Take The Crown Island
2	ONE DIRECTION Take Me Home Sony
3	GREEN DAY iDos! Warner Bros
4	GREEN DAY iTre! Warner Bros
5	LED ZEPPELIN Celebration Day Atlantic
6	JAKE BUGG Jake Bugg Mercury
7	LEWIS, LEONA Glassheart Sony Music
8	THE GYPSY QUEENS The Gypsy Q. London
9	KISS Monster UMC
10	BAT FOR LASHES The Haunted Man EMI
11	ALL TIME LOW Don't Panic Hopeless
12	JEFF LYNNE Long Wave Frontiers
13	DIANA KRALL Glad Rag Doll Decca
14	AEROSMITH Music From... Columbia
15	BELLOWHEAD Broadside Navi. Records
16	ELLIE GOULDING Halcyon Polydor
17	OLLY MURS Right Place, Right Time Epic
18	EMELI SANDE Our Version Of... Special Virgin
19	ELVIS PRESLEY Prince From... Sony
20	MADNESS Oui Oui Si Si... Lucky7 / C. Vinyl

amazon.co.uk

HMV PRE-RELEASE

POS	ARTIST/ALBUM/LABEL
1	MATT CARDLE The Fire: Exclusive signed
2	ROBBIE WILLIAMS Take The Crown
3	GREEN DAY Dos
4	GREEN DAY Tre
5	ONE DIRECTION (1D) Take Me Home
6	DOG IS DEAD All Our Favourite... Deluxe
7	LEONA LEWIS Glassheart: HMV exclusive
8	CALVIN HARRIS 18 Months
9	TAYLOR SWIFT Red: 2CD: Deluxe Edition
10	ELLIE GOULDING Halcyon
11	JLS Evolution: 2CD: Deluxe Edition
12	KYLIE MINOGUE Abbey Road: HMV excl..
13	KISS Monster
14	JAKE BUGG Jake Bugg
15	BAT FOR LASHES Haunted Man
16	TULISA: (N-DUBZ) Tulisa
17	NE-YO Red: Deluxe Edition
18	LAWSON Chapman Square: 2CD: Deluxe
19	ALL TIME LOW Dont Panic
20	LED ZEPPELIN Celebration Day 2CD: Del..

hmv.com

PLAY.COM PRE-RELEASE

POS	ARTIST/ALBUM/LABEL
1	CHRIS MOYLES ...Second Album Mercury
2	JLS Evolution Sony
3	JAKE BUGG Jake Bugg Mercury
4	OLLY MURS Right Place, Right Time Sony
5	LEONA LEWIS Glassheart Sony Music
6	DAPPY Bad Intentions Island
7	LITTLE MIX DNA Sony Music
8	TULISA (N-DUBZ) Tulisa Island
9	D. HAVANA Fools And Worthless Liars BMG
10	GREEN DAY iDos! Warner
11	GREEN DAY iTre! Warner
12	LAWSON Chapman Square Polydor
13	CALVIN HARRIS 18 Months Epic
14	R. WILLIAMS Take The Crown Island
15	STONE SOUR House Of Gold... Roadrunner
16	DEVLIN A Moving Picture Island
17	JEFF WAYNE The War Of The Worlds... CMG
18	B.C. COMMUNION Afterglow Mascot
19	AEROSMITH Music From Another Di... Sony
20	VARIOUS Now 83 EMI TV

play.com

PEOPLE

PERSONNEL CARTER TAKES NEW ROLE AS BBC RADIO POPULAR MUSIC HEAD

■ BBC RADIO



JASON CARTER has been appointed to the newly-created role of head of Popular Music, Live Events across several BBC Radio stations.

In his new role, Carter will be responsible for delivering all of the BBC's live music events and concert coverage across BBC Radio 1, Radio 1Xtra, Radio 2 and 6 Music.

The position is part of the BBC Audio & Music's strategy to create a central team responsible for the range of music events across the BBC's four popular music

Following his appointment Carter will assemble a new central

live music team and structure, and build the live music strategy for the division's events portfolio. He previously held the role of editor, Radio 1 and Radio 1Xtra, and most recently as event director, leading the strategy, planning and delivery of Radio 1's Hackney Weekend - Radio 1's biggest ever live music event.

During his time at Radio 1 Carter has been responsible for the creation of Radio 1's Big Weekend, 1Xtra Live and Radio 1's first teen concerts, now titled the Radio 1 Teen Awards. He has also led BBC Introducing for the corporation since 2007; he will continue to do so in his new role.

Carter said of his appointment: "I'm delighted to be appointed as the lead for all Popular Music events across the audio and music division. It's a real privilege to head up the central team delivering the BBC's live annual music events calendar.

"One shared team supporting the radio networks will provide even more specialist events expertise, as we look to the future

and more ambitious concert coverage, as well as also providing more clarity with the wider music industry."

Bob Shennan, Controller of Radio 2 and 6 Music said: "Jason brings a wealth of knowledge and live music experience and, with the success of Radio 1's Hackney Weekend newly under his belt, I'm looking forward to working with him and his new team to make our popular music events even bigger and better than ever."

This appointment follows an inaugural speech from the new director general of the corporation, George Entwistle, who announced a planned restructure of the BBC's music division.

■ LIVE NATION UK



JASMINE SKEE has joined the company as marketing director, following her role as the head of music sponsorship at O2.

Skee replaces Carolyn Sims in

the role, who recently joined Time Out as marketing director.

Skee has been responsible for rebranding 15 Live Nation and Academy Music Group (AMG) UK music venues, including the O2 Arena. She also previously served on the marketing team at Sony Ericsson.

Elsewhere at the company, **TIM CHAMBERS**, SVP International Corporate Development of Live Nation Entertainment, has departed.

He was previously involved in managing Brixton Academy and Shepherd's Bush Empire, the formation of the McKenzie Group (now AMG), the launch of TicketWeb UK. He also joined Ticketmaster and led the development of the European Music Services & Business Development teams.

Since the merger with Live Nation, Chambers led the negotiations which resulted in the acquisitions of Ticketnet (France),

Serviticket (Spain) and the expansion of Live Nation into Croatia amongst other projects.

Chambers said: "I shall miss a number of colleagues and friends who I deeply enjoyed working with over the last fourteen years... However, I am looking forward to exploring new opportunities early next year."

■ ROCK THE HOUSE



David Morris MP, of Morecambe & Lunesdale, recently welcomed guitarist **YNGWIE MALMSTEEN** to Parliament as the artist became a patron of Mike Weatherly MP's Rock the House Parliamentary music awareness programme.

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



#49 Ben Challis, General Counsel, Glastonbury Festival / Co-founder & Director A Greener Festival

Ben Challis is a UK lawyer specialising in entertainment law. He has been general Counsel for 3A Entertainments (one of the UK's leading concert promoters), and is executive producer for television and general Counsel for the Glastonbury Festival.

Challis regularly writes about music business law and intellectual property law and has contributed to numerous books including a chapter in New Ways and New Trends in

Arts Management on environmental sustainability in the arts.

He is a regular conference speaker with focus on the live music sector and has also edited Music Law Updates.

Challis is on the board of Julie's Bicycle (a creative industries environmental sustainability awareness organisation), a visiting professor at Buckinghamshire New University and is a fellow of the Royal Society of Arts.

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

Liam Toner, Head Of Classical & Crossover, Sony Music Entertainment

"I was a music-obsessed teen (it's only a short hop from glam rock to Wagnerian music drama after all). Then retail dues were paid at the legendary Murrays Record Centres in Dublin, Virgin, HMV before I learnt the marketing ropes at Simon Foster's trailblazing Virgin Classics. Then the Holy Trinity - Philips Classics, Deutsche Grammophon and Decca.

"Major label marketing is what you'd expect - a heady mixture of great artists, outright charlatans, satisfying triumphs and abject failures (fortunately more of the former). My biggest break was probably the pop labels turning up their noses at the emerging, terminally unhip crossover market at the time - a free run in a new segment is a rare indulgence.

"I spent two enjoyable years as Universal Classics and Jazz VP in Canada then International Marketing.

"And now the Sony Classical project. Exciting times. The music industry jigsaw pieces are well and truly up in the air right now, but for all the griping, you hardly ever meet someone who wishes they were working somewhere else. Same here."



TOP TIP The two most essential attributes are: Common sense (what all those expensively-sourced, marketing consultancy buzz words invariably boil down to) and a sense of humour (when the project you've sweated months on is torpedoed on a whim, you need to be able to laugh manically Joker-style, open a bottle of red and move on). And NEVER bear a grudge (you'll be working with the swine in some other capacity further down the line).

30 SINGLES & ALBUMS

Psy becomes the first South Korean pop star to top the UK singles chart, to complete a 37-3-1 journey to the peak



CHARTS FOCUS

32 UK AIRPLAY & STREAMING

One Direction make the second highest chart debut of the year on the radio airplay Top 50

34 EU AIRPLAY & GLOBAL SALES

Pink (left) outpaces The Killers just about everywhere except in the UK

36 COMPILATIONS & INDIES

X Factor's Joseph Whelan gets up a head of steam while Deacon Blue rise to two on albums



37 CLUB

Keisha White is top of the Urban list but fails to stop David Guetta on the other two charts

38 ANALYSIS

Alan Jones takes a microscope to last week's charts stats – who will be top come Sunday?

40 KEY RELEASES & PRODUCT

Acclaimed producer Ethan Johns' (left) debut solo work is our album of the week



CHARTS UK AIRPLAY WEEK 39

Radio playlists are online at www.musicweek.com

CHARIS 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	2	7	2	THE SCRIPT FEAT. WILL.I.AM Hall Of Fame / <i>Epic/Phonogenic</i>	3847	11.73	61.14	0
2	1	7	15	OWL CITY & CARLY RAE JEPSEN Good Time / <i>Interscope/Republic Island</i>	3716	4.65	54.01	-12.45
3	5	6	5	NE-YO Let Me Love You (Until You Learn To Love Yourself) / <i>Motown/Mercury</i>	2039	2.51	50.96	1.17
4	8	5	4	TAYLOR SWIFT We Are Never Ever Getting Back Together / <i>Mercury</i>	2366	7.25	49.27	4.61
5	4	19	25	MAROON 5 FEAT. WIZ KHALIFA Payphone / <i>A&M/Octone/Polydor</i>	3198	-12.62	47.97	-11.35
6	6	11	14	PINK Blow Me (One Last Kiss) / <i>LaFace</i>	3501	0.03	46.83	-1.1
7	11	3		ROBBIE WILLIAMS Candy / <i>Island</i>	2280	35.31	44.35	15.68
8	7	12	24	RITA ORA How We Do (Party) / <i>Columbia/Roc Nation</i>	3521	-4.32	44.28	-6.33
9	10	3	10	AMELIA LILY You Bring Me Joy / <i>Xenomania/RCA</i>	2862	8.2	40.14	1.65
10	9	18	31	STOOSHE Black Heart / <i>Future Cut/QWork/Warner Brothers</i>	3118	-3.88	39.77	-3.94
11	12	5	6	EXAMPLE Say Nothing / <i>MoS</i>	1766	26.41	38.52	12.86
12	3	8	11	LITTLE MIX Wings / <i>Syco</i>	3280	-3.76	36.94	-32.06
13	22	3	8	DAVID GUETTA FEAT. SIA She Wolf (Falling To Pieces) / <i>Positiva/Virgin</i>	1139	26.98	36.43	37.68
14	14	3	28	MUSE Madness / <i>Helium 3</i>	401	1.78	36.05	15.95
15	NEW 1			ONE DIRECTION Live While We're Young / <i>Syco</i>	1018	0	35.38	0
16	32	2	9	CONOR MAYNARD FEAT. NE-YO Turn Around / <i>Parlophone</i>	1009	31.9	32.13	34.77
17	27	3		ELLIE GOULDING Anything Could Happen / <i>Polydor</i>	1330	15.45	30.94	26.08
18	18	3		THE OVERTONES Loving The Sound / <i>Warner Brothers</i>	1136	38.2	29.77	0.54
19	21	2	3	FLO-RIDA I Cry / <i>Atlantic</i>	1177	20.1	28.5	4.82
20	20	21	55	COLDPLAY & RIHANNA Princess Of China / <i>Parlophone</i>	2115	-2.31	27.13	-2.23
21	NEW 1			JLS Hottest Girl In The World / <i>Epic</i>	1248	0	26.97	0
22	30	5	37	THE KILLERS Runaways / <i>Vertigo</i>	798	0	26.59	10.38
23	17	12		KARMIN Brokenhearted / <i>Epic</i>	2594	-10.27	25.92	-12.55
24	NEW 1	1		PSY Gangnam Style / <i>Island</i>	730	0	25.23	0
25	38	4		MIKA FEAT. PHARRELL WILLIAMS Celebrate / <i>Casablanca/Island</i>	755	40.86	24.86	14.09
26	13	27	40	CARLY RAE JEPSEN Call Me Maybe / <i>Interscope</i>	1779	-16.67	24.77	-22.59
27	19	3	13	DJ FRESH FEAT. RAVAUGHN The Feeling / <i>MoS</i>	510	-9.89	24.59	-12.92
28	26	37	51	GOTYE FEAT. KIMBRA Somebody That I Used To Know / <i>Island</i>	1823	-5.35	24.52	-1.25
29	28	3		PAUL CARRACK When My Little Girl Is Smiling / <i>Carrack UK</i>	223	8.25	24.08	-1.11
30	24	7	21	CHERYL Under The Sun / <i>Polydor</i>	2514	-7.51	22.98	-12.16
31	29	20	34	RUDIMENTAL FEAT. JOHN NEWMAN Feel The Love / <i>Asylum</i>	937	18.91	22.85	-5.77
32	45	1		ANDY BURROWS Because I Know That I Can / <i>PIAS</i>	108	0	22.41	0
33	35	2		LAWSON Standing In The Dark / <i>Global Talent/Polydor</i>	1670	24.44	21.99	-3.72
34	33	39		JESSIE J Domino / <i>Island/Lava</i>	1267	-11.58	21.82	-7.74
35	34	13	22	FLORENCE + THE MACHINE Spectrum / <i>Island</i>	1656	-2.53	21.28	-8.55
36	16	7	7	FUN. Some Nights / <i>Atlantic/Fueled By Ramen</i>	1665	-4.91	20.68	-31.16
37	42	27	63	TRAIN Drive By / <i>Columbia</i>	1863	3.21	20.55	1.03
38	RE			OLLY MURS Dance With Me Tonight / <i>Epic/Syco</i>	1179	0	19.8	0
39	23	16	58	CHRIS BROWN Don't Wake Me Up / <i>RCA</i>	1054	-19.42	19.77	-24.94
40	47	16	54	LADY ANTEBELLUM Need You Now / <i>Capitol/Parlophone</i>	1052	-3.22	19.76	4.77
41	36	3	12	MUMFORD & SONS I Will Wait / <i>Gentlemen Of The Road/Island</i>	804	14.37	19.61	-11.07
42	41	14	48	CALVIN HARRIS FEAT. EXAMPLE We'll Be Coming Back / <i>Columbia</i>	1123	2.37	19.56	-6.68
43	31	61	78	MAROON 5 FEAT. CHRISTINA AGUILERA Moves Like Jagger / <i>A&M/Octone/Polydor</i>	1267	5.5	18.72	-21.61
44	44	3	90	THE VACCINES Teenage Icon / <i>Columbia</i>	261	-10	17.98	-10.59
45	NEW 1	1		OTTO KNOWS Million Voices / <i>Mercury</i>	320	0	17.94	0
46	NEW 1			THE WANTED I Found You / <i>Global Talent/Island</i>	1134	0	17.42	0
47	RE			DAVID GUETTA FEAT. SIA Titanium / <i>Positiva/Virgin</i>	1052	0	17.19	0
48	46	2		BIFFY CLYRO Stingin' Belle / <i>Warner Brothers</i>	198	3.66	16.82	-11.01
49	39	7	45	ANGEL Wonderful / <i>Island</i>	569	-32.98	16.47	-23.68
50	RE			CHERYL Call My Name / <i>Polydor</i>	1037	0	16.47	0

Nielsen Music Control monitors the following radio stations on a day seven days a week: 100.1-102.1 Red Radio, 102.4-103.1 West FM, 103.4-104.1 The Beach 105.4-106.1 Red Radio, 106.3-107.1 Bridge FM, 107.6-108.1 Blue FM, 108.2-109.1 6 Music, 109.4-110.1 Radio 2, 110.6-111.1 The Radio, 111.6-112.1 Radio 1, 112.6-113.1 Radio 4, 113.6-114.1 Radio 5, 114.6-115.1 Radio 6, 115.6-116.1 Radio 7, 116.6-117.1 Radio 8, 117.6-118.1 Radio 9, 118.6-119.1 Radio 10, 119.6-120.1 Radio 11, 120.6-121.1 Radio 12, 121.6-122.1 Radio 13, 122.6-123.1 Radio 14, 123.6-124.1 Radio 15, 124.6-125.1 Radio 16, 125.6-126.1 Radio 17, 126.6-127.1 Radio 18, 127.6-128.1 Radio 19, 128.6-129.1 Radio 20, 129.6-130.1 Radio 21, 130.6-131.1 Radio 22, 131.6-132.1 Radio 23, 132.6-133.1 Radio 24, 133.6-134.1 Radio 25, 134.6-135.1 Radio 26, 135.6-136.1 Radio 27, 136.6-137.1 Radio 28, 137.6-138.1 Radio 29, 138.6-139.1 Radio 30, 139.6-140.1 Radio 31, 140.6-141.1 Radio 32, 141.6-142.1 Radio 33, 142.6-143.1 Radio 34, 143.6-144.1 Radio 35, 144.6-145.1 Radio 36, 145.6-146.1 Radio 37, 146.6-147.1 Radio 38, 147.6-148.1 Radio 39, 148.6-149.1 Radio 40, 149.6-150.1 Radio 41, 150.6-151.1 Radio 42, 151.6-152.1 Radio 43, 152.6-153.1 Radio 44, 153.6-154.1 Radio 45, 154.6-155.1 Radio 46, 155.6-156.1 Radio 47, 156.6-157.1 Radio 48, 157.6-158.1 Radio 49, 158.6-159.1 Radio 50, 159.6-160.1 Radio 51, 160.6-161.1 Radio 52, 161.6-162.1 Radio 53, 162.6-163.1 Radio 54, 163.6-164.1 Radio 55, 164.6-165.1 Radio 56, 165.6-166.1 Radio 57, 166.6-167.1 Radio 58, 167.6-168.1 Radio 59, 168.6-169.1 Radio 60, 169.6-170.1 Radio 61, 170.6-171.1 Radio 62, 171.6-172.1 Radio 63, 172.6-173.1 Radio 64, 173.6-174.1 Radio 65, 174.6-175.1 Radio 66, 175.6-176.1 Radio 67, 176.6-177.1 Radio 68, 177.6-178.1 Radio 69, 178.6-179.1 Radio 70, 179.6-180.1 Radio 71, 180.6-181.1 Radio 72, 181.6-182.1 Radio 73, 182.6-183.1 Radio 74, 183.6-184.1 Radio 75, 184.6-185.1 Radio 76, 185.6-186.1 Radio 77, 186.6-187.1 Radio 78, 187.6-188.1 Radio 79, 188.6-189.1 Radio 80, 189.6-190.1 Radio 81, 190.6-191.1 Radio 82, 191.6-192.1 Radio 83, 192.6-193.1 Radio 84, 193.6-194.1 Radio 85, 194.6-195.1 Radio 86, 195.6-196.1 Radio 87, 196.6-197.1 Radio 88, 197.6-198.1 Radio 89, 198.6-199.1 Radio 90, 199.6-200.1 Radio 91, 200.6-201.1 Radio 92, 201.6-202.1 Radio 93, 202.6-203.1 Radio 94, 203.6-204.1 Radio 95, 204.6-205.1 Radio 96, 205.6-206.1 Radio 97, 206.6-207.1 Radio 98, 207.6-208.1 Radio 99, 208.6-209.1 Radio 100, 209.6-210.1 Radio 101, 210.6-211.1 Radio 102, 211.6-212.1 Radio 103, 212.6-213.1 Radio 104, 213.6-214.1 Radio 105, 214.6-215.1 Radio 106, 215.6-216.1 Radio 107, 216.6-217.1 Radio 108, 217.6-218.1 Radio 109, 218.6-219.1 Radio 110, 219.6-220.1 Radio 111, 220.6-221.1 Radio 112, 221.6-222.1 Radio 113, 222.6-223.1 Radio 114, 223.6-224.1 Radio 115, 224.6-225.1 Radio 116, 225.6-226.1 Radio 117, 226.6-227.1 Radio 118, 227.6-228.1 Radio 119, 228.6-229.1 Radio 120, 229.6-230.1 Radio 121, 230.6-231.1 Radio 122, 231.6-232.1 Radio 123, 232.6-233.1 Radio 124, 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CHARTS STREAMING WEEK 39

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Official Streaming Chart

OFFICIAL UK STREAMING CHART TOP 75

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



NEW: MUMFORD & SONS



CLIMBER: FLO RIDA



NEW: CONOR MAYNARD



NEW: DAPPY



NEW: OTTO KNOWS

CHARTS EU AIRPLAY WEEK 38



PAN-EUROPEAN	
POS	ARTIST/ALBUM/LABEL
1	PINK Blow Me (One Last Kiss) SME
2	OWL CITY & JEPSEN, CARLY RAE Good Time UNI
3	JEPSEN, CARLY RAE Call Me Maybe UNI
4	MAROON 5 FEAT. WIZ KHALIFA Payphone UNI
5	FLO RIDA Whistle WEA
6	BROWN, CHRIS Don't Wake Me Up SME
7	WILLIAMS, ROBBIE Candy UNI
8	GUETTA, DAVID FEAT. SIA She Wolf (Falling To Pieces) EMI
9	FUN. Some Nights WEA
10	SIMPLE PLAN FEAT. PAUL, SEAN Summer Paradise WEA



ITALY	
POS	ARTIST/ALBUM/LABEL
1	AYANE, MALIKA Tre Cose SUG
2	FLO RIDA Whistle WMI
3	MORISSETTE, ALANIS Guardian SME
4	OF MONSTERS AND MEN Little Talks UNI
5	FERRO, TIZIANO Per Dirti Ciao! EMI
6	PINK Blow Me (One Last Kiss) SME
7	JEPSEN, CARLY RAE Call Me Maybe UNI
8	CREMONINI, CESARE Una Come Te UNI
9	PERRY, KATY Wide Awake EMI
10	WILLIAMS, ROBBIE Candy UNI

DENMARK	
POS	ARTIST/ALBUM/LABEL
1	PINK Blow Me (One Last Kiss) SME
2	NABIHA Mind The Gap SME
3	NEPHEW Hjertestarter CPH
4	THE RUMOUR SAID FIRE Dead Leaves ALM
5	AURA In Love With The World UNI
6	SWIFT, TAYLOR We Are Never Ever Getting Back Together UNI
7	ALPHABEAT Love Sea CPH
8	THE RAVEONETTES She Owns The Streets UNI
9	MEDINA Lyser I Moerke ALM
10	GRAFFIT16 Free EMI



NETHERLANDS	
POS	ARTIST/ALBUM/LABEL
1	OWL CITY & JEPSEN, CARLY RAE Good Time UNI
2	FUN. Some Nights WEA
3	PINK Blow Me (One Last Kiss) SME
4	AVIDAN, ASAF One Day (Reckoning Song) SME
5	LOREEN Euphoria WEA
6	WILL.I.AM FEAT. SIMONS, EVA This Is Love UNI
7	WILLIAMS, ROBBIE Candy UNI
8	HOWARD, BEN Keep Your Head Up UNI
9	TRAIN 50 Ways To Say Goodbye SME
10	OTTO KNOWS Million Voices UNI

FRANCE	
POS	ARTIST/ALBUM/LABEL
1	CUDI, KID FEAT. MGMT & RATATAT Pursuit Of Happiness UNI
2	WILL.I.AM FEAT. SIMONS, EVA This Is Love UNI
3	BROWN, CHRIS Don't Wake Me Up SME
4	MAROON 5 FEAT. WIZ KHALIFA Payphone UNI
5	SIMPLE PLAN FEAT. PAUL, SEAN Summer Paradise WEA
6	FLO RIDA I Cry WEA
7	KRISTINA MARIA FEAT. CORNELLE Co-Pilot WAG
8	GUETTA, DAVID FEAT. SIA She Wolf (Falling To Pieces) CAP
9	BASTO I Rave You SME
10	MINAJ, NICKI Pound The Alarm UNI



NORWAY	
POS	ARTIST/ALBUM/LABEL
1	ADMIRAL P Kallenavn EMI
2	LALEH Some Die Young WMN
3	NILSEN, KURT Du Sa PLR
4	HOYEM, SIVERT Where Is My Moon EMI
5	ADELE Set Fire To The Rain PLY
6	GARDOT, MELODY Mira UNI
7	SWIFT, TAYLOR We Are Never Ever Getting Back Together UNI
8	DAUGHTRY Start Of Something Good SME
9	STOOSHE Black Heart WMN
10	MAYER, JOHN Shadow Days SME

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



SPAIN	
POS	ARTIST/ALBUM/LABEL
1	GOTYE FEAT. KIMBRA Somebody That I Used To Know UNI
2	JEPSEN, CARLY RAE Call Me Maybe UNI
3	FLO RIDA Whistle WMG
4	LOREEN Euphoria WMG
5	TRAIN Drive By SME
6	FUN. FEAT. MONAE, JANELLE We Are Young WMG
7	LOPEZ, JENNIFER Dance Again SME
8	CLARKSON, KELLY Stronger (What Doesn't Kill You) SME
9	MAROON 5 FEAT. WIZ KHALIFA Payphone UNI
10	SANZ, ALEJANDRO No Me Compares UNI

IRELAND	
POS	ARTIST/ALBUM/LABEL
1	THE SCRIPT FEAT. WILL.I.AM Hall Of Fame SME
2	FUN. Some Nights WEA
3	OWL CITY & JEPSEN, CARLY RAE Good Time UNI
4	OF MONSTERS AND MEN Little Talks UNI
5	LYKKE LI I Follow Rivers WEA
6	FLORENCE + THE MACHINE Spectrum UNI
7	ORA, RITA How We Do (Party) SME
8	WILLIAMS, ROBBIE Candy UNI
9	TWO DOOR CINEMA CLUB Sleep Alone KTS
10	THE KILLERS Runaways UNI



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

GLOBAL SALES ANALYSIS

BY ALAN JONES

IN THE UK CHART LAST WEEK, **The Killers** debuted at No.1 with their fourth album *Battle Born*, securing 18.18% more sales than **Pink's** sixth album, *The Truth About Love*, which had to settle for second place – but we are in the minority in preferring the Las Vegas group to the Pennsylvania singer.

Globally, **Pink** was the clear winner – of 19 overseas territories in which both albums subsequently charted, **Pink** has the upper hand in all but five of them, and also charts in four

where **The Killers** are absent. **The Killers** album opens at number one in Australia, Austria, Canada, Germany, New Zealand, Switzerland and the US, while **The Killers** album tops the list only in Ireland. **Pink** racks up Top 10 debuts in 11 other countries, opening at three in Flanders, Ireland and the Netherlands, four in Denmark, Finland, France, Hungary and Italy, five in Wallonia, and 10 in Iceland and Spain. **The Killers'** Top 10 portfolio: number two in Australia, Germany, New Zealand and Switzerland, three in



Austria, Canada, Norway, Spain and the US, seven in Italy and the Netherlands, eight in Denmark and 10 in Finland.

Oddly enough, neither act did nearly as well in Japan as **Carly Rae Jepsen**, whose *Kiss* achieved

the highest of its 18 international debuts there, arriving at No.4, with **The Killers** at 38 and **Pink** trailing in at 49. **Jepsen's** second best territory was her native Canada (five), and her album also made the Top 10 in New Zealand (six), the US (six) and Australia (eight).

After debuting at No.1 the previous week, **The xx's** *Coexist* slides to nine in New Zealand and four in Switzerland but hangs on atop the Flanders chart, while debuting at one in Portugal. It also debuts in Sweden (four), Norway (six), Iceland (nine) and Mexico (83), and climbs in Wallonia (6-3) but registers declines in a dozen other countries. The only other Brit

currently at No.1 anywhere is **Mika**, who racks up his third chart-topper from as many releases in France with *The Origin Of Love*. Not out yet in most territories, the album – which drops here next Monday (8th) – is otherwise charting only in Switzerland (15).

Adele's 21 continues to decline, losing Top 10 status in Wallonia (7-11), Spain (9-12), New Zealand (10-12), France (10-15) and Norway (10-16), and remains in the Top 10 only in Russia (5-5) and Finland (10-9). **One Direction's** *Up All Night* is beginning to run its course, and is Top 10 now only in Mexico (3-3) and Portugal (6-7), after diving 10-17 in Ireland.

CHARTS SPOTIFY WEEK 39



GLOBAL

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

NETHERLANDS

POS	ARTIST/ ALBUM
1	ASAF AVIDAN & THE MOJOS One Day / Reckoning Song (Wankelmut Remix)
2	PSY Gangnam Style
3	NIELSON Beauty & De Brains
4	WILL.I.AM This Is Love
5	THE OPPOSITES Slapeloze Nachten
6	OTTO KNOWS Million Voices
7	THE SCRIPT Hall of Fame feat. will.i.am
8	RUDIMENTAL - FEAT. JOHN NEWMAN Feel The Love
9	DAVID GUETTA She Wolf (Falling to Pieces) [feat. Sia]
10	LOREEN Euphoria

UNITED KINGDOM

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

NORWAY

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

AUSTRIA

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



Swedish House Mafia: No. 1 in Sweden, appropriately enough



USA: Imagine Dragons

SPAIN

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

FRANCE

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



The balloon's up: C2C rise to top of French chart.

SWEDEN

POS	ARTIST/ ALBUM
1	SWEDISH HOUSE MAFIA / JOHN MARTIN] Don't You Worry Child
2	NAUSE Hungry Hearts
3	STIFTELSEN Vart jag än går
4	PSY Gangnam Style
5	MAROON 5 One More Night
6	CALVIN HARRIS - FEAT. EXAMPLE We'll Be Coming Back
7	ICONA POP I Love It
8	SWEDISH HOUSE MAFIA Greyhound
9	FUN. Some Nights
10	LINNEA HENRIKSSON Lyckligare nu

GERMANY

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

UNITED STATES

POS	ARTIST/ ALBUM
1	MAROON 5 One More Night
2	FUN. Some Nights
3	PSY Gangnam Style
4	ALEX CLARE Too Close
5	FLO RIDA Whistle
6	JUSTIN BIEBER As Long As You Love Me
7	THE LUMINEERS Ho Hey
8	MUMFORD & SONS Babel
9	IMAGINE DRAGONS It's Time
10	KANYE WEST Mercy

CHARTS INDIES/COMPILATIONS WEEK 39



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 | 9 | VARIOUS | Now That's What I Call Reggae / EMI TV/UMC/UMTV (ARV) |
| 2 | NEW | VARIOUS | Addicted To Bass - Winter 2012 / MoS (ARV) | 12 | 8 | VARIOUS | Ibiza Annual 2012 / MoS (ARV) |
| 3 | NEW | VARIOUS | Seriously 80s / Rhino/UMTV (ARV) | 13 | 10 | VARIOUS | Now That's What I Call A No 1 / EMI TV/UMTV (E) |
| 4 | 2 | VARIOUS | Kanye West Pts Good Music Cruel Summer / Def Jam (ARV) | 14 | 11 | VARIOUS | Now That's What I Call Chill / EMI TV/Rhino (E) |
| 5 | 6 | VARIOUS | Now That's What I Call Running / EMI TV/UMTV (E) | 15 | 12 | VARIOUS | Clubland Eurodance / AATW/UMTV (ARV) |
| 6 | 4 | VARIOUS | Massive R&B - Vip Club Mix / Rhino/Sony/UMTV (ARV) | 16 | 14 | VARIOUS | Pop Jr / UMTV (ARV) |
| 7 | 5 | VARIOUS | Honey Honey / Sony RCA (ARV) | 17 | 17 | VARIOUS | Now That's What I Call Music 81 / EMI TV/UMTV (E) |
| 8 | NEW | VARIOUS | This Is Bbc Radio 6 Music Live / Sony (ARV) | 18 | RE | VARIOUS | Keep Calm And Relax / Sony/Rhino (ARV) |
| 9 | 3 | VARIOUS | Fifty Shades Of Grey - The Classical / EMI Classics (E) | 19 | 15 | VARIOUS | Back To Reality / EMI TV/UMTV (E) |
| 10 | 7 | VARIOUS | 80s Groove - Vol 3 / MoS/Sony (ARV) | 20 | 20 | VARIOUS | Clubland 21 / AATW/UMTV (ARV) |

INDIE SINGLES TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- | | | | |
|----|-----|-------------------------|---|
| 1 | 1 | EXAMPLE | Say Nothing / MoS (ARV) |
| 2 | NEW | DJ FRESH FEAT. RAVAGHN | The Feeling / MoS (ARV) |
| 3 | 2 | PUBLIC ENEMY | Harder Than You Think / Stan Jamz |
| 4 | 3 | THE XX | Angels / Young Turks (PIAS) |
| 5 | NEW | BIG HITS 2012 | Tea And Toast / Big Hits 2012 |
| 6 | RE | ADELE | I Can't Make You Love Me / XL (PIAS) |
| 7 | NEW | BIG HITS 2012 | Last Night (Beer Fear) / Big Hits 2012 |
| 8 | NEW | JOSEPH WHELAN | I Lie Lonely / Rok Records |
| 9 | 5 | PORTER ROBINSON | Language / MoS (ARV) |
| 10 | 13 | POKE & ALEX ROSS | Nick Clegg Says I'm Sorry / The Poke |
| 11 | 17 | THE HEAVY | Short Change Hero / Counter (PIAS) |
| 12 | 8 | ADELE | Someone Like You / XL (PIAS) |
| 13 | 6 | ADELE | Set Fire To The Rain / XL (PIAS) |
| 14 | 19 | ALT-J | Something Good / Infectious (PIAS) |
| 15 | 9 | DJ FRESH FEAT. RITA ORA | Hot Right Now / MoS (ARV) |
| 16 | NEW | LUCY SPRAGGAN | Someone / Lucy Spraggan |
| 17 | NEW | SHE'S MADE OF CANDY | Candy / Devoted |
| 18 | 4 | EDWYN COLLINS | A Girl Like You / AED |
| 19 | 12 | JOHN MURPHY | In The House - In A Heartbeat / XL (PIAS) |
| 20 | 15 | ADELE | Rolling In The Deep / XL (PIAS) |

INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- | | | | |
|----|-----|------------------------------------|--|
| 1 | 1 | THE XX | Coexist / Young Turks (PIAS) |
| 2 | NEW | DEACON BLUE | The Hipsters / Edsel Demon (SDU) |
| 3 | 3 | ADELE | 21 / XL (PIAS) |
| 4 | 4 | ALT-J | An Awesome Wave / Infectious (PIAS) |
| 5 | NEW | MAGNUM | On The 13th Day / Steamhammer (PH) |
| 6 | NEW | PAUL CARRACK | Good Feeling / Carrack UK (Absolute Arvato) |
| 7 | 8 | THE XX | XX / Young Turks (PIAS) |
| 8 | 2 | GRIZZLY BEAR | Shields / Warp (PIAS) |
| 9 | 7 | NOEL GALLAGHER'S HIGH FLYING BIRDS | Noel Gallagher's High Flying Birds / Sour Mash (E) |
| 10 | NEW | JOE BONAMASSA | Beacon Theatre - Live From New York / Provogue (ADA Arv) |
| 11 | 14 | EXAMPLE | Playing In The Shadows / MoS (ARV) |
| 12 | NEW | GARY MOORE | Blues For Jimi / Eagle (ADA Arv) |
| 13 | 17 | MADNESS | Total Madness / Union Square (SDU) |
| 14 | 16 | ADELE | 19 / XL (PIAS) |
| 15 | 19 | JACK WHITE | Blunderbuss / XL (PIAS) |
| 16 | 15 | FIRST AID KIT | The Lion's Roar / Wichita (PIAS) |
| 17 | RE | JOHN DENVER | Take Me Home / Music Digital (Delta/SonyDADC) |
| 18 | 18 | FRANK TURNER | England Keep My Bones / Xtra Mile (PIAS) |
| 19 | NEW | AS I LAY DYING | Awakened / Metal Blade (ARV) |
| 20 | NEW | EFTERKLANG | Piramida / 4AD (PIAS) |



Joseph Whelan Indie Singles (8), Breakers (3)



Magnum Indie Albums (5)



Paul Carrack Indie Albums (6)



Efterklang Indie Albums (20), Breakers (2)



John Hiatt Indie Albums Breakers (3)

INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



- | | | | |
|----|-----|-------------------------|--|
| 1 | NEW | BIG HITS 2012 | Tea And Toast / Big Hits 2012 |
| 2 | 6 | BIG HITS 2012 | Last Night (Beer Fear) / Big Hits 2012 |
| 3 | NEW | JOSEPH WHELAN | I Lie Lonely / Rok Records |
| 4 | 3 | POKE & ALEX ROSS | Nick Clegg Says I'm Sorry / The Poke |
| 5 | 5 | THE HEAVY | Short Change Hero / Counter |
| 6 | 11 | SHE'S MADE OF CANDY | Candy / Devoted |
| 7 | 2 | JOHN MURPHY | In The House - In A Heartbeat / XL |
| 8 | 1 | ULTIMATE POP HITS | Gangnam Style / Ultimate Pop Hits |
| 9 | 4 | TNGHT | Higher Ground / Warp |
| 10 | NEW | CHOPPER XXL | Gangnam Style / Kiss The Pavement |
| 11 | NEW | AC/DC NO 1 TRIBUTE BAND | You Shook Me All Night Long / Big Eye |
| 12 | 9 | JULIO BASHMORE | Au Seve / Broadwalk |
| 13 | 8 | CRYSTAL FIGHTERS | Follow / Zirkulo |
| 14 | NEW | JOSEPH WHELAN | Surrender / Joseph Whelan |
| 15 | 10 | NELL BRYDEN | Sirens / 157 Records |
| 16 | RE | RADICAL FACE | Welcome Home / Morr |
| 17 | 18 | ANDY BURROWS | Because I Know That I Can / PIAS |
| 18 | 16 | BOM BOM | When I Go Bom Bom Bom / 157 IMP |
| 19 | 7 | LIL MUSIK SHOP | Dont You Worry Child / VE |
| 20 | NEW | P-STYLE | Gangnam Style / Power Music |

INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



- | | | | |
|----|-----|-----------------------------|--|
| 1 | NEW | AS I LAY DYING | Awakened / Metal Blade |
| 2 | NEW | EFTERKLANG | Piramida / 4AD |
| 3 | NEW | JOHN HIATT | Mystic Pinball / New West |
| 4 | NEW | MOONS | Fables Of History / Schmitzel |
| 5 | NEW | SUBMOTION ORCHESTRA | Fragments / Exceptional |
| 6 | 4 | CALEXICO | Algiers / City Slang |
| 7 | NEW | JOE COX | Raw / Strangeworld |
| 8 | RE | THE HEAVY | The House That Dirt Built / Counter |
| 9 | 6 | BILL FAY | Life Is People / Dead Oceans |
| 10 | 3 | JON SPENCER BLUES EXPLOSION | Meat + Bone / Bronzert |
| 11 | NEW | TYLER WARD | Hello Love Heartbreak / Tyler Ward |
| 12 | 2 | RACHEL SERMANNI | Under Mountains / Middle Of Nowhere |
| 13 | NEW | MARK EITZEL | Don't Be A Stranger / Decor |
| 14 | 16 | SBTRKT | SBTRKT / Young Turks |
| 15 | RE | FIELD MUSIC | Plumb / Memphis Industries |
| 16 | 19 | NELL BRYDEN | Shake The Tree / 157 Records |
| 17 | NEW | SIMON MCBRIDE | Crossing The Line / Nugene |
| 18 | NEW | CAVE PAINTING | Votive Life / Third Rock |
| 19 | RE | LPO/PARRY | The 50 Greatest Pieces Of Classical / XS |
| 20 | RE | THE HEAVY | The Glorious Dead / Counter |

CHARTS CLUB WEEK 39

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

UPFRONT CLUB TOP 40

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	3	3	DAVID GUETTA FEAT. SIA She Wolf (Falling To Pieces) / <i>Positiva/Virgin</i>
2	11	3	KEISHA WHITE Butterflies / <i>GC</i>
3	2	7	MICHAEL WOODS FEAT. ESTER DEAN We've Only Just Begun / <i>MoS</i>
4	17	3	MADEON The City / <i>Popcultur</i>
5	6	5	STATIC REVENGER FEAT. DEV Turn The World On / <i>White Label</i>
6	12	7	HANNAH Good Feeling / <i>Snowdog</i>
7	NEW		CALVIN HARRIS FEAT. FLORENCE WELCH Sweet Nothing / <i>Columbia</i>
8	1	5	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child / <i>Virgin</i>
9	14	5	BOB MARLEY & THE WAILERS Jammin' / <i>Island</i>
10	16	4	ERIC TURNER V AVICII Dancing In My Head / <i>Capitol/Parlophone</i>
11	24	4	KELVIN SCOTT Jump All Night / <i>Soltranz</i>
12	8	5	MICHAEL JACKSON Bad 25 Mixes: Bad/Speed Demon / <i>Epic</i>
13	40	2	ECOTEK & JAMES EGBERT Nightcrawler/Midnight Express / <i>Xtravaganza</i>
14	28	3	E'VOKE Runaway / <i>Pinball</i>
15	20	5	LAURA BROAD FEAT. CHRIS BROWN Nobody Can / <i>Simply</i>
16	25	3	MILK & SUGAR Let The Sun Shine 2012 / <i>Milk & Sugar</i>
17	13	4	CONOR MAYNARD FEAT. NE-YO Turn Around / <i>Parlophone</i>
18	29	2	OTTO KNOWS Million Voices / <i>Mercury</i>
19	37	2	ASAF AVIDAN One Day/Reckoning Song / <i>Columbia Deutschland</i>
20	19	4	NO DOUBT Settle Down / <i>Interscope</i>
21	31	2	LEONA LEWIS FEAT. CHILDISH GAMBINO Trouble / <i>Syco</i>
22	30	2	MIKA FEAT. PHARRELL WILLIAMS Celebrate / <i>Casablanca/Island</i>
23	36	2	THE OTHER TRIBE Skirts / <i>Relentless/Black Butter</i>
24	NEW		PUBLIC ENEMY Harder Than You Think / <i>SlamJamz</i>
25	NEW		KAREN RUIMY Come With Me / <i>H&I</i>
26	18	8	EXAMPLE Say Nothing / <i>MoS</i>
27	NEW		ANY COLOR BLACK You / <i>Black Sugar</i>
28	35	2	ROBBIE RIVERA FEAT. WYNTER GORDON In The Morning / <i>Black Hole</i>
29	32	3	SUPAFLY Happiness / <i>DRMA</i>
30	22	6	MICHAEL GRAY FEAT. ROLL DEEP Can't Wait For The Weekend / <i>Cooking Vinyl/Sultra</i>
31	Re	2	SEREBRO Mama Lover / <i>AATW</i>
32	21	6	BURNS Lies / <i>Columbia</i>
33	Re	2	DONATI & AMATO Falling 2012 / <i>E Lab</i>
34	NEW		DRUMS OF LONDON FEAT. LOUISE BAGAN Girls Girls Girls / <i>White Label</i>
35	4	5	MYNC & SENADEE No Place Like Home / <i>Gr2</i>
36	NEW		THE BANGER BROS. & SUE CHO Ready For More / <i>Golden Needle</i>
37	47	1	DAVID JONES & SASHA VETER FEAT. RJ MAINE Fly Away / <i>Tiger</i>
38	27	2	NE-YO Let Me Love You (Until You Learn To Love Yourself) / <i>Motown/Mercury</i>
39	33	3	SHAROQUE Inna All My Life / <i>Things We Like</i>
40	23	6	CARL KENNEDY FEAT. ROACHFORD Ride The Storm 2012 / <i>New State</i>

COMMERCIAL POP TOP 30

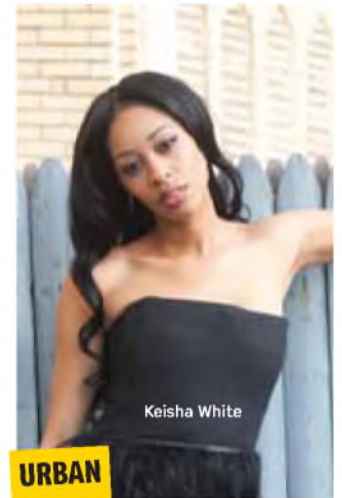
POS	LAST	WKS	ARTIST / TRACK / LABEL
1	3	3	DAVID GUETTA FEAT. SIA She Wolf (Falling To Pieces) / <i>Positiva/Virgin</i>
2	7	3	KEISHA WHITE Butterflies / <i>GC</i>
3	2	3	CONOR MAYNARD FEAT. NE-YO Turn Around / <i>Parlophone</i>
4	17	2	PROFESSOR GREEN FEAT. SIERRA KUSTERBECK Avalon / <i>Virgin</i>
5	10	3	NE-YO Let Me Love You (Until You Learn To Love Yourself) / <i>Motown/Mercury</i>
6	22	3	THE WIDEBOYS Addicted 2 Bass / <i>Worldwide Phonographics</i>
7	11	3	SEREBRO Mama Lover / <i>AATW</i>
8	1	4	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child / <i>Virgin</i>
9	6	4	SCISSOR SISTERS Let's Have A Kiki / <i>Polydor</i>
10	NEW		LEONA LEWIS FEAT. CHILDISH GAMBINO Trouble / <i>Syco</i>
11	23	2	THE OTHER TRIBE Skirts / <i>Relentless/Black Butter</i>
12	NEW		OTTO KNOWS Million Voices / <i>Mercury</i>
13	30	2	ESM?E DENTERS It's Summer Because We Say So / <i>3 Beat</i>
14	28	2	ERIC TURNER V AVICII Dancing In My Head / <i>Capitol/Parlophone</i>
15	NEW		HANNAH Good Feeling / <i>Snowdog</i>
16	14	4	LAURA BROAD FEAT. CHRIS BROWN Nobody Can / <i>Simply</i>
17	NEW		MICHAEL WOODS FEAT. ESTER DEAN We've Only Just Begun / <i>MoS</i>
18	20	2	TIMOMATIC Set It Off / <i>RCA</i>
19	RE	6	HAVANA BROWN FEAT. PITBULL We Run The Night / <i>Island</i>
20	12	4	BEYONCE I Was Here / <i>Columbia</i>
21	21	7	EXAMPLE Say Nothing / <i>MoS</i>
22	4	4	NO DOUBT Settle Down / <i>Interscope</i>
23	24	2	SUPAFLY Happiness / <i>DRMA</i>
24	NEW		CHARLOTTE DEVANEY Nice / <i>Stone Village</i>
25	9	3	BURNS Lies / <i>Columbia</i>
26	15	6	MICHAEL GRAY FEAT. ROLL DEEP Can't Wait For The Weekend / <i>Cooking Vinyl/Sultra</i>
27	NEW		JLS Hottest Girl In The World / <i>Epic</i>
28	NEW		MIKA FEAT. PHARRELL WILLIAMS Celebrate / <i>Casablanca/Island</i>
29	18	5	LEELEE Ugly / <i>Dywalker</i>
30	NEW		NY Trophy Boy / <i>Dream Juice</i>



UPFRONT



COMMERCIAL POP



URBAN

Keisha White fails to keep Guetta's Wolf from the floor

ANALYSIS

BY ALAN JONES

Superstar DJ David Guetta is a record breaker, becoming the first artist to register five No.1 hits on the Upfront club chart in a calendar year, as his latest smash *She Wolf (Falling To Pieces)* blasts its way to the top of the list, leaving Keisha White's *Butterflies* fluttering in its wake, at two. *She Wolf* features vocals from Australian singer Sia, who also sang on Guetta's first No.1

of the year, *Titanium*, in January. In between times, he topped with *Turn Me On* (feat. Nicki Minaj) in April, with *I Can Only Imagine* (feat. Chris Brown & Lil Wayne) in July, and with *Metropolis* (feat. Nicky Romero) in August.

It is unusual for the Upfront and Commercial Pop charts to have the same top two – but they do this week, with the latter list also reading 1 *She Wolf*, 2 *Butterflies*. *She Wolf* is Guetta's fifth No.1 of 2012 on the Commercial Pop club chart too.

Although *Metropolis* – from Guetta's mix album *F**k Me, I'm Famous* – wasn't promoted to Commercial clubs and therefore failed to enter the Commercial Pop club chart, he had another No.1 in May, joining Jessie J for *Laserlight*. It, in turn, wasn't pushed to upfront venues, but still reached 33 on the Upfront chart. As mentioned above, Keisha White is runner-up to Guetta both Upfront and Pop this week but *Butterflies* climbs 3-1 on the Urban chart to become White's first No.1 there.

URBAN TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	3	3	KEISHA WHITE Butterflies / <i>GC</i>
2	1	5	PUBLIC ENEMY Harder Than You Think / <i>SlamJamz</i>
3	2	10	NE-YO Let Me Love You (Until You Learn To Love Yourself) / <i>Motown/Mercury</i>
4	17	3	PROFESSOR GREEN FEAT. SIERRA KUSTERBECK Avalon / <i>Virgin</i>
5	5	3	A.M. SNIPER FEAT. ILLESTR8 Roar / <i>3Fifty7</i>
6	12	2	CONOR MAYNARD FEAT. NE-YO Turn Around / <i>Parlophone</i>
7	4	7	MARIAH CAREY FEAT. RICK ROSS & MEEK MILL Triumphant (Get 'Em) / <i>Def Jam</i>
8	NEW		50 CENT FEAT. DR. DRE & ALICIA KEYS New Day / <i>Polydor</i>
9	NEW		KANYE WEST FEAT. JAY-Z & BIG SEAN Clique / <i>Good Music</i>
10	13	2	NAS FEAT. AMY WINEHOUSE Cherry Wine / <i>Mercury</i>
11	7	3	SHANAY HOLMES Worth The Wait / <i>Virtue Ent.</i>
12	8	5	FLO-RIDA I Cry / <i>Atlantic</i>
13	5	9	NY Trophy Boy / <i>Dream Juice</i>
14	11	6	KENDRICK LAMAR Swimming Pools (Drank) / <i>Interscope/Aftermath</i>
15	NEW		WILEY FEAT. SKEPTA, JME AND MS D Can You Hear Me? / <i>Warner Bros/One More Tune</i>
16	NEW		A*M*E Play The Game Boy / <i>Future/Universal</i>
17	15	3	EVA SIMONS Renegade / <i>Interscope</i>
18	9	6	MICHAEL GRAY FEAT. ROLL DEEP Can't Wait For The Weekend / <i>Cooking Vinyl/Sultra</i>
19	NEW		JLS Hottest Girl In The World / <i>Epic</i>
20	14	11	ANGEL Wonderful / <i>Island</i>
21	19	2	DROX FEAT. KIMBERLEY Summer / <i>Helicopta</i>
22	20	3	BEYONCE I Was Here / <i>Columbia</i>
23	22	12	NICKI MINAJ Pound The Alarm / <i>Cash Money/Island</i>
24	10	5	MICHAEL JACKSON Bad 25 Mixes: Bad/Speed Demon / <i>Epic</i>
25	NEW		TINCHY STRYDER Help Me / <i>4th & Broadway</i>
26	30	5	DJ FRESH FEAT. RAVAUGHN The Feeling / <i>MoS</i>
27	18	6	LABRINTH Treatment / <i>Syco</i>
28	28	3	TODDLA T FEAT. CLEO SOL Code To Crack / <i>White Label</i>
29	21	4	PITBULL FEAT. SHAKIRA Get It Started / <i>JMR 305/Polo Grounds</i>
30	27	19	CHRIS BROWN Don't Wake Me Up / <i>RCA</i>

COOL CUTS TOP 20

POS	ARTIST / TRACK
1	MADEON The City
2	OTTO KNOWS Million Voices
3	CALVIN HARRIS FEAT. FLORENCE WELCH Sweet Nothing
4	DRUMSOUND & BASSLINE SMITH FEAT. HADOUKEN! Daylight
5	KNIFE PARTY Centipede
6	DISCLOSURE FEAT. SAM SMITH Latch
7	SEBASTIAN INGROSSO & TOMMY TRASH Reload
8	TENNAKE FEAT. SYRON Mainline
9	FEHRPLAY Nightride
10	BEN PEARCE What I Might Do
11	BLENDE Fake Love
12	KAREN RUIMY Come With Me
13	MAX WHEELER VS ESSJAY FEAT. SNOOP DOGG Liu
14	STEFFWELL & FREISIG FEAT. ERANN Is This Love
15	FAKE BLOOD Yes/No
16	DEETRON FEAT. HERCULES & LOVE AFFAIR Crave
17	KAMALIYA Butterflies
18	STEREO PALMA Our Love
19	JAMIE GEORGE Let's Go
20	MOBY Extreme Ways (Bourne's Legacy)



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 Redback and data collected from the following stores and distributors: 3M Records, 02 Pool, Know How Phonica, Pure Groove, Trax (London), Eastern Bloc (Manchester), 23rd Precinct (Glasgow), 3 Beat (Liverpool), The Disc (Barnoldby), Cash (Leeds), Global Groove (Stoke), Catapult (Cardiff), Hard To Find (Birmingham), Plastic Music (Brighton), Power (Wigan), Streetwise (Cambridge), The Disc (Barnoldby), Kahua (Middlesbrough), Bass Division (Belfast), Beatport, Luno, Unique & Dynamic.

CHARTS ANALYSIS WEEK 39

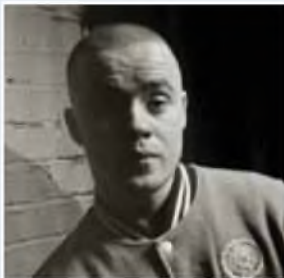


CHARTBOUND

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

- **ONE DIRECTION** *Live While We're Young*
Sycorax
- **RIHANNA** *Diamonds* Def Jam
- **ELLIE GOULDING** *Anything Could Happen*
Polydor
- **OTHER TRIBE** *Skirts* Relentless
- **RASCAL FLATTS** *Bless The Broken Road* EMI
- **KENDRICK LAMAR** *Swimming Pools (Drank)* Interscope



- **MAVERICK SABRE** *I Need* Mercury
- **WALK THE MOON** *Anna Sun* RCA

UK ALBUMS CHART

- **MUSE** *The 2nd Law* Helium 3/Warner Bros
- **OVERTONES** *Higher* Warner Music Entertainment
- **VAN MORRISON** *Born To Sing – No Plan B*
Blue Note
- **DJ FRESH** *Nextlevelism* Ministry of Sound
- **JOHN WILSON ORCHESTRA** *Rodgers & Hammerstein At The Movies* EMI Classics
- **AXEWOUND** *Vultures* Search And Destroy
- **TORI AMOS** *Gold Dust* Deutsche Grammophon
- **BETH ORTON** *Sugaring Season* Anti
- **PAPA ROACH** *The Connection* Eleven Seven
- **FLYING LOTUS** *Until The Quiet Comes* Warp
- **TIM BURGESS** *Oh No I Love You* O Genesis
- **ELO** *All Over The World – Very Best Of* Epic
- **LUPE FIASCO** *Food & Liquor II The Great America Rap* Atlantic
- **FIELD MUSIC** *Field Music Play*
Memphis Industries
- **HEART** *Fanatic* Epic/Legacy
- **RIZZLE KICKS** *Stereo Typical* Island



- **BOB MOULD** *Silver Age* Edsel
- **JASON MRAZ** *Love Is A Four Letter Word*
Atlantic
- **AMY WINEHOUSE** *Lioness – Hidden Treasures* Island

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

In a big week for new releases, which should also see Top 10 debuts for **Ellie Goulding's** *Anything Could Happen* and **Adele's** theme song to Bond film *Skyfall*, the battle for chart honours this weekend is between **One Direction** and **Rihanna**. One Direction got off to a flyer with *Live While We're Young* recording sales in excess of 47,000 by midnight on Monday, leaving Rihanna's *Diamonds* with arrears of more than 6,000 – but the tide seems to have turned and *Diamonds* looks more likely to emerge victorious this weekend.

Both should be strong enough to eclipse South Korean rapper **Psy**, who made chart history last weekend by becoming the first artist from east Asia to top the UK charts, climbing 3-1 with his debut hit *Gangnam Style*, on sales of 84,421 copies. Reaching the summit on its 11th week of UK availability, the track has spent six weeks in the Top 200, three weeks in the Top 40 and two weeks in the Top 10.

Psy's leap ended the two-week reign of Hall Of Fame by **The**



MIDWEEK NO.1
One Direction: Live While We're Young

Script feat. will.i.am, which slipped to No.2 on sales of 57,890 copies.

After moving 11-6-9, **I Cry** finally became the fourth top five single from **Flo Rida's** current album, *Wild Ones* on Sunday. Helped by the first full week on air for its promotional videoclip, **I Cry** increased sales 19.40% week-on-week to 37,576 and climbed to three, as the album improved 110-103 (1,370 sales).

Taylor Swift's *We Are Never*

Ever Getting Back Together improved 6-4, to eclipse its original peak of No.5 even though its sales were down 6.80% at 32,550. A second single from Swift's new album *Red – Begin Again* – debuted at No.30 (10,118 sales).

She Wolf (Falling To Pieces) jumped 11-8 (27,496 sales) to become the 16th Top 10 hit for **David Guetta**. And **Conor Maynard's** debut album, *Contrast*, gave up its third Top 10

hit, as *Turn Around (feat. Ne-Yo)* jumped 18-9 (26,402 sales).

I Will Wait, the first single from **Mumford & Sons'** chart-topping new album *Babel*, continued to climb, improving 16-12 (24,701 sales).

The week's highest new entry was *The Feeling* by **DJ Fresh feat. RaVaughn**. Debuting at 13 (23,735 sales), it is the fourth single from DJ Fresh's new album *Nextlevelism*, which was released on Monday, and also features the No.1s *Louder (feat. Sian Evans)* and *Hot Right Now (feat. Rita Ora)* and the No.6 hit *The Power (feat. Dizzee Rascal)*.

Paloma Faith debuted at 16 (19,885 sales), with her cover of INXS' 1988 No.24 hit *Never Tear Us Apart*, while the Aussie band's original dips 58-92 (2,740 sales). Faith's version of the song is used in the latest commercial for the John Lewis department store, and is her eighth Top 75 entry.

After debuting last week at two, **Example's** *Say Nothing* got no second chance, subsiding to six (28,539 sales).

Overall singles sales were up 1.66% week-on-week at 3,229,875 – 5.69% above same-week 2011 sales of 3,055,990.

ALBUMS

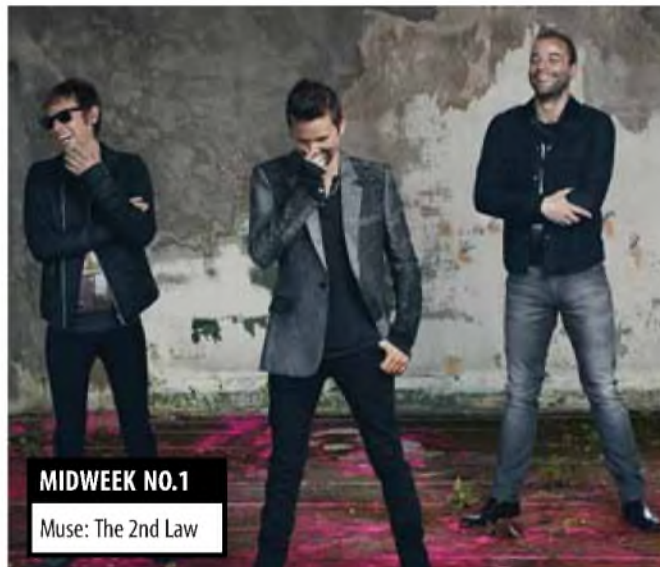
BY ALAN JONES

In the first week of the final quarter of 2012, **Muse** are certain to score their fourth No.1 album this weekend. Their sixth studio set *The 2nd Law* racked up sales in excess of 52,000 copies by close of business on Monday, and has every chance of selling more than 100,000 in its opening week.

Only three artist albums have done that so far this year. In February, debut albums by **Lana Del Rey** (*Born To Die*) and **Emeli Sandé** (*Our Version Of Events*) opened in pole position on sales of 116,745 and 113,319, respectively, and last Sunday **Mumford & Sons'** second album, *Babel*, opened its campaign with a sale of 158,923 copies.

Babel arrived at the summit a fortnight shy of three years after the release of their first album, *Sigh No More* which peaked at No.2, and which returned to the Top 10 on Sunday after an absence of 82 weeks, jumping 21-10 (10,308 sales).

Mumford & Sons' strong



MIDWEEK NO.1
Muse: The 2nd Law

debut denied **Green Day** the chance to register their third straight No.1 album. Ninth album *¡Uno!*, sold 42,651 copies last week to debut at two.

The sixth act from Britain's *Got Talent* to secure a Top 10 album – joining season one's Paul Potts, season two's Andrew Johnson, Escala and Faryl Smith and season three's Susan Boyle – sixth season runners-up **Jonathan & Charlotte** debuted at five (25,238 sales) on Sunday with their first album, *Together*. A

classical crossover act from Essex, the pair are both 17, and almost all of their debut album – which includes bona fide classical material and operatic adaptations of pop fare – is sung in Spanish.

Canadian dance musician **deadmau5** scored his first Top 10 album with *album title goes here* – debuting at nine (14,325 sales). Meanwhile, singer-songwriter **Lucy Rose** debuted at 13 (7,735 sales) with first solo album, *Like I Used To*.

No Doubt returned after an

11-year hiatus, with *Push And Shove*, which sold 6,635 copies last week to debut at 16. First single *Settle Down* also debuted (at 85, on 3,124 sales). By coincidence, **Deacon Blue** also ended an 11-year silence, and debuted at 19 (6,163 sales) with comeback set, *The Hipsters*.

Beach Boys compilations have charted at regular intervals in the UK since the 1960s, and in celebration of The Beach Boys' 50th anniversary, which saw the newly recorded *That's Why God Made The Radio* album reach 15 earlier this year, EMI's new *Greatest Hits set 50 Big Ones* – released to coincide with their sell-out UK dates last weekend and boosted by their subsequent appearance on *Later With Jools Holland*, debuted at No.30 (4,406 sales) even as they descend into another bout of bad vibrations, acrimony and division.

Overall album sales were up 10.18% week-on-week at 1,676,843, their highest level for 15 weeks. That's 0.91% up on the equivalent week last year, and marks only the fourth time in 39 weeks in 2012 that sales have eclipsed comparative 2011 levels.



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10.30PM	KRIS KRIS
9.45PM	MIKE HOUGH
9PM	WRENNE
8.15PM	MAX PAHLSSON

← MAIN STAGE

ACOUSTIC STABLE →

10.15PM	DAVID J ALEXANDER
9.25PM	SAVING GRACE
8.40PM	KIRSTEN ANA

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Egyptian Hip Hop

Egyptian Hip Hop present their debut album on R&S Records, "Good Don't Sleep". Produced by Richard Formby (Wild Beasts, Darkstar) in Leeds and at legendary Welsh studio Bryn Derwen, where they recall the sound of the wind blowing the trees winding its way into the record. **Out 22/10**



Tall Ships

The debut album from the hotly tipped UK three piece. Includes the BBC Introducing playlisted single Gallop. "the finest seaside math-indie straight outta Devon, by turns turbulent, epic and tender" ***** *Artrocker* Album Of The Month. **Out 08/10**



Wrongtom Meets Deemas J

Following his hugely successful Roots Manuva re-rub album 'Duppy Writer', Wrongtom joins legendary live-wire and stalwart jungle MC Deemas J on "In East London". "Takes things back to the source in considerable style" 4/5 - *MOJO* **Out now**



Tim Maia

Career-spanning collection of tracks by the legendary Brazilian artist Tim Maia. "There's much to entertain and sometimes dumbfound...an interesting minor constellation in the Brazilian cosmos" 8/10 *UNCUT* **Out 08/10**



Madness

Madness release their 10th studio album 'Oui, Oui, Si, Si, Ja, Ja, Da, Da'. The album sees the band team up with a number of new producers, the first time in their illustrious career they have decided to do so, to create an album of incredible pop songs. **Out 29/10**



Matt Cardle

Matt Cardle returns with new album 'The Fire', the follow-up to his platinum selling debut 'Letters'. Written and recorded in London, Toronto and Los Angeles, it features co-writes with industry heavyweights Eg White, Steve Booker, James Walsh, and Paul Statham. **Out 29/10**

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PRODUCT KEY RELEASES



► BETH J HOUGHTON Dodecahedron 08.10



► CALVIN HARRIS Sweet Nothing 15.10

OCTOBER 8

SINGLES

- ANGEL HAZE New York (*Island*)
- BEST COAST Do You Love Me Like You Used to? (*Nichtu*)
- BETH JEANS HOUGHTON & THE HOOVES OF DESTINY Dodecahedron (*Mute*)
- THE BLACK KEYS Little Black Submarines (*Nonesuch*)
- THE D.D.T. FEAT. CLARE MAGUIRE & DANNY BROWN You Never Asked (*Tbc*)
- DOG IS DEAD Talk Through The Night (*Atlantic*)
- DON DIABLO Lights Out Hit (*Columbia*)
- FOLKS Say Something (*Big Flame*)
- ALISTAIR GRIFFIN Always No.1 (*Dramatic*)
- HAVANA We Run The Night (*Su*)
- JOSH OSHO FEAT. CHILDISH GAMBINO Giants (*Island*)
- KEANE Disconnected (*Island*)
- KID CUDI Just What I Am (*Island*)
- KING CHARLES Bam Bam (*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*)
- MADEON The City (*Popculture*)
- CONOR MAYNARD FEAT. NE-YO Turn Around (*Parlophone*)
- NICKI MINAJ Va Va Voom (*Cash Money/Island*)
- THE NEIGHBOURHOOD Female Robbery (*Sony*)
- OTTO KNOWS Million Voices (*Mercury*)
- LISA MARIE PRESLEY You Ain't Seen Nothing Yet (*Island*)
- BONNIE PRINCE BILLY Now Here's My Plan Ep (*Dunmuir*)
- JAY SEAN So High (*Cash Money/Island*)
- SEYE Mexicana Bounce (*Mercury/Stranger*)
- SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child (*Virgin*)
- TWIN ATLANTIC Free (*Red Bull*)

ALBUMS

- ALL TIME LOW Don't Panic (*Hopeless*)
- AT THE SKYLINES The Secrets To Life (*Roadrunner*)
- DANIEL POWTER Turn On The Lights (*Ugly/EMI*)
- CHRIS DE BURGH Home (*Ferryman*)
- DOG IS DEAD All Our Favourite Stories (*Atlantic*)
- FINK Wheels Turn Beneath My Feet (*Ninja Tune*)
- 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*)
- MACHINE GUN KELLY Lace Up (*Polydor*)
- MIKA The Origin Of Love (*Casablanca/Island*)
- PAUL SIMON Live In New York City (*Sony RCA*)
- ROYAL TRUX Accelerator (*Dunmuir*)
- SESSION A9 Session A9 (*Ru Records*)
- TAME IMPALA Lonerism (*Modular*)
- TRASH TALK 119 (*Columbia*)
- TWO GALLANTS The Bloom And The Blight (*Fargo*)
- TY SEGALL Twins (*Drug City*)
- WALK THE MOON Walk The Moon (*RCA*)
- THE WALLFLOWERS Glad All Over (*RCA*)
- ZEDD Clarity (*Polydor*)

OCTOBER 15

SINGLES

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

ALBUMS

- BAT FOR LASHES The Haunted Man (*Parlophone*)
- COLIN BLUNSTONE On The Air Tonight (*Ennismore/Absolute*)
- BRANDY Two Eleven (*RCA*)
- JAKE BUGG Jake Bugg (*Mercury*)
- THE CHEVIN Borderland (*Su*)
- COCKNEY REJECTS East End Babylon (*Columbia*)



▶ **ANDY BURROWS** Company 22.10



▶ **FRANK OCEAN** Thinking About You 29.10



▶ **EVANESCENCE** Lost In Paradise 12.11



▶ **ALFIE BOE** Storyteller 12.11



▶ **KESHA** Warrior 03.12

- **DADA LIFE** The Rules Of Dada (Polydor/Pim-Am)
- **DRUMSOUND & BASSLINE SMITH** Wall Of Sound (New State)
- **DONALD FAGEN** Sunken Condos (Reprise)
- **FRIAR ALESSANDRO** Voice From Assisi (Decca)
- **BEN HARPER** By My Side (Virgin)
- **LAID BLAK** Red & Blak (Met Me)
- **LEONA LEWIS** Glassheart (Syco)
- **AYAH MARAR** The Real (Hustle/Transmission)
- **PEACE** The World Is Too Much With Us (Surround Squeeze)
- **LISA MARIE PRESLEY** Storm & Grace (Island)
- **SONIC BOOM SIX** Sonic Boom Six (Xtra Mile)

- **PETER GABRIEL** So (Real World)
- **STEVE HACKETT** Genesis Revisited II (Inside Out)
- **KATE RUSBY** 20 (Island)
- **KENDRICK LAMAR** Good Kid, M.A.A.D. City (Interscope/Aftermath)
- **LAWSON** Chapman Square (Global Talent/Polydor)
- **DANIEL O'DONNELL** Songs From The Movies...And More (Dmg Tv)
- **OF MONTREAL** Daughter Of Cloud (Polyvinyl)
- **PALOMA FAITH** Fall To Grace (RCA)
- **EMELI SANDE** Our Version Of Events - Special Edition (Virgin)
- **EMELI SANDE** Our Version Of Events (Virgin)
- **STONE SOUR** House Of Gold & Bones (Roadrunner)
- **STYLO G FEAT. CHIPMUNK** Dash Out (Defenders Ent)
- **SWEDISH HOUSE MAFIA** Until Now (Virgin)
- **TAYLOR SWIFT** Red (Mercury/Big Machine)
- **DIONNE WARWICK** Now (H&M/Warner)

OCTOBER 22

SINGLES

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

ALBUMS

- **PAUL BANKS** Banks (Marabout)
- **TONY BENNETT** Viva Duets (Columbia)
- **GABRIEL BRUCE** Love In Arms (Mercury)
- **ANDY BURROWS** Company (Play It Again Sam)
- **DAPPY** Bad Intentions (A&W/Island)
- **DEACON BLUE** Raintown/When The World Knows Your Name/Fellow Hoodlums (Edsel Demon)
- **DEAF HAVANA** Fools And Worthless Liars - Deluxe (Biny Night's)
- **CARO EMERALD** Presents Drum Rolls And Heart Breaks (Drumstick/Grand Muzic)

OCTOBER 29

SINGLES

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

ALBUMS

- **BLACK COUNTRY COMMUNION** Afterglow (Mastot)
- **DEACON BLUE** Whatever You Say, Say Nothing/The Rest/Homesick/Plus (Edsel Demon)
- **CALVIN HARRIS** 18 Months (Columbia)
- **HOSPITALITY** Hospitality (Fire)
- **TYLER JAMES** The Place I Go (Island)
- **MADNESS** Out, Out, Si, Si, Ja, Ja, Da, Da (Union Square)
- **MATTHEW FRIEDBERGER** Matricidal Sons Of Bitches (Thrill Jockey)
- **KYLIE MINOGUE** The Abbey Road Sessions (Parlophone)
- **SKYE** Back To Now (Plus)
- **THE SOLDIERS** The Soldiers (Dmg Tv)
- **TRACEY THORN** Insel And Lights (Strange Feeling/Buzzin Fly)

NOVEMBER 5

SINGLES

- **AEROSMITH** What Could Have Been Love (Columbia)
- **CHRISTINA AGUILERA** Your Body (RCA)
- **BELLERUCHE** Limeright/Longer Days, Longer Nights (Tru Thoughts)
- **DINOSAUR JR** Pierce The Morning Rain (Play It Again Sam)
- **DIRTY PROJECTORS** About To Die EP (Dunmo)
- **DISCLOSURE FEAT. SAM SMITH** Latch (Island/Pim)
- **EVANESCENCE** Lost In Paradise (Virgin/Wind Up)
- **DEWAYNE EVERETT SMITH** It's Like Love (Dramatic)
- **KID CUDI** Indicud (Island)
- **VINCE KIDD** Sick Love (Island)
- **PATRICK WATSON** Blackwind (Dunmo)
- **POLICA** Lay Your Cards Out (Memphis Industries)
- **CLED SOL** Are You Ready (Island)
- **THE STAVES** Tongue Behind My Teeth (Atlantic)
- **SUB FOCUS FEAT. ALPINES** Tidal Wave (Mercury/Rain Records)
- **KRISTINA TRAIN** Dark Black (Mercury)
- **THE TRICKS** 49 Mercury EP (Union)
- **ERIC TURNER V AVICII** Dancing In My Head (Capitol/Parlophone)
- **USHER** Numb (RCA)
- **USHER** New Single Tbc (RCA)
- **THE WANTED** I Found You (Global Talent/Island)

ALBUMS

- **AEROSMITH** Music From Another Dimension (Columbia)

- **THE AVETT BROTHERS** The Carpenter (Island)
- **ANDREA BOCELLI** Opera (Sugar/UCJ)
- **FRIENDLY FIRES** Friendly Fires (Late Night Tales)
- **JLS** Evolution (Epic)
- **KID CUDI** Indicud (Island)
- **THE LUMINEERS** The Lumineers (Decca)
- **MAJOR LAZER** Free The Universe (Mad Decent)
- **CHRIS MOYLES** The Difficult Second Album (Mercury)
- **NE-YO** R.E.D. (Def Jam)
- **RAF SQUADRONAIRES AND TODD GORDON** Helping The Heroes (Specific Jazz)
- **ANDRE RIEU** Magic Of The Music (Mutif)
- **KRISTINA TRAIN** Dark Black (Mercury)
- **ROBBIE WILLIAMS** I Like The Crown (Island)

NOVEMBER 12

SINGLES

- **ALESSO** Years (Mercury)
- **ANIMAL COLLECTIVE** Applesauce (Dunmo)
- **JUSTIN BIEBER FEAT. NICKI MINAJ** Beauty And A Beat (Def Jam)
- **GREEN DAY** Dost! (Reprise)
- **ELTON JOHN VS PNAU** Phoenix (Mercury)
- **LANA DEL REY** Ride (Polydor/Stranger)
- **SOUNDGARDEN** Been Away Too Long (Vertigo)

ALBUMS

- **ALFIE BOE** Storyteller (Decca)
- **ETERNAL TAPESTRY** A World Out Of Time (Thrill Jockey)
- **FOSTER & ALLEN** The Ultimate Collection (DmgTv)
- **GOLDEN VOID** Golden Void (Thrill Jockey)
- **ONE DIRECTION** Take Me Home (Syco)
- **THE POGUES** Live Best Of (Warner Brothers)
- **ROLLING STONES** Grrr! (Polydor)
- **SOUNDGARDEN** King Animal (Vertigo)
- **THE STAVES** Dead And Born And Grown (Atlantic)
- **ROD STEWART** Merry Christmas, Baby (Decca)
- **LIL' WAYNE** I'm Not A Human Being (Cash Money/Island)
- **LIL' WAYNE** I Am Not A Human Being II (Cash Money/Island)

NOVEMBER 19

SINGLES

- **THE AVETT BROTHERS** Live & Die (Island)
- **THE CHEVIN** Champion (Su)

- **DEXTERS** Recover (This Feeling)
- **THE DREAM** Dope Chick (Def Jam)
- **GABRIELLE APLIN** Please Don't Say You Love Me (Parlophone)
- **THE GOOD NATURED** S-Ht (Regal/Parlophone)
- **ALICIA KEYS** Girl On Fire (J)
- **OLLY MURS FEAT. FLO RIDA** Troublemaker (Epic/Syco)
- **THE VACCINES** I Always Knew (Columbia)
- **WILD BELLE** Its Too Late For Love (Surge)

ALBUMS

- **JOE COCKER** Fire It Up (Columbia/Seven One)
- **TIM HECKER & DANIEL LOPATIN** Instrumental Tourist (Bella Union)
- **LITTLE MIX** DNA (Syco)
- **NICKI MINAJ** Pink Friday... Roman Reloaded Reup (Cash Money/Island)
- **ONLY BOYS ALOUD** Only Boys ALOUD (Helenless)
- **SIGHA** Living With Ghosts (Hotflush)

NOVEMBER 26

SINGLES

- **CZC** Down The Road (Mercury)
- **DRAKE** We'll Be Fine (Cash Money/Island)
- **KESHA** Die Young (RCA)
- **LITTLE GREEN CARS** The John Wayne (Young & Lust)
- **LOWER THAN ATLANTIS** Go On Strike (Island)
- **NEON TREES** Everybody Talks (Mercury)

ALBUMS

- **ALICIA KEYS** Girl On Fire (J)
- **OLLY MURS** Right Place Right Time (Epic/Syco)
- **JAIN WELLS** To Be Real (Choiceless Awareness)

DECEMBER 3

SINGLES

- **MUMFORD & SONS** Lover Of The Light (Gentlemen Of The Road/Island)

ALBUMS

- **KESHA** Warrior (RCA)
- **ANDRE RIEU** December Lights (Mutif)

DECEMBER 10

SINGLES

- **DAPPY** Ying Yang (A&W/Island)

PRODUCT RECOMMENDED

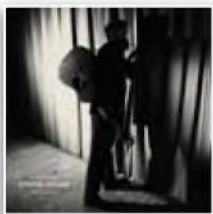
ALBUM OF THE WEEK



ETHAN JOHNS

If Not Now Then When?

(Three Crows Records)



February 2013

Acclaimed British musician and record producer Ethan Johns is set to release his debut solo album in the traditional manner early next year. *If Not Now Then When?* will be brought through on his own Three Crows Records label.

Although not officially released until February 2013, the first edition of the album will be issued on heavyweight gatefold vinyl alongside a full UK tour of independent record stores this November and an intimate St. Pancras Old Church show on October 29.

The Brit award-winning producer, whose vast production credits include The Vaccines, Kings of Leon, Ray Lamontagne, Laura Marling, and Ryan Adams to name but a few will perform and hold Q&A sessions at each show.

Written by Johns in-between making albums for others, it features top musicians that he has produced for, and performed with, over the years, including Ryan Adams, Laura Marling and Danny Thompson. Dom Monks and Jeremy Stacey "took over principal duties" on production and John's father, legendary producer Glyn Johns, mixed the record.

Tracks *Hello Sunshine* and *Red Rooster Blue* are available to stream via Soundcloud now.

TRACK OF THE WEEK



MADEON The City

(popcultur/Columbia)



October 5

Following on from the success of previous singles *Icarus* and *Finale* - both of which were A-listed by Radio 1 and both of which entered the UK Top 40 - *The City*, with its soaring synth lines and bass-driven beats, looks set to reinforce the French Producer/DJ as a big name in modern electronic music.

Madeon has performed at some of the largest festivals over the summer including the Radio 1 Hackney Weekend, *Wireless* and *Lovebox*. He also supported Swedish House Mafia at their Milton Keynes Bowl show and has appeared at *Coachella*, *Lollapalooza* and *Identity Festivals* in the US alongside various others around the globe.

INCOMING ALBUMS

RNDM Acts (One Little Indian)



RNDM is a new act featuring Pearl Jam bassist Jeff Ament, singer-songwriter Joseph Arthur and

drummer Richard Stuverud who will soon release their debut album, *Acts*.

Earlier this year, Arthur joined Ament and drummer Stuverud in Montana for a jam session, which would give birth to RNDM 'Acts'.

Within an hour on that first night in the studio, the trio had created an Ament song called *What You Can't Control*. And after four days with longtime Pearl Jam engineer Brett Eliason behind the boards, the group had nearly 20 finished tracks, which were eventually whittled down to 12 for this album.

RNDM embark on a 16-date North American tour, kicking off November 2 in Brooklyn, NY and ends November 27 in Seattle, WA.

NOVEMBER 26

ONLY BOYS ALOUD Only Boys ALOUD



(Helen/Tess/Sony)

Only Boys ALOUD - the 141-piece choir, aged 14 to 19, from the Welsh Valleys - are

best-known for their third-place success on *Britain's Got Talent* this year.

Following a recent performance on ITV1 prime time show *Red Or Black*, the album immediately went to No 1 in the *Amazon Movers and Shakers* chart after a jump of 5 270% following the show.

The album includes traditional Welsh songs, choral versions of contemporary tracks as well as OBA's famed BGT track *Caion Lan*.

A special Christmas edition of the album will include re-arranged versions of traditional festive numbers.

OBA will team up with *Only Men ALOUD* to bring two seasonal shows to *Venue Cymru* and the *Wales Millennium Centre* in December.

NOVEMBER 19

LAWSON Chapman Square (Polydor)



Following the success of two Top 5 singles, four-piece Lawson are soon to release their debut album,

Chapman Square.

The album is named after the location of band member Andy's flat where Lawson came together and wrote most of the songs on the record, spent many of their early days as a band and recorded their first YouTube videos that landed them a record deal in June 2011.

This summer the pop-rock guitar group performed at a number of festivals, including *T4 On The Beach*, *Hard Rock Calling*, *T in The Park* and *V Festival*.

Lawson will continue their live run with the *Hometowns Tour* throughout this month and November, culminating in their biggest headline show to date at *Koko*, London on November 6.

OCTOBER 19

STAFF PICK: RHIAN JONES, STAFF WRITER



ANGEL HAZE Reservation (Island)

Thank Christ for a hip-hop record that isn't about tasteless smut,

dollars, or being 'up in a club' and having a 'real good time'.

Angel Haze's mixtape *Reservation* is instead stock full of abuse, poverty and life so real ("my mom was gone all the time, my stomach

touching my spine") it may as well be reaching out and slapping you in the face.

The 14 tracks here turn uneasy pictures into addictive, dark and dirty listening - without the need to graphically describe having 'sex in the

lounge' or call the listener a 'stupid ho', à la Ms. Minaj.

The 21-year-old New York-born rapper can (in her own words) spit till her lips need 16 stitches. Backed up by lyrical genius, she easily clocks up

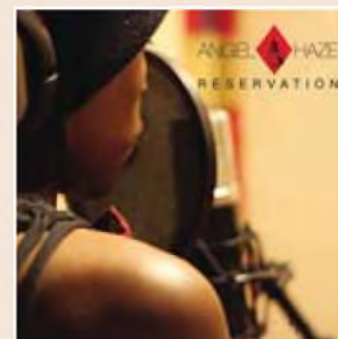
a swift 10/10 in my book for her free LP release.

Haze's output is fresh, intelligent and just really (really), solidly, gold-plated, unclichéd, 100%, *bona fide* good.

After recently signing on the dotted line to Universal in the States and Island Records over here, her debut album is "pretty much done".

My fingers are crossed that she's here to stay - and has some new music on the way. Stay tuned...

OUT NOW



PRODUCT REISSUES

YAZOO • LAURA NYRO • CRESSIDA • BILLIE/HAZELL DEAN/MARTINE McCUTCHEON

YAZOO - The Collection

(Music Club Deluxe MCDLX 173)



Pioneers of electro dance, Yazoo gave Vince Clarke something to do between leaving Depeche Mode and founding The Assembly, and introduced the world to Alison Moyet. Together for a mere year and a half, Yazoo nevertheless conspired to produce two superb albums – *Upstairs At Eric's* (1982) and *You And Me Both* (1983). The highlights of both are included here, along with a mouthwatering collection of contemporaneous 12-inch mixes and subsequent reworkings of their hit singles. Moyet's superb contralto gave light and shade to what would otherwise be fairly faceless but fearsome instrumental beds created on Clarke's synths. The two worked incredibly well together, with Clarke's cold but compelling runs on *Only You* being softened by

Moyet's soothing delivery, follow-up *Don't Go* showcasing a blistering Moyet vocal over a tinkering Clarke backdrop, and the haunting *Nobody's Diary* showing that synth pop could have a heart.

VARIOUS - Sassafras & Moonshine - The Songs Of Laura Nyro

(Ace/LDCHD 1336)



Just 49 when she died in 1997, Laura Nyro was one of the greatest, if less well-known, of her generation of Jewish/American singer/songwriters, right up there with Neil Sedaka and Carole King. The title of the album is a lyrical reference to one of Nyro's most exuberant and uplifting songs, *Stoned Soul Picnic*, which was made famous by The Fifth Dimension but appears here in a less familiar but gripping version by The Staple Singers. *Wedding Bell Blues*, another peerless vehicle for The Fifth

Dimension, is also here, in a nicely understated, prettily orchestrated version by Bobbie Gentry, while The Fifth Dimension themselves open proceedings with a scorching take on *Sweet Blindness*. Much of Nyro's work had a spiritual, almost gospel feel, and whether it is The Supremes, post Diana Ross, extolling the virtues of *Time And Love*, Thelma Houston pleading with us to *Save The Country* or Esther Morrow vamping *And When I Die*, this album is a worthy appreciation of a gifted and much missed musician.

CRESSIDA - The Vertigo Years Anthology 1969-1971

(Esoteric ELEC 2234b)



Issued simultaneously with the single disc *Trapped In Time: The Lost Tapes*, which houses 1969 demos and recordings made prior to signing to the label, this double-disc anthology

includes every track that art rock/prog rock band Cressida cut for Vertigo, and adds previously unreleased BBC sessions. Digitally remastered, the tracks include their self-titled 1970 debut and 1971 follow-up *Asylum* in their entirety and reveal that, although commercially unsuccessful, the band intelligently avoided the excesses of some of their prog rock contemporaries. Instead, they delivered music that was very much keyboard-based and melodic, which should have earned them greater currency than they achieved.

BILLIE - The Singles Collection / HAZELL DEAN: Evergreen - The Very Best Of / MARTINE McCUTCHEON: The Collection

(Music Club Deluxe MCDLX 176/166/171)



These are three very different low-price compilations of British female solo artists drawn from the EMI archives. Billie burst

onto the scene in 1998 at the age of 15, with *Because We Want To* which soared straight to No. 1, as did follow-up *Girlfriend*. She was never to reach such heights again but she was the perfect lightweight front to some likeable lightweight froth, and all the hit singles, rare B-sides and best album tracks are here. As a star of *EastEnders*, Martine McCutcheon aimed her music at an older demographic, and topped the chart with debut single *Perfect Moment*. Later singles met with less success, and McCutcheon turned to musical theatre. Songs from them all are here. Completing this varied trio, Hazell Dean was one of the earliest of a slew of artists to enjoy success with writers/producers Stock, Aitken & Waterman, scoring back-to-back Top 10 hits with *Searchin' (I Gotta Find A Man)* and *Whatever I Do* in 1984, and helping to establish their hi-nrg style. Both are included alongside the rest of Dean's UK hits, album tracks, unheard archive recordings and 12-inch mixes.

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



◀ **ON YER BIKE**

PPL's Chief Technology Officer Mark Douglas and Chief Financial Officer, Ben Lambert just outdid the Proclaimers. 500 miles? Pah! Try 1,000: that's how far the pair cycled to reach John O'Groats from Land's End, all in the name of charity. We're told the nine-day challenge with 700 other riders took months and months of hardcore training, but it was all worth it – between them, Douglas and Lambert have raised nearly £10,000 for PPL's Charity Of The Year, Great Ormond Street Hospital, with the help of corporate sponsors Rackspace, GSC, Market Makers and Measure. To top up their total, visit uk.virginmoneygiving.com/team/PPLCyclesBritain.



◀ **BE TRUE TO YOUR SCHOOL**

Henley's MBA for the music industry is underway with a crop of trade lecturers and students, and celebrated its commencement by inviting breakfast presenters Trev and Richard from Oxfordshire's Jack FM – part of the Absolute Radio Group – down for a live broadcast at the start of term. Here they are pictured with, amongst others, Martyn Ware of Heaven 17, Wall Of Sound founder Mark Jones and MBA programme director Helen Gammons.

KEY SONGS IN THE LIFE OF KIM BAYLEY



Director General, Entertainment Retailers Association

First record you remember buying?

There's lots of people who wouldn't admit it these days, but I can't be the only one whose first record purchase was Gary Glitter's *Leader of the Gang*.

Which song was the 'first dance' at your wedding?

Van Morrison's perennial *Brown-Eyed Girl* – and my affection for it has long outlasted the marriage.

Which track would you like played at your funeral?

I'm not planning for it to be played for some time yet, but *Knockin' on Heaven's Door* by Bob Dylan.

What's your karaoke speciality?

I know my limitations enough to avoid karaoke, but in the solitude of my car there's the occasional burst of Neil Diamond's *Sweet Caroline*.

What was the best artist meeting of your life?

An autographed bus ticket (complete with a winking smiley face) remains to this day a lasting memory of an awestruck teenage encounter with Simon Le Bon in a Bournemouth coffee shop!

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

Any track from Fitz and the Tantrums, an LA soul band I discovered at the NARM retail conference.

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



The song that turned me into a committed music fan – *Don't Stand So Close To Me* by The Police.

ARCHIVE

MUSIC WEEK October 7, 1989



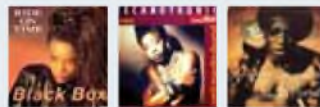
BMG chairman **John Preston** has taken a swipe at the "unrealistic prices" paid for record company acquisitions. Preston said: "EMI came in late with their chequebook flapping and overpaid by as much as \$30m". He added a better long-term strategy for the industry would be to invest in creative people... **Billy Joel** (pictured) is

suing ex-manager Frank Weber for \$90m, charging him with pledging his copyrights as collateral for loans against his wishes... The Kinks' **Ray Davies** says the world has "never wanted The Kinks, from when we had two flop singles before *You Really Got Me*. It's a question of educating people, some people are instantly marketable because they were created, whereas we were self initiated"... Reflecting on a year in which "practically every significant independent record company" has been sold either "completely or in part", **Richard Branson** says he would "never dream of taking that route," adding: "Just as I've always said about the airline, we don't necessarily want to be the biggest, we want to build it into the best."



SINGLES TOP 5 07.10.89

POS	ARTIST	SINGLE
1	BLACK BOX	Ride On Time
2	TECHNOTRONIC FEAT. FELLY	Pump Up The Jam
3	SYDNEY YOUNGBLOOD	If Only I Could
4	ERASURE	Drama!
5	RICHARD MARX	Right Here Waiting



ALBUMS TOP 5 07.10.89

POS	ARTIST	ALBUM
1	TEARS FOR FEARS	The Seeds Of Love
2	TINA TURNER	Foreign Affair
3	GLORIA ESTEFAN	Cuts Both Ways
4	EURHYTHMICS	We Too Are One
5	MADONNA	Like A Prayer



NEW RELEASES RECOMMENDED 07.10.89



TRACY CHAPMAN *Crossroads*

THE LILAC TIME *The Days Of The Week*

Album spotlight is on "last year's most-quoted success story" Tracy Chapman for *Crossroads*. Despite the "hefty sentiment" of "preservation of the soul, avarice, love and oppression" the LP is "instantly charming". The acoustic instruments of "outstanding ballad" *This Time* add "beef to Chapman's distinctive voice." The Lilac Time's single of the week has a "wonderfully bright, plectrum plucked, killer chorus" with "harmonies to a shuffle back-beat". A track which "absolutely pleads for radio play".





◀ **INTO THE GALLOWES**

The story of hardcore punk band Gallowes is one of endurance and friendship over adversity – with their critically-acclaimed, eponymously titled third record recently hitting the charts. The LP was self-released on the band's Venn label, in a JV with PIAS. Team Gallowes 2012 turned out for our snappers at a recent London album launch party. [L-R] Joe Edwards (PIAS International), Tim Hall (PIAS product manager), Steph Carter (Gallowes), Peter Thompson (MD PIAS), Clare Maxwell (Raw Power Management), Stuart Gill-Ross (Gallowes), Lags Barnard (Gallowes), Ben Husted (Raw Power Management), Charles FitzGerald (PIAS).



◀ **TRIBAL BELIEF**

Takeovers, mergers, blah blah blah. Let's not forget that Sony/ATV hasn't stopped doing it what it does best. Here's a pic of consultant Kenny McGoff (and new boss Guy Moot) with new signings, the hotly-tipped The Other Tribe. The deal completes a trio of recent signings for McGoff, following No.1 act Rudimental and Virgin Records artist A.Dot.

FABLED LABELS



415 RECORDS

Founded 1978

Key artists Romeo Void, The Offs, The Mutants

415 Records was born in San Francisco in 1978 as a joint venture between Howie Klein, Chris Knab, and Butch Bridges.

It was the one of the first North American record labels to focus on punk and new wave music. Early artists included The Offs, The Nuns, The Units, Romeo Void (pictured), and Wire Train.

Their first release was a 1978 single by the The Offs, entitled Everyone's A Bigot. Subsequent early releases included seven-inch EPs by SVT, The Nuns and Pearl Harbor and the Explosions.

Later records included a seven-inch by The Mutants, an album by The Units, a 12-inch 33 1/2 RPM album by Romeo Void and a mini-album by New Math.

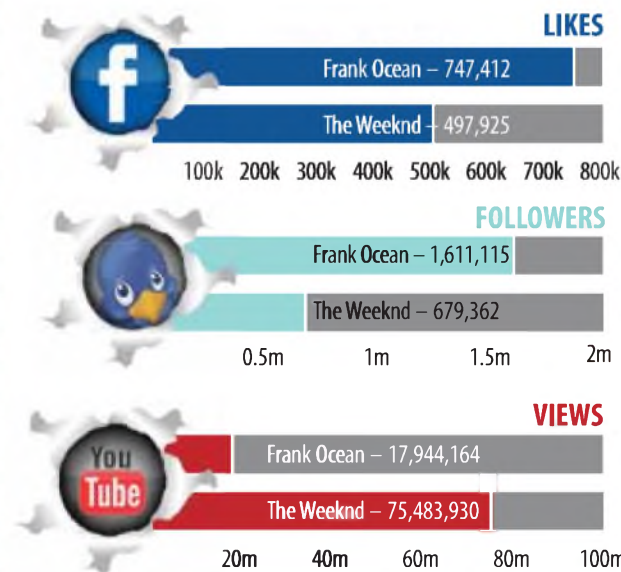
In 1981, 415 signed a co-branding contract with Columbia Records that gave Columbia first rights of refusal to produce, manufacture, and promote their artists' recordings.

The contract ended in 1989 and three months later, Sandy Pearlman bought 415 Records. Pearlman changed the record label's name to Popular Metaphysics and formed a co-branding alliance with MCA, ending the 415 label.

Did you know? Grammy award-winning producer David Kahne worked as 415's A&R director until 1982, when he went to work in Los Angeles as vice president of A&R for Columbia Records.



SOCIAL STANDING Official fan pages go head-to-head



FRANK OCEAN VS THE WEEKND

Editorial and sales 020 7226 7246

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