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Music Week

THE BUSINESS OF MUSIC www.musicweek.com

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TAYLOR SWIFT

TAYLOR SWIFT

THE NEW ALBUM

'RED'

OCTOBER 22ND

Includes

'WE ARE NEVER EVER GETTING BACK TOGETHER'

7 consecutive weeks in the UK Top 10

3 million global sales to date

Major UK promo on launch:

The Jonathan Ross Show

Radio 1 Teen Awards

X Factor



Six-time GRAMMY winner

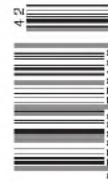
Career record sales in excess of 22 million albums and 50 million single-track downloads.

Played 111 shows to more than 1.5 million fans in 19 countries spanning four continents in 2011 & 2012.

34 MILLION FACEBOOK FRIENDS

19 MILLION TWITTER FOLLOWERS





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Rumours suggest AEG is set to launch Ticketmaster competitor in UK



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UK Music is four years old – we take a special look at the trade institution



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Music Week investigates the numbers behind the industry's most prolific artists

BEGGARS NOT TEMPTED BY ALL-ENCOMPASSING DEALS DESPITE INDUSTRY REVENUE GROWTH

360: degrees of separation

LABELS

BY TIM INGHAM

The importance of '360' deals with artists is on the up for UK labels – but that doesn't mean everybody suddenly thinks they're a good idea.

Beggars Group has told *Music Week* it has no intention of taking income from artists outside of traditional income streams, despite new figures showing that '360' deals brought in extra revenue worth £76m to labels in 2011.

According to the BPI, label revenues generated outside of CD, DVD and digital services (i.e. from sync, '360' deals, concerts, TV production etc.) grew strongly in 2011 to £205.3m, accounting for a fifth (20.5%) of UK trade turnover.

"We don't do '360's – as far as we're concerned we're a company that works with artists' recorded music, that's what we're good at," Beggars chairman Martin Mills



Clockwise from top left: Martin Mills, Craig Jennings, Christian Tattersfield and Martin Goldschmidt

told *Music Week*. "To me '360's are a land grab. Those that do them pay more for exploiting rights that are not their speciality. When artists aren't successful, [labels] lose more money, and when they are, you end up with artists who (rightly) resent [labels'] participation in income streams they're not contributing to."

However, others are softening to the idea of '360' deals – which

usually mean labels participating in income from merch, live and sponsorship deals.

"We are starting to do a small number of '360' deals where an artist needs more money than we are comfortable with – so by putting in extra income streams we can come up with what they need," Cooking Vinyl MD Martin Goldschmidt told *Music Week*. "I like pure record deals but

also struggle with the concept that we fund the promo team across all income streams and do not participate. Often the main short and long-term beneficiary of our work is ticket sales rather than record sales. In light of the financial swing in the industry from records to live, maybe it's time to change the business model."

The co-founder of management company Raw Power, Craig Jennings, admitted that he originally "rallied against 360s" but had now accepted that "having ancillary income in the deal can help motivate a label".

He added: "Some of the deals out there on the '360' model are, I believe, prohibitive. If labels do want a full profit share situation, they have to invest the money upfront in that relationship... We know what we're comfortable with. We're getting asked for as much ancillary from the indies, if not more, than from the majors. Everyone's taking extra income

because they realise that's the only way forward."

Warner Music UK CEO Christian Tattersfield said that although his company did sign 360 deals, each case was unique: "At Warner Music, it's not the case that 'one size fits all'. We've created an environment where we can partner with artists in all kinds of ways and across a variety of rights, ranging from traditional label functions and specialist services, to merchandise, live and everything in-between."

"What we're really interested in is long-term development, and to enable that we've created a structure that allows us to fulfil the needs of artists at all stages of their careers. Ultimately, we're doing what we've always done – investing in talent – it's just that now we've broadened the scope of how we can deploy that investment in order to fulfil each artist's potential."

■ **Big Interview: Raw Power's Craig Jennings on pages 11-13**

Music Week Awards return in April



Dust off those glad rags: the Music Week Awards 2013 will take place on Thursday, April 11 2013 at The Brewery in London.

A tweaked set of categories for next year's event include new awards for Live Music Promoter and Music Media Brand – giving the specialist consumer press the chance to duke it out in front of the industry.

Nominating for the Music

Week Awards 2013 is free – and simple. Just email your nomination to: mwawards@intentmedia.co.uk. Include: the category, who you are nominating and up to one side of A4 in terms of explanation. Organisers will come back to you if further exposition is required.

The final closing date for nominations is February 18, 2013.

Five finalists will be announced for each category in

March. A judging panel comprising senior execs from across the industry will then vote for most winners.

A handful of categories will be voted for by specific constituencies, whilst others will be determined by Official Charts Company sales figures – more details to be announced soon.

For tickets and table information contact: Sarah.Harris@intentmedia.co.uk or call 020 7226 7246.

THE 2013 LIST CATEGORIES IN FULL

MusicWeek Awards 2013

- A&R Award
- Artist Marketing Campaign
- Catalogue Marketing Campaign
- Distribution Team
- Live Music Venue
- Live Music Promoter
- Manager of the Year
- Music & Brand Partnership
- Music Media Brand
- PR Campaign
- Promotions Team
- Independent Publisher
- Publisher of the Year – Albums
- Publisher of the Year – Singles
- Radio Station
- Radio Show
- Independent Retailer
- Retail Brand
- Sales Team
- TV Show Featuring Music
- Independent Record Company
- Record Company
- The Strat

NEWS

EDITORIAL

Friday nights:
the ideal TV times

BY THE END, THE BBC'S WHEEZING RESIGNATION and plasticine pride had probably become as recognisable to the music industry as Top Of The Pops itself. That's wheezing after years of being given the runaround by on-demand copyright prankster YouTube; plasticine after having to bend and remould those "fond farewell" and "committed passion for music" platitudes anew for each and every painful TOTP demotion.

When the show which helped so many of us bound through adolescence hit the skids in July 2006 after 42 years, it was looking bruised, frail and freakishly fizzed-up. It had recently been shunted from BBC One to BBC Two, from Fridays to Sundays and - most harmfully - from a 7 million audience to a 1 million audience in less than a decade.

The Beeb, now exhausted of quick fixes, concluded that you simply couldn't make a popular music-based TV entertainment show work on these channels at these times.

"Television is a wonderful platform on which specialist music media can still thrive - so long as passionate, tireless people are given their chance."

Well, apparently you can't make one work on Saturday mornings on commercial TV either. T4 has been unceremoniously binned by Channel 4. Thankfully, unlike TOTP, it wasn't given an undignified stay of execution; a public exhibit of each final stage of its sad decline into irrelevancy. No, C4 just said its "popularity has been incrementally diminished over time by the digital revolution". And that was that.

Yet any industry execs who find themselves auto-switching into the familiar post-TOTP lassitude of music TV's unjust decline (woe is us!) should hold on for the small print: T4's style of programming - and its never fat, regularly fatuous strain of presenters - will now be swallowed up into E4.

That means a chunk of time has been cleared for what we're assured will be a "credible popular music show for Friday nights".

This promises to be amazing news for significant portions of the music industry currently completely ignored by mainstream TV. Jools can't do it all on his own - and what he does is rarely from the margins.

It's no fluke that Raw Power CEO Craig Jennings addresses this very subject in our interview on page 11 - where he exhorts TV types to launch exactly the sort of pre-weekend evening platform Channel 4 may be proposing. His argument? Effectively, teenagers might not hang off music TV's recommendations like they once did - but they sure as heck still get pissed before a night out.

I sincerely hope C4 picks the right pilot (and I'm sure Gordon Smart and Mikey Jonns may be putting a call in as I type.) TV is a wonderful platform on which specialist media can thrive; and specialist media can only thrive in the internet age when it's staffed, directed and presented by passionate, tireless people.

YouTube and Spotify might have given us all an encyclopedia of content to discover - but neither of them can offer a sense of taste or a captivating 'club' to which young people can aspire.

The Tube did it. TFI did it. The White Room did it.

Come on, Channel 4. We're all rooting for you.

Tim Ingham, Editor

VACCINES, KASABIAN AND HAPPY MONDAYS SIGNED UP

Smart TV move for This Feeling

TELEVISION

■ BY DAVE ROBERTS

Burgeoning indie club night This Feeling is to become an online TV show in conjunction with *The Sun* and Guinness.

The first four episodes will feature performances from and interviews with bands such as Kasabian, The Vaccines, Happy Mondays, The Enemy and The View. It will be hosted by *The Sun*'s showbiz correspondent Gordon Smart.

Guinness, an increasingly committed supporter of a wide range of music, is funding the show. *The Sun* will host each episode exclusively for a week at thesun.co.uk (which boasts 2 million unique users per day).

This Feeling makes its internet TV debut on Monday, October 29, with new episodes going live on the following three Mondays. All parties are hopeful that, after this initial online-only run, the show will transfer to 'proper telly' next year.

The format will be similar to the fondly remembered TFI Friday, with Smart hosting the



What a feeling: This Feeling founder Mikey Jonns with *The Sun*'s showbiz man Gordon Smart (above) and (right) the Happy Mondays, who are already signed up to the new show.



show in front of a small invited audience and bands playing intimate live gigs.

Smart, who regularly champions guitar bands in his Bizarre column and hosts his own show on XFM, told *Music Week*: "There's very little exposure on TV for the artists that we'll feature on This Feeling - and what there is is pretty poor. We're bored watching bands we love, and who we know are funny and interesting, getting asked insipid questions by idiots.

"We put our lives at serious risk building relationships with these guys, earning their trust -

and the result will be a show that they want to come on and where they can be themselves, as well as performing in a small club environment."

This Feeling founder Mikey Jonns added: "There's plenty of TV shows for you if you like David Guetta or One Direction, but if you're 18-35 and you like groups with guitars... not so much. That doesn't seem right to us, especially given the recent success of guitar bands, so we think there's a ready made audience for This Feeling, and the chance to push it much, much further."

Unconquered territories can save music biz - Deezer CEO

Deezer's CEO Axel Dauchez believes the record business is "on the right track" to return to profitability, as streaming services begin to reach all corners of the world.

Speaking exclusively to *Music Week*, Dauchez said despite "80% of [music] business" revenues coming from countries such as the US, UK, Japan, Germany, France, Italy and Canada over the last 100 years, these territories now represent less than "40% of Facebook users".

"If you mix new revenue coming from [other territories] and the turnaround of the natural markets, the music business is on the right track," he explained.



Deezer is to launch a free service in 76 more countries, throughout Africa, the Middle East and Asia. Dauchez claimed that recent data showed 70% of two-week 'try and buy' trialists converted to paid subscription.

In Deezer's home of France last year, the gross income of the streaming service offset the total decrease of the physical market, said Dauchez: "In France we are between a fifth and a tenth of what will be the potential of subscription.

"We are definitely creating

value for the music industry. In the year 2000, at the peak of the music business, an average consumer was purchasing four CDs per year - which totalled around \$50. Today, a one year subscription to Deezer [generates] \$120.

"The free service is only a recommend channel, not a business by itself. The remuneration of the free service is low, but it's higher than radio, it's comparable to YouTube," Dauchez added.

"If you compare that to CDs of course it's a disaster - but the reason for the free service is only to convert to the paid service and that's the future."

AXS.COM UNDERSTOOD TO BE COMING TO BRITAIN AND OTHER KEY TERRITORIES SOON

AEG set to take on Ticketmaster in UK

TICKETING

BY TIM INGHAM

Live music giant AEG is set to go head-to-head with Ticketmaster in the UK, *Music Week* understands – as it begins the rollout of its AXS.com online sales platform worldwide.

Sources close to the promoter and venue operator suggest that tickets for some dates at the AEG-owned O2 Arena will soon be sold through AXS.com – the first time AEG has utilised the platform on these shores.

A London-based AXS.com team has already been installed in the company's UK office in preparation for the move.

Industry nose-tappers suggests that the first UK event for which AEG will sell O2 tickets through AXS.com will be an upcoming Girls Aloud 10th anniversary tour rumoured to be announced next week.

AXS.com will then be rolled out to AEG's other UK and European venues, including the Manchester Evening News Arena. AEG's online ticket vendor has been in operation in the US since early 2011.

'AEG is very aware of Live Nation's success through its



AXS to grind: Industry talk is of a Girls Aloud 10th anniversary tour being the first event for which AEG will sell O2 tickets through AXS.com

relationship with Ticketmaster – this move has been a long time coming," a source close to the company told *Music Week*. "Once it spreads to AEG's venues in Europe and elsewhere, the market's suddenly going to get a lot more competitive."

The news comes after AEG this week announced a new system that will allow punters to reserve adjacent seats for friends at concerts and sports events via AXS.

Music, sports and entertainment fans will be able



"Once [AXS] spreads to AEG's venues in Europe and elsewhere, the market's suddenly going to get a lot more competitive"

SOURCE CLOSE TO AEG

to pay for their own seats and then reserve several others online via AXS Invite.

The buyer will then invite friends over Facebook or email and the recipient has 48 hours to accept or decline the invite.

"For us and for the artist and the venue, it's really about finding a way to sell more tickets," said Tom Andrus, general manager of AXS.com. "For the customer, it's a way of making it more convenient."

AEG, owned by billionaire Phillip Anschutz, was this week valued at \$8bn to \$10bn in *Forbes Magazine*. Its venues – including the O2 London, O2 World in Berlin and LIVE Campus in LA – were reported to be worth \$4bn to \$6bn alone.

The business title reported that the company had a 'clean balance sheet', with debt accounting for less than 20% of AEG's enterprise value.

Cash-rich Kobalt ready for growth following new funding

Kobalt has told *Music Week* that it anticipates further 'organic' growth following a fresh funding injection of £62m (\$100m) into the business.

The capital is understood to have widened the publisher's business model: Kobalt has previously tended to only act as an administrator for artist and songwriter's publishing rights, whilst now it is looking to acquire or part-acquire those rights itself.

\$75m of the funds are understood to be coming from Kobalt Capital Ltd – an FSA-regulated and authorised investment advisor. This capital will now be used to pay bigger advances that the firm believes can take on the major music publishers.



If required, the remaining \$25m will come from leveraging the equity by drawing down funding from the company's credit facilities.

Willard Ahdritz, CEO and founder of Kobalt Music Group told *Music Week*: "Scaling up our capital resources for advances and acquisitions is a natural progression of Kobalt's organic growth. The whole move for Kobalt to invest this level of capital is about supporting the needs of new

and existing clients who want to work with our unique collection and service model.

"We are collecting 25 per cent more money [for clients] two years faster than the traditional model. Who doesn't want to work in that model?"

The company has yet to make acquisitions so far this year, but it has invested approximately \$20m in seven deals, according to company executives.

Kobalt Capital CEO Johan Ahlström said in a statement:

"As we enter our second year of activity of KCL we are looking at stepping up our investment in royalty advances and copyright acquisitions with a focus on rights where value uplift can be achieved through Kobalt's efficient royalty collections and value enhancement through active management and marketing."

Kobalt, which also operates label services and neighbouring rights operations, claims to deliver global publishing royalty payments and statements with greater transparency and accountability than its rivals.

Clients on publishing administration deals include Skrillex, Bon Iver, Trent Reznor, Pearl Jam, Tiësto, Herbie Hancock, Rufus

Wainwright and OneRepublic's Ryan Tedder.

In July, the company signed an exclusive long-term deal with Paul McCartney's publishing company MPL. Kobalt now administers the songs of three MPL catalogues – MPL Communications, MPL Music Publishing, and Cherio Corporation (Cherio) – throughout the world, with the exception of the US, Canada, UK and Ireland. It also provides sync licensing.

Meanwhile, publishing exec Miller Williams joined Kobalt's UK office as senior vice president, creative in August. He was previously MD at Global Talent, where he signed Corinne Bailey Rae, Ellie Goulding and The Vaccines.

NEWS

NEWS IN BRIEF

■ **PEERMUSIC:** The indie publisher, alongside Bug and Warner/Chappell, has won a \$6.6m copyright judgement against online lyrics site LiveUniverse.com – a \$12,500 per song for the 528 songs whose lyrics the site was accused of infringing.

Songs include China Girl by David Bowie, Moondance by Van Morrison; Waterfalls by TLC, Wake Me Up When September Ends by Green Day, Old Time Rock'n Roll by Bob Seger; and Georgia on My Mind by Ray Charles.

■ **XL:** Monumental sales of Adele's 21 pushed profits at indie record label XL to a whopping £41.7m in 2011.

According to company filings, XL was left with plenty of cash as a result. Its bank balance climbed from £3m to £32m during the year. The company paid an £8.5m dividend to co-founder Richard Russell, whilst Beggars Group chairman Martin Mills received a similar sum. Mills has said he intends to use the money to "to invest in [Beggars Group's] future"

■ **ROLLING STONES:** The band have confirmed four arena shows in London and New York. As part of their 50th anniversary celebrations, the rock icons will play at London's O2 Arena on November 25 and 29. The gigs are being promoted by new global venture Virgin Live. Bringing together live promoter Dainty Group and Richard Branson's Virgin Group, Virgin Live aims to 'shake up live touring by putting the fan's experience right at the heart of every show they promote'

■ **XBOX:** Microsoft has announced Xbox Music, a streaming and download music service with a 30 million-plus catalogue of songs. Xbox Music, which launched this week, offers free streaming on Windows 8 and Windows RT computers and an £8.99 per month Xbox Music Pass providing unlimited, ad-free access to songs including offline caching. Xbox Music Store provides a download-to-own functionality on Windows 8 or Windows RT tablet or PC and Windows Phone 8. Cloud storage will be available in the coming year including a scan-and-match feature.

■ **iPAD:** Apple will unveil the iPad mini on October 23 at an invitation-only event, according to reports. Rumours suggest a thinner device with a 7.85-inch display.

GONGS FOR SIR GEORGE MARTIN, PLUS CARRACK, COOPER AND MASON

Gold Badges honour top talent

EVENTS

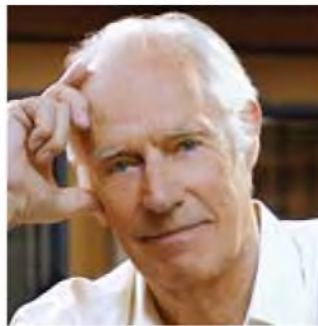
■ BY PAUL WILLIAMS

Sir George Martin was this week set to make his first music industry appearance since the planned divestment of Parlophone from EMI was confirmed.

Sir George, who ran Parlophone during the late Fifties and Sixties when he most famously signed The Beatles, was being honoured on Wednesday at the 39th annual Gold Badge Awards at the Savoy in London.

Also granted the prestigious Gold Badge of Merit at this year's event were singer and songwriter Paul Carrack, BBC Music Entertainment creative head Mark Cooper, Southbank Centre artistic director Jude Kelly, Pink Floyd drummer Nick Mason, PPL chairman and its former CEO Fran Nevrlka, Eaton Music's Mandy Oates, The Organist Entertains Radio 2 presenter Nigel Ogden, Rock Choir founder Caroline Redman Lusher, music journalist Chris Welch and classical guitarist John Williams.

"I really am delighted to receive this award not least because it is not so much an 'industry' award but an acknowledgement from one's peers that one has made a 'contribution' to British music," Carrack told *Music Week*. "To be recognised in such esteemed



Clockwise from above: Sir George Martin, Mark Cooper, Nick Mason, Paul Carrack

company is truly an honour that I could not have dreamed of when I started out as a self-taught music lover."

Mark Cooper commented: "Getting chosen for a Gold Badge Award was a complete shock to me; at first I thought I was on Blue Peter! Songs have been the soundtrack to my life and they're key to the programmes we make in BBC Music Entertainment, whether it's Songwriters Circle, Later with Jools Holland or the many documentaries on BBC Four. Songs are the heart of the story. The one that woke me up was Please Please Me so I can't believe I am getting a Gold Badge alongside George Martin. My mum and dad would have been proud."

Sir George's appearance was due to come in the wake of the EC last month agreeing to Universal's \$1.9bn (£1.2bn) takeover of EMI, on the condition of making a number



"To be recognised in such esteemed company is truly an honour that I could not have dreamed of when I started out as a self-taught music lover"

PAUL CARRACK

of divestments. These include the sale of Parlophone, which Sir George began running in 1955 and whose current roster includes Coldplay, Tinie Tempah and Kylie Minogue. However, this divestment does not include the Fab Four either as a group or individuals.

Although the celebrated producer has not spoken publicly about the sale of Parlophone, he was previously critical about the purchases of EMI Records and EMI Music Publishing by what he called a "virtual monopoly" of Universal and Sony.

"I am saddened that great companies have been swallowed

up by the giants, and the domination of the recording and music publishing industry by Sony and Universal can only lead to a virtual monopoly in the European market," he said in April.

"I always thought that democracy ensured a level playing field for our music industry, but I am wrong."

The Gold Badge Awards is staged by the British Academy of Songwriters, Composers and Authors (BASCA) in association with PRS for Music and is held to recognise those who have made an outstanding contribution to the music business.

Robinson's Olympic effort gains Universal recognition



The executive who led Universal's Olympics music role has been put in charge of all the major's sync, brand partnership and TV production activities.

Marc Robinson, previously director of film, TV and advertising, takes up the newly-created position of managing director of creative and commercial at Universal's TV production arm Globe.

The new job brings together all operations taking place on Robinson's floor under one person for the first time and, according to him, is recognition of how the three areas of business have become much more closely aligned.

"What was becoming evident was that all our worlds are merging," he said.

"We're all dealing with similar people whether it's a brand or an agency," he added. "It's chaos out there and we wanted to make a very streamlined, easy-to-use set-up for external partners to have

access to our labels, the talent, Universal and its facilities."

Robinson's new role follows a memorable summer in which he, alongside Universal Music Publishing business development and media VP Simon Mortimer, led the major's role as the music licensee of the London Olympics and Paralympics.

"You can't live and work through something as big as London 2012 and not come out with a lot of learnings," he said. "We're Universal Music, we're a great facility and we have great partnerships in the company. We

can offer a lot as a functioning company that isn't just about an artist being a brand ambassador and we really want to make this more an ideas-led area using our links and connections."

Robinson will be supported in his role by a new Globe team. This sees Jennifer Hills arriving from media planning and buying company Carat Global to become senior director of commercial partnerships, while Sarah Desmond is promoted to the same role. Also reporting in to Robinson is Globe TV head Iain Funnell.

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on his
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MusicWeek The Playlist

10 tracks you need to hear...

DATA DIGEST

BREAKOUT



CANDICE GORDON

The "raw, visceral rock'n'roll energy" of Berlin-based singer/songwriter Candice Gordon has garnered comparisons to the likes of Karen O and PJ Harvey, taken her busking through China, Mongolia and Russia and on tour with The Pogues in Japan. Catch her at November's Breakout event at Proud in Camden. *Get on the quest list at musicweek.com/breakout*



The latest most popular Shazam new release chart:

- 1 RIHANNA
Diamonds
- 2 DISCLOSURE
FEAT. SAM SMITH
Latch
- 3 NAUGHTY BOY
FEAT. EMELI SANDE
Wonder
- 4 PALOMA FAITH
Never Tear Us Apart
- 5 ALICIA KEYS
Girl On Fire

GIG OF THE WEEK



Who: Tim Burgess and Hatcham Social
Where: Union Chapel, Islington, London
When: October 24
Why: The former Charlatans frontman tours with his five-piece band and first solo album for nine years, *Oh No I Love You*.

SALES STATISTICS



CHART WEEK 41 Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	3,304,299	1,238,205	256,686	1,494,891
PREVIOUS WEEK	3,431,449	1,391,136	249,242	1,640,378
% CHANGE	-3.7%	-11.0%	+3.0%	-8.9%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	137,089,513	51,682,024	12,929,047	64,611,071
PREVIOUS YEAR	127,147,426	60,844,683	12,377,824	73,222,507
% CHANGE	+7.8%	-15.1%	+4.5%	-11.8%

APPOINTMENT TO VIEW



THE X FACTOR USA

Friday, 19 October - ITV2, 9pm-10pm
The remaining hopefuls are put through their paces in the second round of boot camp, bidding to win a place at the judges' houses.

GUITAR STORIES: MARK KNOPFLER

Saturday, 20 October - Sky Arts 1, 9pm - 10pm
The Dire Straits frontman (left) is joined by former bandmate John Illsley as he explores the six guitars that had the greatest impact on his sound. Influential figures from Knopfler's career, including blues musician Steve Phillips and guitar builders Rudy Pensa and John Monteleone also feature.

LATER LIVE - WITH JOOLS HOLLAND

Tuesday, 23 October - BBC2, 10pm-10.30pm
Bloc Party perform tracks from their recent album *Four*. Veteran soul singer Dionne Warwick joins Cambridge-based indie four-piece Alt-J in the studio, and rock showman Alice Cooper performs tracks from 2011's *Welcome 2 My Nightmare*.

PIRATES' BAY



NUMBER OF ILLEGAL FILES FOUND BY MUSO.COM OF TOP 10 ALBUMS ON OCTOBER 15 2012



CRITICAL MASS



metacritic
Keeping score of entertainment.

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

www.metacritic.com



80

TY SEGALL
Twins



71

THE WALLFLOWERS
Glad All Over



69

ELLIE GOULDING
Halcyon

WILD BELLE

It's Too Late (Columbia)

(Single, November 19)

Contact: Michael Cleary, Columbia/Sony
Michael.Cleary@sonymusic.com



CODY CHESNUTT

Don't Wanna Go The Other Way (One Little Indian)

(Single, October 22)

Contact: Tones Sansom, One Little Indian
Tones@Indian.Co.Uk



DISCLOSURE FEAT. SAM SMITH

Latch (PMR Records)

(Single, November 5)

Contact: Beth Drake, Toast Press
beth@toastpress.com



OTTO KNOWS

Million Voices

(Refune Records)

(Single, out now)

Contact: Toni Tambourine, Listen Up Press
Tonit@listen-up.biz



MOSCA

What You Came For (Rinse)

(Single, October 22)

Contact: Sara Wiseman, Family Ltd
sarawiseman@familyltd.co.uk



JACK BEATS FEAT. JESS MILLS

Somebody To Love

(From album, out December 2)

Contact: Nienke Klop, Sony Music
Nienke.klop@sonymusic.com

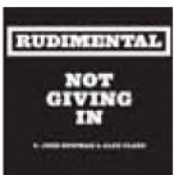


RUDIMENTAL FEAT. JOHN NEWMAN & ALEX CLARE

Not Giving In (Asylum)

(Single, November 11)

Contact: Tapeswa Mavunga, Atlantic
Tapeswa.Mavunga@atlanticrecords.co.uk



GRIZZLY BEAR

Yet Again (Warp)

(From album, out now)

Contact: Jemma Litchfield, Purple Entertainment
jemma@purplepr.com



PNAU

Solid Ground (Too Much Worth Living For) (Ministry Of Sound)

(Single, October 22)

Contact: Natalie, Chill PR
Natalie@chillpr.com



BAT FOR LASHES

All Your Gold (EMI)

(Single, October 29)

Contact: StuartFreeman, EMI
Stuart.Freeman@emimusic.com



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MARKET SHARES BY CORPORATE GROUP



CHART WEEK 41

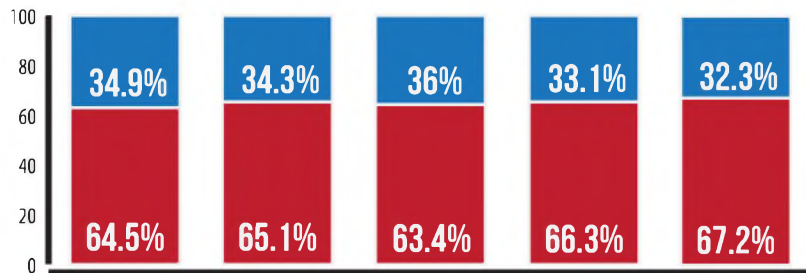


ARTIST SINGLES
 Universal 53.5%
 Sony 18.7%
 Warner 10.4%
 EMI 6.7%
 Others 10.7%



ARTIST ALBUMS
 Universal 46.2%
 Sony 17.5%
 Warner 15.4%
 EMI 5.5%
 Others 15.4%

DIGITAL vs PHYSICAL



WKS 37-41
 The UK market share for all albums in the past five weeks
 CD
 DIGITAL

TOP 5 STORIES ON MUSICWEEK.COM

Musicweek.com's most-read stories for period ending October 16

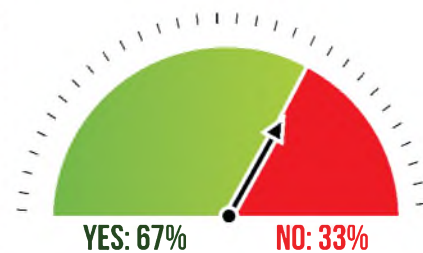
- 01** XL profits hit £41.7m in Adele's record year
Sunday, October 15
- 02** Annie Mac: 'UK charts won't be around much longer'
Thursday, October 11
- 03** Rolling Stones to play O2 in November
Monday, October 15
- 04** BBC launches iPlayer Radio
Monday, October 8
- 05** MMF and FAC to honour Amanda Palmer
Tuesday, October 9

MUSIC WEEK POLL

This week we asked...

Do you think the bill for anti-piracy letters is too high for copyright holders?

Vote at www.musicweek.com



INK SPOTS

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

On the front of this fortnight's *Hot Press*, **Two Door Cinema Club** head up another cover spread. Their guide to rock'n'roll star-dom covers



Azealia Banks, the Olympics and trashing dressing rooms.

Inside, a feature on a new online movie *So Hard: The Life & Near Death Story of Patty Schemel* finds that contrary to popular belief, Courtney Love wasn't the most "fucked-up" member of Hole. Schemel – the band's drummer – spent the best part of a decade trying to drink and drug herself to death.

The big news story comes from **Phil Lynott's** widow Caroline Lynott, who is planning to issue a cease and desist order to prevent use of Thin Lizzy's music in the Mitt Romney presidential campaign: "Absolutely in no way would Philip have supported Mitt Romney or Paul Ryan. I want to try to ensure that Philip's legacy remains true to him as an individual."

Reviews-wise, Ed Power says **No Doubt's** *Push & Shove* is worthy of three and a half stars out of five. It "carries on right where the band left off" with "funk-oozing" odes and "lung-busting" ballads. **Bat For Lashes'** third album *The Haunted Man* is "scarily good", says Olaf Tyaransen.



THE MAGIC NUMBERS

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

\$1m+

Paid annually to top-earning artists from Pandora's internet radio service says founder Tim Westergren

76

Countries throughout Africa, the Middle East and Asia will now be able to access Deezer, following a \$130m investment from Warner Music parent Access Industries

32.2m

Pounds in revenue for Glastonbury Festival 2011 Limited marks a 36% increase from £23.6 million in 2008

62.6m

Songs have been played on Facebook 22bn times since 2004, equating to 210,000 years of music

8m+

YouTube Views for Rihanna's single *Diamonds* since its September 27 release

1/4

Of YouTube videos are now viewed via mobile devices, after increasing 19% in the last 18 months

5

Nominations for M.I.A's *Bad Girls* and Justice's *New Lands* puts them in the lead for the 5th annual UK Music Video Awards

LIFE IS TWEET WE FOLLOW THE INDUSTRY'S FINEST



@MoQazalbash finally watched @VH1's #behindthemusic with Nicole Scherzinger; Interscope sure remind us we're in the music BUSINESS. (Mo Qazalbash, Sony) *Tuesday, October 11*



@abstractgroove So the guy who runs the Spoon Inn thinks I'm 'cocky' but then agrees to put on a night with New Order's tour DJ. What a joker. (Simon Webbon, Future Everything) *Wednesday, October 10*



@davidhepworth Guardian on Pandora boss 'Westergren is more concerned with pleasing shareholders than supporting musicians'. Think that's his job. (David Hepworth) *Wednesday, October 10*



@bbod Innovation Challenge about to start at EMI HQ. 8 great start-ups lined up. Good luck to all. (Bertrand Bodson, EMI) *Wednesday, October 10*



@beccy_lou officially had one too many porn star martinis last night #ouch (Rebecca Gibbs, LD Comms.) *Thursday, October 11*



@jason_13artists iamamiwhoami performed one of the most incredible shows I've ever seen last night. She's on 6Music today too. #prouddad (Jason Edwards, 13 Artists) *Thursday, October 11*



@mrgeorgeason If it's going to be cold, it might as well be Christmas already (George Eason, Showcase Live UK) *Thursday, October 11*



@billywb Taylor Swift. We are never back together (Billy Burrell, Sainted PR) *Thursday, October 11*



@officialtulisa Any of you Muffins coming to Westfield White City on 18th Oct at 6pm? I'll be on stage and launching my new clothing line! #TulisaforBANK (Tulisa Contostavlos) *Thursday, October 11*



@jenny_stevens Just off to go and meet Slash #averagefriday (Jenny Stevens, NME) *Friday, October 12*



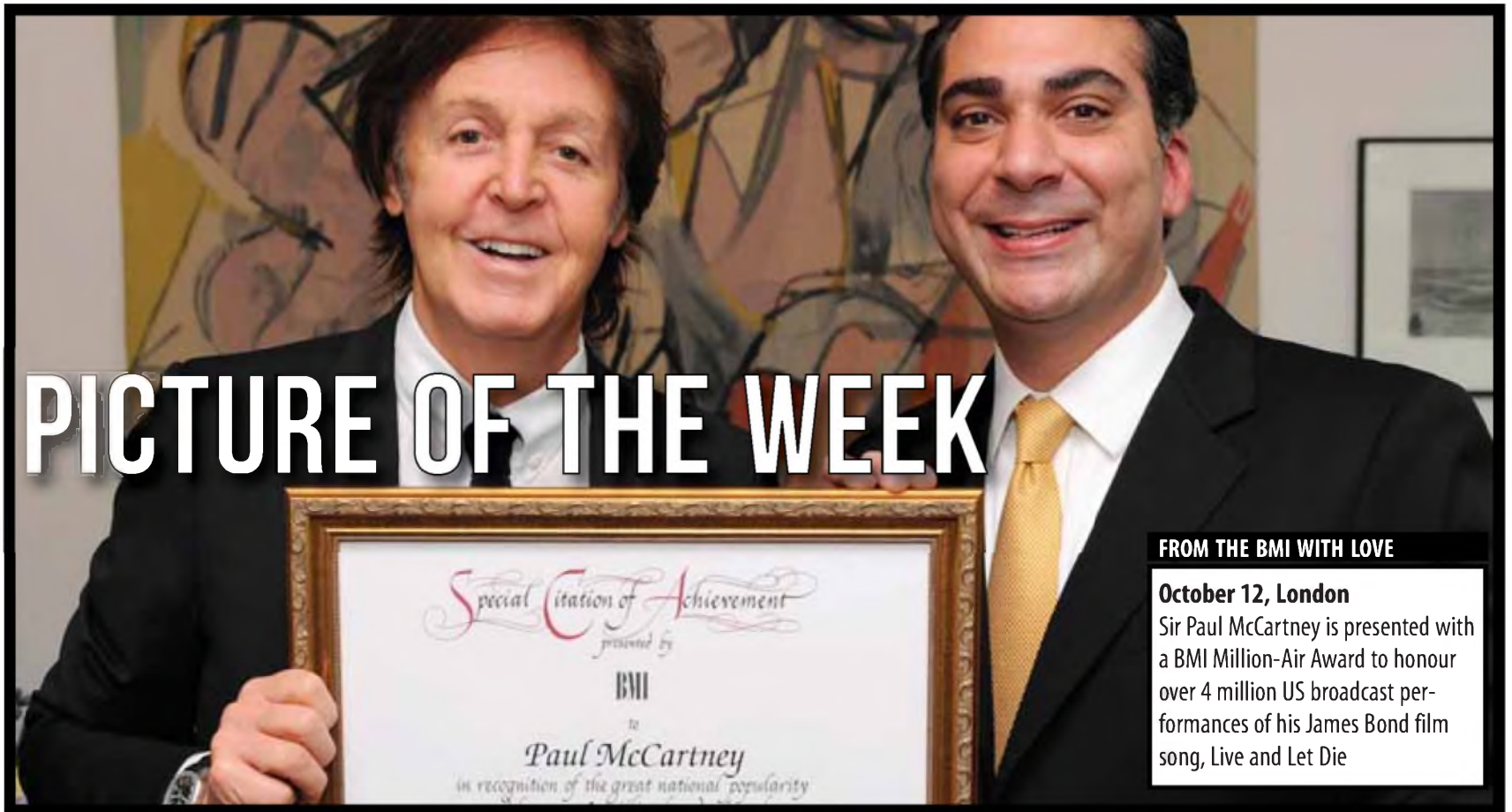
@MaximLutkin The use of the word 'troubadour' should be punishable by an on the spot fine. (Maxim Lutkin, Atlantic Records) *Friday, October 12*



@jamesyellett Every time I see a picture of 80s TV presenter Pat Sharp I feel like I know him really well... (Jamesy Ellett, Global Talent) *Monday, October 15*

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DATA DIGEST



PICTURE OF THE WEEK

FROM THE BMI WITH LOVE

October 12, London

Sir Paul McCartney is presented with a BMI Million-Air Award to honour over 4 million US broadcast performances of his James Bond film song, Live and Let Die

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



TC CLASH MAGAZINE

The Red The White And The Blue - Crisis! *Catapult Records*

Drafting in one member of Ash and another from Feeder suggests the kind of sound you might expect here. That holds true, but this lot sound fresh and up for it with the first single from an album called The Balloonist which drip feeds until April. Crazy concept, great sound!



MATT PARKER TOTAL GUITAR/MUSIC RADAR/NME.COM

Clockwork Radio - Resolver *Poly Tune Records*

A swinging, funk-tinged indie jaunt with a baggy Mancunian heart and the kind of Nineties brightness that had you believing purple and orange was an acceptable interior motif. There's even a guitar solo - not a 12-minute Spinal Tap penis extension, but the kind that effortlessly enhances a song.



TIFFANY DANIELS DRUNKEN WEREWOLF

Bela Takes Chase - Rough Luxe EP *Unsigned*

A synth overdose, casual piano line and angelic vocals from the mouth of Bela Takes Chase? You may think her new single Miles Away instantly tells a tale of bubblegum pop, but wait a while longer and the song exposes itself in a blur of heady atmosphere and strings. Bliss.



NICK DUERDEN THE INDEPENDENT

Claudia Brucken - The Lost Are Found *there(there)*

Almost 30 years ago, Claudia Brucken was the formidable, and slightly sinister, vocalist with Propaganda, whose single Duel was one of the Eighties' most memorable tunes. She is a far more serene proposition now, and track one, Mysteries of Love from this new solo album, is a shimmering, and beautiful, thing.



SIGNS O' THE TIMES



Renowned producer and songwriter Paul Epworth has launched a new label venture, **Wolf Tone**, with three initial signings. One is Toronto-based hip-hop producer and songwriter Jeremy Rose, aka **Zodiac**, famed for his production work with The Weeknd among others as well as his own solo output; songwriter **Dominic Betmead** of production and DJ duo The Nextmen, and **Mattie Safer**, ex-bassist and songwriter of indie-dance band The Rapture.

Epworth said: "I'm absolutely

delighted to make Jeremy the first signing to Wolf Tone. His forward thinking, musical and textured production is quite unlike anything else and made him the perfect candidate to start Wolf Tone's roster."

Jeremy Rose/Zodiac commented: "I'm extremely flattered and excited that one of the world's top producers wanted to bring me on to this project.

"I hope to learn and expand as a producer as well as fuck with all his cool synthesisers. We're going to make some great music here."

SYNC STORY

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



- **Track name** Man Like That
- **Artist** Gin Wigmore
- **Composer** Gin Wigmore/Butch Walker
- **Publisher** Native Tongue
- **Artist management** Direct Management Group, Inc. Dana Collins, Martin Kirkup & Steve Jensen
- **Client** Heineken
- **Usage** Heineken/James Bond 007 TV commercial



Sandrine Huijgen, Heineken Global communications director (pictured left) explained: "Our new film, titled The Express, is an exciting journey where a young man is under pressure to fill the biggest shoes on the planet, Mr Bond's, after being mistaken for the famous secret agent by two mean-looking villains.

"Our hero manages to demonstrate his impressive resourcefulness and end up being singled out by Mr Bond, earning his esteem, two cold Heinekens and the gorgeous Bond girl, Severine (actress Bérénice Marlohe).

"Man Like That by Gin Wigmore was an immediate attraction to us, Heineken and the W+K team, helping make this advertising like a scene from a great movie: it has high tempo, a piquant attitude, a raw authenticity and a charismatic singer. Gin has such presence, she shines in the cosmopolitan crowd, in a golden train-car end scene (pictured above), where James Bond happens to share a Heineken with Severine."

ON THE RADAR ANGEL HAZE

IN THE FOUR MONTHS since 21-year-old female rapper Angel Haze played her first ever gig at New York nightclub Santos, she's signed a US and UK record deal, grabbed the attention of Missy Elliott and has renowned producer Mele lined up to work on her debut album.

"I didn't expect all this to happen so fast – we worked so hard that it had to come to fruition some time," she tells *Music Week*.

"I write music for dreamers and people who want to be things. If you had to take a dream out of your brain and put it on a track, that's what it would sound like."

Two days after self-releasing 14-track mixtape *Reservation* a legion

of labels were knocking at her door, and after "meeting all the labels in the world", Haze chose Universal (US) and Island (UK): "I basically just said, 'This is what I want and if you guys can give me that then we can work.' I wanted to be really straightforward and set up my machine."

Prior to its October 8 release her first single *New York* has been championed by Radio 1's Zane Lowe and Annie Mac and Haze played her debut UK show on October 7.

Her highlight so far? "Having Missy Elliott tell me that she knows that I'm going to make great shit and be historical, I was freaking out



like, 'This is so cool.'"

"I'm always in this compromising position where I'm huge fans of some of the people that I finally get to meet and work with.

"I'm still a kid and all this happening right now, it's amazing just taking it all in."

Haze is now decamping to LA to

record what's set to be her first album, *Dirty Gold*, due for release in May 2013.

"This time I want to work harder because I didn't really give all of me on *Reservation*, so right now I want to go in and go crazy. It's all going to be really eclectic," she says.

New music in the meantime will

ESSENTIAL INFO

RELEASES

2012 *Reservation* mixtape
New York EP

2013 Q2 album preceded by two singles

LABEL

Alex Boateng, Island / Universal Republic

MANAGEMENT

Le'Roy Benros, Noizy Cricket!!

be released in the form of a few more mixtapes and EPs, "then the album comes out and it's a big giant bang".

Within Haze's ambitions for the future are collaborations with Jason Mraz, Lykke Li and Sia, but the most important thing for her is to build a solid fanbase: "I care about fans more than anything, people who love you and support you."

HE SAID / SHE SAID



“ We'll give you \$100,000... it's really like a loan... You'll get a third of the merch that you sell out on the road... Along with the third of the money you make when you're out doing your show... Manager gets 20, booking agent gets 10... So shit... cfter taxes you and Ryan have 7% to split ”

Selected lyrics from Macklemore & Ryan Lewis' song *Jimmy Iovine*, which tackles 360 label deals and features on US iTunes No.1 album *The Heist*

TAKE A BOW TEAM MUMFORD & SONS



THE LOWDOWN

Album: *Babel*
Highest chart position: No.1

Label: Island

General manager: Jon Turner

A&R: Louis Bloom

Manager: Adam Tudhope, Everybody's Management

Marketing: Sam Lunn

Online press: Matt Brown, Stay Loose

National press: Jon Lawrence, Stoked PR

Regional press: Monique Wallace

National radio: Brad Hunner, Radar Plugging

Regional radio: Phil Witts

TV: Andrea Edmondson

MUST-SEE MUSIC TICKETING CHARTS

HITWISE Primary Ticketing Chart

POS	PREV	EVENT
1	12	GLASTONBURY
2	4	ROBBIE WILLIAMS
3	1	MUMFORD AND SONS
4	3	ONE DIRECTION
5	2	PINK
6	NEW	ED SHEERAN
7	5	THE KILLERS
8	15	DEACON BLUE
9	NEW	PAUL CARRACK
10	7	FLORENCE AND THE MACHINE
11	8	THE SCRIPT
12	NEW	SQUEEZE
13	NEW	DAVID ESSEX
14	NEW	JAKE BUGG
15	9	AHA
16	17	LIONEL RICHIE
17	NEW	MADNESS
18	19	GEORGE MICHAEL
19	NEW	FOALS
20	NEW	SLASH

VIAGOGO Secondary Ticketing Chart

POS	EVENT
1	MUMFORD & SONS
2	PINK
3	ONE DIRECTION
4	ED SHEERAN
5	THE KILLERS
6	MUSE
7	CHERYL COLE
8	NICKI MINAJ
9	ERIC CLAPTON
10	FLORENCE + THE MACHINE
11	THE SCRIPT
12	JUSTIN BIEBER
13	GEORGE MICHAEL
14	BRYAN ADAMS
15	SLASH
16	ROBBIE WILLIAMS
17	THE BLACK KEYS
18	THE WAREHOUSE PROJECT
19	BLOC PARTY
20	RONAN KEATING

TIXDAQ Primary Ticketing Chart

POS	PREV	EVENT
1	35	ONE DIRECTION
2	9	JUSTIN BIEBER
3	13	THE KILLERS
4	8	PINK
5	12	LIONEL RICHIE
6	23	OLLY MURS
7	16	JESSIE J
8	9	ERIC CLAPTON
9	12	MADNESS
10	5	MUSE
11	10	NICKI MINAJ
12	13	THE SCRIPT
13	16	MUMFORD & SONS
14	13	MARK KNOPFLER
15	14	EXAMPLE
16	6	ELBOW
17	12	PLAN B
18	7	THE BLACK KEYS
19	15	X FACTOR LIVE 2012 TOUR
20	31	ED SHEERAN

HALL & NOTES



Capacity, various spaces
Up to 750

Coming up

19/10 The Lock in
20/10 London Community Gospel Choir
21/10 A Musical Afternoon
23/10 Benjamin Grosvenor
26/10 Ruthie Henshall
27/10 Dodgy
30/10 An Evening with Guitar Legends

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01/11 Kathryn Tickell (above)
02/11 The Blockheads
03/11 March Hare Collective
05/11 Brian May and Kerry Ellis

CONGRATULATIONS

Caroline Redman Lusher

on being honoured with a BASCA Gold Badge Award
for her exceptional contribution to British Music

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by raising an eyebrow."

Sunday Times Culture Magazine

"Amazing voice!
Inspirational woman!"

Nick Patrick, Grammy-nominated
producer and 7 times Classic BRIT
'Album of the Year' award winner

"Ceaselessly energetic,
enthusiastic and
imaginative."

The Independent On Sunday

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- ★ Founder of Rock Choir™, the world's largest contemporary choir
- ★ 3-part ITV1 documentary 'The Choir That Rocks'
- ★ 3 Guinness World Records
- ★ Orange National Business Awards finalist. Nov 2012 'Entrepreneur of the Year'



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THE BIG INTERVIEW CRAIG JENNINGS

RAW FEELINGS

It's a multi-million pound management beast – and growing rapidly around the world. Should the music industry be paying more attention to Craig Jennings and Raw Power?

“The reason this genre goes unnoticed or people say bullshit like ‘rock is dead’ is because we still haven’t had enough big-selling records. A lot of artists sell tickets and merchandise very well but we haven’t yet had the record sales volume of ‘indie’ bands like The Vaccines”

CRAIG JENNINGS, RAW POWER



MANAGEMENT

■ BY TIM INGHAM

Some CEOs love their companies so much, it manifests itself in their outward appearance. Usually, we're talking logos emblazoned on golf socks, man bags, neat polo shirts. Something to gentlemanly jostle the competition at the annual industry expo; to slyly disconcert commercial bedfellows on the SW-something tennis court.

Craig Jennings' fondness for Raw Power goes a little further than that. If *Music Week* were into hackneyed rawk! idioms blended with corporate observations – and Lord knows we shamefully can't resist – we'd suggest he turns it up to 11.

Raw Power, Iggy's mantra. It's etched into Jennings' soul. It's etched into his way of life. And – more strikingly, more idiosyncratically – it's etched into the coloured ink that sweeps across his left forearm.

The rock music management company was created by Jennings alongside Sanctuary Group founders Andy Taylor and Rod Smallwood back in 2007. RP started steadily, picking up snarling Welsh metallers Bullet For My Valentine in an era when the unthreatening indie of Razorlight and Snow Patrol dominated radio. Jennings was supporting the guitar music he loved and tapping into a hardened sub-community – but he was hardly hacking a surefire winner.

Six years later, Raw Power finds itself at the centre of a cultural phenomenon. Teenagers love 'proper' punk rock again. Download tickets sell out as other festivals flounder; Radio 1 A-lists men with tattoos and barnets even blacker than their rubber ear studs; *Kerrang!* comfortably outsells the *NME* each week. Raw Power's artists are driving, expanding and defining the zeitgeist. They're probably deafening it a bit, too.

From Bullet – now readying their fourth studio album after 14 years together – to Don Broco, Funeral For A Friend, Gallows, The Blackout, While She Sleeps and You Me At Six, the company works with veterans and newcomers alike in a burgeoning scene that is threatening to reach gigantic global proportions.

On a grey day in west London, there's plenty deceptively gloomy about Jennings' appearance. The Brummie exec's kitted out in the moody uniform of rock; his Fred Perry, watch, jeans, glasses, socks, flat cap, all soaked in a rich noir. Raw Power's very healthy bank balance is apparently good enough to keep up the sartorial trend: deep into the black.

Jennings says that next year will represent a crunch point in the business's prosperous history. With a Los Angeles office set up and a new JV label with Sony – Search & Destroy – named as a priority by the major for 2013, Raw Power's success could be set to go astronomical.

Musically, too, it's an interesting era: Jennings notes the diversity of his roster, juxtaposing the 'classic' sounding Young Guns to the hard-edged Axe Wound (who sound – joyously, thrillingly – exactly as mucky and raucous as their name suggests).

One of Raw Power's key catchphrases, he reveals, has always been: "Our acts play guitars. Some just play louder than others." The margins of that definition are set to be tested by bass-heavy, dubstep-influenced outfit Modestep; a prospect

THE BIG INTERVIEW CRAIG JENNINGS



that clearly excites Jennings, who has previously worked with Pop Will Eat Itself, Bentley Rhythm Ace and The Prodigy.

The exec previously spent five years at Sanctuary and two decades at management firm Chapter 20, but 2013 is likely to prove the busiest of his career yet. Thirteen albums from Raw Power artists are already pencilled in for release around the world – set to imprint an indelible indication of the company's might into the global charts.

The first four months of the year alone will see new records from Bullet For My Valentine, Bring Me The Horizon, Modestep, The Blackout, Funeral For A Friend and Charlie Simpson as well as PureLove – the new project from Frank 'Gallows' Carter, signed to Mercury.

"I get the feeling we've been going under the radar a bit," Jennings tells *Music Week*. "Our world tends to be the world of the outsider a little bit. But we're expanding – big time. Watch this space."

ABOVE
Getting the Power going: Raw Power began life in 2006 by picking up Bullet For My Valentine, whose fourth album is due out next year

RIGHT
Guest spots: Charlie Simpson and Raw Power turned down the chance to draw the balls on the National Lottery show – but Jennings wouldn't always rule out primetime TV exposure



Do you think Raw Power deserves more industry kudos?

In a way, I think: "Fuck, we should be getting more respect and recognition." But in another, I quite enjoy being the underdog. We put two records in the Top 10 midweeks recently – Don Broco and While She Sleeps – and people were like: "Where the fuck did that come from?" We're strong enough for there to be an element of collective bargaining with the acts we have, especially when it comes to festival line-ups. Also, labels are starting to ask us specifically to look at artists because they know we'll be massively professional, never lose sight of the details and there's a creative soul to what we do.

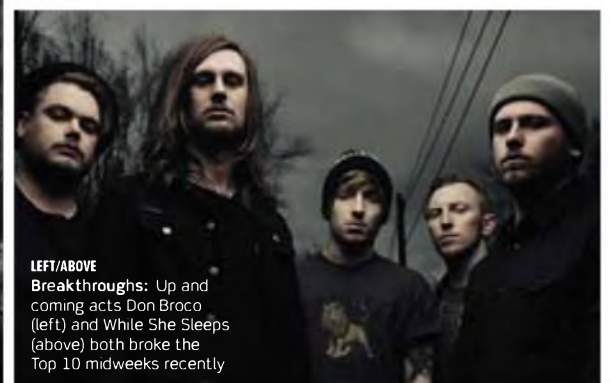
Perhaps rock in general deserves more respect?

You Me At Six are playing Wembley in December and we've sold 10,000 tickets. While She Sleeps' tour is sold out, Young Guns' tour is sold out. In a way, the reason it goes unnoticed or people say bullshit like "rock is dead" is because we as a genre still haven't had enough big-selling records. That's the truth. A lot of artists sell tickets and merchandise very well, which probably ends up building bigger careers in all honesty. But we haven't yet had the record sales volume of 'indie' bands like The Vaccines. Muse or Biffy [Clyro] sell big quantities but, at the moment, getting our records to gold is a big result for us. Bullet For My Valentine's last three have gone gold and the last You Me At Six record did too, but I look forward to the day that we can sell more and this genre can get more recognition in the media.

If the mainstream media undervalues rock music, what can be done to fix it?

So long as the industry doesn't support rock music across platforms like the Brits or music television, we're not going to get across other perceptions. Raw Power's been here six years now – we've not had one act on Jools. It's a great programme, but obviously doesn't cater for our world. The Grammys has metal and rock awards. Radio 1 has backed us massively in the last few years. We've had so many records on the playlist and George [Ergatoudis] tells me that they test very well. We've just got to get to the point of connecting with a wider audience and I can see that happening with You Me At Six.

We have fantastic media in the country – we're lucky to be the only place that has a weekly music press and a national station that backs rocks music. I just crave a TV programme such as The Tube that airs on a Friday night before kids go out. That would make a big difference. You only need to look at the respective coverage of Download and Glastonbury to see what the media tends to gravitate towards at the minute.



LEFT/ABOVE
Breakthroughs: Up and coming acts Don Broco (left) and While She Sleeps (above) both broke the Top 10 midweeks recently

RAW POWER MANAGEMENT

**Do you watch X Factor?**

No. It's almost like it's an entirely different industry to me. But that said, the music business needs successful formats to keep driving investment in new, diverse talent. Whilst it's not for me and I'm not remotely interested in it, it serves a purpose.

Would you let your acts perform on it in guest spots?

I wouldn't turn it down if it was the right thing to do. Charlie Simpson was asked to draw the balls on the National Lottery during his last record, and we had a bit of a dilemma on our hands. We decided not to do it, but we knew it was a big Saturday night TV show and we'd get a clip of the video played. I don't regret it.

If someone like Young Guns or You Me At Six had a big, Radio 1 A-Listed song on their next record and got offered [X Factor], I'd probably suggest we do it. I'm not too precious – I could never understand why bands like The Clash wouldn't do Top Of The Pops when I was growing up. I loved the idea of 'my' bands going out there and subverting the country. The Damned, The Vibrators or X-Ray Spex going on TOTP was brilliant. You could turn around to your mum or dad as if to say: "Look at that – that's my world!" In fact, the more I think about doing X Factor, the more I like it...

Raw Power's clearly doing very nicely – why did you feel the need to set up the Search & Destroy label?

I've been involved with majors in the past, but never with the infrastructure we have at Raw Power now. Talking to Nick [Gatfield], we got the feeling that there was an opportunity. We'd like to be the go-to label for the best in rock in the UK. The breadth of Search & Destroy is shown by the first two releases; Don Broco and While She Sleeps are totally different bands. I'd like to think we're going to become a powerhouse in the next five years.

Why did you choose Sony rather than doing it yourself?

I knew Nick from his days at EMI and Universal. I felt there was a real gap there and I was keen to explore it. Frankly, Sony were the ones who were most enthusiastic. We were having a long, drawn-out negotiation with Colin Barlow on Bring Me The Horizon and the whole thing dovetailed. The enthusiasm of Nick and Colin combined plus the financial muscle and international reach Sony brings to the table felt like a winning combination. The

"The more I think about doing X Factor, the more I like it..." CRAIG JENNINGS, RAW POWER

other options – doing it ourselves and having talked to indies – I didn't feel we were going to get the financing we needed to get the job done properly.

Will you always manage the acts that are signed to Search & Destroy?

Not necessarily. As it's happened, the first five we've signed are [Raw Power] acts because it's been the easiest way of getting things done relatively quickly. But I'm looking forward to A&R'ing some records and not actually managing them.

What did you make of Warner's decision to pare down Roadrunner UK and did that contribute to the opportunity you saw with Sony?

I'm not arrogant enough to think we'll get close to Roadrunner – a wonderful company with wonderful people. We've got a long, long way to go to emulate them. Obviously, the [Roadrunner cutbacks] had a major impact. It makes you wonder where Warner see rock in the general scheme of things. Sony wanted to invest in rock and in our world. The timing was a coincidence, but the Roadrunner thing was a blow to the entire rock and metal industry.

You've moved Bring Me The Horizon into Sony via RCA – previously they were on indie label Visible Noise. Do you have torn loyalties?

I was always fiercely independent and I still feel strongly about the independent sector. We work with PIAS, Cooking Vinyl, Distiller and others. When we did the [JV] deal with Sony I had one or two jibes from my friends in that world. But I believe the major record label system still has a big part to play. When it's done well, it's still the greatest way of releasing. When you've got a record that's a priority and everyone's focused on it worldwide, it's still a fantastic model. Unfortunately these days that happens all too infrequently.

What's your take on streaming services: benefit or threat?

I have somebody coming through my door three or four times a week with a new [digital] idea. We're very much in the eye of the storm at the moment in this industry – in three or four years time we'll look back and see it as a period of great change. Some things will have worked and some things won't. In our world, the other big thing is D2C. In some ways it's easier to sell a real quality product that's a

ABOVE
Rocking the house: Young Guns' (left) next tour is sold out while You Me At Six (right) have sold 10,000 tickets for December's Wembley show

little more expensive to a hardened fanbase than it is to sell in mass quantities. We've had a lot of success with it, but I'm looking forward to seeing if we can build it. We sell 2,000 While She Sleeps box sets first week – can we do 20,000 Bullet ones? Can we build it into something really meaningful?

Does D2C lead to friction with labels?

We've been working closely with Sony on the D2C. The While She Sleeps box set was the first one, and I think it will now become a more regular occurrence. The labels are all for it. Talking to Nick [Gatfield] and people at Sony, they see it as a massive part of everything. For our acts, it's perfect. It's got to be quality stuff. But whether it will work for an Alexandra Burke or whoever, I don't know.

**GLOBAL INFLUENCE ON THE HORIZON
RAW POWER ROCKS ALL OVER THE WORLD**

RAW POWER INC. WAS ESTABLISHED in Los Angeles earlier this year. Craig Jennings named Bring Me The Horizon and Cancer Bats-affiliated exec Matt Ash (inset) as VP of the US company – and plans are afoot for even greater global growth.

"We've always tried to manage the bands from an international perspective, with America a key market," says Jennings.

"We were building fantastic relationships with key US magazines, radio, promoters and agents – but when it came to going after acts for management, we were coming up short. We didn't have the presence.

"As soon as Matt landed in Los Angeles, we got a bite on Of Mice And Men (pictured) and Miss May I, two artists that have done really

well out there. Now we're looking to work with a couple of other managers and bring them under our umbrella. It's starting to spread in the US, we're getting a real foothold."

Jennings says that a move into Japan is now also looking likely for Raw Power.

"We've just signed Crossfaith, which is our first Japanese act; they're signed to Sony out in Japan," he says. "We're looking to put someone on the ground doing a Raw Power Tokyo."

"I love Japan to bits but it can be quite a difficult place to do business thanks to the language and culture barriers. We're looking to find someone who understands those things – even if it just means representing us at marketing meetings."

BUSINESS ANALYSIS PROLIFIC ARTISTS

EDITORIAL

Don't stop the music: Rihanna subscribes to her own rhetoric



ONE OF MICHAEL JACKSON'S MANY BEQUESTS to the music business was the trick of extending the shelf life of a studio album across multiple singles and for several years.

The likes of *Thriller* and *Bad* showed that with the right promotion and by culling, one by one, virtually every track for radio and retail hits, you could continue to breathe new commercial life into an album.

However, the music market in 2012 is a whole different world to the one occupied by Jackson in his 1980s heyday when the record company had complete control over what was a single and at what point. Long before consumers had the power to cherry-pick, they had the option of either patiently waiting to see if a particular track they wanted was issued as a single or just purchase the entire album.

With that control by the label long out of the window and a public hungrier than ever for something new and then new again, the tactic deployed by Jackson's label and others to keep working the same album just doesn't work in the same way anymore – certainly not over years anyway. Instead if an artist now wants to keep their fans interested – particularly at the Top 40 end of the market – they have to keep coming back with new material.

“Rihanna's success is testimony not only to the quality of the songwriters and producers behind her and her own talents but the effectiveness of a policy of ensuring her fans have the option of buying something new from her year after year”

Perhaps then it is no coincidence the artist who in recent years has continually proven herself to be the world's biggest pop star is also one of the most prolific. There are no four- or five-year Jackson-style waits between albums for Rihanna. Her forthcoming *Def Jam/Mercury* set will be her seventh in seven years with their success testimony not only to the quality of the songwriters and producers behind her and her own talents but the effectiveness of a policy of ensuring her fans have the option of buying something new from her year after year.

Certainly the Rihanna way of doing things seems far more satisfying compared to another route of extending interest in an act, which is overhauling an existing studio album sometimes just a few months after it first came out. Lady Gaga and Katy Perry are among countless acts who have been subject to this approach, while Lana Del Rey's *Born To Die* and others will be following suit for the Christmas market.

These repackages can certainly work wonders commercially – the *Complete Confection* extended version of Perry's *Teenage Dream* sent the album back into the UK and US Top 10 – but they cannot sit well with fans who splashed out on the original and then face the dilemma of either partially buying the same album again or missing out on the new tracks.

With the Rihanna approach there are no such tricky consumer issues, simply an entirely fresh studio set that shows if you want to keep your audience engaged the days of keeping them waiting and waiting for a new album are long over.

Paul Williams, Head of Business Analysis

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

GOING THE XTRA MILE



Proving he's been wide awake since his X Factor triumph, Joe McElderry tops our exclusive poll as the most prolific current frontline recording artist

RELEASES

■ BY PAUL WILLIAMS

X Factor graduate Joe McElderry has emerged as the most prolific frontline recording artist in an exclusive study by *Music Week*.

His sales and profile may have been overshadowed by other contestants from the show, including Olly Murs whom he beat into second place in the 2010 season, but that has not stopped him pushing ahead with a fruitful output of new albums.

His Syco debut *Wide Awake*, which was released on October 25 2010, has been followed by a quick succession of three albums at his current record company home of Universal's Decca with *Classic*, *Classic Christmas* and *Here's What I Believe* all having been issued in a period of 13 months.

On average there has been a time lapse of just eight months between album releases, putting him in first place on a *Music Week* chart of the most prolific active acts in terms of brand new studio albums.

Our research looked at more than 100 contemporary artists and calculated the average length of time between studio album releases this century. We only covered acts having had out at least three such releases in the given period, so the likes of Adele, Florence + The Machine and Mumford & Sons with two studio albums so far were excluded, while each album counted had to be a brand new project rather than an extended version of an existing release, such as Lady Gaga's *The*

Fame Monster or Katy Perry's *Teenage Dream: The Complete Confection*.

Our research throws up huge differences among acts in terms of the speed at which they return to the market with a new studio set with some regularly offering their fans a new album release every year, while others take four years or more between albums. On average among the acts we surveyed a new studio album has appeared every two years two months.

Unsurprisingly, there is no exact blueprint in terms of recording prolificacy within certain genres or types of acts, but certain patterns do emerge with our 10 most prolific artists, for example, dominated by MOR/crossover stars. McElderry takes his place at the top just ahead of Demon-signed Irish singer Daniel O'Donnell (*inset, cf posite*) and another reality TV discovery, Susan Boyle.

Both O'Donnell and Boyle will be returning in Q4 with brand new studio albums, which in the Irishman's case will be with a 15th frontline release since the millennium. That works out at one album every 10 months, a slightly quicker turnaround than Boyle whose forthcoming pre-Christmas set *Standing Ovation: The Greatest Songs From The Stage* will be her fourth in four years following *I Dreamed A Dream* (November 2009), *The Gift* (November 2010) and *Someone To Watch Over Me* (October 2011).

The MOR/crossover extends to Katherine Jenkins whose November 26-issued new Warner Bros album *This Is Christmas* will be her eighth

studio offering since 2004 Universal debut *Premiere*. Fellow crossover star Alfie Boe, meanwhile, just misses out on a Top 10 place with his November 12 release *Storyteller* his fifth studio set in little more than five-and-half years. Il Divo and Russell Watson are also not far behind with the latter's 2012 Sony Classical set *Anthems* his ninth studio title this century.

The presence of so many MOR/crossover acts near the top of our chart may reflect the fact these artists' recording careers are almost exclusively about albums rather than hit singles which, in the case of say a pop or urban act can extend album projects into several years if there are a series of them. For crossover artists their studio role is also largely or totally about being the recording artist, rather than having to also come up with songs themselves. This therefore means there is no delay between new studio albums caused by the act having to firstly write new material as others will be doing that for them.

The support of external writers has certainly assisted in the prolific studio output of JLS (fourth place on our list), Justin Bieber (*inset*, sixth), Pitbull (seventh) and Rihanna (eighth) with each of them averaging a new album every year. JLS's *Evolution*, which includes co-credits by the band themselves on all but one of its tracks, will be their fourth album since their self-titled 2009 debut when it comes out on November 5, while *Believe* was Bieber's third regular studio set following its release in June.

However, the most remarkable of the trio in terms of regularly entering the market is Rihanna whose forthcoming 2012 set *Unapologetic* will be her seventh studio album in seven years, a run that is unmatched among her contemporaries. Rival Beyoncé's own solo career began two years before Rihanna's but in that time she has issued a more-modest four new albums, an average of only one every two years eight months, while her prolificacy is also very favourable compared to Britney Spears (a new album on average every two years and two months), Pink (two years and five months) and Madonna (two years and 10 months).

Coming very close to Rihanna's prolificacy is Cheryl Cole who has emerged with a new solo album on average every year and four months, exactly matching the studio output of Girls Aloud.



MOST PROLIFIC RECORDING ACTS

POS	ARTIST	AVERAGE TIME BETWEEN ALBUMS*
1	JOE MCELDERRY	8 MONTHS
2	DANIEL O'DONNELL	11 MONTHS
3	SUSAN BOYLE	11.5 MONTHS
4	JLS	1 YEAR 0 MONTHS
5	KATHERINE JENKINS	1 YEAR 1 MONTH
6	JUSTIN BIEBER	1 YEAR 2 MONTHS
7	PITBULL	1 YEAR 2 MONTHS
8	RIHANNA	1 YEAR 3 MONTHS
9	CHERYL COLE	1 YEAR 4 MONTHS
10	JACK WHITE	1 YEAR 4 MONTHS

ABOVE *The average length of time between the commercial releases of each act's studio albums this century. Acts with fewer than three studio albums issued since the millennium are excluded. Source: Music Week research

This adds up to eight studio albums, beginning with Girls Aloud's 2003 debut *Sound Of The Underground*, five more than Kylie Minogue has managed over the same timeframe. The girl band are excluded from our Top 10 as they have not put out an album since 2008's *Out Of Control*.

Arguably in a league of his own in our Top 10 is Jack White who, rather than having the luxury of other writers, has been either the sole or main songwriter on his 10 studio albums this century. The list comprises five White Stripes releases, two each from The Raconteurs and Dead Weather and his solo debut *Blunderbuss* issued in April. This averages out at one new album every year and four months, not too dissimilar to the output of the Black Keys (a new album on average every year and seven months), but a far quicker turnaround than other rock acts such as Coldplay, Foo Fighters and Muse, all of whom have averaged a new studio set every two years, 10 months.

The contrast in output between Jack White and a band like Foo Fighters shows how even among similar acts musically the speed of releases can vary sharply. But, as with MOR/crossover acts, in the world of hip hop superstar names will more typically regularly return to the market with new material rather than make their fans wait several years as some of their rock cousins will do. Jay-Z, Kanye West, Lil Wayne and Flo Rida have all averaged a new album in under 18 months, while R&B stars such as Chris Brown and Ne-Yo have been similarly prolific.

SLOW AND STEADY? HERITAGE ACTS



SUPERSTAR ACTS TEND TO SLOW DOWN their recording activity the longer they have been successful. Not so Rod Stewart who, more than four decades after his first solo album, is putting out new albums at a rate to almost match his younger days.

His Universal debut and first ever festive offering *Merry Christmas Baby* will be his ninth studio album release this century when it comes out on November 12. That works out roughly at one new album every 18 months and compares to just three new studio sets issued during the entire 1990s.

The decision to move away from albums comprising mainly new songs to covers has certainly helped to step up the

output and has resulted in Stewart bringing out a new album far more regularly than his contemporaries like Elton John and Paul McCartney whose own albums usually include brand new songs, although in the case of Macca his last album (2012's *Kisses On The Bottom*) comprised entirely covers bar two new originals.

The maturing years do not appear to have slowed down the songwriting prowess and output of McCartney writing collaborator Elvis Costello (*below*) who has put out 10 new albums this century, the last being the Hear Music/Universal-issued *National Ransom* in October 2010.

Bruce Springsteen and Paul Weller average a new studio album about every two years, a similar output level to both Take That and Robbie Williams, although at that rate Take That should be issuing a new studio this autumn. Since they reformed there have been new albums in the Christmas run-in in 2006, 2008 and 2010,



although it will be a soloing Williams instead bosting retail with his Island debut *Take The Crown* due out on November 5.

TIME SINCE LAST STUDIO ALBUM

ARTIST	TIME SINCE LAST STUDIO ALBUMS*
GEORGE MICHAEL	8 YEARS 7 MONTHS
JUSTIN TIMBERLAKE	6 YEARS 1 MONTH
DIDO	3 YEARS 11 MONTHS
ENYA	3 YEARS 11 MONTHS
GIRLS ALOUD	3 YEARS 11 MONTHS
RAZORLIGHT	3 YEARS 11 MONTHS
AKON	3 YEARS 10 MONTHS
FRANZ FERDINAND	3 YEARS 9 MONTHS
LILY ALLEN	3 YEARS 8 MONTHS
MORRISSEY	3 YEARS 8 MONTHS
PRODIGY	3 YEARS 8 MONTHS
U2	3 YEARS 8 MONTHS

LEFT Workaholics?: Daniel O'Donnell and Justin Bieber both feature in our Top 10 of most prolific acts since 2000

Source: Music Week research

I KNEW YOU WERE WAITING THE LEAST PROLIFIC ACTS

The Beatles' 12 original studio albums were issued in a period of just seven years and two months. That is shorter than the years that have elapsed since the last George Michael studio album came out.

Issued by Sony in March 2004, *Patience* was itself only the star's seventh studio set across his Wham! and solo days, but the lack of a new album since then has arguably kept his fans waiting longer than any other frontline new act for new material.

Music Week did report in August 2011, just ahead of the singer falling ill with pneumonia, that there were plans for two new albums in the space of a few months –

a live album, followed by a new studio set. Perhaps because of his health problems, neither has yet to appear, although he has issued three singles since 2011.

Also keeping his fans waiting has been Justin Timberlake whose second solo album *FutureSex/LoveSounds* was issued by Jive/Sony in September 2006, but there has been nothing since then.

A new U2 studio album was earmarked earlier this year by Mercury Records UK president Jason Illey for 2013. If it does come out then it will fit in with what has been typically a four-year or more gap between albums this century with their last release, March 2009's *No Line On The*



Horizon, following around four years three months after its predecessor *How To Dismantle An Atomic Bomb*.

A four-year or more wait is also now typical of fellow rock band the Red Hot Chili Peppers whose last Warner Bros set *I'm With You* came out in August 2011, almost five years and four months after predecessor *Stadium Arcadium*.



Not too long ago Kate Bush would have topped any listings of time gaps between albums, but by her own standards she has been highly prolific in recent years. While there was a 12-year wait between *The Red Shoes* and 2005's *Aerial*, last year saw the arrival of two more albums: *The Director's Cut* containing reworked songs and brand new set *50 Words For Snow*.

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FEATURE UK MUSIC 4th BIRTHDAY

UK MUSIC HAS CHAMPIONED THE INDUSTRY IN CORRIDORS OF POWER FOR THE PAST FOUR YEARS. CHAIRMAN ANDY HEATH OUTLINES PROGRESS SO FAR AND BATTLES THAT CONTINUE TO BE FOUGHT



GOING FOURTH

ANNIVERSARY

BY TOM PAKINKIS

Since its arrival in 2008, UK Music has established itself as a fierce advocate for music's interests in front of Government and a unifying force within the industry itself.

Four years since its formation, and almost 12 months after the resignation of founding CEO Feargal Sharkey, the good ship UK Music still surges forward despite decidedly choppy waters.

"It's not that long ago that we had copyright tribunals between different sectors of the music industry that cost £10-15m," UK Music chairman Andy Heath reminds us. "Now, interested parties sit around a table, debate and come up with a collective view."

Following the departure of Sharkey, who resigned as chief executive of the organisation in November last year, Heath along with CEO Jo Dipple has battled through a landmark year for the UK music industry.

With the break-up of EMI, the continued impact of physical decline and the growing need for effective IP protection in an increasingly digital age, the role of UK Music is more crucial than ever.

Speaking to *Music Week* during last week's Conservative Party conference in Birmingham, where UK Music was out in force, Andy Heath addresses the biggest issues facing UK music companies in 2012 and outlines the continuing quest to fight for the industry's prosperity as it moves forward.

How has the industry changed in the last four years from your perspective and how has UK Music's role and remit adjusted with it?

I don't think the industry has actually changed as much as it might have done. It's clearly been

fantastically disrupted but, on the whole, it's recognisably still the same industry. Whether it will be in another four years, I don't know.

Obviously the influence of digital distributors is developing. It was pretty big four years ago, but I think everyone was anticipating that streaming would be a huge issue and now it is. I'm not sure that constitutes a colossal change. I think the single biggest event is the break-up of EMI.

I think the industry is robust, it's taken care of its interests fairly well – better than it used to. The world has changed and the industry obviously needs to adapt to that but I don't think that it's changed all that dramatically apart from that there's been some consolidation.

How happy are you with UK Music in terms of fulfilling its role for the industry?

I'm very pleased. I don't think the DEA would have been passed if we hadn't have been there – I think it would have nearly passed but I don't think it would have gotten through.

It's rather a shame that, after a long period of government, they rushed it at the end but it's better than not having done it at all. It's a very significant piece of legislation. I think, without the uniform voice of UK Music, there would have been too many skirmishes within the industry.

I also think the Hargreaves Report is a disgrace. I think he came to it with a closed mind and he left it with a closed mind. I don't think he listened to the evidence that he was given.

But, I think with the absence of UK Music – with all the different trade associations dealing independently, which is what happened before UK

ABOVE LEFT
4 U: UK Music chairman Andy Heath and (in box, right) CEO Jo Dipple

JO DIPPLE: 'ACHIEVING NEW GROUND FOR THE INDUSTRY'



"IN FOUR YEARS, UK Music has become a trusted voice in Whitehall providing information and industry positions on legislation and debate. We have become a credible organisation in a very short period and this is a huge achievement.

"This credibility is because of our membership. The input

from the Board, all nine organisations and the live music community, shape and tone our voice.

"Positions we represent to Whitehall have a core narrative running through them. We want Government to develop policies that build on existing success and create new opportunities for the future. In representing the commercial interests of our members, we seek a common growth agenda with Government.

"Last Thursday UK Music took a delegation to the American Embassy to discuss ways in which British artists could get better access to the US market. Less than a month ago we formed part of a delegation meeting Vince Cable that resulted in amending a clause in the Enterprise and Regulatory Reform Bill to safeguard the work of our members.

"I am committed to making progress on these and many other issues for our members and for their members.

"We are achieving new ground for the industry and I am extremely proud that we are trusted both by the industry and by key policy makers. Happy Birthday UK Music! I am very proud to be your Chief Executive."

Music - Hargreaves could have torn us to pieces, quite frankly. He came up with a lot of prejudiced conclusions but we managed to moderate the report to a degree. We were able to manage the press arising out of it very well and, subsequently, Hooper has found the music industry to be the best organised of the creative industries. I think UK Music has had a central role in that.

There were reports recently that showed the UK music industry to be the second most pirated market in the world...

I don't know how you can possibly know that, to be honest. Yes piracy is a huge issue but it's there like the common cold is there. You've got to work around it. The reason why we wanted the DEA was because we wanted to promote a growing digital market.

Piracy is obviously still a threat but we can't be obsessed by it, we've got to be obsessed with entrepreneurship and maximising our revenues. Clearly that will be helped by an effective attitude towards piracy – the DEA is a help in that but it's not the only help. Having the opportunity to say to consumers, politicians and commentators alike that there's a whole range of legitimate offerings also matters.

"I think the Hargreaves Report is a disgrace. I think he came to it with a closed mind and he left it with a closed mind"

ANDY HEATH, UK MUSIC

FEATURE UK MUSIC 4th BIRTHDAY

PAYING TRIBUTE TO UK MUSIC

JONATHAN SHALIT ROAR GLOBAL



"UK Music is helping to protect the income of every one reading this. In support of the organisation, I hosted a reception at the Conservative Party conference this week attended by many MPs including the Attorney General and the Minister for Culture, Communications and Creative. I reminded those present that downloading music and use of IP without paying is theft.

"It is important to remember that if current artists and their music are not protected, there will be less money to invest in future artists, denying the public exactly what they want – more music.

"I believe one things separates our great industry from many others. Virtually all I meet and know are united by the simple mantra of taking great artists and music to as many people as possible. Jo Dipple, Andy Heath and their team give a huge amount of time in protecting us all."

PAUL LATHAM LIVE NATION



"Eighteen months ago I was delighted to have been asked to Chair the Live Music group sitting with UK Music. For far too long, the live industry had been un-represented in this important forum. The change from Feargal Sharkey at the helm to Jo

Dipple was unexpected but seamless and Jo hit the ground running on many outstanding issues.

"The Live Music group represent artists, managers, agents, promoters, festivals, venues and production services and, given that varied amalgam of talent, the debates are always committed and passionate. Thus in that short time the Live Music group have played an active role in developing the Skills agenda and provided invaluable data to the on-going surveys to find the value of music to the British economy, trade and tourism.

"On its fourth birthday UK Music is now truly a respected voice in any corridor of power and the Live group are proud to be part of the team."

PETER LEATHEN PPL



"UK Music has a very hard working and able team led by Jo Dipple that facilitates an industry-wide consideration of the challenges and opportunities that we face together, and then develops a single industry position to take

to Government with the full force and collective value of the entire music industry behind them."



"I think Ed Vaizey has been a really good minister and still is but he can't do this on his own – the whole government needs to be interested" ANDY HEATH, UK MUSIC

ABOVE
Joining forces: Andy Heath culture minister Ed Vaizey Jo Dipple and Fatti Boulaye at this year's Conservative Party Conference drinks reception hosted by Lord Stratchclyde and Professor Jonathan Shalit

How effective, in such a fast moving world, do you think legislation can really be?

Nothing's effective on its own. The only thing that can be effective is an orderly market and using the tools that you have to prevent a disorderly market helps that. Legislation is one of those tools as is education and offering sexy, young, exciting new models to combat piracy. Music has always been pirated: sheet music was pirated in the 1920s.

I think that the demise of the music industry that was foreseen in the late Nineties/early Noughties simply hasn't happened. Yes it's had a bashing, but it's still there, digital growth is great and large sectors such as live are still healthy.

"I thought Jeremy Hunt was useful in the sense that he said a lot of constructive things but he didn't do anything"

ANDY HEATH,
UK MUSIC

What should labels be doing in practical terms to tackle these challenges on a day-to-day basis?

It's all about cutting your cloth. I think that for 20 years or more certain record companies have been able to make money out of modest-selling records. My advice is, if you've got a record that's going to sell four thousand copies, you'd better have a budget that goes with it, and if you haven't you're going to lose money.

Modest-selling records have been the lifeblood for all smaller companies – they've never been in the multi-platinum game.

What has changed in the last 25 years is we've lost a lot of the middle-ground companies like Island, Chrysalis and the likes and they've never really been replaced. I suppose to some extent Beggars temporarily via Adele may be regarded in that place, but I think everyone recognises Adele as an extraordinary event.

Those middle-ground companies have gone and I'm not sure they're going to be replaced. I would guess that they're more likely to be replaced by quite a large number of more modest-sized companies.

Do you think outside corporations and brands looking to move into music could fill that gap?

I think the level of understanding that you need in the music business is far deeper than outsiders ever think it is. It's an industry that depends on artists – invariably young artists, invariably with artistic temperament that requires a certain skill to deal

with. That skill exists in spades in the music industry and it's why outsiders find it odd to come into. It's why the industry has had awkward relations with city institutions because there's a different set of rules. I'm not saying that's a good thing or a bad thing – it's just a thing.

I think the internet has encouraged an awful lot of business models to come into the space and assume that music is a commodity. The interesting thing about that is that music has, to a degree, been commoditised – but that doesn't mean it's a commodity because you can't simply turn a tap on. That makes me feel pretty good, actually.

It's something that the majors don't traditionally get much credit for: while they're painted as big corporate beasts, at least there are a lot of intelligent music executives within that can clearly make music work. You only need to look at Terra Firma and EMI to see how it can go wrong if the right people aren't at the helm...

Majors come in for a lot of stick. I think all of that stick is unfair for the people who work in the creative departments of those companies. They want to have a career in music and make fantastic music, which is a brilliant thing.

The Terra Firma thing was tragic because it has resulted in the break-up of an iconic company and I think the industry is poorer for that.

What do you think of Maria Miller's appointment as Culture Secretary and what would you like to see from her?

I don't know what I think of her appointment as I haven't had the opportunity of meeting her yet. I thought Jeremy Hunt was useful in the sense that he said a lot of constructive things but he didn't do anything.

I'm fairly critical of Government generally enjoying the kudos of having the successful cultural industries of design, music and other sectors, but not actually doing anything tangible to help. That's not a political point, I mean Government in general.

I'm very grateful to Labour for passing the DEA but they'd been in power for 12 years before they

**2012 - a bonkers year
for Her Majesty, Team GB,
and a certain horse-riding
Korean pop star**

**...it's been quite a
biggie for us too.**

Official Charts Company reborn
One year on

FEATURE UK MUSIC 4th BIRTHDAY

GO FIGURE 'THE MUSIC INDUSTRY NEEDS ROBUST, CENTRALISED DATA'



ANDY HEATH BELIEVES the UK music industry is deserving of more support from government, but it must provide more

ammunition in the battle for action:

"Something that we do need and don't have is better economic data. I think the

statistics that have been applied to the music industry over the last 20 years have been rubbish. That whole system needs reviewing, which is a difficult, long-term thing to do.

"What the music industry has to do is put its hand in its pocket and come up with some very robust data of its own to

make its case [to Government]. Without that, we haven't got firm enough ground to really scream our case. It's obvious we've got a good case, but we need better, fuller, more defensible data than we have currently.

"I think that needs to be centralised across the industry."

got round to it.

Unfortunately I think a similar thing is happening now. I think we have a government that really likes having a successful industry and is sort of sympathetic to it but they're not doing anything – and there's another election in two-and-a-half years.

There's a [Culture, Media and Sport] Select Committee sitting later on this year, to investigate why the overall contribution to the economy from the cultural industries has dropped slightly. They will report in spring or summer next year, then they'll think about some legislation – and then there'll be another bloody election.

What I would like Maria Miller to do is look at the situation, decide if anything needs to be done – not hastily but speedily – and bloody well do it. If she decides nothing should be done that's fine but she should look at it, see if she can help and take the decision.

I think Ed Vaizey has been a really good minister and still is but he can't do this on his own – the whole Government needs to be interested. I think the prejudices that Hargreaves came into in preparation for his report – which were that the rights-owning industries were a bit of an obstruction to the Googles of this world – appear to exist in Government. I think they're wrong. [Companies like Google] defend their IP with as much energy and tenacity as we try to.

So, I don't get it, I really don't. I think the problem is that they see this as a small industry, they see it as eternally successful and so they don't have to bother with it. It's difficult.

What I'm expecting is very little, what I would like is some element of decisiveness.

What does the future look like for UK Music?

Well, having said what I've said, I think we've made huge strides in terms of our relationship with Government. We've made a lot of progress to be sitting here feeling comfortable about being critical, for instance. I wouldn't have been that comfortable a few years ago.

Why's that?

Because you try to be nice to politicians and hope that, because you're being nice, they'll do something for you. That's not how it works. What you've got to do is state your case and if you think they're wrong then tell them they're wrong. You need to be confident of your position.

What will the industry look like in 10 years?

I don't know. I've been around a long time and for



ABOVE One voice Andy Heath and Jo Dipple join Official Charts Company MD Martin Talbot in handing Dizzee Rascal and manager Nick Detron a prize for topping the singles charts five times

the first 25 years I was very much on the outside thinking that industry institutions were a complete pain and I was doing fine without any of them.

Then I got involved and came to some conclusions about what would happen. Now I feel quite embarrassed that I was sitting on platforms around the world in the Nineties making predictions – and none of it has happened. Some of it has, to a small degree but it's very hard to predict the future.

The thing you always know is that there's going to be young people making new music and there will be people who want to consume it. I don't really know how you organise the space in between, but the structures that I thought would change dramatically have not changed dramatically, so perhaps they won't change as much as people think they will in the future.

Do you think we'll go from three majors to two, or maybe even one?

I can't imagine one. I suppose two is a possibility. I suppose none is a possibility as well.

How would that come about?

I don't really know. Three seems a sensible number to me. I don't know how many big players there are in the movie production business but I can see three major players in the music industry and there may be an increase in bigger indies. I think the space vacated by EMI won't be subsumed but the majors, and it won't be completely subsumed by the indies either, but logic tells you that the indie share of the market is going to go up.

There are futurologists all over the world prophesising about how things are going to be and they're all wrong.

It's all part of the fun though, right?

Oh it's a hell of a fun business to be in. I have a few quiet moments when I can't believe I've made a living out of doing this for as long as I have. I'm very fortunate. It's bloody hard work but I wouldn't do this UK Music stuff if I didn't absolutely love it.

I've got a great board and it's going well. I think

PAYING TRIBUTE TO UK MUSIC



STEVE LEVINE MUSIC PRODUCERS GUILD

"Respect for UK Music's role has grown enormously over the last couple of years, resulting in a wider scope of activity representing the many facets of the UK music business.

"Feargal's legacy was

to shape UK Music to be the umbrella organisation that it has now become and Jo Dipple has taken on the CEO role with added vigour.

"Only recently, as part of the Live Music Act celebrations, a number of VERY senior MPs personally spoke to me very positively about UK Music and how dedicated Jo and her team are.

"The first strong example of the UK music industry 'circling the wagons' was to 'persuade' Richard Hooper to re-evaluate the British music industry.

"I felt very disillusioned when I first met him and heard his very outdated, out of touch and one-sided views; but to his credit and with careful 'lobbying' he has been persuaded on some of the very positive aspects of our industry as it enters the next phase.

"All of the Board are very well informed and I think we all have a pretty good grasp of the state of play. I'm proud to be a Board member of UK Music."

STEPHEN NAVIN MUSIC PUBLISHERS ASSOCIATION



"Four years ago we lifted the bodywork off the chassis of British Music Rights (BMR) and carefully bolted on a new body in the form of UK Music. This gleaming roadster, test driven by Feargal and now with Jo Dipple in the driving seat and Andy Heath

navigating as chairman, with the rest of us in the back (sometimes back seat driving!) has covered a lot of miles and drawn attention wherever it has gone.

"Enough already with the metaphor, if UK Music did not exist we would have to invent it. We are big supporters. Happy fourth birthday."

it would have been very hard to get it off the ground without Feargal [Sharkey] and when he and I sat down and planned to make this work, we were fortunate that we had a moment in time when it made sense and we worked well together.

Feargal's departure was very unexpected and he's still a much-loved character in the industry...

Oh yeah and he always will be. I'm sure he'll be in and around it in some form for a long time to come.



The ship's seemed steady since his leaving...

If it wasn't we wouldn't have built a very good ship. I think we built something that's pretty tough and by the time Feargal made his decision it was three years old and in very good shape. Had we employed a CEO from outside, it may have been more disruptive than promoting from within. I think promoting Jo has been a bit of a triumph. Feargal and herself are very different people but very effective in different ways.



...and what did we get for our birthday?
A poptastic traffic increase of 73%
Yep, better than socks

OfficialCharts.com monthly unique users: 674,000
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Dan@officialcharts.com



60 Years of the
Official Singles Chart

INTERVIEW JIM JONES REVUE**FIVE-STAR REVUE**

'We're hard to ignore', claim the Jim Jones Revue. And anyone who's heard their records or, especially, seen them live, would heartily agree. Music Week's view is: why even try?

**TALENT**

■ BY DAVE ROBERTS

Jim, what lessons did your experiences in previous bands (Thee Hypnotics and Black Moses) teach you and did they affect the way you went into the Jim Jones Revue?

JIM JONES (LEAD SINGER): It's hard to say because it's what I was doing and luckily it went somewhere. A lot of mates of mine were in bands, good bands, and they didn't really go anywhere. Mine did. My first band had a bit of chemistry to it and there was an element of right time, right place, but I really took everything for granted. I was late teens/early twenties by the time we were putting records out and I figured that was what was just meant to happen.

It wasn't until the second band, which I worked on myself, that I realised, when certain things aren't in place, life can be shit. You go to the other side of the world and you're on your own.

In a lot of ways, that was preparation and learning. With this band, the Jim Jones Revue, right from the beginning, from the first time we played together, one of the most important things was the chemistry. Everyone felt it, and you can't contrive that. We knew we had something.

What was your background Rupert?

RUPERT ORTON (GUITAR): I was involved in promoting, but I was also a guitarist. I got involved in promoting because the band I was in needed some gigs, I went round to all the low-level London promoters, as everyone does, we got some shows, and they were terribly promoted and organised, and I just thought I can do better than this – it wouldn't have taken much, to be honest.

I spoke to The Windmill at Brixton and asked if I could put a night together and it worked well. That became the Not The Same Old Blues Crap night. The band I was playing with went by the wayside, but it was through the club night that I got to know Jim. I knew of his reputation through Thee Hypnotics and I knew he was in a band called Black Moses. One night I saw him coming out of the Dirty Water club in north London and I door-stepped him, told him I wanted to put his band on.

So I promoted Black Moses for a few gigs and when they ran their course we started talking about what

OUT NOW

The Savage Heart is out now on PIAS/Punk Rock Blues Blues Records. The Jim Jones Revue are currently on a UK tour which culminates in a gig at The Electric Ballroom on October 25

we should do next. I was keen to start playing again and our strengths seemed to weld together.

Was there a blueprint for the band – in terms of sound and style?

RO: It's pretty vague but: to make and play exciting rock'n'roll and to do shows that are memorable. Far too many shows are just boring. Not even bad, just boring. We're old enough to have seen some amazing bands, and I wanted us to be able to go toe-to-toe with them live.

The raw, original Fifties influence is obvious, but it's also pretty fuzzed up and distorted. Is that down to the addition of an MC5/early Stooges thing?

JJ: We always felt there was an obvious thread through all of these people, all the way back to the Twenties. Anything that had a real attitude about it. Certain bands hold the door open so that you can see all the way back to Robert Johnson. They're now and they're immediate, but they're still part of something, they've got a mainline connection. And that's what we were interested in being, part of that lineage, in terms of spirit, anyway, not in a purist, dogmatic way where you have to worry whether your turn-ups are the right size or whatever.

Since you've started, have you found any kindred spirits that are part of that lineage and have that spirit you're talking about?

JJ: We're doing our own thing, and I don't think there's any band like this band, but yeah, I see similarities with what Jack White's doing. He goes 100 per cent all out. He won't leave the stage until he's satisfied everyone's been rocked, and that's how we feel. Kick out the jams or get off the stage.

And you've shared a bill with Jack?

RO: Through Steve Lamacq, yeah. He came to an early show and the next day on his radio show he said, 'I went to see the Jim Jones Revue last night and I'm saying to Jack White right now, wherever you are and whenever you're playing next, this band must play with you'. Which was incredible.

Then, when Jack was doing the Dead Weather thing, he came into Steve's show and Steve played him our single. The next thing he called us and said do you wanna come and play with us at The Forum, and it was a great show.

Things seemed to happen quite quickly, is that how it seemed to you?

RO: It took a bit of playing

round London, but yes, the very first gig sold out, which was amazing, and there was a palpable sense that something was going to happen. And then we put out our first record ourselves [2008's eponymous debut album, recorded in 48 hours], it was like a runaway train. We just followed it.

Have you analysed why that buzz was there from day one and then built so quickly?

JJ: I think if you put us in front of an audience, they get it. We're hard to ignore.

RO: I also think that it was so raw. Live, it can take your head off. And for the first record we recorded a rehearsal, basically – because we didn't have the budget to do anything else. It wasn't a plot to grab people's attention, it wasn't a marketing ploy, it was just what we did and it came out so different to everything else. So when people like Steve Lamacq and Mark Lamacq heard it, I think it stuck out...

JJ: ... like, 'What the fuck is this?!'

How do you think the new album, The Savage Heart, moves your sound forward?

JJ: When we were working on the album, one of the things we said was, 'Let's just try anything and everything'. We were very open-minded, and always looking to take another step – not necessarily forwards or backwards, just away from where you are. I think all the great records you listen to have a freshness about them, they're the sound of someone refusing to stand still.

RO: We didn't want to carry on making the same record. We'd made two great rock'n'roll records and we didn't just want to make another one. It's still a Jim Jones record, but we've twisted it. It's still got the vitality and excitement of previous records, but creatively it's a little more studio-based. It's still pretty psychotic now and again, don't worry. There's just a bit more light and shade.

What's the ambition for the band from here?

RO: The core of it has to be for us to function as a creative unit that we find fulfilling. If that works for us, then everything else seems to follow. That's how it's worked so far, anyway. If we sat around a whiteboard and talked about where we need to be in 2014 or whatever, then I can guarantee you it wouldn't fucking happen. We get it right creatively, and the rest will fall into place, hopefully.



VIEWPOINT JOHN GIDDINGS**YOU'VE GOT TO BE GIDDINGS**

One of the live industry's top figures gives his take on 2012's most contentious topics and reveals the thinking behind some of his key business decisions

**LIVE UK SUMMIT**

BY TOM PAKINKIS

Having worked with names such as U2, The Rolling Stones, David Bowie, Genesis and Madonna, John Giddings' Rollerdex is a Ferris wheel of festival headliners and rock royalty.

Widely regarded as one of the most successful booking agents and promoters in the world, Giddings was invited to take centre stage at last week's Live UK Summit at the Radisson Blu Portman Hotel in London where he recounted the ups and (relatively few) downs of his career, as well as lending his views on some of the hot topics of the touring scene today.

While recorded music is facing a battle on multiple fronts in 2012, with piracy, the rise of digital distribution and economic hardship all having a major impact on the sector, the live industry can claim a certain immunity to most of the above threats.

Since a concert seat doesn't come cheap, however, live players are having to consider the implications of the credit crunch for the average punter. Giddings warned his peers of the risks they face if ticket prices are not kept in check.

"In the last 18 months, it's been noticeable that the people who have toured on a regular basis have begun to struggle a bit," he said. "I think that ticket sales are down 20-30% across the board and everyone's denying it."

"We need to look carefully at ticket prices for the future, which I never thought I'd hear myself say, because I've spent my life inflating them," Giddings added with a smile. "There's a world out there that doesn't have as much money as they used to and we still want people to come to gigs."

Pricing alone can't claim to have caused the most contention at the ticketing table in 2012, however. This year the curtain was drawn back on the world of secondary ticketing, causing a jagged divide between key parts of the UK music industry. At the UK Live Summit, Giddings appeared to flag up secondary ticketing as harmful for bookers and promoters when it came to



strategy, but suggested that opposing the practice on principle alone might be misplaced.

"If you buy a house and sell it tomorrow for more money, nobody cares; if you buy a car and sell it for more money, nobody cares; but if you buy a ticket today and sell it for more money tomorrow, everyone thinks you're a bastard because you've made more money than we got."

"The problem with secondary ticketing is that people are now buying four tickets instead of the two they would normally buy so you sell out a show immediately," Giddings pointed out. "You think you've got the hottest thing since sliced bread, you put the second show on sale and it dies on its arse because half the tickets of the first show haven't actually sold."

"I think it becomes a problem when promoters base their costings on selling half the tickets on the secondary market."

"Why don't the Government do anything about it like they do in football?" Giddings asked. "It's because they don't care, and if they don't care, why should we? It's a free-for-all. The music industry is based on money, money creates greed and greed creates secondary ticketing. How do you stop it? I honestly don't know."

Giddings also spoke about his own career, specifically detailing the thinking behind key business decisions over the years, including the revival of The Isle of Wight Festival in 2002.

"The Isle of Wight council sent everyone in the music industry a letter asking them to restart the event, which everyone completely ignored," he explained. "Even Vince Power ignored it, which is saying something."

"I'd been to a million festivals and thought it

would be nice to go down there and have a laugh but, when I got to the meeting, I thought that to be given the name of the festival and restart it wouldn't actually be such a bad idea and it would be a bit of a challenge.

"It started off as a hobby – a passion. All of these big companies have festivals but to pay the groups you love millions of pounds and get your friends to come to a field is an extraordinary sensation. It's the most enjoyable thing I've ever done."

Giddings detailed something of a struggle with the new Isle of Wight Festival, however, saying that the event lost half a million pounds in its first year under council funding. Giddings took the festival on himself in the second year and lost another half a million before Live Nation, which owned Giddings' Solo Agency by that time, tried to intervene.

"A certain person in charge of Live Nation or Clear Channel, whichever it was called at the time, said, 'This is too much, why don't you pull the plug on it?'" remembered Giddings. "I said, 'No, I believe it will work' and I got someone else to lend me the money – in Ireland, which is the clue."

Giddings spoke of his philosophy of being hard but reasonable, recognising that struggles can quickly crop up on both friends and competitors at any moment. "You have to be fair," he said. "You've got to protect your artists but it doesn't mean you should run someone into the ground. I think everyone should make a few bob because it keeps everyone alive."

"I'm the one person in the music business that's upset that Vince [Power] has lost Hop Farm because I think he created a gig that we all sold groups to," he added. "When the Sex Pistols came in 1996, he gave me a quarter of a million pounds for them to play Finsbury Park and that made a tour happen. He had balls and would stand up and be counted – I admire that."

When asked whether he thought Power would return to the industry, Giddings quipped: "This is the music business, people never go away – People get put in jail and still come back."



ABOVE
Top billing:
In 2005, U2,
Madonna and the
Rolling Stones
were reported as
the three highest
grossing live
artists of the
decade – all are
clients of John
Giddings

"The music industry is based on money, money creates greed and greed creates secondary ticketing. How do you stop it? I honestly don't know"

JOHN GIDDINGS

Think you know about music?

Test your music knowledge against the best in the industry at the 23rd Nordoff Robbins Pop Quiz on Thursday 22nd November, Regents Park Marriot Hotel, London

Norfoff Robbins Pop Quiz 2012

This annual event in aid of music charity Nordoff Robbins includes a sumptuous 3 course dinner and aims to be the best and most competitive yet, with teams already signed up from across the music industry and beyond.

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PROFILE ROYAL ALBERT HALL

HALL OF FAME



One of the world's most iconic venues, London's Royal Albert Hall, is steeped in tradition, but is also fast becoming more modern, inclusive and eclectic than the imposing structure would suggest

LIVE

■ BY DAVE ROBERTS

The Royal Albert Hall is not part of any circuit. Naming rights are not available. Compared to pretty much every other venue in the country, it is a very different and beautiful beast.

But it's also an organisation that, in recent years, has recognised the need for change, critiqued its own shortcomings and has subsequently modernised into a concert hall that retains its prestige and grandeur, but is also savvy, eclectic and inclusive.

COO Jasper Hope (previously a senior director at AEG Live) has been a key figure in the process – one which began, in fact, pretty much at his interview for the post.

“As a client, I'd found it a great place to do a show, but sometimes a difficult place to work with. It was stuck in a different time in a lot of ways.

“And so when the opportunity to work here arose I was very excited, because of all that great history, but I was also nervous because places like this aren't always the easiest to fit into and certainly not if you come from the commercial background I had been used to, working for American companies, private companies, with a totally different way of operating.

“But the interview process was great and encouraging, because as I outlined my thoughts I became convinced that what I was describing was being heard and was being liked. They were saying that they would provide support and flexibility to create a slightly different environment and a more contemporary outlook as to how we operate.

“That doesn't mean radical restructuring, and it doesn't mean we stop doing the things that make the Hall great, it means working the programme

better, understanding the numbers, getting to grips with the mechanics. They were absolutely open to that. And I haven't been disappointed, from the day of joining to now.”

In practical terms, the Hall is certainly busier than ever. The main auditorium now hosts about 375 shows a year in the main auditorium, as opposed to 300 10 years ago – and 200 in non-auditorium spaces, as opposed to zero five years ago.

The main smaller space is The Elgar Room, with a capacity for 300 standing. Lucy Noble, head of education and programming, explains: “We do about 100 events there per year. It's a place where we support young artists and we have more accessibility in terms of ticket prices – lots of the shows there are £10. We do late-night jazz events, we do comedy, we do classical coffee mornings, we do workshops with young people as part of our education programme – we're about to do a songwriting workshop with Emeli Sandé, for instance.”



“A large part of the Albert Hall experience is anticipation. People know it's special. So when you buy your ticket, you're excited from that moment on” JASPER HOPE

All the non-auditorium shows are booked and promoted by the Albert Hall team, something that Hope says “gives us more control and, whilst it comes with more risk, also means we're choosing the direction we're going on and taking responsibility for the content, the image of the Hall, the pricing and the way we're seen by the customer.”

The rising levels of ambition and professionalism are perhaps best encapsulated by Hope's aversion to the famous old venue's twee nickname: The Nation's Village Hall.

ABOVE
Busier than ever: The 141-year-old building has worked hard to shed its image as a 'traditional' venue and is attracting an ever broader audience

He has nothing but respect for the traditions entrusted to him, but village hall? Come on... “I think that's entirely inappropriate. I understand the feeling of warmth people have for what is a national institution, a national monument and the place that holds a festival of remembrance, the Proms, all these incredible events.

“But look at who comes and performs on our stage, look at the range of talent and the quality of performance. It's not 'village hall'. And if you then look at the quality of our education work, the quality of service, everything we work hard to maintain, improve, develop: it's as unvillage hall as you can imagine. And I really don't think it's a good way of selling what we're about these days.”

Noble continues: “It is a shame that people saw the Hall as being quite traditional and stuffy and inaccessible. In some cases I think there was even a perception that we just do classical music. We've worked hard to try and change those views through our programme and we've still got work to do. We want to carry on attracting a broader audience.”

Crucially though, whilst the range of pricing, the eclecticism of the programme and the modernity of the commercial approach, the Royal Albert Hall retains a unique position in the cultural life of Britain, in the affection of the public – and on the wishlist of major artists.

Hope muses on what makes it so special: “I think for audience and artist, a large part of it is anticipation. People know it's special. So when you buy your ticket, you're excited from that moment on.

“I think if you're going to Wembley, or Brixton or The O2 or whatever, then you're excited about going to see the artist, but here you're also excited about going to the Albert Hall.

“It's not just about seeing the show, it's about the experience. People expect special, and we have to deliver special.”

RETAIL

HIGH STREET HEROES

MUSIC WEEK SALUTES THE INDIE RETAILERS STILL FIGHTING THE GOOD FIGHT

Give us a bit of background on the store...

We opened 60 years ago, I can't be sure when exactly. We actually had a small shop before that, which sold pianos. When we moved here we still sold pianos and I started selling discs. It was 78s in those days so I think it must have been 1954 when we came here.

It all evolved and I bought the business off my father when he retired. I got rid of the pianos and concentrated on records, which was a big deal in those days. Now, owning the property is a great help because the rent is something like £25 thousand a year.

I ran it with my wife. She faded off and I had an accident, but a young man called Richard came to work with me and he's a total genius so I leave it all to him now. Richard is in his late fifties but looks about forty and I'm 84 and probably look 90.

We sell everything that's going.

We do a lot of mail order business but we're very old fashioned so we're not on the net.

How has business changed over the years?

You don't sell singles anymore, which used to be a big deal. If you had a big single that was coming out, people used to queue to buy it. You'd have four boxes of 25 to start with and go from there.

But our business concentrates on things that people can't get really. Almost every weekend, people come from Cardiff and Swansea and buy off us. We had a customer from China and have a couple in America.

You have to sell a lot of other things now as well. We sell guitars, t-shirts, those funny little models that everyone loves at the moment and things like that.

Things like Led Zeppelin, AC/DC and Pink Floyd are still



Owner: Laurie Dale
Manager: Richard Westmacott

DALE'S MUSIC
40 High Street
Tenby SA70 7HD
t 01834 842 285

"Our business concentrates on things that people can't really get. Almost every weekend, people come from Cardiff and Swansea to buy off us"

Laurie Dale, Dale's Music

our biggest sellers despite being around so many years ago. We also do a tremendous amount of blues, which people don't seem to be able to find anywhere as well as jazz.

Is it that diversification that helps you combat the download culture?

Yes. I don't know how it works but, every year, there's

something - you don't know what it's going to be but you think "I'll try that" and it works. People come here and say, "It's like Aladdin's cave". All the independent record shops look like ours: a proper mess with scribbled signs all over the place. That's what people like now.

Tenby has a population of about six thousand but in the summer it goes up to 80 thousand or more. We get people from all over, which is why we're so well known. The first thing they say is how much they wish they had a shop like ours where they live.

Do you think the music industry could be doing more to support indie record stores?

They shot themselves in the foot once they started sending free

records to Woolworth's and everybody else. But we find that if somebody has a special offer on something, which probably lasts a week or two, we don't bother having it until after theirs has finished. Our prices are good, we don't overcharge and people come to us and order every day.

How much have the Last Shop Standing book and film raised awareness of the situation that indie record stores are in?

They had a big impact on us because Graham [Jones] came in when he first wrote the book. Then the BBC interviewed me twice, which was a great help. Now the film's come out - and we've sold about ten of those. If you go on the internet there's a lot of us on YouTube as well.

INTERNET vs HUMAN

This week's High Street Hero Laurie Dale takes on his digital rivals ...



WE SAID WE LIKED...

MUSE The 2nd Law



AMAZON RECOMMENDED...

MUMFORD & SONS Babel



LAURIE RECOMMENDED...

SYD ARTHUR On An On

FOPP Top 10 retail chart		
POS	ARTIST	ALBUM
1	MUSE	The 2nd Law
2	MUMFORD & SONS	Babel
3	VAN MORRISON	Born To Sing
4	THE XX	Coexist
5	FLYING LOTUS	Until The Quiet Comes
6	BETH ORTON	Sugaring Season
7	GRIZZLY BEAR	Shields
8	JEFFERSON AIRPLANE	Surrealistic Pillow/Crown Of C...
9	THE BLACK KEYS	El Camino
10	HOWARD, BEN	Every Kingdom

iTUNES Top 10 retail chart		
POS	ARTIST	ALBUM
1	SWEDISH HOUSE MAFIA	Don't You Worry Child
2	ELLIE GOULDING	Halcyon (Deluxe Version)
3	MUMFORD & SONS	Babel (Deluxe Version)
4	MUMFORD & SONS	Babel
5	ELLIE GOULDING	Halcyon
6	ALL TIME LOW	Don't Panic
7	VARIOUS ARTISTS	Now That's What I Call Music! 82
8	ALT-J	An Awesome Wave
9	MUMFORD & SONS	Sigh No More
10	THE BEATLES	Magical Mystery Tour

SPOTIFY Top 10 streamed chart		
POS	ARTIST	ALBUM
1	MUSE	The 2nd Law
2	ELECTRIC LIGHT ORCHESTRA	All Over The World
3	MUMFORD & SONS	Babel
4	P!NK	The Truth About Love
5	MUSE	The 2nd Law
6	EMELI SANDE	Our Version Of Events
7	THE SCRIPT	#3
8	THE KILLERS	Battle Born
9	JONATHAN & CHARLOTTE	Together
10	GREEN DAY	Uno

REISSUE REPACKAGE

BILL WITHERS The Complete Sussex And Columbia Albums
Sony Music / November 12

Nine classic Bill Withers albums are each packaged in replica mini-LP sleeves reproducing the front and back cover of their respective original releases.

An accompanying booklet includes complete discographical information for each album, along with a personal introduction to the box set written by Bill Withers himself.



In the case of Withers' debut album, 1971's *Just As I Am*, an essay is included that the artist wrote for a 2005 CD reissue on Legacy.

Complete notes originally written for various LPs at the time of their release - notably *Live At Carnegie Hall*, *'Justments*, *Making Music* and *Naked & Warm* - are also included

The collection includes the much-loved singles *Ain't No Sunshine*, *Lean On Me*, *Lovely Day* and *Just the Two Of Us*.

After recording 91 tracks on these nine albums, Bill Withers stepped away from active recording but his music and lyrical depth continues to have a huge influence on contemporary music.

PRICE CHECK						
ARTIST / ALBUM		amazon	hmv.com	iTunes	play.com	TESCO
	MUSE The 2nd Law	£12.00	£10.00	£7.99	£8.99	£8.99
	THE OVERTONES Higher	£9.00	£10.00	£7.99	£9.90	£9.97

PRE-RELEASE NEW SUSAN BOYLE ALBUM LANDS AT AMAZON AND PLAY

LAST WEEK'S pre-order leaders remain stubborn and steadfast, with the chart-toppers at Amazon, HMV and Play still Robbie Williams, Matt Cardle and Chris Moyles respectively seven days on.

Susan Boyle is sprinting ahead as the front-runner when it comes to new entries. Her upcoming album, *Standing Ovation: The Greatest Songs from the Stage* lands at No.8 in the Amazon chart and No.15 at Play.



Other notable new entries include a handful of LPs on the Play chart as Dr Dre's *Detox* appears at No.9 with the 17 to 20 slots occupied by Manic Street Preachers, Biffy Clyro, Aerosmith and Lana Del Rey.

Elsewhere at Play, the remaining positions (apart from the top three holding on from last week) are all taken up by steely-eyed climbers.



On the HMV chart, those climbers include, Taylor Swift (8 to 6), Kylie Minogue (9 to 8), Swedish House Mafia (13 to 9), Lawson (14 to 10), Neil Young (15 to 14), Stone Sour (17 to 15) and Ne-Yo (20 to 17). New entries come courtesy of Example's *Evolution of Man* at 13, Black Country Communion's *Afterglow* at 16 and Olly Murs' *Right Place, Right Time* at 19.

New entries at Amazon see Neil Young, *Military Wives*, *New Order* and *Little Mix* all make fresh appearances on the chart.

AMAZON PRE-RELEASE

POS	ARTIST/ ALBUM / LABEL
1	ROBBIE WILLIAMS <i>Take The Crown</i> Island
2	LED ZEPPELIN <i>Celebration Day</i> Atlantic
3	ONE DIRECTION <i>Take Me Home</i> Sony
4	GREEN DAY <i>iDos!</i> Warner
5	GREEN DAY <i>iTré!</i> Warner
6	TAYLOR SWIFT <i>Red</i> Mercury
7	BLACK C COMMUNION <i>Afterglow</i> Mascot
8	SUSAN BOYLE <i>Standing Ovation</i> Syco
9	GYPSY QUEENS <i>The Gypsy Queens</i> London
10	NEIL YOUNG <i>Psychedelic Pill</i> Warner
11	OLLY MURS <i>Right Place Right Time</i> Epic
12	STEVE HACKETT <i>Genesis II</i> Century Media
13	JEFF WAYNE <i>War Of The Worlds</i> New Sony
14	MADNESS <i>Oui Oui Si Si... Lucky 7 / Cooking Vinyl</i>
15	AEROSMITH <i>Music From Another... Columbia</i>
16	KYLIE MINOGUE <i>Abbey Road</i> Parlophone
17	EMELI SANDÉ <i>Our Version... Special</i> Virgin
18	MILITARY WIVES <i>Stronger Together</i> Decca
19	NEW ORDER <i>The Lost Sirens</i> Rhino
20	LITTLE MIX <i>DNA</i> Syco

amazon.co.uk

HMV PRE-RELEASE

POS	ARTIST/ ALBUM / LABEL
1	MATT CARDLE <i>Fire</i>
2	ONE DIRECTION <i>Take Me Home</i>
3	ROBBIE WILLIAMS <i>Take The Crown</i>
4	GREEN DAY <i>Dos</i>
5	GREEN DAY <i>Tre</i>
6	TAYLOR SWIFT <i>Red</i>
7	CALVIN HARRIS <i>18 Months</i>
8	KYLIE MINOGUE <i>Abbey Road Sessions</i>
9	VA: SWEDISH HOUSE MAFIA <i>Until Now</i>
10	LAWSON <i>Chapman Square</i>
11	JLS <i>Evolution</i>
12	LED ZEPPELIN <i>Celebration Day</i>
13	EXAMPLE <i>Evolution Of Man</i>
14	NEIL YOUNG <i>Psychedelic Pill</i>
15	STONE SOUR <i>House Of Gold & Bones</i>
16	BLACK CO. COMMUNION <i>DNA</i>
17	NE-YO <i>Red</i>
18	LITTLE MIX <i>DNA</i>
19	OLLY MURS <i>Right Place Right Time</i>
20	TULISA <i>Female Boss</i>

hmv.com

PLAY.COM PRE-RELEASE

POS	ARTIST/ ALBUM / LABEL
1	CHRIS MOYLES <i>Difficult Second...</i> Mercury
2	JLS <i>Evolution</i> Sony
3	OLLY MURS <i>Right Place Right Time</i> Sony
4	LITTLE MIX <i>DNA</i> Sony Music
5	GREEN DAY <i>iDos!</i> Warner
6	CALVIN HARRIS <i>18 Months</i> Epic
7	GREEN DAY <i>iTré!</i> Warner
8	ROBBIE WILLIAMS <i>Take The Crown</i> Island
9	DR. DRE <i>Detox</i> Polydor
10	JEFF WAYNE <i>War Of The Worlds</i> New Sony
11	BLACK C COMMUNION <i>Afterglow</i> Mascot
12	VARIOUS <i>Now! 83</i> EMI TV
13	ONE DIRECTION <i>Take Me Home</i> Sony
14	DEVLIN <i>A Moving Picture</i> Island
15	SUSAN BOYLE <i>Standing Ovation</i> Syco
16	NEIL YOUNG <i>Psychedelic Pill</i> Warner
17	M ST PREACHERS <i>Gen. Terrorists</i> Columbia
18	BIFFY CLYRO <i>Opposites: Deluxe</i> 14th Floor
19	AEROSMITH <i>Music From Another...</i> Columbia
20	LANA DEL REY <i>Born To Die: Para.Ed</i> Interscope

play.com

PEOPLE

PERSONNEL BASCA CEO RACKOW DEPARTS, NEW FACES AT PRIMARY TALENT

■ BASCA



PATRICK RACKOW, CEO of the British Academy of Songwriters Composers and Authors has stepped down from his post, citing personal reasons.

BASCA chairman, Sarah Rodgers said: "Patrick joined BASCA in 2002 as an external director to the Board. In 2008 upon the departure of Chris Green, Patrick was appointed BASCA CEO.

"In the four years he has been in the role, Patrick has ably represented composers and songwriters in the political arena at home and abroad and has been particularly effective as spokesperson for the European Composer and Songwriter Alliance (ECSA).

"We are sorry to see Patrick go and will miss his knowledge and expertise. Our best wishes go with him for the future."

BASCA will be instigating the search for a new CEO 'without delay'. In the interim, the normal business of the office will continue to be overseen by BASCA chief operating officer, **VICK BAIN**.

■ PRIMARY TALENT INTERNATIONAL



The music booking agency has welcomed three new agents to the company: **MICHAEL HARVEY-BRAY**, **NICK REDDICK** and **HOWARD GRAY** (pictured with director Peter Elliott, second left).

Gray was co-founder of the Reprise agency in 2005 with Reddick and Harvey-Bray joining

forces with him a few years ago before they all joined Mainstage Artists in 2011. The three agents predominantly work with artists in drum & bass, dubstep and house.

Peter Elliott, managing director of Primary Talent said: "We are very excited that Howard, Michael and Nick have chosen to join the team at Primary. They are three very exciting young agents, with a creativity and understanding of the rapidly evolving trends in contemporary dance music."

The three bring with them a roster of DJs and live acts including Goldie, T. Williams and Mat Zo.

■ SPOTIFY



WILL PAGE, the former chief economist for PRS for Music, has joined Spotify in a senior

economics role.

Sources close to Spotify have confirmed the move and say he stands to be influential both inside and outside the company.

The exec left PRS in July, at which time rumours of a Spotify hire did exist.

Page is known for writing papers on the economy of digital music, including topics ranging from cost disease to Radiohead's pay-what-you-want album *In Rainbows*.

■ UMPG



DECLAN MORRELL to the role of vice president, Creative Affairs.

Executive vice president/head of Pop & Rock Music Monti Olson said of the appointment: "Declan Morrell is one of the finest music publishers I have ever known. He

is a difference maker and a true music man through and through. I could not be happier that he has joined our team.

Senior vice president/co-head of East Coast Operations Jessica Rivera added: "Declan is a creative executive that thrives on forward thinking. His ability to discover new talent and support the creativity of the songwriters is exactly what we represent at UMP. I am proud that he is part of our team.

Morrell will be based in New York and report to Olson.

He was previously a recording, engineering and studio management student and was in chart-topping London Records-signed rock act No Sweat before moving into music publishing where he worked for Windswept Pacific, Warner Chappell UK and EMI Music Publishing.

Whilst at EMI in the UK, Morell signed Busted, James Blunt and Take That before moving to its New York HQ.

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



#51 Karen Pearson Founder/Director/Executive Producer, Folded Wing

A passion for music and radio led Karen Pearson to found production company Folded Wing.

Her radio career began 16 years ago at the BBC where she produced Gilles Peterson's *Worldwide* show, helping it to become a respected and commercially successful brand.

In 2005, she left to set up the company which became Folded Wing – establishing herself as an authority on podcasts and alternative audio broadcasting. She went on to set up projects across the globe

including Red Bull Music Academy Radio and Roundhouse Radio, with other clients including the BBC, Fabric and international brands such as Nike. Along the way, Folded Wing picked up a Sony Gold Award for the Book Slam podcast and, one year, won five awards in one week, most notably Indie Of The Year at the Radio Production Awards. Pearson continues to serve as senior producer on the Jamie Cullum show for BBC Radio 2 with Folded Wing and has also produced numerous BBC documentaries across Radio 1, 1Xtra and Radio 2 with at least seven more for 2012.

Pearson has also worked with Roundhouse Radio, is involved in projects such as BBC 21CC and BBC Blast, and lectures in radio and music in universities across the UK, including Westminster and Christchurch.

With Folded Wing she works closely with The British Council on radio projects to help educate local radio stations in countries such as Bosnia and Kazakhstan.

MY BIG BREAK

How UK luminaries arrived in the music industry...

Raz Osher, Producer

"When I arrived in the UK nine years ago, I was earning a living playing bass and synths on the festival circuit, as well as working from my bedroom and freelancing in studios across London.

"My big break came in 2009 when I opened my own studio. I had a vision of building my own atmospheric creative oasis and got the funds together with help from a drummer friend of mine called Juba. Fossil Studios was born.

"It was a big turning point in my career and has been flowing ever since. It's where I've been scoring films, writing and mixing as well as producing talented artists, including Sam & The Womp, who I met on the road. Stiff signed a deal, Warners picked it up and put our single *Bom Bom* out. It went straight into No.1 in the UK charts selling 107,000 in its first week."



TOP TIP When working with an artist it is important to understand it is not your wedding. It is theirs. Give them what they want... with your touch. Be open to new ideas. There is something to learn from anybody if you just open your ears.

Endurance is key. Don't worry about what others think or say. Trust your instinct!



30 SINGLES & ALBUMS

Swedish House Mafia prevent Adele scoring the first ever No.1 for a Bond theme as Don't You Worry Child edges out Skyfall on the Official Singles chart

CHARTS FOCUS



32 UK AIRPLAY & STREAMING

Roles reversed as Adele beats Swedish House Mafia to radio No.1. And on TV, Psy is toppled

34 EU AIRPLAY & GLOBAL SALES

The M squad – Mumford & Son, Muse, Mika and (Van) Morrison – enjoy planetary prominence

36 COMPILATIONS & INDIES

Jeff Lynne's (left) Long Wave and ELO's best-of occupy the top two spots on Indie Albums



37 CLUB

For an unprecedented fourth week in a row, one record secures Upfront/Commercial crown

38 ANALYSIS

Alan Jones takes a microscope to last week's charts plus who is currently leading the way

40 KEY RELEASES & PRODUCT

Our album focus is Swedish House Mafia while The Rolling Stones (left) are track of the week

CHARTS UK SINGLES WEEK 41



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

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

THE OFFICIAL UK SINGLES CHART

THIS WK	LAST WK	CHRT	ARTIST / TITLE / LABEL CATALOGUE NUMBER (DISTRIBUTOR)	THIS WK	LAST WK	CHRT	ARTIST / TITLE / LABEL CATALOGUE NUMBER (DISTRIBUTOR)
1	New		SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child <i>Virgin 534441200543 (E)</i> (Axwell/Angelo/Ingresso) Sony ATV/Universal/Kobalt/Atlantic/Air Chrysalis Scandinavia (Lindstrom/Zitrec/Hedfors/Ingresso/Ancello)	39	38	28	CARLY RAE JEPSEN Call Me Maybe <i>Interscope 48391100615 (ARV)</i> (Ramsay) CC (Ramsay/Jepsen/Crowe)
2	4	2	ADELE Skyfall <i>XL GBKST200164 (P45)</i> (Epworth) EMI/Universal (Acland/Epworth)	40	52	25	SKRILLEX FEAT. SIRAH Bangarang <i>Asylum USA21104243 (ARV)</i> (Skrillex) Kobalt/Copacabana/Raps/CYP One/Downtown/Kassner (Moore/Mitchell)
3	2	6	PSY Gangnam Style <i>Island USUM71210283 (ARV)</i> (PSY) Sony ATV/Universal (Perk Lee/Sony/You Cui/Yong)	41	26	2	TAYLOR SWIFT Red <i>Mercury USC1Y231020 (ARV)</i> (Huff/Chapman/Swift) Sony ATV/Tree/Swift
4	1	2	RIHANNA Diamonds <i>Def Jam USUM71211793 (ARV)</i> (B.Blenko/StarGate) EMI/Kobalt/Atlantic/Ball/WHERE Da Kasz At (Fuller/Briker/Herman/Levine)	42	New		CHRIS BROWN Don't Judge Me <i>RC4 USRC11200565 (ARV)</i> (The Messengers) Sony ATV/Universal/Dimensions/Massy (Brown/Atvuh/Messenger)
5	5	2	ELLIE GOULDING Anything Could Happen <i>Foyleyard GBUV1201370 (ARV)</i> (Ellie/Coelling) Sony ATV/Kobalt/Global (Ellie/Coelling)	43	32	4	DAPPY Good Intentions <i>44TW/Island GBCT2100160 (ARV)</i> (FT Smith) Sony ATV/TaCoover/EMI/Warner (Chappell/CC (Contostavlos/FT Smith/Miller/Hector/Powell/Outten/Evoluko)
6	3	2	ONE DIRECTION Live While We're Young <i>Syco GBHMU1200210 (ARV)</i> (Rami/Falk) Sony ATV/Kobalt/BMG Chrysalis Scandinavia/MXM/2101 (Yeomb/Falk/Kotche)	44	35	11	CHERYL Under The Sun <i>Peccador GBUM71202816 (ARV)</i> (Alex Da Kid) Universal/K/DinaKORNER/Mail B/Alexan Jr Grant/Apartment (Alex Da Kid/Del Rio/DeZuzio/Battsey/Battsey)
7	New		LEONA LEWIS FEAT. CHILDISH GAMBINO Trouble <i>Syco GBHMU1200205 (ARV)</i> (FT Smith/Naughty Boy/loro/Lurker) Sony ATV/EMI/Starline Songs/Naughty Words/BMS Rights (Lewis/Sande/Craze/Chagwin/Khan/Murray/Omer/FT Smith)	45	43	27	FUN. FEAT. JANELLE MONAE We Are Young <i>Atlantic/Fueled By Ramen USA412101399 (ARV)</i> (Shasler) Sony ATV/Warner Chappell/FBR/Way A/Sove/Beavon/Shira Lee Lawrence/Rick/Rough Art (Russo/Shasler/Antonoff/Dost)
8	9	5	CONOR MAYNARD FEAT. NE-YO Turn Around <i>Parlophone GBAYE1201089 (E)</i> (StarGate/Bianco) Universal/EMI/Kobalt/Prescription/Matze Bill/Where Da Kasz At (Levin/Smith/Herman/Levine)	46	40	11	WILEY FEAT. RHYMEZ & MS D Heatwave <i>Werner Brothers/One More Tune GB4H1200250 (ARV)</i> (Rhymer) Sony ATV/Just Isn't Music/CC (Cowie/Hwingwini/Olatunji)
9	7	6	FLO-RIDA I Cry <i>Atlantic USA121202584 (ARV)</i> (The Funatics/Sony/Nus/Bauer/Hoogsteden) Sony ATV/EMI/WarnerChappell/Panic Attack/Arms/Trc (Diland/Schwartz/Khajadounan/Judhn/Meki/Fussell/Cutler/Hul/Caren)	47	Re-entry		FAITH HILL There You'll Be <i>Werner Brothers USWB10102953 (ARV)</i> (Gallimore/Horn) Universal (Warren)
10	6	6	THE SCRIPT FEAT. WILL.I.AM Hall of Fame <i>Epic/Phonogenic GB1101200733 (ARV)</i> (C'Donoghue/Sheehan/Sarry) (Imagem) am composing/BMG Silver/CC (C'Donoghue/Sheehan/Adams/Barry)	48	39	17	STOOSHE Black Heart <i>Future Cut/QWork/Werner Brothers GB4H1200119 (ARV)</i> (Future Cut) Kobalt/Razor Boy/Future Cut/Network (Perry/Babalola/Ewis/Ewis)
11	8	5	DAVID GUETTA FEAT. SIA She Wolf (Falling To Pieces) <i>Parlophone GB28K1200043 (E)</i> (Guetta/bc) Sony ATV/EMI/What A Publishing/Piano/Talpa (Guetta/Turnfort/Funier/Braids)	49	46	17	NICKI MINAJ Pound The Alarm <i>Cash McNeely/Island USCM51200111 (ARV)</i> (RedOne/Falk/Rami) Universal/Sony ATV/RedOne/2101/97 Around/Chrysalis (Wara/Khyar/Falk/Yaroub/Haji/Annusi/Laughn)
12	10	8	TAYLOR SWIFT We Are Never Ever Getting Back Together <i>Mercury USC1Y1231018 (ARV)</i> (Martin/Shellback/Huff/Trb) Sony ATV/Kobalt/MXM (Swift/Martin/Shellback)	50	New		ALUNAGEORGE Your Drums, Your Love <i>Island GBUM71204949 (ARV)</i> (Reid) Universal (Francis/Reid)
13	12	6	NE-YO Let Me Love You (Until You Learn To Love Yourself) <i>Motown/Mercury USUM7120199 (ARV)</i> (StarGate/Peewa & Park) Sony ATV/EMI/Universal/CC (Smith/Enksen/Herman/Levine/Martin/Trc/Srila/Furier)	51	51	34	JAY-Z & KANYE WEST N****S In Paris <i>Rca-a-fella/Mercury USUM71117621 (ARV)</i> (Hit-Boy/West/Dan/Kihofors) Warner Chappell/EMI/Universal (West/Carter/Dean/Hollis/Donal/Don)
14	15	8	OTTO KNOWS Million Voices <i>Mercury GB4B1200055 (ARV)</i> (Otto Knows) Universal (Herman)	52	Re-entry		JOHN DENVER Annie's Song <i>RC4 USSM19500109 (ARV)</i> (Okun) BMG Rights/Chrysalis (Denver)
15	13	5	MUMFORD & SONS I Will Wait <i>Ger. Helem. Of The Road/Island GBUM71204769 (ARV)</i> (Dravs) Universal (Mumford & Sons)	53	55	22	SWEDISH HOUSE MAFIA Greyhound <i>Virgin GB1201200034 (E)</i> (Axwell/Ingresso/Angelo) Universal (Axwell/Ingresso/Angelo)
16	16	8	OWL CITY & CARLY RAE JEPSEN Good Time <i>Interscope/Republic Island USUM71206288 (ARV)</i> (Young) Universal/Kobalt/Stylish/Finishing/Songs For Beans (Young/Thiessen/Lee)	54	41	12	PUBLIC ENEMY Harder Than You Think <i>Slam, jumz US1C1077880?</i> (G-Wiz) Fearh Global/Reah Music (Ridenhour/Rinaldo)
17	14	7	LITTLE MIX Wings <i>Syco GBHMU1200137 (ARV)</i> (LMS) Sony ATV/Universal/Kobalt/Godsen/Sunset/Razor S/Tie/Mischkemus (Barnes/Kalher/Kohn/James/Edwards/Nelson/Finnock/Thirwa/Rojas/Nun/Lewis/Butler)	55	49	19	FLO-RIDA Whistle <i>Atlantic USA21201745 (ARV)</i> (DJ Frank E/Glass) Sony ATV/Warner Chappell/CC (Frank E/Glass/Dillard/Franck/Glass/Kuik/Isaak/Mobley)
18	64	2	MAROON 5 One More Night <i>ABM/Octone/Peccador USUM71203514 (ARV)</i> (Martin/Shellback) Universal/Kobalt/MXM/Maroon 5 (Lewine/Shellback/Kotche/Martin)	56	48	43	DAVID GUETTA FEAT. SIA Titanium <i>Parlophone GB28K1100035 (E) 1★</i> (Guetta/Turnfort/Afropark) EMI/Bucks/AFropark/Talpa/Piano/Talpa (Guetta/Turnfort/What A Publishing (Furier/Guetta/Turnfort/Van De Wall)
19	17	11	EMELI SANDE Read All About It Pt 3 <i>Virgin GB4441200018 (E)</i> (Sande/Slater/Aikins) Burks/Sony ATV/EMI/Starline (Manderson/James/Barnes/Kohn/Kalher/Sande)	57	New		WOODKID Run Boy Run <i>Green United FR4D1200170</i> (Tr) CC (L'Espresso)
20	20	3	NICKI MINAJ Vava Voom <i>Cash McNeely/Island USCM51200109 (ARV)</i> (Dr Luke/Koolha/Kojak/Cirkut/Trb) Universal/Kobalt/Prescription/MXM/Cnology/CreamMachine (Maraj/Gottwald/Gngg/Waltz/Martin)	58	New		ANGEL HAZE New York <i>Island GBUM71205250 (ARV)</i> (McNair/Russell) Brouhaha/PeerMusic/Cayman/CC (Scott/Heron/Wilson/McNair)
21	18	5	AMELIA LILY You Bring Me Joy <i>Xenomania/RC4 GBHMU1200182 (ARV)</i> (Xenomania) Xenomania/Warner Chappell (Higgins/Williams/Falk/Fritton/Sray/Parker/Cooper/Nuall/Scott)	59	Re-entry		KELLY CLARKSON Stronger (What Doesn't Kill You) <i>RC4 GBCT1100364 (ARV)</i> (Kurstin) Universal/EMI/BMG Rights/Sony ATV/Perfect Storm (Kurstin/Elofsson/Gamson/Tampasi)
22	19	10	FUN. Some Nights <i>Atlantic/Fueled By Ramen USA212104050 (ARV)</i> (Shasler) Sony ATV/Warner Chappell/FBR/Beavon/Rough Art/Shira Lee Lawrence/Rick/Way Above (Fun /Shasler)	60	54	40	GOTYE FEAT. KIMBRA Somebody That I Used To Know <i>Island 402521100040 (ARV)</i> (Sony) Kobalt/Hill & Range/Carlin (De Barce/Bonfa)
23	New		TAYLOR SWIFT I Knew You Were Trouble <i>Mercury/Big Machine USC1Y1231039 (ARV)</i> (Martin/Shellback) Sony ATV/Tree/Kobalt/MXM (Swift/Martin/Shellback)	61	60	23	COLDPLAY & RIHANNA Princess Of China <i>Parlophone GBAYE1101184 (E) 1</i> (Dravs/Green/Simpson) Universal/Cpal (Bryman/Burkland/Champion/Martin/Sirjsson/Dyrason/Holm/Sveinsson/Eno)
24	11	25	JASON MRAZ I Won't Give Up <i>Atlantic/USEE11100768 (ARV)</i> (Chiracelli) Great Hoops/NoBS/Integrate/Good Eye (Mraz/Natter)	62	62	46	ONE DIRECTION What Makes You Beautiful <i>Syco GB1101100318 (ARV)</i> (Falk/Yaroub) EMI/Kobalt/Ram/BMS Rights/Chrysalis/Mr. Kanani (Yaroub/Falk/Kotche)
25	24	8	SAM AND THE WOMP Bom Bom <i>One More Tune/SHI/Warner GB4H1200388 (ARV)</i> (Cisher/Horn/Ritchie) Perfect Songs (Ritchie/Horn/C) (Wilde De Long/Walker)	63	44	6	PROFESSOR GREEN FEAT. SIERRA KUSTERBECK Avalon <i>Virgin GB4441100382 (E)</i> (Hayes/Mojam) Sony ATV/Naughty Words/EMI/Starline/PeerMusic/Burks/CC (Manderson/Sande/Quar/Murray/Luby)
26	New		DISCLOSURE FEAT. SAM SMITH Latch <i>Island/PNR GB91P1200154 (ARV)</i> (Disclosure/Trs) CC (H Lawrence/G Lawrence/Napier/Smith)	64	New		ASAF AVIDAN & THE MOJOS One Day/Reckoning Song <i>Columbia Deutschland DEQ321200139 (ARV)</i> (Winokur/Avidan/Wankermut) Global Chrysalis/BMG Rights (Avidan)
27	27	3	PALOMA FAITH Never Tear Us Apart <i>RC4 GBARL120182 (ARV)</i> (Hoops) Warner Chappell/Artemis (Hutchinson/Farriss)	65	53	27	ALEX CLARE Too Close <i>Island GBUM71101222 (ARV)</i> (Diplo/Switch/Rechtshaid) Warner Chappell/Universal (Care/Duguid)
28	30	5	KANYE WEST FEAT. JAY-Z & BIG SEAN Clique <i>Good Music USUM71209867 (ARV)</i> (Hit-Boy/West/Kihofors/Goldstein/The Twilite Tone) Universal/EMI/Hit-Boy/Piase/Gmms/Myl/Carter/Boys/CC (Hollis/Anderson/West/Carter/Fauntleroy)	66	New		MICHEL TELO Ai Se Au Te Pego <i>Syco BRIM11200127 (ARV)</i> (Koolha/Kojak) Directo Aos Autores/Musical Pantanal (Dyggis/Axe/Moi)
29	29	14	FLORENCE + THE MACHINE Spectrum <i>Island GBUM71107576 (ARV)</i> (Epworth) EMI/Universal (Welch/Epworth)	67	61	13	JUSTIN BIEBER FEAT. BIG SEAN As Long As You Love Me <i>Def Jam USUW11205320 (ARV)</i> (Jenkins/India) Sony ATV/Universal/Kobalt/EMI Starwood/International Music/Three Dimension (Jenkins/India/Atvuh/Bjor/Anderson)
30	23	6	PINK Blow Me (One Last Kiss) <i>RC4 USRC11200669 (ARV)</i> (Kurstin) EMI (Pink/Kurstin)	68	42	5	DAVID GUETTA FEAT. NE-YO & AKON Play Hard <i>Parlophone GB28K1200052 (E)</i> (Guetta/Tr) Sony ATV/Universal/Ricster/Shapiro/Bornstein/What A Publishing/Violent/Piano/Talpa (Guetta/Turnfort/Ricster/Thiam/Smith/Kalberg/Mojin)
31	21	4	EXAMPLE Say Nothing <i>MCS GBCE1201008 (ARV)</i> (Dirty South/MOAN), Universal/Kobalt/Polar Patrol (Cleaver/McCaig/Regnecovic)	69	56	33	LADY ANTEBELLUM Need You Now <i>Capitol USCN10900695 (E) 1</i> (Worley) Warner Chappell/EMI/Foray/Year Of The Dog/Hornal Brothers (Haywood/Kelly/Scott/Kear)
32	25	8	MUSE Madness <i>Helium 3 GB4HT1200402 (ARV)</i> (Hume) Warner Chappell (Bellamy)	70	68	26	TRAIN Drive By <i>Columbia USSM11105876 (ARV)</i> (Espionage/Walton) EMI/Rise/Imp/Solar (Monahan/Ind/Bjorklund)
33	31	10	OF MONSTERS AND MEN Little Talks <i>Universal Republic/Island USUM71119106 (ARV)</i> (Of Monsters and Men/Arntsson) Sony ATV (Zerhag/Arntsson)	71	New		LABRINTH FEAT. EMELI SANDE Beneath Your Beautiful <i>Syco GBHMU1200008 (ARV)</i> (Labrinth/Da Diggler) Sony ATV/EMI/Starline (McKenzie/Sande/Posner)
34	28	17	MAROON 5 FEAT. WIZ KHALIFA Payphone <i>ABM/Octone/Peccador USUM71203347 (ARV)</i> (Shellback/Bianco/Robopop) Warner Chappell/Universal/BMG Rights/PGH/Kobalt/Prescription/Matze Ball/Where Da Kasz At/MaruChaCha (Various)	72	59	11	CALVIN HARRIS FEAT. EXAMPLE We'll Be Coming Back <i>Columbia GBARL1200542 (ARV)</i> (Harris) EMI/Universal (Harris/Gleave)
35	34	20	RUDIMENTAL FEAT. JOHN NEWMAN Feel The Love <i>Asylum GB4HS1200177 (ARV)</i> (Dryden/Aggett/LeKadeh/Spencer) Sony ATV/Kobalt/B Uniqus/CC (Dryden/Aggett/LeKadeh/Newman)	73	36	2	THE OTHER TRIBE Skirts <i>Relentless/RC4 GBARL1200976 (ARV)</i> (O'Drory/Spencer) Sony ATV (O'Drory/Hall/Brown/Hill/Cleary/Metric/White)
36	22	3	DJ FRESH FEAT. RAVAUGHN The Feeling <i>MCS GBCE1201165 (ARV)</i> (Stean) Sony ATV/Universal/Notting Hill (Stean/The Invisible Men)	74	New		MADEON The City <i>Pop Culture GB1101200761 (ARV)</i> (LeBeq) Warner Chappell/Phat Country/Beleq/Waters/Kristz/Em)
37	50	35	NICKI MINAJ Starships <i>Cash McNeely/Island USCM51200060 (ARV)</i> (RedOne/Falk/Yaroub) Universal/Sony ATV/Kobalt/Warner Chappell (Minaj/FedOne/Falk/Yaroub/Hector)	75	Re-entry		KODALINE All I Want <i>RC4 GBUX1200008 (ARV)</i> (Harris) Kobalt/B Uniqus (Garrigan/Prendergrast/Pannigan)
38	33	9	RITA ORA How We Do (Party) <i>Columbia/RC4 Nahan USQX1101879 (ARV)</i> (The Funatics/The Monah) Sony ATV/Universal/Kobalt/Warner Chappell/Kassner/EMI April/Hoban/Trb (Various)				

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<ul style="list-style-type: none"> Al Se Au Te Pego 66 All I Want 75 Annie's Song 51 Anything Could Happen 5 As Long As You Love Me 67 Avalon 63 Bangarang 40 Beneath Your Beautiful 71 Black Heart 48 Blow Me (One Last Kiss) 30 	<ul style="list-style-type: none"> 30 Bom Bom 25 Call Me Maybe 39 Clique 28 Diamonds 4 Don't Judge Me 42 Don't You Worry Child 1 Drive By 70 Feel The Love 35 Gangnam Style 3 Good Intentions 45 Good Time 46 Greyhound 53 	<ul style="list-style-type: none"> Hall Of Fame 10 Harder Than You Think 54 Heatwave 46 How We Do (Party) 38 I Cry 9 I Knew You Were Trouble 23 I Will Wait 15 I Won't Give Up 24 Latch 26 Let Me Love You (Until You Learn To Love Yourself) 18 Live While We're Young 6 Madness 32 Million Voices 14 N****S In Paris 51 Need You Now 69 Never Tear Us Apart 27 I Won't Give Up 24 New York 58 One Day/Reckoning Song 64 Skyfall 1 Some Nights 22 	<ul style="list-style-type: none"> Payphone 34 Play Hard 68 Pound The Alarm 49 Princess Of China 61 Read All About It Pt 3 19 Red 41 Run Boy Run 57 Say Nothing 31 She Wolf (Falling To Pieces) 11 Skirts 23 Slyfall 1 Some Nights 22 	<ul style="list-style-type: none"> Somebody That I Used To Know 60 Vava Voom 30 Spectrum 29 Starships 37 Stronger (What Doesn't Kill You) 59 The Feeling 36 There You'll Be 47 Titanium 56 Too Close 65 Trouble 7 Turn Around 8 	<ul style="list-style-type: none"> Under The Sun 44 We Are Never Ever Getting Back Together 12 We Are Young 45 We'll Be Coming Back 72 What Makes You Beautiful 62 Whistle 55 Wings 17 You Bring Me Joy 21 Your Drums, Your Love 50 	<ul style="list-style-type: none"> Key ★ Platinum (600,000) ● Gold (100,000) ● Silver (200,000)
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CHARTS UK AIRPLAY WEEK 41

Radio playlists are online at www.musicweek.com

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

UK RADIO AIRPLAY CHART TOP 50		nielsen						
POS	LAST	WKS	SALES CHT	ARTIST / ALBUM / LABEL	TOTAL PLAYS	PLAYS +/-	TOTAL AUD (m)	AUD % +/-
1	34	2		ADELE Skyfall XL	2673	303.17	73.85	229.54
2	1	9	10	THE SCRIPT FEAT. WILL.I.AM Hall Of Fame / Epic/Phonogenic	4100	0.71	60.12	-9.44
3	8	5		ROBBIE WILLIAMS Candy Island	2755	11.18	51.84	24.86
4	5	3	6	ONE DIRECTION Live While We're Young / Syco	2273	26.14	51.34	11.01
5	2	7	12	TAYLOR SWIFT We Are Never Ever Getting Back Together / Mercury	2986	4.26	51.24	-10.34
6	11	2	4	RIHANNA Diamonds / Def Jam	2168	50.97	50.64	31.77
7	4	13	30	PINK Blow Me (One Last Kiss) / LaFace	3102	-8.98	43.29	-8.21
8	7	9	16	OWL CITY & CARLY RAE JEPSEN Good Time / Interscope/Republic Island	3442	-1.29	42.09	-0.73
9	3	21	34	MAROON 5 FEAT. WIZ KHALIFA Payphone / A&M/Octone/Polydor	2639	-12.59	38.16	-21.64
10	6	8	13	NE-YO Let Me Love You (Until You Learn To Love Yourself) / Motown/Mercury	2082	-2.71	37.07	-12.88
11	10	4	8	CONOR MAYNARD FEAT. NE-YO Turn Around / Parlophone	1229	0.33	35.87	-6.81
12	16	5	5	ELLIE GOULDING Anything Could Happen / Polydor	1978	12.39	35.05	2.52
13	22	3		JLS Hottest Girl In The World / Epic	1641	15	34.34	27.19
14	15	10	17	LITTLE MIX Wings / Syco	2809	-10.08	34.16	-2.12
15	13	14	38	RITA ORA How We Do (Party) / Columbia/Roc Nation	3029	-3.81	33.42	-9.16
16	21	4		LAWSON Standing In The Dark / Global Talent/Polydor	2191	3.99	32.88	13.5
17	9	5	11	DAVID GUETTA FEAT. SIA She Wolf (Falling To Pieces) / Positiva/Virgin	1166	-9.47	32.86	-14.78
18	17	5	32	MUSE Madness / Helium 3	424	-6.4	31.99	-6.3
19	45	2	1	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child / Virgin	980	65.82	31.4	60.86
20	20	4	9	FLO-RIDA I Cry / Atlantic	1221	-6.29	30.18	-4.91
21	NEW	1	18	MAROON 5 One More Night / A&M/Octone/Polydor	658	0	28.55	0
22	37	2		NAUGHTY BOY FEAT. EMELI SANDE Wonder / Virgin	756	38.46	28.08	29.22
23	27	5		THE OVERTONES Loving The Sound / Warner Music Entertainment	1282	-3.68	26.54	11.7
24	18	3	3	PSY Gangnam Style / Island	788	-4.72	25.77	-22.91
25	25	22	35	RUDIMENTAL FEAT. JOHN NEWMAN Feel The Love / Asylum	982	1.66	25.47	0.47
26	49	2		CALVIN HARRIS FEAT. FLORENCE WELCH Sweet Nothing / Columbia/Fly Eye	769	13.93	24.29	27.04
27	14	20	48	STOOSHE Black Heart / Future Cut/QWork/Warner Brothers	2244	-21.84	24.22	-33.22
28	24	29	39	CARLY RAE JEPSEN Call Me Maybe / Interscope	1505	-10.79	23.68	-8.5
29	32	23	61	COLDPLAY & RIHANNA Princess Of China / Parlophone	1774	-7.51	23.51	2.66
30	23	5	15	MUMFORD & SONS I Will Wait / Gentlemen Of The Road/Island	1013	2.43	23.11	-11.96
31	19	5	21	AMELIA LILY You Bring Me Joy / Xenomania/RCA	2325	-14.36	23.09	-28.45
32	28	3	14	OTTO KNOWS Million Voices / Mercury	323	-12.94	21.61	-6.97
33	42	3		ANDY BURROWS Because I Know That I Can / PIAF	194	10.23	20.86	2.66
34	33	2		REBECCA FERGUSON Backtrack / RCA	468	11.43	20.85	-7.46
35	44	16	72	CALVIN HARRIS FEAT. EXAMPLE We'll Be Coming Back / Columbia	994	-4.42	20.46	4.33
36	43	3		THE WANTED I Found You / Global Talent/Island	1196	0.34	19.68	-2.14
37	35	2		PET SHOP BOYS Leaving / Parlophone	198	8.79	19.36	-11.96
38	48	29	70	TRAIN Drive By / Columbia	1742	-2.46	19.21	-0.57
39	NEW	1	20	NICKI MINAJ Vava Voom / Cash Money/Island	654	0	19.07	0
40	30	39	60	GOTYE FEAT. KIMBRA Somebody That I Used To Know / Island	1713	-9.51	19.06	-17.56
41	41	2		JOSH OSHO FEAT. CHILDISH GAMBINO Giants / Island	49	-14.04	19.04	-9.25
42	RE			DAVID GUETTA FEAT. SIA Titanium / Positiva/Virgin	1105	0	19.03	0
43	12	7	31	EXAMPLE Say Nothing / MoS	1115	-28.66	18.96	-48.92
44	29	9	44	CHERYL Under The Sun / Polydor	1902	-25.18	18.86	-18.71
45	NEW	1		EVERYTHING EVERYTHING Cough Cough / RCA	134	0	18.06	0
46	47	15	29	FLORENCE + THE MACHINE Spectrum / Island	1432	-12.2	18	-7.02
47	31	63	90	MAROON 5 FEAT. CHRISTINA AGUILERA Moves Like Jagger / A&M/Octone/Polydor	1213	-3.12	17.93	-21.74
48	NEW			OLLY MURS FEAT. FLO RIDA Troublemaker / Epic/Syco	626	0	17.63	0
49	50	41		JESSIE J Domino / Island/Lava	1145	-1.46	17.63	-0.28
50	46	46		OLLY MURS Dance With Me Tonight / Epic/Syco	1308	3.89	17.53	-10.1

Nielsen Music Control monitor the following stations 24 hours a day, seven days a week: XTRA, iCE-10, Real Radio, 102.4 Wish FM, 103.4 The Beach, 105.4 Real Radio, 106.3 Bridge FM, 107.4 Juice FM, 107.7 Brunel FM, 2LR-FM, 6 Music, 55.2 Capital FM, 66.1 The Revolution, 96.3 Air1 FM, 96.3 Real Radio, 96.4 FM The Wave, 96.9 Virgin FM, 95.5 Radio Norwich, Absolute Radio, Absolute Xtra, Absolute 102, BBC Radio 1, BBC Radio 2, BBC Radio 3, BBC Radio 4, BBC Radio 5 Live, BBC Radio 6 Music, BBC Radio 7, BBC Radio 8, BBC Radio 9, BBC Radio 10, BBC Radio 11, BBC Radio 12, BBC Radio 13, BBC Radio 14, BBC Radio 15, BBC Radio 16, BBC Radio 17, BBC Radio 18, BBC Radio 19, BBC Radio 20, BBC Radio 21, BBC Radio 22, BBC Radio 23, BBC Radio 24, BBC Radio 25, BBC Radio 26, BBC Radio 27, BBC Radio 28, BBC Radio 29, BBC Radio 30, BBC Radio 31, BBC Radio 32, BBC Radio 33, BBC Radio 34, BBC Radio 35, BBC Radio 36, BBC Radio 37, BBC Radio 38, BBC Radio 39, BBC Radio 40, BBC Radio 41, BBC Radio 42, BBC Radio 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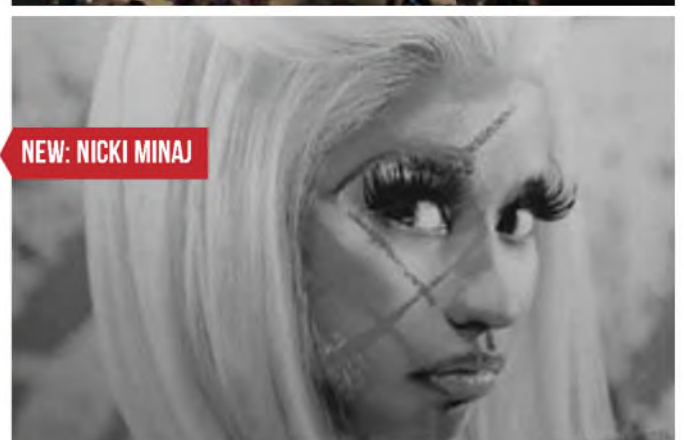
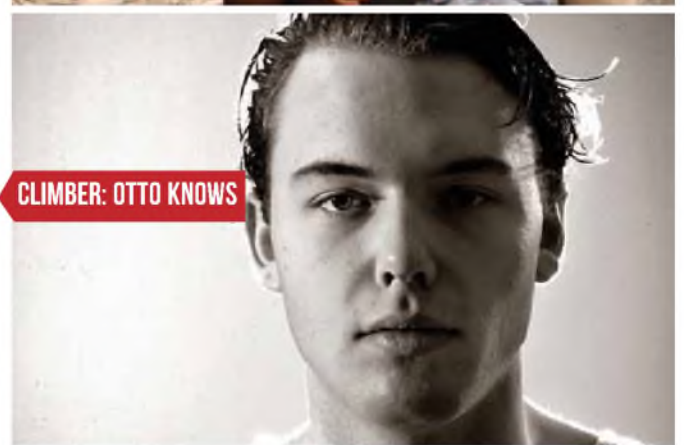
CHARTS STREAMING WEEK 41

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Official Streaming Chart

OFFICIAL UK STREAMING CHART TOP 75

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



NEW: RIHANNA

CLIMBER: ONE DIRECTION

CLIMBER: OTTO KNOWS

CLIMBER: KANYE WEST/JAY-Z/BIG SEAN

NEW: NICKI MINAJ

CHARTS EU AIRPLAY WEEK 40



PAN-EUROPEAN	
POS	ARTIST/ ALBUM / LABEL
1	PINK Blow Me (One Last Kiss) SME
2	RIHANNA Diamonds UNI
3	WILLIAMS, ROBBIE Candy UNI
4	JEPSEN, CARLY RAE Call Me Maybe UNI
5	OWL CITY & JEPSEN, CARLY RAE Good Time UNI
6	GUETTA, DAVID FEAT. SIA She Wolf (Falling To Pieces) EMI
7	BROWN, CHRIS Don't Wake Me Up SME
8	AVIDAN, ASAF One Day (Reckoning Song) SME
9	SCRIPT, THE FEAT. WILL.I.AM Hall Of Fame SME
10	MUSE Madness WEA



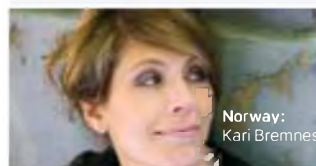
ITALY	
POS	ARTIST/ ALBUM / LABEL
1	CREMONINI, CESARE Una Come Te UNI
2	AYANE, MALIKA Tre Cose SUG
3	PINK Blow Me (One Last Kiss) SME
4	MORISSETTE, ALANIS Guardian SME
5	WILLIAMS, ROBBIE Candy UNI
6	MUSE Madness WMI
7	FLO RIDA Whistle WMI
8	OF MONSTERS AND MEN Little Talks UNI
9	NEGRAMARO Ti E' Mai Successo? SUG
10	MAROON 5 One More Night UNI

DENMARK	
POS	ARTIST/ ALBUM / LABEL
1	NEPHEW Hjertestarter CPH
2	NABIHA Mind The Gap SME
3	KEY, MARIE Uopnaaelig SME
4	MEDINA Lyser I Moerke ALM
5	PANAMAH Dj Blues UNI
6	LOVELESS, SHAKA Ikke Mere Tid UNI
7	ALPHABEAT Love Sea CPH
8	PINK Blow Me (One Last Kiss) SME
9	MAROON 5 One More Night UNI
10	MUSE Madness WEA



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

FRANCE	
POS	ARTIST/ ALBUM / LABEL
1	CUDI, KID FEAT. MGMT & RATATAT Pursuit Of Happiness UNI
2	FLO RIDA I Cry WEA
3	BROWN, CHRIS Don't Wake Me Up SME
4	OWL CITY & JEPSEN, CARLY RAE Good Time UNI
5	WILL.I.AM FEAT. SIMONS, EVA This Is Love UNI
6	KRISTINA MARIA FEAT. CORNEILLE Co-Pilot WAG
7	C2C Down The Road UNI
8	RIHANNA Diamonds UNI
9	CANARDO FEAT. TAL M'en Aller WEA
10	SEXION D'ASSAUT Balader SME



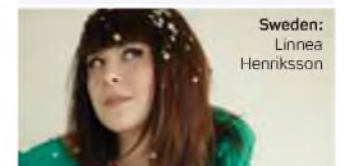
NORWAY	
POS	ARTIST/ ALBUM / LABEL
1	SWIFT, TAYLOR We Are Never Ever Getting Back Together UNI
2	ADMIRAL P Kallenavn EMI
3	HOYEM, SIVERT Where Is My Moon EMI
4	FIRST AID KIT Blue PLY
5	MATILDA When Something Ends IND
6	DAUGHTRY Start Of Something Good SME
7	NILSEN, KURT Du Sa PLR
8	ADELE Set Fire To The Rain PLY
9	KILLERS, THE Runaways UNI
10	BREMNES, KARI Denne Veien IND

GERMANY	
POS	ARTIST/ ALBUM / LABEL
1	WILLIAMS, ROBBIE Candy UID
2	ONE REPUBLIC Feel Again UID
3	LYKKE LI I Follow Rivers WMG
4	PINK Blow Me (One Last Kiss) SME
5	LINKIN PARK Burn It Down WMG
6	LENA Stardust UDD
7	JEPSEN, CARLY RAE Call Me Maybe UID
8	OF MONSTERS AND MEN Little Talks UID
9	DEL REY, LANA Summertime Sadness UDD
10	AVIDAN, ASAF One Day (Reckoning Song) SME



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	LOREEN Euphoria WMG
4	FLO RIDA Whistle WMG
5	TRAIN Drive By SME
6	FUN. FEAT. MONAE, JANELLE We Are Young WMG
7	ALBORAN, PABLO Tanto EMI
8	SANZ, ALEJANDRO Se Vende UNI
9	LOPEZ, JENNIFER Dance Again SME
10	MALDITA NEREA En El Mundo Genial De Las Cosas Que Dices SME

IRELAND	
POS	ARTIST/ ALBUM / LABEL
1	THE SCRIPT FEAT. WILL.I.AM Hall Of Fame SME
2	OF MONSTERS AND MEN Little Talks UNI
3	LYKKE LI I Follow Rivers WEA
4	FUN. Some Nights WEA
5	WILLIAMS, ROBBIE Candy UNI
6	OWL CITY & JEPSEN, CARLY RAE Good Time UNI
7	SWIFT, TAYLOR We Are Never Ever Getting Back Together UNI
8	PINK Blow Me (One Last Kiss) SME
9	ONE DIRECTION Live While We're Young SME
10	MUMFORD AND SONS I Will Wait UNI



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

GLOBAL SALES ANALYSIS

BY ALAN JONES

FOR MUCH OF 2012, British chart fortunes overseas revolved around the current albums from **Adele** and **One Direction** but age, to misquote Byron, has wearied them, and they are decreasingly influential – but their decline has coincided with the rise of the M squad – **Mumford & Sons**, **Muse**, **Mika** and (**Van**) **Morrison**, all of whom are enjoying substantial planetary prominence.

Muse's sixth album, *The 2nd Law*, debuted at No.1 in the UK last week, and makes a big first impression internationally,

debuting at No.1 in Austria, Finland, Flanders, France, Italy, the Netherlands, New Zealand, Switzerland and Wallonia. It opens at two in Australia, Canada, Denmark, Germany, Ireland, Spain and the US. It is No.3 in Estonia, four in Hungary, five in the Czech Republic and Japan and 11 in Croatia.

Muse would have had three more No.1s to their credit were it not for Mumford & Sons' second album *Babel* holding on for a second week atop the charts in Canada, Ireland and the US.



Babel loses its other crown, falling 1-2 in New Zealand, and is down in a further 12 countries – but it holds steady in Flanders (two) and Norway (10), rises in Wallonia (32-11) and debuts in Portugal (eight), South Africa (18) and Mexico (77). Amidst almost unanimous European approval, it fails to impress only in France, falling

81-116 on its second chart week there, though it has still whipped *Sigh No More*, which peaked at 173.

Van Morrison has been making hit albums since long before anyone else mentioned in this piece was even born but his 34th studio album, *Born To Sing: No Plan B* shows he is still a force to

be reckoned with, and it debuts in 14 territories. Amazingly it is only Morrison's second Top 10 album in the US, where it debuts at 10. It is also 10 in Austria, and a slot higher in Ireland and Spain, its best territories. It also goes Top 20 in Denmark (12), Norway (14), Canada (15), Germany (15), New Zealand (16), Flanders (18) and the Netherlands (20).

Top 20 in seven countries in the previous fortnight, most impressively in France, where it was number one, Mika's third album, *The Origin Of Love*, adds debuts in Spain (11), Japan (28) and Mexico (71), while rising in Wallonia (8-6) and Flanders (9-8).

CHARTS SPOTIFY WEEK 41



GLOBAL

POS	ARTIST/ ALBUM
1	PSY Gangnam Style
2	SWEDISH HOUSE MAFIA Don't You Worry Child
3	RIHANNA Diamonds
4	DAVID GUETTA She Wolf (Falling to Pieces)
5	THE SCRIPT Hall of Fame feat. will.i.am
6	MAROON 5 One More Night
7	FUN. Some Nights
8	TAYLOR SWIFT We Are Never Ever Getting Back Together
9	OWL CITY, CARLY RAE JEPSEN Good Time
10	FLO RIDA Whistle
11	FLO RIDA I Cry
12	ASAF AVIDAN & THE MOJOS One Day / Reckoning Song (Wankelmut Remix)
13	WILL.I.AM This Is Love
14	CARLY RAE JEPSEN Call Me Maybe
15	MAROON 5 Payphone
16	MUMFORD & SONS I Will Wait
17	FUN. We Are Young
18	CALVIN HARRIS We'll Be Coming Back feat. Example
19	ALAIN WHYTE Don't Wake Me Up
20	BIG SEAN As Long As You Love Me

EUROPEAN

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

AUSTRIA

POS	ARTIST/ ALBUM
1	PSY Gangnam Style
2	ASAF AVIDAN & THE MOJOS One Day / Reckoning Song (Wankelmut Remix)
3	DAVID GUETTA She Wolf (Falling to Pieces)
4	FUN. Some Nights
5	MAROON 5 One More Night
6	SWEDISH HOUSE MAFIA Don't You Worry Child
7	CRO Du
8	OWL CITY, CARLY RAE JEPSEN Good Time
9	WILL.I.AM This Is Love
10	FLO RIDA Let It Roll



FRANCE

POS	ARTIST/ ALBUM
1	PSY Gangnam Style
2	C2C Down The Road
3	RIHANNA Diamonds
4	ASAF AVIDAN & THE MOJOS One Day / Reckoning Song (Wankelmut Remix) -
5	ALEX CLARE Too Close
6	DAVID GUETTA She Wolf (Falling to Pieces)
7	M83 Midnight City
8	CARLY RAE JEPSEN Call Me Maybe
9	OWL CITY, CARLY RAE JEPSEN Good Time
10	C2C The Cell



NETHERLANDS

POS	ARTIST/ ALBUM
1	PSY Gangnam Style
2	ASAF AVIDAN & THE MOJOS One Day / Reckoning Song (Wankelmut Remix) -
3	THE SCRIPT Hall of Fame feat. will.i.am
4	SWEDISH HOUSE MAFIA Don't You Worry Child
5	NIELSON Beauty & De Brains
6	WILL.I.AM This Is Love
7	DAVID GUETTA She Wolf (Falling to Pieces)
8	RIHANNA Diamonds
9	THE OPPOSITES Slapeloze Nachten
10	FUN. Some Nights

NORWAY

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

SPAIN

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

SWEDEN

POS	ARTIST/ ALBUM
1	SWEDISH HOUSE MAFIA Don't You Worry Child
2	PSY Gangnam Style
3	STIFTELSEN Vart jag Ä_n gÄr
4	NAUSE Hungry Hearts -
5	PETRA MARKLUND Handerna mot himlen
6	RIHANNA Diamonds
7	DAVID GUETTA She Wolf (Falling to Pieces)
8	THE SCRIPT Hall of Fame
9	MAROON 5 One More Night
10	CALVIN HARRIS We'll Be Coming Back

UNITED STATES

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

CHARTS INDIES/COMPILATIONS WEEK 41



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)*
- 2 **NEW** **VARIOUS** Annie Mac Presents 2012 / *Island (ARV)*
- 3 **NEW** **VARIOUS** Euphoria - Electronic Dance Music / *MoS (ARV)*
- 4 **NEW** **VARIOUS** Best Of Bond - James Bond - 50 Years / *EMI (E)*
- 5 2 **VARIOUS** Addicted To Bass - Winter 2012 / *MoS (ARV)*
- 6 **NEW** **VARIOUS** Return To Soul City / *UMTV (ARV)*
- 7 3 **VARIOUS** Seriously 80s / *Rhino/UMTV (ARV)*
- 8 5 **VARIOUS** Now That's What I Call Running / *EMI TV/UMTV (E)*
- 9 7 **VARIOUS** Now That's What I Call A No 1 / *EMI TV/UMTV (E)*
- 10 4 **VARIOUS** Hiphop Jamz / *Rhino/UMTV (ARV)*

- 11 6 **VARIOUS** Kanye West Pts Good Music Cruel Summer / *Def Jam (ARV)*
- 12 8 **VARIOUS** Massive R&B - Vip Club Mix / *Rhino/Sony/UMTV (ARV)*
- 13 10 **VARIOUS** Now That's What I Call Reggae / *EMI TV/UMC/UMTV (ARV)*
- 14 9 **VARIOUS** 80s Groove - Vol 3 / *MoS/Sony (ARV)*
- 15 12 **VARIOUS** Fifty Shades Of Grey - The Classical / *EMI Classics (E)*
- 16 13 **VARIOUS** Ibiza Annual 2012 / *MoS (ARV)*
- 17 14 **VARIOUS** Now That's What I Call Chill / *Emi Tv/Rhino (E)*
- 18 11 **VARIOUS** Honey Honey / *Sony RCA (ARV)*
- 19 13 **VARIOUS** Until One - Swedish House Mafia / *Virgin (E)*
- 20 16 **VARIOUS** Clubland Eurodance / *AATW/UMTV (ARV)*

INDIE SINGLES TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- 1 1 **ADELE** Skyfall / *XL (PIAS)*
- 2 2 **EXAMPLE** Say Nothing / *MoS (ARV)*
- 3 3 **DJ FRESH FEAT. RAVAGHN** The Feeling / *MoS (ARV)*
- 4 5 **PUBLIC ENEMY** Harder Than You Think / *StarJamz*
- 5 **RE** **WOODKID** Run Boy Run / *Green United*
- 6 7 **ALT-J** Something Good / *Infectious (PIAS)*
- 7 10 **PORTER ROBINSON** Language / *MoS (ARV)*
- 8 8 **ADELE** Someone Like You / *XL (PIAS)*
- 9 6 **THE XX** Angels / *Young Turks (PIAS)*
- 10 14 **P-STYLE** Gangnam Style / *Power Music*
- 11 13 **ADELE** Set Fire To The Rain / *XL (PIAS)*
- 12 4 **ADELE** I Can't Make You Love Me / *XL (PIAS)*
- 13 15 **ADELE** Rolling In The Deep / *XL (PIAS)*
- 14 **RE** **CHARLENE SORAIA** Wherever You Will Go / *Peacefrog (E)*
- 15 **NEW** **THIS GIRL IS ON FIRE** Girl On Fire / *World Of Music*
- 16 **NEW** **TAME IMPALA** Elephant / *Modular (am arv)*
- 17 17 **DJ FRESH** Gold Dust / *Data/MoS (ARV)*
- 18 16 **CHOPPER XXL** Gangnam Style / *Kiss The Pavement*
- 19 **RE** **LUCY SPRAGGAN** Someone / *Lucy Spraggan*
- 20 11 **BIG HITS 2012** Last Night (Beer Fear) / *Big Hits 2012*

INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- 1 **NEW** **JEFF LYNNE** Long Wave / *Frontiers Records (PH)*
- 2 **NEW** **ELO** Mr Blue Sky - The Very Best Of / *Frontiers Records (PH)*
- 3 **NEW** **ALL TIME LOW** Don't Panic / *Hopeless (PIAS)*
- 4 **NEW** **TAME IMPALA** Lonerism / *Modular (am arv)*
- 5 3 **ADELE** 21 / *XL (PIAS)*
- 6 1 **THE XX** Coexist / *Young Turks (PIAS)*
- 7 5 **ALT-J** An Awesome Wave / *Infectious (PIAS)*
- 8 2 **DJ FRESH** Nextlevelism / *MoS (ARV)*
- 9 **NEW** **BETH HART** Bang Bang Boom Boom / *Provogue (ADA Arv)*
- 10 8 **DEACON BLUE** The Hipsters / *Edsel Demon (SDU)*
- 11 11 **NOEL GALLAGHER'S HIGH FLYING BIRDS** Noel Gallagher's High Flying Birds / *Sour Mash (E)*
- 12 13 **ADELE** 19 / *XL (PIAS)*
- 13 10 **THE XX** xx / *Young Turks (PIAS)*
- 14 18 **JOHN DENVER** Take Me Home / *Music Digital (Delta/SonyDADC)*
- 15 4 **BETH ORTON** Sugaring Season / *Anti- (ADA Arv)*
- 16 **NEW** **CHRIS DE BURGH** Home / *Ferryman (ada/cin)*
- 17 14 **EXAMPLE** Playing In The Shadows / *MoS (ARV)*
- 18 12 **GRIZZLY BEAR** Shields / *Warp (PIAS)*
- 19 6 **FLYING LOTUS** Until The Quiet Comes / *Warp (PIAS)*
- 20 7 **PAPA ROACH** The Connection / *Eleven Seven (E)*



Crystal Fighters Indie Singles Breakers (5)



Shy & Drs Indie Singles Breakers (14)



ELO Indie Albums (2)



All Time Low Indie Albums (2)



Jon Lord Indie Albums Breakers (2)

INDIE SINGLES BREAKERS TOP 20

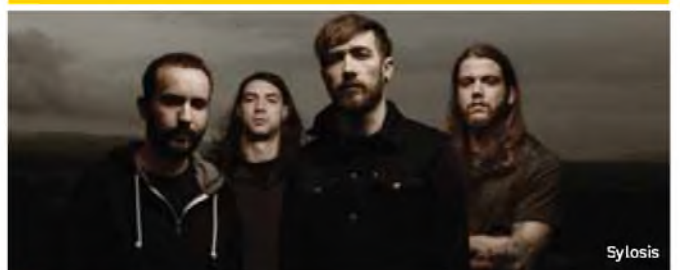
THIS LAST ARTIST / ALBUM / LABEL



- 1 19 **WOODKID** Run Boy Run / *Green United*
- 2 3 **P-STYLE** Gangnam Style / *Power Music*
- 3 **NEW** **THIS GIRL IS ON FIRE** Girl On Fire / *World Of Music*
- 4 4 **CHOPPER XXL** Gangnam Style / *Kiss The Pavement*
- 5 2 **BIG HITS 2012** Last Night (Beer Fear) / *Big Hits 2012*
- 6 1 **BIG HITS 2012** Tea And Toast / *Big Hits 2012*
- 7 5 **THE HEAVY** Short Change Hero / *Counter*
- 8 8 **SHE'S MADE OF CANDY** Candy / *Devoted*
- 9 13 **CRYSTAL FIGHTERS** Follow / *Zirkulo*
- 10 10 **RADICAL FACE** Welcome Home / *Morr*
- 11 14 **ANDY BURROWS** Because I Know That I Can / *PIAS*
- 12 11 **JULIO BASHMORE** Au Seve / *Broadwalk*
- 13 9 **TNGHT** Higher Ground / *Warp*
- 14 **NEW** **SHY & DRS FEAT. SANDI THOM** The Love Is Gone / *Guardian Angels*
- 15 15 **AWOLNATION** Sail / *Red Bull*
- 16 6 **JOHN MURPHY** In The House - In A Heartbeat / *XL*
- 17 **RE** **DISCLOSURE FEAT. SINEAD HARNETT** Boiling / *Greco-Roman*
- 18 **NEW** **WONDER** We Were Full Of Wonder / *Voice Express*
- 19 **RE** **WOODKID** Iron / *Green United*
- 20 **RE** **THE HEAVY** How You Like Me Now / *Counter*

INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



- 1 **NEW** **SYLOSIS** Monolith / *Nuclear Blast*
- 2 **NEW** **JON LORD** Concerto For Group And Orchestra / *earMusic*
- 3 **NEW** **MACKLEMORE & RYAN LEWIS** The Heist / *Macklemore*
- 4 **NEW** **DAPHNI** Jiaolong / *Jiaolong*
- 5 **NEW** **BETWEEN THE BURIED AND ME** The Parallax 2 - Future Sequence / *Metal Blade*
- 6 **NEW** **CONVERGE** All We Love We Leave Behind / *Epitaph*
- 7 **NEW** **BOYS NOIZE** Out Of The Black / *Bcysnoize*
- 8 1 **BOB MOULD** Silver Age / *Edsel Demon*
- 9 **RE** **SHARON VAN ETTEN** Tramp / *Jax Jagger*
- 10 **NEW** **TALL SHIPS** Everything Touching / *Big Scary Monsters*
- 11 15 **THE HEAVY** The House That Dirt Built / *Counter*
- 12 **NEW** **JOSEPHINE** Portrait / *Ark Recordings*
- 13 11 **SBTRKT** Sbtrkt / *Young Turks*
- 14 3 **IRIS DEMENT** Sing The Delta / *Flariella*
- 15 **NEW** **BIG BIG TRAIN** English Electric - Part One / *Giant Electric Pea*
- 16 **NEW** **TY SEGALL** Twins / *Drag City*
- 17 3 **BETHEL LIVE** For The Sake Of The World / *Integrity/Absolute*
- 18 **RE** **SUBMOTION ORCHESTRA** Fragments / *Exceptional*
- 19 4 **LAU** Race The Loser / *Reveal*
- 20 **RE** **RODRIGO Y GABRIELA** Rodrigo Y Gabriela / *Ruby Works*

CHARTS CLUB WEEK 41

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

UPFRONT CLUB TOP 40

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	3	3	CALVIN HARRIS FEAT. FLORENCE WELCH Sweet Nothing / <i>Columbia/Fly Eye</i>
2	7	6	ERIC TURNER V AVICII Dancing In My Head / <i>Capitol/Parlophone</i>
3	9	5	MILK & SUGAR Let The Sun Shine 2012 / <i>Milk & Sugar</i>
4	18	4	MIKA FEAT. PHARRELL WILLIAMS Celebrate / <i>Casablanca/Island</i>
5	21	3	DAVID JONES & SASHA VETER FEAT. RJ MAINE Fly Away / <i>Tiger</i>
6	1	4	OTTO KNOWS Million Voices / <i>Mercury</i>
7	25	5	SHAROQUE Inna All My Life / <i>Things We Like</i>
8	4	9	HANNAH Good Feeling / <i>Snowdog</i>
9	22	6	NO DOUBT Settle Down / <i>Interscope</i>
10	14	7	LAURA BROAD FEAT. CHRIS BROWN Nobody Can / <i>Simply</i>
11	16	3	KAREN RUIMY Come With Me / <i>H&I</i>
12	17	7	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child / <i>Virgin</i>
13	30	4	ROBBIE RIVERA FEAT. WYNTER GORDON In The Morning / <i>Black Hole</i>
14	11	5	DAVID GUETTA FEAT. SIA She Wolf (Falling To Pieces) / <i>Positiva/Virgin</i>
15	34	2	KRYDER FEAT BO BRUCE Damaged / <i>Dent/House-Trained</i>
16	10	9	MICHAEL WOODS FEAT. ESTER DEAN We've Only Just Begun / <i>MoS</i>
17	23	4	DONATI & AMATO Falling 2012 / <i>E Lab</i>
18	31	2	MOBY Extreme Ways (Bourne's Legacy) / <i>Little Idiot</i>
19	20	4	SEREBRO Mama Lover / <i>AATW</i>
20	19	5	SUPAFLY Happiness / <i>DRMA</i>
21	29	3	DRUMS OF LONDON FEAT. LOUISE BAGAN Girls Girls Girls / <i>White Label</i>
22	26	3	THE BANGER BROS. & SUE CHO Ready For More / <i>Golden Needle</i>
23	2	3	PUBLIC ENEMY Harder Than You Think / <i>Slam-jams</i>
24	5	6	CONOR MAYNARD FEAT. NE-YO Turn Around / <i>Parlophone</i>
25	NEW		EXAMPLE Close Enemies / <i>MoS</i>
26	28	2	LOST WITNESS FEAT. ADAM ZINDANI Our Suns Rising / <i>Transmission</i>
27	24	5	MADEON The City / <i>Pop Culture</i>
28	27	2	REFLEKT FEAT. KIM WILDE A Beautiful House / <i>Zouk/Armoda</i>
29	33	2	ELLIE GOULDING Anything Could Happen / <i>Po'ydor</i>
30	NEW		CHUBBZ Touch Ya Body / <i>Audioreak/Go Music</i>
31	NEW		DISCO FRIES FEAT. JEREMY CARR & HYPER CRUSH Heartbeat / <i>Strictly Rhythm</i>
32	15	5	KEISHA WHITE Butterflies / <i>GC</i>
33	6	4	LEONA LEWIS FEAT. CHILDISH GAMBINO Trouble / <i>Syco</i>
34	35	2	COSMIC GATE & J'SOMETHING Over The Rainbow / <i>Black Hole</i>
35	37	2	JEROME PRICE Forever / <i>RGS</i>
36	32	10	EXAMPLE Say Nothing / <i>MoS</i>
37	36	2	MATHIEU BOUTHIER FEAT. SOPHIE ELLIS BEXTOR Beautiful / <i>Serial</i>
38	NEW		SUB FOCUS FEAT. ALPINES Tidal Wave / <i>Mercury/Ram Records</i>
39	NEW		BEN PEARCE What I Might Do / <i>MIA</i>
40	NEW		LADYHAWKE Blue Eyes / <i>Modular/Island</i>



Calvin Harris

UPFRONT



Eric Turner

COMMERCIAL POP



Rihanna

URBAN

Sweet Nothing? Or the fourth week in a row for double-top success?

ANALYSIS

BY ALAN JONES

For the second time this year, the combination of Calvin Harris and Florence Welch has conjured up a major club hit. In July, Harris' radical reworking of Florence + The Machine's Spectrum (Say My Name) dashed to No.3 on the Commercial Pop chart and No.2 on the Upfront chart, and subsequently went all the way to the top of the OCC sales chart. It was such a successful

collaboration that the pair joined forces again on Sweet Nothing, a song from Harris' upcoming album. Credited to Calvin Harris feat. Florence, and with mixes by Tiesto, Quinez, Dirtyloud and Harris himself, the track sprints 3-1 Upfront and 4-1 Commercial Pop.

It is the fourth week in a row that the Upfront and Commercial Pop DJs have elected the same top tune - an unprecedented sequence - and Sweet Nothing's victory on both charts is suitably emphatic: it has

a 14.36% lead over new runner-up Dancing In My Head by Eric Turner Vs. Avicii on the Upfront list, and an almost identical 14.21% lead over the same song on the Commercial Pop chart.

Clique tops the Urban chart for the second time for the team of Kanye West, Jay-Z and Big Sean.

Putting it under pressure, Rihanna's Diamonds climbs 16 places to No.4 while Luke Bingham feat. Sway's Gemini makes the Top 10 at the first time of asking.

COMMERCIAL POP TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	4	2	CALVIN HARRIS FEAT. FLORENCE WELCH Sweet Nothing / <i>Columbia/Fly Eye</i>
2	6	4	ERIC TURNER V AVICII Dancing In My Head / <i>Capitol/Parlophone</i>
3	16	2	PSY Gangnam Style / <i>Island</i>
4	9	4	ESM?E DENTERS It's Summer Because We Say So / <i>3 Beat</i>
5	20	2	PITBULL FEAT. TJR Don't Stop The Party / <i>London</i>
6	22	2	NAUGHTY BOY FEAT. EMELI SANDE Wonder / <i>Virgin</i>
7	15	3	MICHAEL WOODS FEAT. ESTER DEAN We've Only Just Begun / <i>MoS</i>
8	1	3	OTTO KNOWS Million Voices / <i>Mercury</i>
9	23	3	MIKA FEAT. PHARRELL WILLIAMS Celebrate / <i>Casablanca/Island</i>
10	24	2	MISHA B Do You Think Of Me / <i>Relentless/RCA</i>
11	14	3	NY Trophy Boy / <i>Dream Juice</i>
12	19	2	A*M*E Play The Game Boy / <i>Future/Universal</i>
13	29	2	THE WANTED I Found You / <i>Global Talent/Island</i>
14	21	6	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child / <i>Virgin</i>
15	13	5	DAVID GUETTA FEAT. SIA She Wolf (Falling To Pieces) / <i>Positiva/Virgin</i>
16	18	4	SUPAFLY Happiness / <i>DRMA</i>
17	RE	2	JLS Hottest Girl In The World / <i>Epic</i>
18	NEW	1	PET SHOP BOYS Leaving / <i>Parlophone</i>
19	30	2	REBECCA FERGUSON Backtrack / <i>RCA</i>
20	2	3	LEONA LEWIS FEAT. CHILDISH GAMBINO Trouble / <i>Syco</i>
21	NEW	1	PINK Blow Me (One Last Kiss) / <i>LaFace</i>
22	NEW	1	ELLIE GOULDING Anything Could Happen / <i>Po'ydor</i>
23	3	5	CONOR MAYNARD FEAT. NE-YO Turn Around / <i>Parlophone</i>
24	11	5	KEISHA WHITE Butterflies / <i>GC</i>
25	RE	6	STACEY JACKSON I Am A Woman / <i>3B1G</i>
26	25	3	HANNAH Good Feeling / <i>Snowdog</i>
27	NEW	1	TINCHY STRYDER Help Me / <i>4th & Broadway</i>
28	NEW	1	DADA LIFE Feed The Dada / <i>Po'ydor/Pm-Am</i>
29	5	5	SEREBRO Mama Lover / <i>AATW</i>
30	NEW	1	MAROON 5 One More Night / <i>A&M/Octone/Po'ydor</i>

URBAN TOP 30

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

COOL CUTS TOP 20

POS	ARTIST / TRACK
1	WILEY FEAT. SKEPTA, JME AND MS D Can You Hear Me? (Ayayaya)
2	ERIC PRYDZ Everyday
3	EXAMPLE Close Enemies
4	PNAU Solid Ground
5	LABRINTH FEAT. EMELI SANDE Beneath Your Beautiful
6	STEVE ANGELLO Yeah
7	YOLANDA BE COOL FT NOLA DARLING Change
8	TOTALLY ENORMOUS EXTINCT DINOSAURS Your Love
9	JUNKIE XL FEAT. DATAROCK Gloria
10	STYLE OF EYE/GINA TURNER Ray Dee Oh
11	BOBBY VENA & ANDY MURPHY Let's Go All In
12	LETTHEMUSICPLAY FEAT. L-W And I Love You
13	VITALIC Stamina
14	DISCO SOCKS Motivation
15	DIEGO BROGGIO & CASTAMAN It Began In Africa
16	CARL KENNEDY FEAT. NICK GALEA & JOEL EDWARDS Out Of My Mind
17	FIRE FLOWERZ FEAT. NAPT Connect
18	TIESTO FEAT. ALLURE Pair Of Dice
19	RIVA STARR Opa! All Over The Place
20	SKUNK ANANSIE I Hope You Get To Meet



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

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CHARTS ANALYSIS WEEK 41



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

- CALVIN HARRIS/FLORENCE WELCH
Sweet Nothing Columbia
- LAWSON *Standing In The Dark* Global Talent
- REBECCA FERGUSON *Backtrack* RCA
- TYLER JAMES *Single Tear* Universal
- PET SHOP BOYS *Leaving* Parlophone
- MARY J BLIGE *No More Drama* Universal
- EVERYTHING EVERYTHING *Cough Cough*
RCA
- ED SHEERAN *Give Me Love* Asylum
- TAYLOR SWIFT *Love Story* Mercury
- INXS *Never Tear Us Apart* Mercury
- JAKE BUGG *Two Fingers* Mercury
- ALL 4 ONE *I Swear* Atlantic
- B.O.B. *So Good* Atlantic
- SCISSOR SISTERS *Let's Have A Kiki* Polydor
- PINK *I Try* RCA

UK ALBUMS CHART

- JAKE BUGG *Jake Bugg* Mercury
- LEONA LEWIS *Glassheart* Syco
- BELLOWHEAD *Bellowhead* Navigator
- BAT FOR LASHES *The Haunted Man*
Parlophone
- REBECCA FERGUSON *Heaven* RCA
- DIANA KRALL *Glad Rag Doll* Verve
- DONALD FAGEN *Sunken Condos* Reprise



- PLACEBO *B3* Vertigo
- LITTLE COMETS *Life Is Elsewhere* Dirty Hit
- MARTHA WAINWRIGHT *Come Home To Mama* V2
- SQUEEZE *Greatest Hits* A&M
- SHOW OF HANDS *Wake The Union*
Hands On Music
- ART GARFUNKEL *The Singer* Columbia/Legacy
- FRIAR ALESSANDRO *Voice From Assisi* Decca
- PATRICK WOLF *Sundark And Riverlight*
Bloody Chamber
- JIM JONES REVUE *The Savage Heart*
Play It Again Sam
- INXS *The Very Best Of* Universal
- GODSPEED YOU BACK EMPEROR
Allelujah Don't Bend Ascend constellation
- TAYLOR SWIFT *Fearless* Mercury
- BRANDY *Two Eleven* Chameleon
- IRON MAIDEN *Iron Maiden Picture Disc Collection* Parlophone/Virgin

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

SINGLES

BY ALAN JONES

Dance is set to dominate the singles chart this weekend, with *Sweet Nothing* by Calvin Harris feat. Florence looking to debut at the summit, relegating Swedish House Mafia – who stormed to pole position last weekend with *Don't You Worry Child* – to No.2. The Florence featured on *Sweet Nothing* is, of course, Florence Welch, who is repaying Harris for his chart-topping remix of her last single *Spectrum* (*Say My Name*).

Don't You Worry Baby scored the fourth highest weekly sale of 2012 – 135,563 copies – to debut at No.1 last week. All six singles by Swedish House Mafia have made the top 15 but *Don't You Worry Child* is their first No.1. It features vocals from their fellow Swede John Martin, who was also featured (but without a credit) on their last single, *Greyhound*, which reached 13 in March.

Swedish House Mafia's coronation put paid – at least temporarily – to Adele's bid to secure her second No.1 and the first ever by a James Bond theme



MIDWEEK NO.1

Calvin Harris feat. Florence: *Sweet Nothing*

with *Skyfall*. Rising 4-2 on sales of 92,464 copies, *Skyfall* may have another crack at the summit when the film comes out.

Trouble (feat. Childish Gambino) is the introductory single from 2006 X Factor winner Leona Lewis' third album, *Glassheart* and sold 35,025 copies to debut at seven, becoming her ninth Top 10 hit.

Lewis' fellow X Factor graduates *One Direction* slid 3-6 (35,381 sales) with *Live While*

We're Young, while Rihanna's *Diamonds* dipped 1-4 (66,073 sales), and Psy's *Gangnam Style* also lost ground, falling 2-3 (68,915 sales).

After climbing three places for three weeks in a row, Swedish dance disc *Million Voices* advanced more stealthily for *Otto Knows*. The track, which has moved 24-21-18-15 since hitting the Top 40 last month, inched up to 14 (19,618 sales).

The fastest mover inside the

Top 75 was *One More Night*. Climbing 64-18 (14,083 sales), it is the third single from Maroon 5's fourth album *Overexposed*, following the No.2 hit *Moves Like Jagger* (feat. Christina Aguilera) and the number one hit *Payphone* (feat. Wiz Khalifa). Maroon 5's 12th Top 40 single, it also helped the album – which has been static at 27 for four straight weeks – to recover its mobility, as it moved up to 16 (6,391 sales).

Taylor Swift had only three Top 40 hits to her credit until a couple of months ago – but she has racked up a further four in the last eight weeks, with *I Knew You Were Trouble*, the latest preview track from her new album *Red* – debuting at 23 (12,050 sales) last Sunday. The only bona fide single from the set thus far, *We Are Never Ever Getting Back Together* slipped 10-12 (27,851 sales) ending a seven-week run in the Top 10, while the title track declined 26-41 (6,191 sales) and *Begin Again* fell 47-105 (2,256 sales).

Overall singles sales were down 3.71% week-on-week at 3,304,299 – 3.42% above same-week 2011 sales of 3,195,035.

ALBUMS

BY ALAN JONES

In pursuit of her third straight No.1 album, Leona Lewis may have to settle for runners-up slot this weekend. Tuesday's sales flashes show her new set *Glassheart* – home to the current hit *Trouble* – debuting at two, with nearly 20% fewer sales than Nottingham newcomer Jake Bugg's eponymous debut album.

Both should be strong enough to despatch Mumford & Sons' second album *Babel*, which returned to pole position on the artist album chart last Sunday, with sales of a further 42,027 copies raising its three-week tally to 274,220, enough for it to jump 12-9 in the year-to-date rankings.

While introductory single *Anything Could Happen* held at number five (37,895 sales), Ellie Goulding's second album, *Halcyon* debuted at two last weekend. With first-week sales of 33,425, *Halcyon* opened 10.30% weaker than Goulding's first album, *Lights*, which entered at number one in March 2010 on sales of 36,854 copies.

Muse, who scored their fourth



MIDWEEK NO.1

Jake Bugg: *Jake Bugg*

No.1 the prior week, fell to three (27,452 sales) with *The 2nd Law*.

American pop/punk band All Time Low reached an all-time high, debuting at nine (9,890 sales) with their fifth album *Don't Panic*. None of the band's first three albums punctured the Top 75 but their fourth album, *Dirty Work*, debuted and peaked at 20 (8,026 sales) last year.

All Over The World: The Very Best Of Electric Light Orchestra, which re-entered the chart at 10 the previous week,

found itself fighting a rearguard action last weekend against Mr. Blue Sky: *The Very Best Of Electric Light Orchestra*, a collection of stunningly accurate recreations of the original tracks, as newly recorded, with modern day technology, by Electric Light Orchestra (ELO) main man Jeff Lynne. *All Over The World* held at 10 (9,482 sales) while *Mr Blue Sky* debuted at eight (10,020 sales). Beating them both, 64-year-old Lynne also debuts at (10,629 sales) with a solo album,

Long Wave, on which he revisits the songs of his youth in a collection spanning MOR, show tunes and rock'n'roll. *Long Wave* is only the second album to credit Lynne as a solo artist, and comes 22 years after the first, *Armchair Theatre*, peaked at 24. All of the above albums have been helped by Lynne's media blitz, and an ELO *Night on BBC Four*.

Tame Impala's second album, *Lonerism*, debuted at 14 (6,816 sales). Their 2010 debut *Innerspeaker* peaked at 144, but won the band lots of admirers, at least 24,721 of whom purchased the album.

Mika's first album *Life In Cartoon Motion* debuted at No.1 in 2007, and has gone on to sell 1,635,393 copies – eight times more than 2009 follow-up *The Boy Who Knew Too Much*, which debuted and peaked at four, with first-week sales of 40,308 and to-date sales of 208,016. Third album, *The Origin Of Love*, debuted at 24 (5,428 sales) on Sunday.

Overall album sales were down 8.77% week-on-week at 1,494,891 – 7.63% below same-week 2011 sales of 1,618,317.

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05/11 MITS AWARD 2012:
GARY BARLOW / London



October

17-21
Amsterdam Dance Event,
Amsterdam
amsterdam-dance-event.com

29
AIM Awards 2012
The Brewery, London
musicindie.com

November

1
Barclaycard Mercury Prize
mercuryprize.com

1-4
Iceland Airwaves, Reykjavik
icelandairwaves.is

3
MOBO Awards,
Echo Arena, Liverpool
mobo.com

5
21st Music Industry Trusts
Awards, Grosvenor House
Hotel, London
mitsaward.co.uk

January

26
Midem 2013,
Cannes
midem.com

February

19
Brit Awards 2013
The O2, London
Brits.co.uk

April

11
Music Week Awards 2013
The Brewery, London
Musicweekawards.com

FORTHCOMING
FEATURES



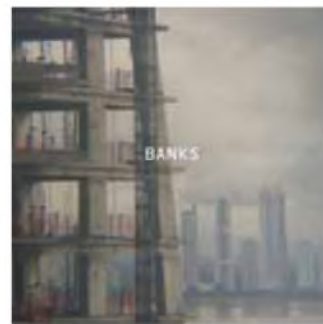
October 26 Q4 packaging special

As we step into Q4, luxury packaging specialists will be looking forward to a Christmas boon. Music Week will find out just how jolly the sector feels in Q4 2012 as well as taking a look at some of the standout products being prepared for the festive period.

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

* All feature dates subject to change

PRODUCT KEY RELEASES



► PAUL BANKS Banks 22.10



► MADNESS Oui Oui, Si, Si... 29.10

OCTOBER 22

SINGLES

- AXEWOUND Exorchrist (*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*)
- JLS Hottest Girl In The World (*Epic*)
- THE JOY FORMIDABLE Cholla (*Carvasback/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*)

- NERO Won't You (Be There) EP (*Mercury/Mta*)
- PALMA VIOLETS Best Of Friends/ Last Of The Summer Wine (*Rough Trade*)
- PEACE Bloodshake (*RCA*)
- PURE LOVE Riot Song (*Mercury*)
- SOUL SURVIVOR Kingdom Come (*Integrity Music*)
- SPECTOR Friday Night, Don?T Let It End (*Fiction*)
- JULIA STONE Justine (*Picture Show Records*)
- TRAIN Bruises (*Columbia*)
- TYGA FEAT. CHRIS BROWN For The Fame (*Island*)
- VILLAGERS The Waves (*Domino*)
- JESSIE WARE Night Light (*Island/Pmi*)
- WHILE SHE SLEEPS Our Courage, Our Cancer (*Search And Destroy/RCA*)
- YOU ME AT SIX Reckless (*Virgin*)

ALBUMS

- PAUL BANKS Banks (*Matador*)
- 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 Deman*)
- DEAF HAVANA Fools And Worthless Liars - Deluxe (*Bmg Rights*)
- ELECTRIC RIVER In Your Name - EP (*England Street*)
- CARO EMERALD Presents Drum Rolls And Heart Breaks (*Dramatic/Grand Mono*)
- 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*)

- MELLOWHYPE Numbers (*Odd Future*)
- DANIEL O'DONNELL Songs From The Movies ..And More (*Dmg Tv*)
- OF MONTREAL Daughter Of Cloud (*Polyvinyl*)
- PALOMA FAITH Fall To Grace (*RCA*)
- STONE SOUR House Of Gold & Bones (*Roadrunner*)
- STYLO G FEAT. CHIPMUNK Dash Out (*Defenders Lnt*)
- SWEDISH HOUSE MAFIA Until Now (*Virgin*)
- TAYLOR SWIFT Red (*Mercury/Big Machine*)
- TIM LAPTHORN Transport (*Pathway Records*)
- DIONNE WARWICK Now (*H&W/Warner*)

OCTOBER 29

SINGLES

- ADELE Skyfall (*XL*)
- ASAF AVIDAN One Day / Reckoning Song (Wanklemut Remix) (*Columbia Deuschland*)
- BAT FOR LASHES All Your Gold (*Parlaphone*)
- CODY CHESNUTT Landing On A Hundred (*One Little Indian*)
- DADA LIFE Feed The Dada (*Polydor/Pm-Am*)
- DEAD CAN DANCE Opium (*Pias*)
- DEXYS Incapable Of Love (*Bmg Rights*)
- DJANGO DJANGO Life's A Beach (*Because*)
- THE GASLIGHT ANTHEM Here Comes My Man (*Mercury*)
- BEN HOWARD EP (*Communion/Island*)
- MATCHBOX 20 Put Your Hands Up (*Atlantic*)
- THE MOUTH OF GHOSTS When The Sun Sets (*Red Dragon*)
- MS MR Bones (*RCA*)
- FRANK OCEAN Thinking 'Bout You (*Def Jam*)
- 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 (*Catapult*)
 - SHINEDOWN Unity (*Atlantic*)
 - THE STRANGLERS Mercury Rising (*Coursegaa*)
 - TOTALLY ENORMOUS EXTINCT DINOSAURS Your Love (*Polydor*)
 - WILEY FEAT. SKEPTA, JME AND MS D Can You Hear Me? (Ayayaya) (*Warner Brothers/One More Tune*)
 - ROBBIE WILLIAMS Candy (*Island*)
- ALBUMS
- BLACK COUNTRY COMMUNION Afterglow (*Mosco*)

▶ **COLBIE CAILLAT** Christmas In The Sand 29.10▶ **CRYSTAL CASTLES III** 05.11▶ **THE ROLLING STONES** Grrr! 12.11▶ **EXAMPLE** The Evolution Of Man 19.11▶ **LITTLE MIX** DNA 19.11

● **COLBIE CAILLAT** Christmas In The Sand

(Universal Republic)

- **MATT CARDLE** The Fire (Sc What)
- **DEACON BLUE** Whatever You Say, Say Nothing/The Rest/Homesick Plus (Easel Demon)
- **KEITH EMERSON** Three Fates (Earmusic)
- **MACY GRAY** Talking Book (425)
- **CALVIN HARRIS** 18 Months (Columbia/Fly Eye)
- **HONEY RYDER** Worlds Away (Oceanic Music)
- **HOSPITALITY** Hospitality (Fire)
- **MICK HUCKNALL** American Soul (Warner Brothers)
- **TYLER JAMES** The Place I Go (Island)
- **LAID BLAK** Red & Blak (Reel Me)
- **MADNESS** Oui, Oui, Si, Si, Ja, Ja, Da, Da (Union Square)
- **MATTHEW FRIEDBERGER** Matricidal Sons Of Bitches (Thrill Jockey)
- **KATIE MELUA** Secret Symphony Special Bonus Edition (Dramatico)
- **KYLIE MINOGUE** The Abbey Road Sessions (Parlophone)
- **SKYE** Back To Now (Pias)
- **THE SOLDIERS** The Soldiers (Dmg Tv)
- **TRACEY THORN** Tinsel And Lights (Strange Feeling/Buzzr. Fly)

NOVEMBER 5

SINGLES

- **AEROSMITH** What Could Have Been Love (Columbia)
- **CHRISTINA AGUILERA** Your Body (RCA)
- **BELLERUCHE** Limelight/Longer Days, Longer Nights (Tru Thoughts)
- **THE CIVIL WARS** Poison And Wine (Sensibility)
- **JOE COCKER** Fire It Up (Columbia/Seven One)
- **DINOSAUR JR** Pierce The Morning Rain (Play It Again Sam)
- **DIRTY PROJECTORS** About To Die EP (Domino)
- **DISCLOSURE FEAT. SAM SMITH** Latch (Island/Pmi)
- **EVANESCENCE** Lost In Paradise (Virgin/Wr.a Up)
- **DEWAYNE EVERETT SMITH** It's Like Love (Dramatico)
- **HEAVEN'S BASEMENT** Fire, Fire (Red Bull Records)
- **KID CUDI** Indicud (Island)
- **VINCE KIDD** Sick Love (Island)
- **LOSTALONE** Vesuvius/Creatures (Graphite)
- **PATRICK WATSON** Blackwind (Domino)
- **POLICA** Lay Your Cards Out (Memphis Industries)
- **ERIC PRYDZ** Every Day (Virgin)
- **RIHANNA** Diamonds (Def Jam)
- **SCOUTING FOR GIRLS** Without You (Epic)

● **CLEO SOL** Are You Ready (Island)

- **SPLASHH** Vacation (Luv Luv Luv)
- **THE STAVES** Tongue Behind My Teeth (Atlantic)
- **SUB FOCUS FEAT. ALPINES** Tidal Wave (Mercury/Ram Records)
- **SWIM DEEP** Honey (Chess Club)
- **T.REX** Childlike Men (Fly Records)
- **KRISTINA TRAIN** Dark Black (Mercury)
- **THE TRICKS** 49 Mercury EP (Unison)
- **ERIC TURNER** Dancing In My Head (Virgin Records)
- **ERIC TURNER V AVICII** Dancing In My Head (Capitol/Parlophone)
- **USHER** Numb (RCA)
- **THE WANTED I** Found You (Global Talent/Island)

ALBUMS

- **AEROSMITH** Music From Another Dimension (Columbia)
- **THE AVETT BROTHERS** The Carpenter (Island)
- **BLAKE** Start Over (Music Infinity)
- **ANDREA BOCELLI** Opera (Sugar/UK)
- **CLAUDIA BRUCKEN** The Lost Are Found (There (There))
- **ERIC CHURCH** Sinners Like Me (Wrasse Records)
- **JOE COCKER** Fire It Up (Columbia/Seven One)
- **CRYSTAL CASTLES III** (Fiction)
- **FRIENDLY FIRES** Friendly Fires (Late Night Tales)
- **GYPSY QUEENS** Gypsy Queens (London Records)
- **JLS** Evolution (Epic)
- **KID CUDI** Indicud (Island)
- **THE LUMINEERS** The Lumineers (Decca)
- **MAJOR LAZER** Free The Universe (Mad Decent)
- **MELODY'S ECHO CHAMBER** Melody's Echo Chamber (Domino)
- **CHRIS MOYLES** The Difficult Second Album (Mercury)
- **NE-YO** R.E.D (Def Jam)
- **OFFSHORE** Bake Haus (Big Dada/Nirja Tune)
- **RAF SQUADRONAIRES AND TODD GORDON** Helping The Heroes (Specific Jazz)
- **ANDRE RIEU** Magic Of The Music (Matit)
- **STUBBORN HEART** Stubborn Heart (One Little Indian)
- **KRISTINA TRAIN** Dark Black (Mercury)
- **ROBBIE WILLIAMS** Take The Crown (Island)

NOVEMBER 12

SINGLES

- **ALESSO** Years (Mercury)

● **ANIMAL COLLECTIVE** Applesauce (Domino)

- **JUSTIN BIEBER FEAT. NICKI MINAJ** Beauty And A Beat (Def Jam)
- **EXAMPLE** Close Enemies (MoS)
- **FEED ME & CRYSTAL FIGHTERS** Love Is All I Got (MauSiwap)
- **THE KILLERS** Miss Atomic Bomb (Vertigo)
- **NOISETTES** I Want You Back (Mono-Ra-Rama)
- **LANA DEL REY** Ride (Polydor/Swung)
- **RHYE** The Fall EP (Polydor/Innovative Leisure)
- **SOUNDGARDEN** Been Away Too Long (Vertigo)
- **STOOSHE** Waterfalls (Warner Bros)
- **THEME PARK** Two Hours (Transgressive)
- **THE WEEKND** Wicked Games (Slumberland)
- **WHITNEY HOUSTON FT. R KELLY I** Look To You (RCA)

ALBUMS

- **CHRISTINA AGUILERA** Lotus (RCA)
- **BJORK** Biophilia Remix Series 8 (One Little Indian)
- **ALFIE BOE** Storyteller (Decca)
- **CLINIC** Free Reign (Domino)
- **ETERNAL TAPESTRY** A World Out Of Time (Thrill Jockey)
- **FOSTER & ALLEN** The Ultimate Collection (DmgTv)
- **GOLDEN VOID** Golden Void (Thrill Jockey)
- **GREEN DAY** Dos! (Reprise)
- **WHITNEY HOUSTON** I Will Always Love You - The Best Of Whitney Houston (RCA)
- **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 (Allanmic)
- **ROD STEWART** Merry Christmas, Baby (Decca)
- **VITALIC** Rage Age (Different)
- **LIL' WAYNE** I Am Not A Human Being Ii (Cash Money/Island)
- **THE WEEKND** Trilogy

(Slumberland)

- **AMY WINEHOUSE** Amy Winehouse At The BBC (Island)

NOVEMBER 19

SINGLES

- **THE AVETT BROTHERS** Live & Die (Island)
- **DON BROCO** Hold On (Search And Destroy/HCA)
- **CHRIS BROWN** Don't Judge Me (RCA)
- **THE CHEVIN** Champion (So)
- **KELLY CLARKSON** Catch My Breath (RCA)
- **DALEY FEAT. JESSIE J** Remember Me (Polydor/Levels)
- **DAN DEACON** Crash Jam (Domino)
- **DEXTERS** Recover (This Feeling)
- **THE DREAM** Dope Chick (Def Jam)
- **GABRIELLE APLIN** Please Don't Say You Love Me (Parlophone)
- **THE GOOD NATURED** 5-Ht (Regal/Parlophone)
- **ALICIA KEYS** Girl On Fire (1)
- **TOM ODELL** Another Love (RCA)
- **OLLY MURS FEAT. FLO RIDA** Troublemaker (Epic/Syco)
- **RUDIMENTAL** Asylum (Asylum/Antonic)
- **THE VACCINES** I Always Knew (Columbia)
- **WILD BELLE** Its Too Late For Love (Sony)

ALBUMS

- **10CC** Tenology (Mercury/Umtv)
- **EXAMPLE** The Evolution Of Man (MoS)
- **FAKE BLOOD** Cells (Different Recordings)
- **TIM HECKER & DANIEL LOPATIN** Instrumental Tourist (Bella Union)
- **INTERPOL** Turn On The Bright Lights-10th Anniversary (Matador)
- **LITTLE MIX** DNA (Syco)
- **NICKI MINAJ** Pink Friday... Roman Reloaded Reup (Cash Money/Island)
- **ONLY BOYS ALOUD** Only Boys ALOUD (Relentless)
- **GAVIN ROSSDALE** Wanderlust (Earmusic)
- **SIGHA** Living With Ghosts (Hotflush)

NOVEMBER 26

SINGLES

- **BAND OF HORSES** Little Biblical (Columbia/Brown)

● **C2C** Down The Road (Mercury)

- **CLEMENT MARFO & THE FRONTLINE** Last Night (Warner Bros)
- **DRAKE** We'll Be Fine (Cash Money/Island)
- **ELTON JOHN VS PNAU** Phoenix (Mercury)
- **KE\$HA** Die Young (RCA)
- **LITTLE GREEN CARS** The John Wayne (Young & Lost)
- **LOWER THAN ATLANTIS** Go On Strike (Island)
- **BRUNO MARS** Locked Out Of Heaven (Elektra)
- **NE-YO** Forever Now (Motown/Mercury)
- **NEON TREES** Everybody Talks (Mercury)
- **PINK** Try (RCA)
- **ED SHEERAN** Give Me Love (Asylum)
- **STUBBORN HEART** Starting Block (One Little Indian)

ALBUMS

- **KELLY CLARKSON** Greatest Hits - Chapter 1 (RCA)
- **KATHERINE JENKINS** This Is Christmas (Warner Brothers)
- **ALICIA KEYS** Girl On Fire (1)
- **OLLY MURS** Right Place Right Time (Epic/Syco)
- **PITBULL** Global Warming (1/1r 305/Polo Grounds)
- **TULISA** The Female Boss (Aatw/Island)
- **VIOLET BONES** Decline Of Vaudeville (Animal Farm)
- **JAIN WELLS** To Be Real (Choiceless Awareness)

DECEMBER 3

SINGLES

- **LITTLE NIKKI** Intro Intro (Columbia)
- **MUMFORD & SONS** Lover Of The Light (Gentlemen Of The Road/Island)
- **DOT ROTTEN** Karmageddon (Mercury)

ALBUMS

- **JACK BEATS** Somebody To Love (Deconstruction/Columbia)
- **KE\$HA** Warrior (RCA)
- **ANDRE RIEU** December Lights (Matit)
- **MARK STEWART** Exorcism Of Envy (Future Noise)

DECEMBER 17

SINGLES

- **FRANK OCEAN** Lost (Def Jam)



Alicia Keys: Girl On Fire is released on November 26

PRODUCT RECOMMENDED

ALBUM OF THE WEEK



SWEDISH HOUSE MAFIA

Until One

(Virgin)



October 22

Until Now is the second compilation from trio Swedish House Mafia. The album will form the official soundtrack to their 'One Last Tour', featuring a unique collection of the Swedes' original tracks, remixes, exclusive collaborations, club favourites and solo productions.

The latest SHM single Don't You Worry Child, featuring John Martin, is also No.1 on the Official Singles chart at the time of writing.

After exploding on to the scene in 2010, the SHM followed up their huge club track One with the worldwide platinum-selling single Miami 2 Ibiza featuring Tinie Tempah - both tracks appeared on their double gold-selling compilation album Until One, which is still in the Top 50 chart nearly two years after its release.

The trio played to 20,000 people at New York's Madison Square Garden which sold out in 10 minutes. This Summer, SHM bid farewell to the UK in spectacular fashion with their biggest headline show to date at Milton Keynes Bowl against a show-stopping backdrop of lasers, fireworks and flames.

TRACK OF THE WEEK



THE ROLLING STONES

Doom and Gloom

(ABKCO Music & Records and Universal Music Group)



The world exclusive airplay of the brand new single from The Rolling Stones took place on Thursday, October 11 on Radio 2 and was made available to download at the same time.

Doom And Gloom marks the first time that Mick Jagger, Keith Richards, Charlie Watts and Ronnie Wood have been in the studio together for seven years. Taken from the forthcoming album GRRR! (released on November 12 to celebrate the group's 50th anniversary), The single was recorded in Paris and produced by longtime Rolling Stones producer Don Was, who has worked with the band on five previous albums (Voodoo Lounge, Stripped, Bridges To Babylon, Live Licks, A Bigger Bang), with the radio mix produced by Jeff Bhasker.

Those who pre-order the album will receive an instant download of single Doom And Gloom.

INCOMING ALBUMS

HUNDRED WATERS Hundred Waters (GWSLA)



Avant-pop mixed quintet Hundred Waters hail from Florida. They are signed to

three-time Grammy-winner Skrillex's CWSLA label, which continues to show its openness to various music types, avoiding the confines of one particular sound and genre.

Pitchfork has described the group's debut LP as "a gorgeous debut of bewitching digital folk." The album combines vocals over arrangements of classical instrumentation "to create a sense of intimacy and refinement throughout, transporting listeners to an ethereal, neo-folk atmosphere".

After featuring on the recent Full Flex Express tour in Canada (alongside Diplo, Skrillex, Grimes and more) Hundred Waters announce their first European tour with details of UK shows coming soon. **NOVEMBER 5**

CHRISTINA AGUILERA Lotus (RCA)



Global superstar Christina Aguilera returns with her fifth studio album Lotus next month with the

first single, Your Body, preceding the LP on November 4.

Aguilera has worked with Alex Da Kid and Sia on the album and there's also a feature from CeeLo Green, Aguilera's co-star on The Voice.

One of the most accomplished performers of the last decade, Christina Aguilera has sold more than 30 million albums worldwide, achieved four No.1 singles on the Billboard Hot 100 chart and won five Grammy awards.

She is the only artist under the age of 30 included in Rolling Stone Magazine's list of the 100 greatest singers of all time. In 2011 she entered the world of TV as a coach on NBC's Emmy Award nominated show The Voice. **OCTOBER 22**

FUNERAL FOR A FRIEND Conduit



(Distiller Records) Releasing sixth studio album of their career, Funeral For A Friend will lead with single

Best Friends And Hospital Beds on November 12.

Pre-orders of the album will include an exclusive live CD of the band's 2011 headline performance at the Roundhouse which isn't available anywhere else. It will be released on CD, digital, 12-inch (including download link) and a special boxset including a signed poster, t-shirt, exclusive handwritten making of booklet and cassette.

The band will appear at the now sold-out Vans Warped Tour UK date at London's Alexandra Palace on November 10.

FFAF have also announced an extensive 23-date run of intimate shows across the UK and Ireland in support of Conduit for the New Year. **NOVEMBER 5**

STAFF PICK: TINA HART, STAFF WRITER



VARIOUS ARTISTS

UKF Bass Culture 2 (UKF)

With the recent meteoric rise of bass culture to the lofty

levels of mainstream/Radio 1 love, what perfect timing for the music brand du jour, UKF, to unleash the latest installment of their Bass Culture compilation. And for those skeptics out there, hold your judgement - it's not all obscure wubby, wumpy dubstep (although I am quite partial to a bit of womp).

Taking in the good and the great from the scene, the 40-track 2CD package represents a spectrum of sub-genres from drum 'n' bass, electro and the younger of the sounds, dubstep represented. The collection encompasses downright filthy, speaker-blowing bass, epic vocalled numbers,

twisted remixes and tracks with a more chilled-out tempo. It's certainly enough to please the millions of "international bass freaks" that the brand attracts to its infamous YouTube channel, related club nights and other extensions (one recent of which is a dedicated show on Kiss FM).

Struggling to pick a handful of my favourites, I'd have to mark out Keep the Faith (Bcee featuring Robert Owens), Get By (Delta Heavy), the Bare Noize remix of Drumsound & Bassline

Smith's Through the Night, Netsky's Come Alive and my absolute anthem, the Culprate remix of Friction's Led Astray for special mentions.

Bringing the club to my desk religiously each week, UKF's Bass Culture collection is hands down my favourite compilation of 2012 so far.

OUT NOW



PRODUCT REISSUES

BOBBIE GENTRY/GLEN CAMPBELL/ANNE MURRAY • CHANGE • THE LEVELLERS • ATLANTIC SOUL LEGENDS

BOBBIE GENTRY & GLEN CAMPBELL / ANNE MURRAY & GLEN CAMPBELL

(Morello MRL 7)



Cherry-picking the best country albums, the newly germinated Morello label has come up with a corker, pairing Glen Campbell's 1968 Bobbie Gentry duets album with a similar 1971 Anne Murray set. The Gentry album is more traditional, with smooth, pleasing vocal blendings enhancing Little Green Apples, Let It Be Me and Campbell's solo hit Gentle On My Mind. As a bonus, the pair's 1970 hit reunion All I Have To Do Is Dream is appended. Canadian singer Anne Murray's contralto is an even better counterpoint to Campbell's voice, and the pair excel on the Brotherhood Of Man anthem United We Stand and a superb medley of By The Time I Get To Phoenix and I Say A Little Prayer, which overlap and blend beautifully.

CHANGE - The Glow Of Love/Miracles (Harmless DR(CDX 001))



The most sophisticated, slick and polished purveyors of soulful disco this side of Chic, Change was a collection of Italian session musicians and US vocalists put together by Mauro Malavasi and Jacques Fred Petrus. A succession of superior albums followed, of which four later examples were released by Big Break last year. The band's first and best albums, however, were *The Glow Of Love* and *Miracles*, which are now cosily slotted onto a single CD alongside a further disc crammed with mixes and edits issued as singles. *The Glow Of Love* is a sublime delight, housing the hits *A Lover's Holiday*, *The Glow Of Love* and *Searching*, of which the last two feature flawless early vocals by the then unknown Luther Vandross. The more frenetic but no less engaging *It's a Girl's*

Affair is another highlight, as is the Morodoresque *The End*, and both were substantial club hits at the time. *Miracles* is slightly less high octane but still packs a punch.

THE LEVELLERS - Levelling The Land/ Levellers/Zeitgeist/Headlights, White Lines, Black Tar Rivers - Best Live /Mouth To Mouth /Hello Pig

(Edsel EDSG 8020, EDSK 7018, EDSK 7019, EDSX 3014, EDSX 3015, EDSK 7026)



Alternative Brighton band The Levellers' entire 1990s output for the China label is made available in vastly expanded deluxe digifile editions, with *Mouth To Mouth* now comprising three CDs, *Levelling The Land* two CDs and a DVD, *Headlights...* a CD and a DVD, and the remainder two CDs. Demos, outtakes, B-sides and concert recordings all complement the original somewhat more concise and chaotically cheerful

albums, and all are accompanied by new liner notes and lyrics. The band's 1995 chart-topper *Zeitgeist* is undeniably the strongest of an invigorating series of releases, housing the fondly remembered Top 20 hits *Hope St*, *Just The One* and *Fantasy*. For all their studio excellence, The Levellers were a dynamic live act, and *Headlights...* captures them at their peak, with the tour souvenir CD being supplemented by a 20-song film of the final concert in Blackpool, released for the first time.

VARIOUS - Atlantic Soul Legends: 20 Original Albums From The Iconic Atlantic Label

(Rhino/Warner Music/WEA/Atlantic 8122797264)



A truly awesome box set gathering 20 of Atlantic's most celebrated albums - each by a different artist, and originally released between 1959-75 - *Atlantic Soul Legends* is a powerful

testimony to the remarkable and diverse talent on the label's roster. Perhaps second only to Motown in terms of its ability to find and foster black talent, Atlantic was home to Ray Charles, Aretha Franklin, Otis Redding, Wilson Pickett, Donny Hathaway and Ben E King, to name but six of the acts featured herein. Housed in a faux distressed box, each album is secreted in a 5x5-inch replica of its original sleeve, and is otherwise as it was back in the day. All but two of the albums are in stereo, and their brevity - they run from 26 to 41 minutes - leaves you wanting more. But that, of course, is what you get, as the whole lot runs to 220 songs with a playing time of nearly 11 hours. Also featuring a 32-page book, this is a no-brainer for soul fanatics, who will also rejoice in the first-ever CD release of Howard Tate's eponymous 1972 album and Sam Dees' 1975 set *The Show Must Go On* - and as it is priced to sell for under £40 (less than £2 per album) it should entice casual buyers.

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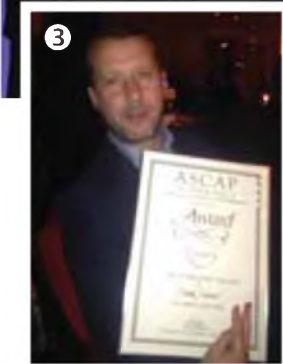
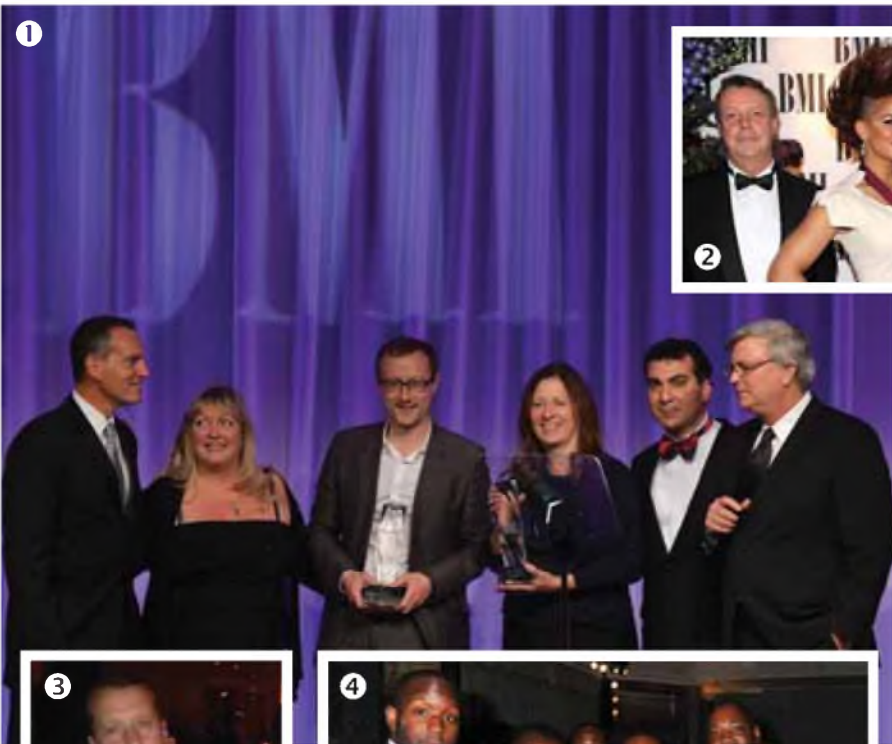
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Been snapped with the Bay City Rollers on your iPhone? Got photographic proof of your promotions chief slaying the karaoke machine? Swimming the Bristol Channel for charity and want the industry to rally round? Tell us all about it. And we'll tell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



KEY SONGS IN THE LIFE OF LORNA FINLAYSON



Head of Skills
and Training,
UK Music

◀ ▲ ▼ GONGS FOR SONGS

It was an awards double-bill last week for the songwriting and publishing worlds, with the BMI Awards at London's Dorchester Hotel and ASCAP/PRS's ceremony at Grosvenor House within 24 hours of each other. Iain Cruz, Frank Turner and Universal Music Publishing were amongst the big winners at ASCAP's bash, whilst Sony/ATV/EMI and Tinie Tempah were graced alongside many others at BMI's bash. And all this before the Golden Badges kicked off on Wednesday this week...

Picture 1 Mike O'Neill (BMI), Fran Malyan (EMI Music Publishing), Simon Hotchkiss, Janice Brock (Sony/ATV), Brandon Bakshi (BMI) and Phil Graham (BMI) at the BMIs

Picture 2 Simon Aldridge, Eva Simons, Brandon Bakshi, Ingrid Simons and Phil Graham (BMI) at the BMIs

Picture 3 Frank Turner manager and Xtra Mile founder Charlie Caplowe collects his writer's ASCAP Vanguard Award

Picture 4 Duménil, Danny D, Ricky, Tinie Tempah, Allen George and Fred McFarlane at the BMIs

First record you remember buying? Sad to say that it was Bananarama – but I was 10 so can I be forgiven?

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

The Cure's Just Like Heaven, because I'm a true romantic at heart.



Which track would you like played at your funeral?

Johnny Cash's cover of Nine Inch Nails' Hurt – get the Kleenex out!

What's your karaoke speciality?

Nancy Sinatra, These Boots Are Made For Walking – the original girl power!

What was the best artist meeting of your life?



I'm from the same town as Biffy Clyro – does that count?

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

I stumbled across a Phosphorescent gig in Glasgow a couple of years ago. His voice is amazing, the track Wolves is a good starting point.

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



Gimme Shelter by The Rolling Stones – enough said.

ARCHIVE

MUSIC WEEK 19 October 2002



The makers of the BBC talent show **Fame Academy** have no plans to change its format, despite being dubbed "Lame Academy" by critics. A spokesman for the show's producer Endemol says they faced similar criticism when Big Brother was first screened...

Steps spin-off duo **H & Claire** have secured previously unheard song *Another You, Another Me* written by Abba songwriters Björn Ulvaeus and Benny Andersson. The retired songwriters have declined all other new artists since Abba split...

The **Sun's** CD Of The Week promotion, where consumers collect vouchers from the tabloid to exchange for an exclusive CD in HMV, is receiving mixed results. A BMG spokesman says sales of **Natalie Imbruglia's** (pictured) album *White Lilies Island* were unaffected by the profile, but HMV's John Taylor says the campaign has been "very positive so far in terms of uptake"...The inaugural **Kerrang!** weekender took place at Pontins in Camber Sands last weekend. "There is no doubt that we will be doing another event," said editor-in-chief Phil Alexander.



SINGLES TOP 5 19.10.02

POS	ARTIST	SINGLE
1	LAS KETCHUP	The Ketchup Song (Asereje)
2	S CLUB JUNIORS	New Direction
3	WILL YOUNG & GARETH GATES	Suspicious Minds
4	AVRIL LAVIGNE	Complicated
5	FOO FIGHTERS	All My Life



ALBUMS TOP 5 19.10.02

POS	ARTIST	ALBUM
1	WILL YOUNG	From Now On
2	THE ROLLING STONES	Forty Licks
3	ELVIS PRESLEY	Elvis – 30 #1 Hits
4	NORAH JONES	Come Away With Me
5	PINK	Missundaztood



NEW RELEASES RECOMMENDED 19.10.02



DAVID GRAY *A New Day At Midnight* MADONNA *Die Another Day*

David Gray's *A New Day At Midnight* is a "step forward" from the "phenomenal" 1998 release *White Ladder*. Gray's songwriting has apparently come on "leaps and bounds" and "any of the 12 tracks could be singles". Single of the Week goes to the title song for the new James Bond movie. Madonna's *Die Another Day* is the "perfect cocktail of traditional Bond values and 21st-century electronic trickery" with "dramatic strings" and a "stuttering analogue groove".





◀ **CRACKING CODA**

London-based booking agent Coda Music Agency has announced a move to swanky new headquarters after purchasing a 6000 sq ft. office building in Clerkenwell, London. The company, which currently represents over 500 artists and celebrates its 10th birthday this year, has moved over from its Shoreditch office. The new premises, Coda House, will accommodate the 42 staff now working at the company. The company's acts include Bon Iver, The xx, LMFAO, Exmple and Katy B. Coda Music Agency Partner Rob Challice said, "We felt it was time to find a permanent home that better suited our needs as a company and to invest in a building that would comfortably fit our team with space to spare."



▶ **FEELING A MILLION BUCKS**

Independent publishing buddies Bucks and Peer Music came together last week for a special 'writers' camp at London's Metropolis Studios. Songs were written for the likes of Pixie Lott, Misha B, Josh Kumra, A*M*E* and Kandice Springs. The event was packed with some of the UK's hottest writing talent – but the publishing types milling around were hardly going to be allowed to escape the roaming *Music Week* lens. **Left to right:** Sarah Levy (Peer); Richard Holley (Peer); Jules Parker (PRS); Simon Platz (Bucks); Brandon Bakshi (BMI); Simon Aldridge (BMI); Jimmy Smith (Bucks)

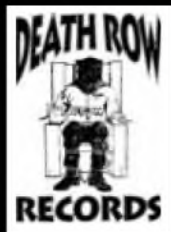


FABLED LABELS

DEATH ROW RECORDS

Founded 1991

Key artists Dr. Dre, Snoop Dogg, 2Pac



Death Row Records was founded in 1991 by Dick Griffey, Marion 'Suge' Knight Jr. and Andre 'Dr. Dre' Young. Knight began by signing young inner-city California artists and arranged for Death Row to handle the soundtrack for the 1992 Laurence Fishburne/Jeff Goldblum film, *Deep Cover*.

The track established Dre (left) as a solo artist and a young Snoop 'Doggy' Dogg as his protégé. *The Chronic*, Dre's solo album went on to sell three million copies. After finding solo success, Dre began crafting Snoop Dogg's debut album *Doggystyle*, finally released in 1993. It outdid *The Chronic*, attaining four-times platinum status.

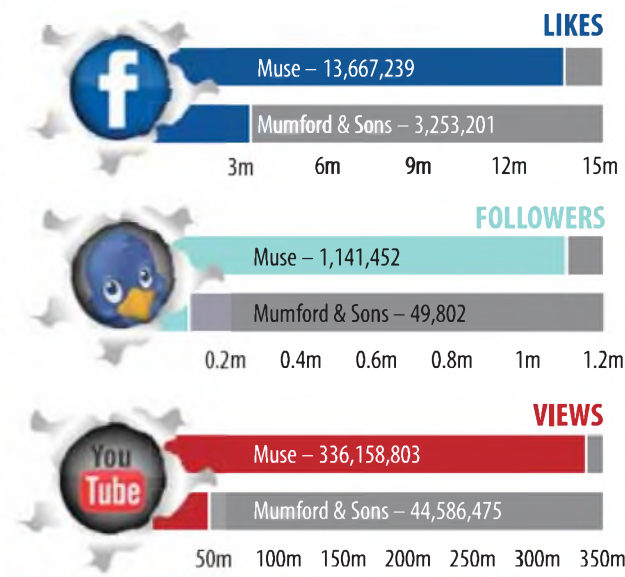
By 1995, Knight signed rapper Tupac '2Pac' Shakur, who died in 1996. That same year, Dre left Death Row to form Aftermath Entertainment.

Knight was then convicted of parole violation and sentenced to nine years' prison time. Whilst he was behind bars, the label supported itself with archival releases. The record label was renamed *Tha Row* after Knight was released from prison in 2002.

In 2006, a lawsuit against Knight led to him declaring bankruptcy and he was forced to auction off all assets of the label. In January 2009, Death Row Records was successfully auctioned to entertainment development company WIDEawake Entertainment Group, Inc. for \$18m.

Did you know? Death Row has sold nearly 50 million albums worldwide, and generated close to \$750m in revenue.

SOCIAL STANDING Official fan pages go head-to-head



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