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Music Week speaks to Edwyn Collins after his outstanding AIM Awards Triumph



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ITUNES STREAMING SERVICE AGREEMENT STALLED BUT NOT OVER, SAYS BOSS MARTY BANDIER

# Sony/ATV/EMI open to Apple deal

## PUBLISHING

BY PAUL WILLIAMS

Sony/ATV chairman and CEO Marty Bandier is confident his newly-expanded company will ultimately strike a deal with Apple for its much-mooted music streaming service.

The world's biggest music publishing company put the brakes on the new service at the 11th hour after failing to agree terms, meaning Apple was unable to bundle it into its new iPhone 5 at launch in September.

But in an exclusive interview with *Music Week*, Bandier has set the record straight on the negotiations, claiming the reason a deal was not struck was because Apple only got round to negotiating with Sony/ATV two days before its deadline for the new streaming service.

"They said they really needed an answer on this in 48 hours - if we didn't [sign a deal] in that time they would have to



**"Apple now know they have to come to us as opposed to ASCAP and BMI and I'm sure we will work out an appropriate licence. There is no doubt in my mind"**

MARTY BANDIER, SONY/ATV

[launch] it sometime in the next few months," he revealed.

"We obviously couldn't be rushed into making a very serious decision and they weren't ready to have the deal done with the record companies so it was kind of like a non-event."

It is understood Apple only sat down so late in the day with Sony/ATV - which led a consortium this year to buy EMI Music Publishing for \$2.2bn (£1.4bn) - because the technology giant had not previously acknowledged that the



publisher had withdrawn certain digital rights from US societies ASCAP and BMI.

This means it now negotiates deals for its repertoire directly with digital music companies rather than being part of a blanket agreement.

"They now know they have to come to us as opposed to ASCAP and BMI and I'm sure we will work out an appropriate licence," added Bandier. "There is no doubt in my mind."

Bandier's main focus right now is the amalgamation of the EMI Music Publishing and Sony/ATV operations. He said work in bringing together the two businesses was progressing well.

"We're in good shape," he said. "There will always be

bumps in the road, but nothing ultimately to impede what I think our goal is which is to really look after the songs and songwriters that we have."

His company is also tasked with divesting four song catalogues and deals with a dozen contemporary Anglo-American songwriters ordered by the European Commission as a condition for it approving the EMI Publishing deal.

According to Bandier, an offer of memorandum has gone out to around 30 different interests with the process being overseen by John Branca, co-executor of the Michael Jackson estate, which owns 50% of Sony/ATV.

"We will hopefully enter into a contract before the end of this year and sell it sometime probably in the first quarter of 2013," said Bandier. "We estimate the value is somewhere north of £150m to £160m."

See our *Big Interview with Marty Bandier* on pages 14-16

# Wall Of Sound signs global Essential agreement

Wall Of Sound continues to bask in a 'new dawn', today announcing a global services deal with Mike Chadwick's Essential Music And Marketing.

The agreement, which begins with immediate effect, covers manufacture, sales, retailer marketing, physical and digital distribution, sync and licensing of all future Wall Of Sound releases.

"I've known Mike Chadwick

for a long time," Wall Of Sound founder Mark Jones told *Music Week*. "I wanted to work with someone who believes in music and believes in what I do.

"Most majors now have label services divisions but they're more for a different kind of set up. Essential will allow me to focus on the creative element; the side of the label that has gotten us to where we are today."

Essential MD and founder

Chadwick added: "What have I done?! Just kidding, Mark and I go back a long way and it's great to be working with each other again."

Bolstering Wall Of Sound's revamped operation is new label manager Gavin Fraser, who has previously worked at Ministry Of Sound and Demon.

"Gavin's been here around a month," said Jones. "He's fantastic and has experience

across the board."

In a busy Q1 schedule for next year, Wall of Sound will release a number of new albums, including Mekon's *Piece Of Work*, which features appearances from hip-hop artist Schoolly D, Agent Provocateur's Cleo Torres, post industrial techno artist PIG (aka Raymond Watts) and former Adam & The Ants guitarist Marco Pirroni.

Also set for the beginning of



2013 is the debut album from Icelandic electro four-piece Sykur and the third installment from Martyn Ware's British Electric Foundation Dark, which boasts a series of guest vocalists.

2013 will end with Wall Of Sound embarking on an 'End Of The World' UK tour culminating in an Ibiza finale.

## NEWS

## EDITORIAL

Fuller himself – but Simon could be great for Parlophone



THERE IS A BROWSER-FLOODING PHOTO on XIX Entertainment's homepage I just can't shake: Andy Murray's creased nipple.

Oh, it sits below an explanatory racquet, artfully sweeping through the black and white atmosphere. And the Scottish tennis star's clean-shaven visage also appears, complete with smoky celestial ocular reflections that suggest he's slow-mo rallying with the Archangel Gabriel himself.

But Murray's crinkled monochrome areola is downright unnecessary; a naturally unglamorous Scottish sportsman squeezed uncomfortably into a Vaseline-lensed perfume ad. *Cantankerous Pour Homme*.

The fingerprints of Simon Fuller are all over this picture. The XIX founder (whose name the tabloids love appending with that sneering compliment, 'Svengali') has done some amazing business in his time by pushing stars of all ilk into lucrative new worlds. Wait for XIX's dream-like online celebrity carousel to roll round and you'll spot famous underwear model David Beckham's eyes 'smouldering' - something his right foot never quite managed on the biggest sporting stage.

**"It's easy to slag off Simon Fuller – but you can't argue with the enduring careers he has guided"**

You could be forgiven for complaining that Mr. Fuller is a grubby worshipper of the power of manufactured celebrity and all the short-term brand extension benefits it spawns. Mr American Idol. Mr Christmas Calendar. Mr Sunday Times Rich list.

But you'd be mistaken. Because although it's easy to slag off the Sussex-born mogul's propensity to fling talent awkwardly towards razzle-dazzle, you can't argue with his track record in forging enduring careers for his charges.

Take Will Young, an artist whose career has pretty much outlasted every winner of TV talent shows created by Fuller's great rival, Simon Cowell. Or Kelly Clarkson - another phone-vote personality whose decade-old stardom still shines bright.

Perhaps the reason these and other abiding Fuller clients - including Posh Spice, Jennifer Lopez and Steven Tyler - remain so indelibly in public affections can be traced back to the exec's fiercely autonomous beginnings. Not many young music types with a plumb A&R/publishing gig at Chrysalis in 1981 would have jumped ship to establish their own business four years later.

Fuller was a mercurial outsider to the cigars'n'champers record business of the 1980s; the man who turned his back on the powerbroker's payroll, then delivered them Annie Lennox's solo career with a glint in his eye. (Mr. Christmas Calendar, incidentally, has managed Lennox for two decades.)

It is perhaps this version of Simon Fuller - the maverick, corporate wrong-footer - who Alison Wenham this week said she'd welcome to AIM, should he and Chris Blackwell's audacious bid for Parlophone prove successful.

Two world-beating British businessmen, their roots deep into this industry, promising to 'partner' with talent in a meaningful way and dissolve archaic label ties. It's conjuring up some rather thrilling images of fluttering Union Jacks - and unpredictable, fearsome independent competition for Universal.

Thank goodness. I'm in very real need of something to clear Mr. Murray's soft-focus epidermis from my mind's eye.

Tim Ingham, Editor

## TICKETMASTER FIRM RELAUNCHES ONLINE PRESENCE

# Ticketweb reaches out to labels with new site

## LIVE

BY TIM INGHAM

Self-service ticketing agency Ticketweb is keen to work with new music industry and label partners after overhauling its consumer-facing website.

Ticketweb.co.uk is now supported by a new range of event management and ticketing tools that include a new 'easy' event creation service, where B2B clients will be able to upload their events in just four steps.

"It's good for everyone, especially promoters or venues," director of TicketWeb UK Janine Douglas-Hall told *Music Week*. "It's so simple a child could use it. We've put a lot of development and investment into the changes in the system."

The new TicketWeb site, which launches on November 1, is integrated with social networks allowing customers to Like, RSVP, Share, Tweet and Pin event purchase links. TicketWeb customers can now take advantage of Interactive Seating Maps, giving them the ability to pick their exact seat from within an interactive venue plan.

Users of the new site will be also able to add items to their 'cart', such as merchandise, music, food and drink packages or event programmes.



"We currently work with Sony and Warner on the major labels side, but we're hoping now we can extend those conversations over to the independents as soon as possible," said Douglas-Hall. "We can help them with their pre-sale and to package up CDs or downloads into the purchase, and occasionally we might bundle up a bit of merchandise - that's the sort of stuff we're hoping to do for people like Beggars."

"The system now has a great additional items feature. A lot of people buy the ticket then buy the CD at HMV or the merchandise at the show. We provide the opportunity to sell it all in one go."

TicketWeb customers will see significant changes to the content available on the site, with more artist biographies, event synopses, images and videos; making the site not only a place to buy tickets but somewhere to interact

with content from their favourite artists and events.

"We've just launched a YouTube channel which looks fantastic," added Douglas-Hall. "Over the last few months we've been making exclusive recordings with artists usually before their soundcheck. Those sessions have been great for us."

Larry Seymour, operations director at KOKO, said: "At KOKO we have been keen to look at ways of selling more than 'just a ticket' and we're really pleased to see that the new Ticketweb site has this covered off."

"The self-service box office system is great as it means we can continue to run our own ticketing operations online."

"Plus it's always good to be using the newest technology and from what I've seen so far, the new Ticketweb platform will mean our customers receive the best experience when buying their tickets."

## Jools Holland special to air on Beeb



Jools Holland's 30 years as a TV presenter are to be saluted in a primetime documentary going out on BBC Two.

Earlier... with Jools, which is still to be scheduled but may be aired in a Christmas slot, will mark the period from when he co-presented the first edition of Channel 4's *The Tube* on November 5 1982 with Paula Yates up to the present day. This includes 20 years this year of

fronting *Later...with Jools*, which has now run for more than 40 series.

The special has been made by Whizz Kid Entertainment, whose chief executive Malcolm Gerrie recruited Holland to *The Tube* after seeing him fronting a documentary about *The Police* in Montserrat and liked his original presenting style.

Former *Tube* executive producer Gerrie said: "It's right the way through from his birth in Deptford and the Squeeze days, leaving Squeeze, Jools Holland's

Millionaires, him falling on not very good times and then getting a call from yours truly and the rest is history as they say."

Gerrie himself features in the documentary, while the cast list also includes Hugh Laurie, Stephen Fry, Vic Reeves and Rowland Rivron, who all performed as comedians on *The Tube*, singer Ruby Turner who regularly performs with Holland and one-time *Police* manager Miles Copeland.

■ *The Tube is 30: read our special feature on page 20*

## NEWS

# A Guy Like You

AIM  
INDEPENDENT  
MUSIC  
AWARDS  
2012

THE SUCCESS OF THE INDEPENDENT MUSIC INDUSTRY WAS CELEBRATED AT THE AIM AWARDS 2012 THIS WEEK, BUT IT WAS INDIE LEGEND EDWYN COLLINS WHO STOLE THE SPOTLIGHT

## EVENTS

BY TOM PAKINKIS

The second AIM Independent Music Awards took place on Monday with the music industry's indie contingent attending in full force to congratulate a host of AIM Award recipients in 2012.

While Enter Shikari came up trumps for Independent Album of the Year with *A Flash Flood Of Colour* and 4AD was crowned Independent Label of the Year, it was indie standard-bearer Edwyn Collins who stole the show, accepting AIM's Outstanding Contribution to Music award.

The prestigious award comes

only three years after the Orange Juice founder, *A Girl Like You* singer and respected record producer was graced with the Ivor Novello Award for Inspiration in 2009.

*Music Week* caught up with a high-spirited Collins prior to the ceremony who said that the award was "an amazing honour" before joking, "Of course, back in the day, I invented indie!"

Collins reflected on what it meant to be an independent artist and producer in 2012, having travelled through a career stretching back to the 1976 formation of Nu-Sonics – the precursor to Orange Juice. For Collins, little has changed.

"I've only ever had short-term involvement with the majors

through licensing over the years so I never enjoyed the massive budgets that you saw in the Eighties and Nineties," he said.

"Now the budgets are tiny by comparison and people are aware that the clock's ticking in the studio – but I'm quite used to that."

Collins suggested that, in tough economic times, the indie community is a great place to be.

"Look at the likes of Mute and Rough Trade – they're still going in a big way," he said. "Sony, Warner and Universal, they're the ones that are struggling. It's hard for them to adapt because of the way they're set up. They're not really designed for it.

"It's easy to be adaptable

when you've got a tiny budget, practically no staff and you do everything by hand," he added, pointing to the nimble operation of most indie outfits. "You also have quite modest expectations, which helps."

Recalling his own career, Collins still holds 1994 hit *A Girl Like You* among his proudest achievements, although personal landmarks remain more poignant. Having suffered a stroke in 2005, Collins underwent three years of rehabilitation before returning to the stage in October 27 at Camden's Dingwalls for the final day of the BBC Electric Proms.

"I was nervous and agitated at first," Collins recalled. "But I remember the first song being

*Falling And Laughing* and, by the end of it, I was starting to enjoy it.

"It was a relief," he added. "I was frightened at first but I wasn't after that. I wanted it passionately again. I wanted to perform.

"My singing is good but my talking is not," said Collins. "But I'm getting there. It was a hard process with my speech, reading and writing. To get back on stage was a gigantic amount of work."

IME Music's Ian Evans was AIM's Indie Champion for 2012, but Collins named his own personal champion as former IFPI chairman and CEO John Kennedy. A lawyer during the Orange Juice days, Collins said that Kennedy has been "a terrific supporter and friend in times of need".

## TAKING AIM AWARDS WINNERS 2012

**BEST LIVE ACT** (voted for by visitors to [thefly.co.uk](http://thefly.co.uk))  
The Prodigy

**INDEPENDENT BREAKTHROUGH OF THE YEAR** (in association with 7Digital)  
Alt-J

**HARDEST WORKING BAND OR ARTIST**  
65caysofstatic



**BEST DIFFICULT SECOND ALBUM**  
First Aid Kit –  
The Lion's Roar

**INDEPENDENT ALBUM OF THE YEAR** (in association with Bird & Bird)  
Enter Shikari – *A Flash Flood Of Colour*

**BEST SMALL LABEL** (in association with Sound Performance)  
Black Butter Records

**GENRE SPOTLIGHT AWARD**  
Wiley – *Evolve Or Be Extinct*

**INDEPENDENT ENTREPRENEUR OF THE YEAR** (in association with The Orchard)  
Simon Raymonde – *Bella Union*



**PPL AWARD FOR MOST PLAYED INDEPENDENT ACT**  
Adele

**SPECIAL CATALOGUE RELEASE OF THE YEAR**  
The 13th Floor Elevators –  
*Music Of The Spheres* (Snapper Music)



**INDEPENDENT LABEL OF THE YEAR** (in association with EDC)  
4AD

**INDIE CHAMPION AWARD**  
Ian Evans – IME Music

**BEST INDEPENDENT FESTIVAL** (voted for by visitors to



[thisisfakediy.com](http://thisisfakediy.com))  
LeeFest

**OUTSTANDING ACHIEVEMENT**  
Edwyn Collins

**PIONEER AWARD**  
Daniel Miller –  
Mute Records

DOMINO BOSS APPLAUDS MUTE FOUNDER AS HE HANDS OVER AIM PIONEER AWARD

# Bell pays tribute to 'music freak' Miller

## LABELS

One of the biggest highlights from Monday night's AIM Awards was a touching speech from Domino founder Laurence Bell honouring his friend, Mute Records boss Daniel Miller.

Bell was handing over the Pioneer Award he won in 2011 to Miller, the gong's chosen recipient in 2012, calling him "one of the most inspirational figures in the whole record industry – not just the independent one".

Below you can read Bell's heartfelt speech to the awards crowd, which is also available in full on *MusicWeek.com*:

"Thirty four years ago Daniel Miller walked into the old Rough Trade shop on Kensington Park Road with a seven-inch single that he'd made himself, looking for a way to get it distributed.

"A music freak especially inspired by the progressive and emerging electronic sounds coming out of Germany – and empowered by the DIY spirit of punk-rock and the first wave of post-punk independent releases – his first release as The Normal, TVOD/ Warm Leatherette, still reverberates as a seminal work of pop art. The keyboard as a punk-rock weapon to rival and even eclipse the guitar. What about that?

"Daniel was an artist first and a producer, too: useful skills to have as you start a label. Not essential by any means, but very handy. In 1980 he discovered a little band called Depeche Mode in an East London pub back when East London wasn't somewhere anyone in their right mind would choose to live.

"He helped produce their records as well as guiding them to unprecedented success, both at home and abroad. His fiercely international outlook and pro-



Proud pioneer: Mute boss Daniel Miller accepts the Pioneer Award at this week's AIM Awards



**"Not many people here will know of the sacrifices that Mute Records made through the years to ensure the ongoing well-being of the independent music ecosystem"** LAURENCE BELL ON DANIEL MILLER

European stance helped them become one of the great success stories of the independent world as well as one of the most influential bands of modern times. More amazing records followed in the slipstream of Depeche, both commercially successful and groundbreakingly brilliant, from the likes of Yazoo and Erasure. Mute was modern and forward-thinking, but it wasn't scared to be pop, too.

"Mute also nurtured the career of a young Nick Cave when his band The Birthday Party broke up. He went on to make consistently fascinating, audacious and brilliant albums under Daniel's guidance; another quintessential and extraordinary independent career.

"Simultaneously Daniel invested in and loyally supported the careers of many noted artists

of distinction, despite their lack of obvious success, and no doubt a lack of commercial return.

"Artists such as Fad Gadget, DAF, Einstürzende Neubauten, Crime and The City Solution benefitted from having Daniel as a loyal patron. That's a sure sign of the independent spirit, ladies and gentlemen.

"Mute also invested in and gave a big leg-up to some other groundbreaking labels. It embraced the UK dance revolution in the late Eighties with Rhythm King Records, enjoying great success with Bomb The Bass and S'Express amongst others.

"In turn, Mute helped the early works of another electronic pioneer, Warp Records, find their way into the business. Another great venture was the heroic Blast First label, which brought the likes of Sonic Youth, Big Black,

Dinosaur Jr and many others to the attention of British kids who were hungry for new sounds from the guitar – not to mention their own Nova Mute label, delivering some all-time-classic techno to the people.

"Daniel and Mute's belief in the importance of Britain having an independent distribution infrastructure has always been central to the company's thinking. Not many people here will know of the sacrifices that Mute Records made through the years to ensure the well-being of that independent ecosystem.

"Despite losing millions in the collapse of Rough Trade Distribution in the early Nineties, Daniel and Mute resisted the financial pressures and comfort of having their debts wiped out by taking up the offers of the major labels, who were

keen to exploit the situation and lure the cream of the independent sector into the major distribution system at the time.

"Mute, together with Beggars Banquet and the KLF, said 'NO!', and they formed a new distribution company called RTM, which would be there to distribute the next generation of oddbods and music nuts. RTM morphed into Vital which morphed into PIAS, which still does that stuff so well, together with the other fantastic indie distributors. That's what I call a commitment to the cause!

"Mute went on to sign and develop an ostensibly weird young artist called Moby for a few years of commercial indifference before he came up with one of the biggest-selling records of its time. That is what I call inspirational!

"I don't think anyone in this town could begrudge Daniel when he chose to sell Mute to EMI 12 years ago. Since that deal Mute has enjoyed more commercial and artistic success in the mainstream, as well as building new distribution avenues that allow Daniel to continue to release more progressive music on his own terms. I wouldn't be at all surprised if he bought the whole thing back one day, such is his love of doing things his own way, the independent way.

"I am proud to call Daniel a pal these days. He is a real gentleman, down to earth and modest and with a great sense of humour. He cares a lot – about his artists and the continuing evolution and health of the independent music sector. He still DJs, still hungry for the newest moves and shapes in electronic music.

"On a good day I like to think I'm a bit cutting edge but, frankly, he makes me feel like a retro fool!"



Miller's influence: from left – Depeche Mode, Yazoo, Nick Cave, Einstürzende Neubauten, Bomb The Bass and Dinosaur Jr

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**BEST SMALL LABEL:**  
BLACK BUTTER RECORDS



**GENRE SPOTLIGHT AWARD:**  
WILEY - 'EVOLVE OR BE EXTINCT'



**BEST LIVE ACT:**  
THE PRODIGY



**INDIE CHAMPION AWARD:**  
IAN EVANS, IME MUSIC



**INDEPENDENT BREAKTHROUGH OF THE YEAR:**  
ALT-J



**PPL AWARD FOR MOST PLAYED INDEPENDENT ACT:**  
ADELE



**HARDEST WORKING BAND OR ARTIST:**  
65DAYSOFSTATIC



**INDEPENDENT ALBUM OF THE YEAR:**  
ENTER SHIKARI - 'A FLASH FLOOD OF COLOUR'



**SPECIAL CATALOGUE RELEASE OF THE YEAR:**  
THE 13TH FLOOR ELEVATORS - 'MUSIC FROM THE SPHERES'



**INDEPENDENT LABEL OF THE YEAR:**  
4AD



**BEST 'DIFFICULT' SECOND ALBUM:**  
FIRST AID KIT - 'THE LION'S ROAR'



**PIONEER AWARD:**  
DANIEL MILLER, MUTE



**GOLDEN WELLY AWARD FOR BEST INDEPENDENT FESTIVAL:**  
LEEFEEST



**OUTSTANDING CONTRIBUTION TO MUSIC:**  
EDWYN COLLINS



**INDEPENDENT ENTREPRENEUR OF THE YEAR:**  
SIMON RAYMONDE, BELLA UNION

MANY THANKS TO OUR HOSTS, SPONSORS, PARTNERS AND GUESTS FOR MAKING THE AIM AWARDS A GREAT SUCCESS! HERE'S TO 2013!



## NEWS

## NEWS IN BRIEF

■ **GOOGLE PLAY:** Google is bringing its Google Play music service to Europe on November 13. Users in the UK, France, Germany, Italy and Spain will be able to both purchase music from the Google Play store and add up to 20,000 songs from an existing music collection to a free cloud locker for streaming

■ **HURRICANE SANDY:** Promoters AEG, Live Nation and The Bowery Presents have all cancelled US shows as a result of freak weather. Multiple New York concerts have already been called off, along with live music events in New Jersey, Boston, Philadelphia and Washington, DC.

■ **APPLE:** The tech giant has reported its Q4 2012 financials, announcing its highest September quarter revenue and earnings ever. The company said that it sold 5.3 million iPods in Q4 and 35 million in 2012 overall. Apple also revealed that it generated \$1.56bn in revenue for the year.

■ **AMAZON:** Amazon has posted its first quarterly net loss in four years. It reported a loss of \$274m in Q3 of its 2012 financial year.

■ **BENECASSIM:** Vince Power has bought back Spain's Benicassim festival from the administrators of his former company, Music Festivals PLC. Power said in a statement: "I'm delighted that we have entered into an agreement to acquire the shares of Benicassim Ltd that has secured the future of the festival."

■ **UNIVERSAL:** Universal Music Group is understood to have let go of around 40 US staff members as it consolidates its music distribution companies and its Nashville country music labels following the EMI merger.

■ **ISM:** The Incorporated Society of Musicians (ISM) is campaigning against the Government's proposed introduction of the Full English Baccalaureate (EBacc) qualification to replace GCSEs. Students will only receive an EBacc if they pass exams across five core subject areas. Music and other creative subjects are presently omitted from the list.

■ **RADIO FESTIVAL:** Universal Music UK CEO and chairman David Joseph will give a keynote talk at next month's Radio Festival in Salford Quays. BBC 6 Music's Lauren Laverne will interview Joseph on stage on November 13.

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**MusicWeek.com**

CEO WELCOMES NEW INVESTORS & URGES DIGITAL PUSH TO HURT PIRATES

# 7digital rallies music industry following \$10m cash injection

## DIGITAL

BY TOM PAKINKIS

UK-based digital music service 7digital is relishing the opportunity to plunge \$10m (£6.2m) worth of new investment into further growth, but says that more needs to be done as an industry to promote and add value to the digital format generally.

7digital announced the significant amount of investment from strategic technology investors in October, as well as the introduction of new music products and services to its API including scan and match technology and unlimited streaming functionality - currently available to partners if not part of its consumer offering.

The investment will also allow the company to enter new territories and further expand its existing business in North America and Europe.

"It's a fantastic vote of confidence," said 7digital CEO Ben Drury of the cash injection. "Obviously HMV remains an important, strategic shareholder, but we thought it was time to bring on board the right strategic investors to drive the business forward. We're doing a lot of business in the UK but we're increasingly doing business outside of the UK as well.

'A lot of our business these days revolves around working with technology partners, so it was important to bring some investment from strategic technology investors on board, and ones that shared our view of openness and agnosticism.

Drury said that all investment will go back into the company to drive product strategy forward as well as fuelling efforts to raise awareness of what 7digital is. "We'll be investing in marketing across the various audiences we appeal to from the music industry itself to artists, developers, businesses and obviously consumers," he said. While 7digital will be



**"If we could get the digital experience to be at parity or even better than CD in the areas that it's weak, then we could really put some clear blue water between legitimate and pirate services"**

BEN DRURY, 7DIGITAL

putting more resources into publicity, Drury says that there is still confusion on a consumer level about how digital works, which needs to be addressed on a wider scale.

"I don't think that we've done enough as an industry," he

suggested. "I still speak to people who think they're buying MP3s from iTunes, or they're surprised when they stop paying their subscription for a digital rental service and are left with nothing.

"We haven't done a good job of explaining things, but that's

understandable because this is all pretty new."

Drury also suggested that digital services fell short both in terms of audio quality and added value features such as lyrics and cover wraps when compared to the CD. "In many ways digital music is worse than CD currently and there's no reason it should be," he said. "Obviously there are a lot of positive points for digital music but, if we could get the experience to be at parity or even better than CD in the areas that it's weak, then we could really put some clear blue water between legitimate and pirate services."

## Wolfnotes to play November Breakout



Breakout's monthly showcase for new and breaking acts staged by *Music Week* in conjunction with All Night Long Promotions returns on Thursday, November 15 at Proud Galleries in Camden.

Those playing the main stage include The Wolfnotes (pictured) - who are currently working with Pledge Music to release their debut album - plus solo act Reignwolf, who has won the backing of Pearl Jam. Belfast rock quartet A Plastic Rose and Candice Gordon will also play.

The night's acoustic stage will be curated by Root1.com, an online platform which offers acts a selection of tools to artists including help with monetising social network pages. Acts playing on the stage will include Jessica Hammond - a singer/songwriter who appeared on BBC One's *The Voice* earlier this year - as well as Caohme and Matt Woods. For more, see [musicweek.com/breakout](http://musicweek.com/breakout).

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## NEWS

## Alt-J are the firm favourites as Mercury Prize vote approaches



Not getting hung up on the odds: Alt-J (above), Richard Hawley and Jessie Ware

Alt-J, Richard Hawley, Jessie Ware and Plan B are the favourites at the bookies as the clock ticks down to decision time on the Barclaycard Mercury Music Prize 2012.

All of the nominated acts will get one last chance to impress the judges at Thursday night's (November 1) ceremony at The Roundhouse in London, with 12 artists due to perform live.

Alt-J's *An Awesome Wave* is the hot favourite for the prize: at the time of going to press, the Infectious-signed album was even at Paddy Power to win, followed by Hawley's *Standing At The Sky's Edge* at 4/1. Jessie Ware's *Devotion* and Plan B's *Ill Manors* were both on 6/1.

Scottish art pop group Django Django's self-titled debut was 7/1, followed by Ben Howard's *Every Kingdom* and The Maccabees' *Given To The Wild*, both on 14/1. Amongst the outsiders were Field Music's *Plumb* (16/1), Lianne La Havas' *Is Your Love Big Enough?* (20/1) and Michael Kiwanuka's *Home Again* (20/1). At Ladbrokes, Alt-J were 5/4, Richard Hawley was 5/1 and Django Django were 6/1.

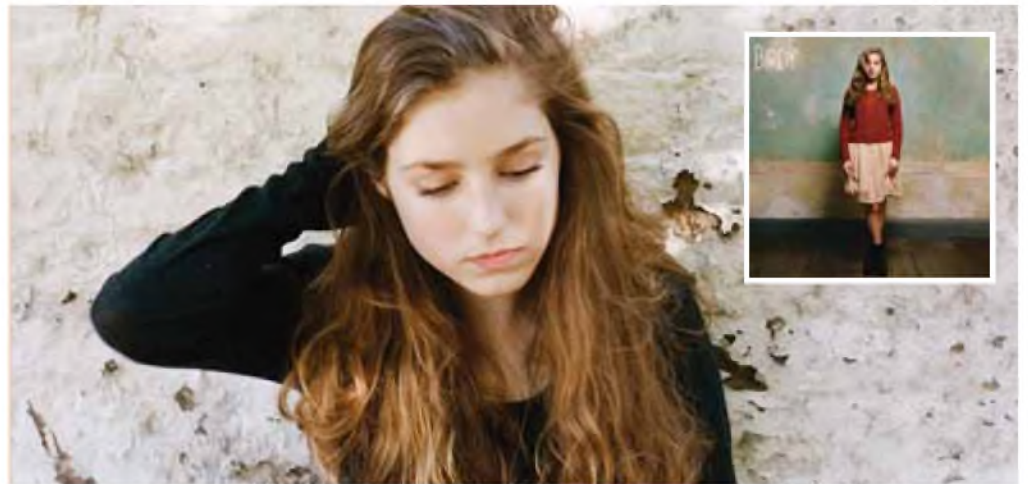
"I'm so excited about hosting the Awards Show for the first time," said Lauren Laverne. "It's such a strong line-up this year – we're going to be treated to some spectacular performances. I can't wait to see which album I'm going to be announcing as the overall winner at the end of the night".

*Music Week* understands that the behind-closed doors judges for this year's Mercury prize are as follows:

- Anna Calvi (Nominated artist in 2011)
- David Smyth (*Evening Standard*)
- David Wilkinson (Mercury Prize)
- Elisa Bray (critic, *The Independent*)
- George Ergatoudis (Head of Music, Radio 1 and 1Xtra)
- James Curran (Head of Music, Absolute Radio)
- Jeff Smith (Head of Music, Radio 2)
- John Kennedy (Presenter, Xfm)
- Jude Rogers (Freelance critic)
- Mike Flynn (Assistant editor, *Jazzwise*)
- Simon Frith (Mercury Prize)

WARNER NOT FINISHED WITH UK SCHOOLGIRL'S DEBUT

## A little Birdy turns platinum across globe



### TALENT

■ BY TIM INGHAM

More than a year after it was released on these shores, Warner Music is keeping Birdy's debut album a priority across the world – and enjoying some enduring success.

The LP, which has gone gold in the UK, has reached platinum status in France, Belgium and Holland, whilst single *Skinny Love* has gone double-platinum in Holland and triple-platinum in Australia. Meanwhile, follow-up single *People Help The People* has gone platinum in both Belgium and Australia.

Warner Music UK VP of international marketing, Mike Allen, explained that due to Birdy being just 15 – and studying for her GCSEs – when debut single *Skinny Love* was originally released last year, access to the artist for global promo has proven limited.

"That was one of the reasons we went into Belgium as a first step," he said. "We decided to take the campaign market-by-market rather than blitzing 20 markets at once. It's a strategy that has really worked."

With Belgium conquered (Birdy's album has also gone to No.1 in the territory), Warner moved into Holland and then France – where a TV performance and heavy above-the-line marketing helped snag an A-list spot for *Skinny Love* on national radio station NRJ.

**"We are concentrating on giving Birdy the support she needs to develop her distinct sound and create a sophomore album that showcases her outstanding vocals"**

MAX LOUSADA, ATLANTIC RECORDS



"One of the big challenges was to ensure this wasn't a one hit phenomenon," said Allen. "We went very hard with [follow-up single] *People Help The People* in those markets and we're seeing exactly the same success – NRJ in France are saying to us that they think this is at least as big as *Skinny Love*."

In Australia, a four-week sync for *Skinny Love* on a trailer for TV show *Neighbours* led to iTunes success and Top 40 radio adds. And when Australian X Factor contestant Bella Ferraro sung the track live on air in August this year, Birdy's version quickly hit No.1 on iTunes in the territory – a position also subsequently achieved by her album, which is comprised of cover versions.

"We know that if we find the right platform for this record, we'll get amazing traction," said Allen. "This is a fantastic start to a proper long-term global push."

Warner Music UK CEO Christian Tattersfield added: "Birdy is a unique and exciting up-and-coming talent whose depth and versatility are already winning her widespread acclaim. We've utilised our international expertise and

network to ensure her extraordinary debut album receives the attention it deserves and, as a result, it's establishing an engaged global fanbase that will grow with her as she continues to develop as an artist. Birdy has what it takes to build a successful, credible career with real longevity."

Atlantic Records UK chairman Max Lousada said: "Birdy's first album was phenomenal and she has enjoyed a fantastic start to her career.

"We are currently concentrating on giving her the support that she needs to develop her distinct sound and create a sophomore album that showcases her outstanding vocals and introduces fans to her impressive songwriting skills."

Birdy, who is managed by Sara Law at SL Artist Management, said she is now writing for her second album and even has an eye on the US. "I loved all the shows I played on my recent European Tour and the fans have been great," she added. "La Cigalle in Paris was the biggest venue on the tour other than the Shepherd's Bush show in London and the crowd response was just amazing."

# MusicWeek The Playlist

10 tracks you need to hear...

# DATA DIGEST

## BREAKOUT



**THE WOLFNOTES**  
Kurran, Chris, Ben and 'Queez' formed as a musical trio three-and-a-half years ago and released two singles via Chess Club Records. Now with renewed vigour, they are working with Pledge Music to release their first full-length album of americana/modern folk/indie rock sounds. Catch them at November's Breakout event at Proud in Camden. *Get on the guest list at musicweek.com/breakout*



**The latest most popular Shazam new release chart:**  
1 **ALICIA KEYS**  
Girl On Fire  
2 **BRUNO MARS**  
Locked Out Of Heaven  
3 **OLLY MURS FEAT. FLO RIDA**  
Troublemaker  
4 **THE WANTED**  
I Found You  
5 **SUB FOCUS**  
Tidal Wave

## GIG OF THE WEEK



**Who:** Alt-J  
**Where:** Electric Ballroom, Camden  
**When:** November 5  
**Why:** The Mercury Prize nominated four-piece play their biggest headline tour to date, following release of debut album *An Awesome Wave*.

## SALES STATISTICS



**CHART WEEK 43** Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
<b>SALES</b>	3,339,049	1,294,305	316,604	1,610,909
<b>PREVIOUS WEEK</b>	3,276,384	1,206,837	254,245	1,461,082
<b>% CHANGE</b>	+1.9%	+7.2%	+24.5%	+10.3%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
<b>SALES</b>	143,704,946	54,183,166	13,499,895	67,683,061
<b>PREVIOUS YEAR</b>	133,543,106	64,004,667	12,869,575	76,874,242
<b>% CHANGE</b>	+7.6%	-15.3%	+4.9%	-12.0%

## APPOINTMENT TO VIEW

**WELLER AT THE BBC**  
Friday, November 2 - BBC4, 9.15pm - 10.15pm  
Footage spanning the last 35 years of Paul Weller's career reveals how he evolved from his beginnings in The Jam, to the Style Council and finally on to his solo career. Featuring performances by Noel Gallagher, Etta James and Amy Winehouse.

**RARE AND UNSEEN: THE ROLLING STONES**  
Saturday, November 3 - Sky Arts 1, 8pm - 9.20pm  
A collection of archive interviews, clips and performances, tracking the group's career from their early days to their arrival as one of the biggest rock bands in the world.

**MOBO HIGHLIGHTS 2012**  
Monday, November 5 - BBC1, 11.20pm - 12.50am  
The highlight's from this year's Music of Black Origin (MCBO) Awards, held at Liverpool's Echo Arena on Saturday November 3. UK artist nominees include Emeli Sandé, Plan B and Rita Ora.

## PIRATES' BAY

### NUMBER OF ILLEGAL FILES FOUND BY MUSO.COM OF TOP 10 ALBUMS ON OCTOBER 29 2012

312	TAYLOR SWIFT	Red
346	EMELI SANDE	Our Version Of Events
216	JAKE BUGG	Jake Bugg
173	LAWSON	Chapman Square
196	MUMFORD & SONS	Babel
56	DAPPY	Bad Intentions
4	DANIEL O'DONNELL	Songs From The Movies And More
423	MUSE	The 2nd Law
0	PALOMA FAITH	Fall To Grace
356	LEONA LEWIS	Glassheart

Source: Muso.com

## CRITICAL MASS

**metacritic**  
Keeping score of entertainment.

The average review scores of the biggest releases - all courtesy of Metacritic  
www.metacritic.com

**91**

**KENDRICK LAMAR**  
good kid, m.A.A.d city

**78**

**BAT FOR LASHES**  
The Haunted Man

**76**

**TAYLOR SWIFT**  
Red

**CHARLIE BROWN**  
Dependency feat. Yungen & Ms D (AATW)  
(Single, December 2)  
Contact: Lauren Lunn Farrow  
lauren@lunnfarrowmedia.com

**LAURA MVULA**  
She (RCA)  
(Track from EP, November 19)  
Contact: Laura Sinclair, Dawbell  
laura.sinclair@dawbell.com

**M83**  
Steve McQueen (Naive)  
(Single, November 25)  
Contact: Sarah Pearson, Wasted Youth  
sarah@wastedyouthpr.com

**MCFLY**  
Love Is Easy (Island)  
(Single, November 11)  
Contact: Simon Jones, Hackford Jones  
simon@hjpr.co.uk

**BLAISE**  
Attitude feat. Twizzle (No Prisoners Records)  
(Single, November 26)  
Contact: Robert Davies, Click Media  
davies@clickmediaent.com

**EUGENE MCGUINNESS**  
Sugarplum (Domino)  
(Single, December 10)  
Contact: Natasha Parker, Domino  
natasha@dominorecordco.com

**THE HISTORY OF APPLE PIE**  
Do It Wrong (Marshall Teller Records)  
(Track from album, out now)  
(Album, January 28)  
Contact: Andy Fraser, Some Friendly  
Andy@somefriendly.co.uk

**WHILE SHE SLEEPS**  
Our Courage, Our Cancer (Search and Destroy)  
(Single, October 21)  
Contact: Rosie Jennings, Raw Power Management  
rosie.jennings@rawpowermanagement.com

**iLiKETRAINS**  
Beacons (ILR)  
(EP, out now)  
Contact: iLikePRESS  
hello@likepress.co.uk

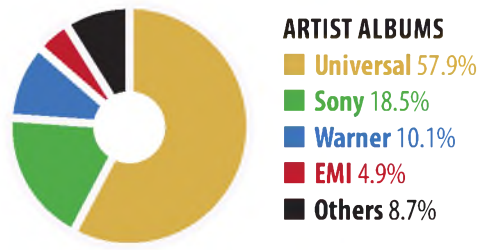
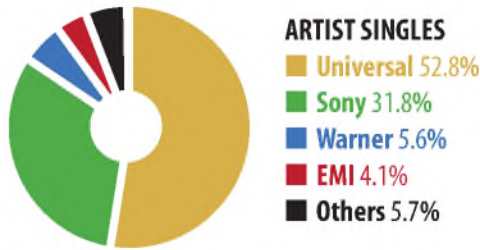
**PUBLIC SERVICE BROADCASTING**  
Everest (Test Card Recordings)  
(Single, November 12)  
Contact: Steve Dix, Liquid Management  
steve@liquidmanagement.net

For daily news visit [musicweek.com](http://musicweek.com)

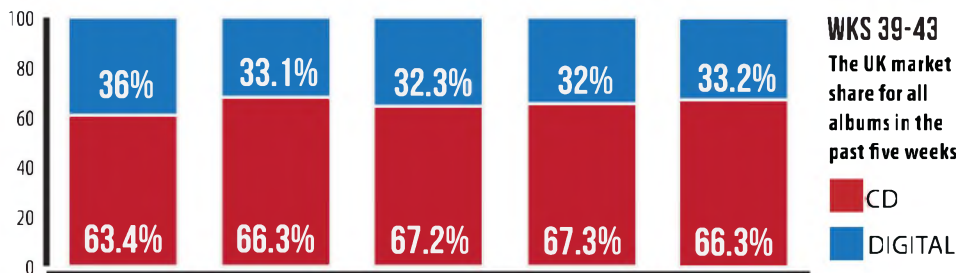
## MARKET SHARES BY CORPORATE GROUP



CHART WEEK 43



## DIGITAL vs PHYSICAL



## TOP 5 STORIES ON MUSICWEEK.COM

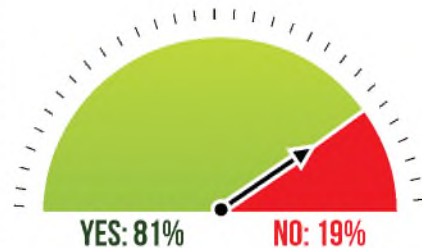
Musicweek.com's most-read stories for period ending October 30

- 01 Beatles label logo officially owned by Apple *Friday, October 26*
- 02 Chase and Status to open free London music school *Wednesday, October 24*
- 03 Jazz FM Awards 2013 nominees include Jamie Cullum, Sonny Rollins and Roller Trio *Monday, October 22*
- 04 SoundExchange's Shane German joins Believe Digital in US *Thursday, October 25*
- 05 MAMA Group acquires 50% of All Tomorrow's Parties *Tuesday, October 23*

## MUSIC WEEK POLL

This week we asked... Would a Friday night C4 TV show be better for the music industry than the recently cancelled T4?

Vote at [www.musicweek.com](http://www.musicweek.com)



## INK SPOTS

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

On the front of this month's *Metal Hammer* magazine, "man of steel" Corey Taylor



has gone from "hoodlum to hero" following the end of Slipknot's Memorial world tour. He says new venture Stone Sour is the "ginger stepson" of his previous heavy metal endeavor.

Inside, *Savage Messiah's* Dave Silver says the band has ambitions to play with *Metallica*, but frontman James Hetfield isn't convinced: "I asked, 'when are we gonna play with you guys?' He just shook his head" says Silver. And HIM's Ville Valo says one of the weirdest happenings since the start of his career include Dave Grohl 'licking his face'.

In other news, *Finnish Symphonic* metal crew *Nightwish* talk about the production of new movie *Imaginaerum*, and *Coheed And Cambria* have survived "armed robbery, heroin addiction and creative differences" and are back with a new double album *The Aftermath: Ascension*.

In the reviews pages, Chris Chantler says *Cradle of Filth's* *The Manticore and Other Horrors* is a "tight, fiery and lurid fat-free distillation" of the band's strengths. And Amit Sharma gives the new *Neurosis* record *Honor Found* In Decay nine out of ten.



## THE MAGIC NUMBERS

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

**5.3m**

iPods sold in Q4 help Apple to announce record breaking quarter revenue (ending September) and earnings of \$36 billion

**1,000**

Units made of *Collected* - a limited edition Ian Brown boxset, including 10 CDs, one 12" vinyl, a DVD and a hardback book

**£2m**

Budget cut for France's anti-piracy regime Hadopi, despite reporting a 90% response rate from first-time infringers in September

**34**

Date worldwide stadium tour will see Depeche Mode visit 25 European countries, including a stop at London's O2 arena on May 28

**30,000**

Songs auctioned off for Sony/ATV's Rosetta catalogue, including hits from *Tears for Fears*, *Culture Club* and *Duffy*

**9.9m**

US sales and Adele's 21 appears on course to surpass the 10 million mark in the territory

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

**@fred\_air** Wow Biffy are doing the O2 Arena on the next tour. Incred! I saw em at Wembley in support. Destined for greatness those lads  
*(Fredric Fernandez, Trust Management) Monday, October 22*

**@RedVelvetKid** I think getting the hiccups from the free bar goes hand in hand with the need to go to bed.  
*(Angela Lee, Outside Organisation) Monday, October 22*

**@BenjiRogers** Dear Amazon (@awscloud) for taking our site down I think you should buy us lunch. The @pledgemusic team like Thai food. Ambiance optional.  
*(Berji Rogers, Pledge Music) Monday, October 22*

**@AllieBailey** @amandapalmer cannot wait see what security make of 800 dildos being bought into Koko #fun-times  
*(Allie Bailey, Cooking Vinyl) Tuesday, October 23*

**@DavidEmery** Hey, @Spotify would you get on and release an update for your app so it fully supports iPhone 5? They've been out over a month now!  
*(David Emery, Beggars Group) Tuesday, October 23*

**@ameliaoshea** Soo apparently English people don't use the term 'knackered'? Or it's rude even? Why?!  
*(Amelia O'Shea, Dawbell PR) Wednesday, October 24*

**@BTMG** How did Hilary Clinton get so old so quick who is doing her hair and make up Her Mother?  
*(Barry Tomes, Barry Tomes Media Group) Wednesday, October 24*

**@666amit** #nowplaying Deftones - Koi No Yokan. Soooooo much love for this band. First listen to the new record, so far so good!  
*(Amit Sharma, Metal Hammer) Thursday, October 25*

**@MannyNorte** You know you're in a good hotel when the bathroom mirror doesn't steam up after a hot shower! Ooh it's the lil things in life...  
*(Manny Norte, Choice FM) Thursday, October 25*

**@Karistocat** I have some spots open for some DJing over the next few months... GET IN TOUCH!  
*(Karis B, Cooking Vinyl) Thursday, October 25*

**@Maverick\_AC** Do yourselves a favour, go & see the new James Bond movie SKYFALL. It's great from start to finish. I loved it. Bond is back!!  
*(Andy Copping, Download Festival) Friday, October 26*

**@lisaaurasmith** Having the best time in the car listening to @takethat Pray on Now 26 :) @GBarlowOfficial sings great on this one. #xfactor kids take note!!  
*(Lisa Smith, BBC Radio 2) Friday, October 26*

Follow us on Twitter for up-to-the-minute alerts [@MusicWeekNews](https://twitter.com/MusicWeekNews)

# DATA DIGEST



## PICTURE OF THE WEEK

### SAY YOU TWO, SAY ME

October 28, The O2 Arena, London  
Lionel Richie hangs out backstage with Pixie Lott and Rebecca Ferguson as he stops off in the capital as part of his Tuskegee UK Arena Tour

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



### SEB WHEELER MIXMAG

**Thavius Beck - The Most Beautiful Ugly** *Flug Research*

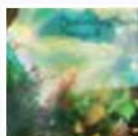
Who is Thavius Beck? Hip hop aficionado. Psychedelic experimentalist. Proponent of bass. Well-versed jazz head. Scholar of soul. Sun-dappled daydreamer. Stoner blowing smoke circles in the breeze. Well, that's what his new LP makes him out to be. It's a glorious meeting of electronica and deep roots music.



### SEAN MOELLER DAYTROTTER

**Saturday Sun - Peaked / Seagull** *Viva La Fleetwood*

Where do Saturday Sun ooze fine-tuned melodies and riffs? The band orchestrates and bends those minutes in such a way, it feels no longer than a blink. It's barely here, yet so memorable, both a delicate and demanding sound as though it's made through inner-turmoil that can't help itself, but to spill out and take over our emotions in the process



### ANDY RITCHIE ROCK SOUND

**Colt 45 - Inside The Triangle** *Self-release*

Straddling the line between punk rock and radio rock circles on their debut EP, this Cumbrian three-piece ooze fine-tuned melodies and riffage. They're hardly the most positive bunch (sample track names: Happiness Is A Dying Art and Everybody Will Let You Down), but their misery is unequivocally our gain. Great stuff.



### DAN DEVOUR MUSIC TRESPASS

**Deathline - Ten of Clubs** *Rock Noir Recordings*

Deathline really know how to mix up the genres. From electronica to art-rock, they can play it all. Ten of Clubs shows how they have evolved through the years with some touches of the band Suicide but mix it with a 60s Psychedelic sleazy sound.



## SIGNS O' THE TIMES



Former Danity Kane and Diddy Dirty Money singer-songwriter, **Dawn Richard**, has signed a deal with **Altavoz Distribution** which has this year manufactured and distributed a charity album featuring renowned artists such as Alanis Morissette, Arrested Development and Maroon 5.

Richards' first release on the new deal will be **Goldenheart**, the first in a three-part musical trilogy released on January 15.

**Ian McCulloch**, known for fronting UK band Echo & The Bunnymen who achieved chart success in the 1980s, has signed a worldwide deal with **Demon Music Group**. His fourth solo album, **Pro Patria Mori**, will be released on the Edsel label as a double set alongside an additional release - a live album that features Ian playing his solo and Echo And The Bunnymen hits acoustically.

## SYNC STORY

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



- **Artist** Crystal Fighters
- **Track** Follow
- **Composer** Pringle/Dickson/Wierich
- **Campaign** Sony Xperia - Unleash Your Music on the World
- **Publisher** Universal Music Publishing (100%)
- **Usage** TV & online is running. Cinema is also cleared and may be used
- **Key execs** Becca Gatrell, head of Film & TV - Creative, Universal Music Publishing; Ed Hoyland, music supervisor at Cord; Ita Shafir, Universal Publishing Ad Creative; Tom Foster, Universal Publishing Head of Film & TV - Licensing

For this campaign, the track **Follow** was taken from the Crystal Fighters' first album, **Star of Love**. The campaign started in the UK and is now rolling out in other markets. Since the launch of the commercial the album has jumped up the iTunes chart and UK weekly sales of the song have seen a 400% increase. In addition to the regular music sync, the album cover features in the commercial and there have been a number of spin-off promotional tools. The same song also features in the new FIFA 13 computer game.



Explains Becca Gatrell (pictured): 'Universal Publishing have worked with Crystal Fighters from the beginning of their career and been at the forefront of sync promotion for the band. They've recently signed a record deal with Atlantic in the US, but prior to this have been working with their own independent label setup, so the publishing input for sync uses has been even more important in marketing and profile-building than usual.'

'This commercial is perfect timing for the band, as their fan base builds around the world. Most importantly the creative is a great fit. Essentially it's a commercial for music lovers; all about having fun, self expression and 'leaping around', which if you've been to one of their live shows, you'll know is what they're all about.'

# ON THE RADAR BASTILLE

BASTILLE HAD A BUSY SUMMER, playing over 30 festivals culminating in a performance at Reading. This year the band have released a couple of singles, sold out two headline tours and headlined a sold-out show at London's Koko.

Despite not yet releasing a debut album, the band's latest single, *Flaws*, went in at No.21 on the Official Charts last weekend – something which has clearly excited lead singer, songwriter and producer, Dan Smith.

"We're completely blown away," he tells *Music Week*. "We've been really lucky that our label have never put pressure on any of our releases and they've just been

keen to help us slowly grow as a band. The song received some support at radio, but it's a massive surprise to be anywhere near the Top 40."

Bastille signed to Virgin in late 2011 after touring as "much as possible", according to Smith. "Ultimately I wanted to be able to keep things going as they were and just get on with making an album with as little interference as possible. I didn't want to work with any big producers or for anything about our setup to change, and everyone at Virgin was confident enough in what we were doing to help that happen."

The band's debut album, *Bad*

*Blood*, is due for release in March. Smith reveals: "I wrote the album by myself and have co-produced it with my mate Mark Crew.

"I've loved piecing it together over the last year between my bedroom and Mark's studio then bringing in friends to do different instrumentation.

"There's a range of live and electronic stuff, some pretty epic songs and other very minimal tracks."

Smith describes the band's sound as "a big mix of influences from indie, pop, hip hop, singer-songwriters and film soundtracks". He calls it "beat driven harmony filled, cinematic indie with



no guitars".

Bastille are heading out on their biggest tour to date, taking in 16 cities across the UK and culminating in London on March 28.

And there are international plans along the way too: "We've never played outside of Europe before, so we're massively excited about going to Hong Kong in December," says Smith.

"Early next year we're playing

## ESSENTIAL INFO

### DISCOGRAPHY

2012 single releases on Virgin  
April 30 Overjoyed  
August 20 Bad Blood  
October 22 Flaws

2013 February - single: Pompeii  
March - debut album: Bad Blood

LABEL Virgin Records

MANAGEMENT Polly Comber  
LIVE

2013 Bad Blood UK headline tour  
Feb 28 - Mar 28 (Shepherd's Bush Empire)

more in Europe I think, and heading to the US for the first time. We do just love to tour as much as we can and be able to make another album." In the meantime, apart from their singles, the band has a free mini-album available on [www.otherpeoplesheartache.com](http://www.otherpeoplesheartache.com)

## HE SAID / SHE SAID



*"Bollocks. We lost. They won. If they'd been offered the opportunity at the outset to buy 2/3rds of EMI at 2/3rds of the price, they'd have jumped at it"*

Beggars Group co-founder Martin Mills tells Ben Watts of Buzzin Fly exactly what he thinks of the Universal/EMI merger

## TAKE A BOW TEAM ELLIE GOULDING



### THE LOWDOWN

Album: *Halcyon*  
Highest chart position: No.2

**Label**  
Polydor  
**President**  
Ferdie Unger-Hamilton  
**Managing Director**  
Joe Munns  
**General Manager**  
Orla Lee-Fisher  
**A&R Manager**  
Jamie Lillywhite  
**Director of Promotions**  
Manish Arora  
**Head of Marketing**  
Hannah Neaves

**National and Online Press**  
Susie Ember  
**Regional Press**  
Warren Higgins  
**National Radio**  
James Bass  
**Regional Radio**  
Gavin Hughes/  
Tony Myers  
**International**  
Ed Scott  
**Digital**  
Aaron Bogucki  
**TV**  
Sarah Haddow

# MUST-SEE MUSIC TICKETING INFORMATION

## HITWISE Primary Ticketing Chart

POS	PREV	EVENT
1	NEW	GIRLS ALOUD
2	NEW	MICHAEL BUBLE
3	NEW	BIFFY CLYRO
4	1	GARY BARLOW
5	NEW	ROLLING STONES
6	NEW	EMELI SANDE
7	3	MUMFORD AND SONS
8	5	ONE DIRECTION
9	NEW	DEPECHE MODE
10	7	THE KILLERS
11	NEW	ALICE COOPER
12	NEW	SIMPLE MINDS
13	8	JAKE BUGG
14	11	LIONEL RICHIE
15	NEW	NICKI MINAJ
16	NEW	DAVID ESSEX
17	14	FLORENCE AND THE MACHINE
18	6	PINK
19	NEW	BON JOVI
20	NEW	OLLY MURS

## LATEST SECONDARY TICKETING PRICES



**GARY BARLOW**  
Royal Albert Hall, November 27

FACE VALUE	£40 - £95 each
SEATWAVE	£100 - £1,100
VIAGOGO	£99.43 - £1,136.36
STUBHUB	£175.00 - £1,177.00



**ROBBIE WILLIAMS**  
O2 Arena, London, November 22

FACE VALUE	£50 - £90 each
SEATWAVE	£218 - £499.99
VIAGOGO	£227.27 - £999.00
STUBHUB	N/A

## HALL & NOTES



### THE FORUM HERTFORDSHIRE

University of Hertfordshire  
College Lane, Hatfield  
Herts AL10 9AB  
t 01707 285 000

w [forumhertfordshire.co.uk](http://forumhertfordshire.co.uk)  
**Bands contact**  
l.welsh@herts.ac.uk

## THE BEST LIVE VENUES IN THE UK

Main room capacity  
2,000

### Coming up

02/11 Flirt  
03/11 Smirnoff  
Saturday  
05/11 Urban Hype:  
Dench Party feat.  
Lethal Bizzle  
06/11 JamJar feat.  
Korda Marshall  
07/11 Bonk feat. Jin  
Jin & the Ragdolls  
09/11 Flirt! X Factor  
Party feat. Duke  
10/11 Smirnoff  
Saturday feat. Five  
(Scott & Abs)  
12/11 Urban Hype: Old  
Skool Disco  
feat. So Solid

## THE BIG INTERVIEW MARTY BANDIER



# OWNING EMI... IN ALL BUT NAME

Sony/ATV boss Marty Bandier speaks exclusively to Music Week about the joining of two colossal music companies – and why he's still at pains about what to call his new baby

## PUBLISHING

■ BY PAUL WILLIAMS

Building the world's biggest music publishing company was always going to throw up challenges, but Marty Bandier is facing an unexpected headache. Just what does he call the new enterprise?

Putting aside even the daunting task of bringing together the songwriters, catalogues, staff, structures and cultures of two colossuses in EMI Music Publishing and Sony/ATV, the newly-combined operation's global chairman and CEO reckons the name issue is causing him the severest of dilemmas.

"Strangely enough, probably the most difficult issue we have to deal with is trying to figure out what we call ourselves," the visiting New Yorker notes from his hotel suite in London's

Knightsbridge. "It happens every day of the week because every day of the week there's another award show and every day of the week there's another ad to be taken and what do we put at the bottom of the ad? We're printing up new cards. What do we put on the cards? We're doing new stationery and, you know what, we don't have an answer yet.

"We're working through it and it will show up. When it's right we'll know what it is."

For a start, the seasoned music publisher and his colleagues have to grapple with what he calls "some legalities" and "some old traditions" over the Sony/ATV name, which came about when Michael Jackson merged his ATV music company housing such gems as most of The Beatles' songs with Sony's own publishing interests in 1995. And Bandier, naturally, also has affinity with the EMI Music Publishing moniker, given he ran the company for 17

years until his departure for rival Sony/ATV, which he joined in April 2007.

"Michael Jackson was a very, very strong believer in the ATV name," says Bandier. "It was a company he owned, so it would be difficult to have one corporate identity without having ATV in it, so Sony/ATV seems like the easiest thing to have. If you add EMI to the end of Sony/ATV it becomes very cumbersome and it doesn't sound like something that has a brand, so we're still working it out for the time being. But the one constant throughout is that Sony/ATV is the manager and administrator of the whole shooting match, so we're the constant in it. We just don't have the name yet."

All this is not to say the task of combining the two publishing majors following the Sony/ATV-led consortium winning worldwide regulatory approval for its \$2.2bn (£1.4bn) takeover of EMI Publishing is not without its complications, too.

"Believe me that's been difficult," he concedes. "It's been arduous. You're moving offices in I don't know how many countries. Actually the greatest day we all had maybe was last week when over 100 EMI employees moved up to the Sony campus [in New York] and the place was just buzzing. The EMI employees were thrilled and delighted and were excited as can be and believe me there was no one more excited than myself to see all these people, many of whom worked for me years before that; just the fire and activity was enough to wake the dead. That has to take place in a lot of places. In part the creative staffs are together here [in the UK], but there are other parts in London that still need to come together and it's the same all over the world. In Nashville I think we're all together and in Los Angeles we're almost all together."

There has also been the very painful matter of letting go staff from both publishing companies, including in the UK

**"The one constant throughout this is that Sony/ATV is the manager and administrator of the whole shooting match, so we're the constant in it. We just don't have the name yet"**

MARTY BANDIER



Sony/ATV managing director Rak Sanghvi.

"The physical aspects of it are very difficult," suggests Bandier. "I don't have to tell you about European labour laws and the difficulty of manoeuvring within them and making sure you don't violate people's rights. That takes a long time. Those are the things that have kept people in our office until 12, 1 o'clock in the morning, night after night just getting it right. But that will all pass and come together and slowly we're get on with the actual business of music."

Bandier says the aim is to get the amalgamation done as quickly as possible to minimise disruptions to day-to-day business, although he acknowledges "sometimes when you do it as quickly as possible you might even make mistakes".

On a very personal note, the EMI deal, which overcame its last regulatory obstacle on June 30 when it was approved by the Federal Trade Commission in the US, has for him realised a long-held ambition to be reunited with the publishing company he helped to turn into the world's biggest. However, while that aim always remained somewhere within him, he suggests the new challenge he then took on post-EMI of running Sony/ATV meant he stopped focusing on getting his old company back. He has certainly been busy in that time. In his five-and-half years in charge Sony/ATV has gone from being an also-ran to a publishing giant itself with a US roster including Lady Gaga and Taylor Swift and a UK one with the likes of Gary Barlow, Ed Sheeran and Jessie J.

"I was so happy at Sony/ATV that I devoted my full time and attention to growing that business and we did enormous growth over five years, became a significant player, a major in the music publishing industry," he says.

"We became a choice for songwriters that didn't exist before so when the concept of EMI being sold was first talked about our ability to buy it seemed quite remote and difficult because I didn't think Sony wanted to expand their music publishing business or their recorded music business at that moment, because of tsunamis, floods and every other natural disaster one could possibly think. It didn't seem like even then a remote possibility and I didn't invest emotionally in the concept."

But he says it soon became apparent there was a "tremendous opportunity" for the company and consortium of investors and lenders gathered – including Mubadala Development Company, the Blackstone Group and David Geffen – to buy a "great asset" in EMI Publishing.

In a sense him taking charge of EMI again was like coming home – it was the sale of his

own company SBK in 1989 to Thorn EMI that formed what became EMI Music Publishing and he then became its new boss.

However, despite all those potential emotional distractions, he is quick to point out the reasons for doing the deal were strictly



**LEFT/RIGHT**  
Pain and pleasure: The difficult physical practicalities of the takeover have seen UK Sony/ATV managing director Rak Sanghvi (left) depart – though Bandier is delighted to be working with former colleague Guy Moot (right) again.



business and not for personal satisfaction.

"Honestly, there was no personal 'ha ha' moment, 'Here I am, I'm going to call every past head of Thorn EMI and EMI Group so I tried to buy it and here I am now and you're not here.' It feels great to own it for Sony/ATV and our investors only because it's a great asset and from a personal point of view it's nice to be reunited with something you're familiar with. I shock myself when I remember each and every transaction that I was involved in over the 16 or 17 years."

The takeover, though, does mean he gets to work again with some of his former EMI colleagues – including the newly-installed UK head of the combined company, Guy Moot, whose history with Bandier goes back to working for Bandier at SBK in the late Eighties – and all those songs and songwriters he previously had to let go.

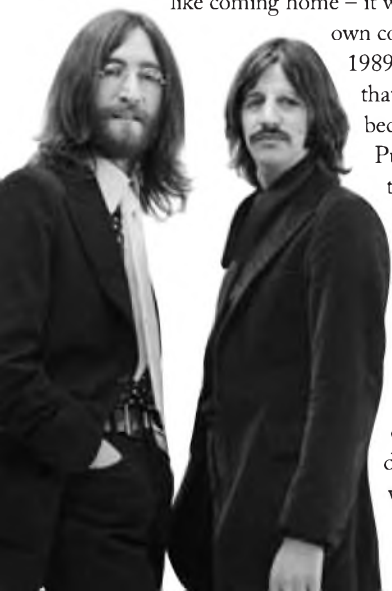
Perhaps best of all for him is controlling again the Motown Jobete catalogue, purchased in stages by Bandier for EMI from his long-time friend and

**LEFT**  
What's in a name?: A new entity without Michael Jackson's former ATV company in the title – which included The Beatles catalogue – would be "difficult" says Bandier.

Motown founder Berry Gordy. "That was pretty exciting for me," he concedes of being reunited with the likes of I Heard It Through The Grapevine, Reach Out I'll Be There and I Want You Back.

After a six-year period away from EMI, Bandier reckons the company now is very different from the one he used to run, not least with his old colleagues having found themselves "busy dealing with issues that Guy Hands had and then issues Citi Bank had". Certainly, to him the EMI of 2012 he has inherited is a very dissimilar beast from the Sony/ATV he was already running.

"Culturally it was different," he says. "[Sony/ATV is] very much about songs and songwriters, less about process, more about instinct and feel. That doesn't mean we don't care about collecting and distributing money or making money. It just means our philosophy is quite different in terms of how we approach the licensing of songs. We don't do it from a computer base.



# THE BIG INTERVIEW MARTY BANDIER



**'Bandier's wife Dorothy cannot understand how he could dream of letting go one of their favourite songs – Human League's Don't You Want Me – and he has also had to tell her, her suggestion their son Max buys these catalogues will simply not fly'**

I want our licensing people to know the songs and, yes, you can refer to your programmes to see if there are any other things to fit that criteria for someone who is looking for music or music you would like to pitch to somebody, but they should know it."

One thing the chairman and CEO is naturally unenthusiastic about is having to let go a set of catalogues and songwriters as part of an agreement with the European Commission to get the EMI deal through. These include divesting individual songwriters such as Eg White, Duffy and the Take That pair of Howard Donald and Jason Orange and catalogues Virgin UK, Virgin Europe, Virgin

**ABOVE** Don't you want us: like a dagger in the side', Bandier and Sony/ATV have been forced to let go of Human League (above) and songwriters including Eg White (pictured with Bandier, centre) and Howard Donald and Jason Orange (right)



US and Famous UK, causing some apparent heartache in the Bandier household.

As he reveals, his wife Dorothy cannot understand how he could dream of letting go one of their favourite songs – Human League's Billboard Hot 100 chart-topper Don't You Want Me housed within Virgin UK – and he has also had to tell her, her suggestion their son Max buys these catalogues will simply not fly.

"Many of these songs were the songbook of the Eighties and it also has some great contemporary songwriters in it," he says, with seemingly each song he must let go like a dagger in his side.



According to him, an offer of memorandum for the catalogues has now gone out to about 30 different interests, some strategic, some non-strategic.

"We will be getting bids in in a short period of time and hopefully enter into a contract before the end of this year and sell it sometime in probably the first quarter of 2013," he adds. "We estimate the value is somewhere north of £150m to £160m, but quite honestly I'm not collecting the bids so I don't know where they are, but I do know there is tremendous interest in it from all sides of the business both strategically, lots of private equity people who want to be in the business who are hooking up with smaller publishing companies to administer it for them.

"I can't tell you it's an exciting thing for me because I don't like losing any songs and these songs are some of the most meaningful songs for me personally, but so be it. I think overall it's a small price to pay for being able to own EMI."

## CONTROLLING INTERESTS? IT'S SIMPLER AND MORE CONVENIENT, SAYS BANDIER



ALTHOUGH THE COMBINATION of EMI Publishing and Sony/ATV has not raised anywhere near as many objections as Universal's \$1.9bn (£1.2bn) takeover of EMI's recorded music assets, there have been concerns it puts far too much market power in the hands of one company. One supposed example of this was Apple recently failing to secure a deal with Bandier for a new music-streaming service built into the iPhone 5 (as reported on *MusicWeek.com*, above). To some observers that suggested the newly-enlarged publishing company now had ultimate veto over what music services did or did not launch – even those coming from Apple – but its chairman and CEO says the reality is quite different. Very simply, Apple had left it too late in the day to strike a deal in time for the streaming service to be included in the new phone.

"We want as many digital services as possible to start, be successful and Apple and their now entrance into the digital broadcasting area with a Pandora-like service is something we'd like to start," he notes. "That being said they arrived very late in the game to us and from what I understand to the record companies who they also need a licence from to license our repertoire to them for the inclusion for the new iPhone 5.

"They said they really needed an answer on this in 48 hours because if this wasn't resolved in 48 hours they would have to wait a few more months. If they didn't do it in 48 hours they would have to do it sometime in the next few months.

"We obviously couldn't be rushed into making a very serious decision about that and they weren't ready to have the deal done with the record companies so it was kind of like a non-event and they now know they have to come to us as opposed to ASCAP and BMI and I'm sure we will work out

an appropriate licence. There is no doubt in my mind."

And Bandier argues that, rather than his company having too much control, it simplifies matters for those wanting to license repertoire from publishers because now they have to strike just one 'must-have' deal as opposed to two when EMI and Sony/ATV were separate.

"It's very simple," he says. "If you are a new digital service, let's take Apple for example, and let's suppose EMI and Sony/ATV were not one company or being managed by one company, you would go to EMI and negotiate a licence because they have the world's greatest catalogue and

they have a tremendous number of contemporary songwriters and songs that are a must-have for your service.

"Then you would say, 'Okay, I have done this deal with EMI but how could I not do a deal with Sony/ATV because we sure would like Lady Gaga, we would like The Beatles, we would like Taylor Swift' and the list goes on of all the

wonderful songs and songwriters we have because we also would be a must-have company a digital service would need to secure.

"So the fact that we're together is in some ways more convenient because they only have to deal with one licencing person to license the dual repertoire that EMI has and Sony/ATV has."

The reason Apple had to go directly to Bandier was because Sony/ATV had previously opted out of being part of collective licensing deals undertaken for such services in the States by ASCAP and BMI. Instead Sony/ATV carries out negotiations directly itself for its own repertoire (including EMI Publishing songs) and plans to completely withdraw its rights from the two US societies for such deals in the New Year. But, rather than turning his back on the two organisations in this ever-expanding area of business, Bandier sees a time again when he will get ASCAP and BMI to administer the withdrawn rights. Sony/ATV would merely negotiate the deals.

"We may retain their services and pay them a fee to actually administer the rights we have withdrawn," he says. "Our songwriters would probably be comfortable with that since they are used to being paid their performance income by a performing rights society. For the sake of that and the good job ASCAP and BMI do it's an easy one for us to enter into arrangement to administer those rights."





# BUSINESS ANALYSIS RAJARS Q3

## EDITORIAL

Radio's battle for hearts, minds, ears... and eyes



### BBC RADIO

HALF A CENTURY OR MORE AGO, BBC radio announcers used to dress in dinner jackets to read the news, even though their listeners could not see them. These days their behaviour

could be described as visionary.

What a radio presenter looks like as they broadcast has become more important than ever as stations look to put into practice the medium's favourite new buzzword of "visualisation" to both retain and attract new audiences. That means programmes are often no longer audio-only affairs, but come with all sorts of extras online, including increasingly allowing the "listener" to watch elements of what is unfolding in the studio.

It will be the 90th anniversary of the first-ever BBC radio broadcast in a fortnight's time (November 14) and this move to non-audio content is yet another example of how the medium has continued to reinvent itself to remain relevant and interesting.

Visualisation is particularly vital to stations like Radio 1, which need to attract a smartphone-using young audience. For the BBC network delivering this is so important that its new purpose-built studios in Broadcasting House come equipped with a room and specific team dedicated to creating content to complement the live audio broadcasts.

This approach, which takes the old line of radio with pictures to a new extreme, has been a crucial element in driving Kiss 100's audience to a new high in London. The Bauer station under Andy Roberts hit a record Rajars reach of 1.95 million people in Q3 during a period in which a lot of other stations lost hours as some listeners ditched their usual commute to avoid supposed London 2012 hell on the roads and trains and also probably spent a good chunk of time watching Olympics action on the TV.

It is no coincidence youth-oriented stations are most focused on this additional content as the audience they need to attract could never imagine a world without the internet in the same way an older generation could not comprehend life without electricity.

What these stations are trying to achieve, though, is not just crucial for themselves but for the whole of radio, too, because if the up-coming population does not see the point of the medium then its long-term survival will be at risk.

For Radio 1 much of its future purpose and relevance rests on attracting these listeners. It has been specifically tasked by the BBC Trust to reduce its average listening age, no easy feat given the average actually went up in the quarter just gone. Equally the network's bosses could argue this was the period when its 38-year-old breakfast presenter Chris Moyles exited for Nick Grimshaw, 10-and-a-half years his junior and arguably more in tune with what a teen-plus audience wants.

How well he does in this slot will not only indicate Radio 1's ability to attract younger listeners, but how successful radio generally will be in winning not only this generation's ears, but their eyes, too.

Paul Williams, Head of Business Analysis

# 1'S DIRECTION: A BRAND NEW ERA

As Chris Moyles departed, disappointing Rajar figures couldn't dispel Radio 1's enthusiasm about its long-term future as the network sought to embrace a new course

## RADIO

BY PAUL WILLIAMS

### EXECUTIVE SUMMARY

- 89.1% of UK population listened to radio in Q3, compared to 90.6% during the same period in 2011 with reach falling by 514,000 to 46.62 million
- Digital's share of listening grew from 28.2% 12 months earlier to 31.3% but was down from 31.5% in Q2
- Radio 2 remained UK's favourite station with 13.90 million listeners, a 2.8% annual drop, while Radio 1 fell 5.5% to 11.20 million
- Chris Moyles lost 428,000 listeners annually in his last quarter as Radio 1 breakfast show presenter
- Magic 105.4 was London's top commercial station in terms of reach (2.17 million) and share (7.3%) as fellow Bauer station Kiss 100 hit a new audience high

Radio 1 bosses are wasting no time mulling over disappointing last Rajar figures for departing breakfast jock Chris Moyles as they focus on a brand new era for the network.

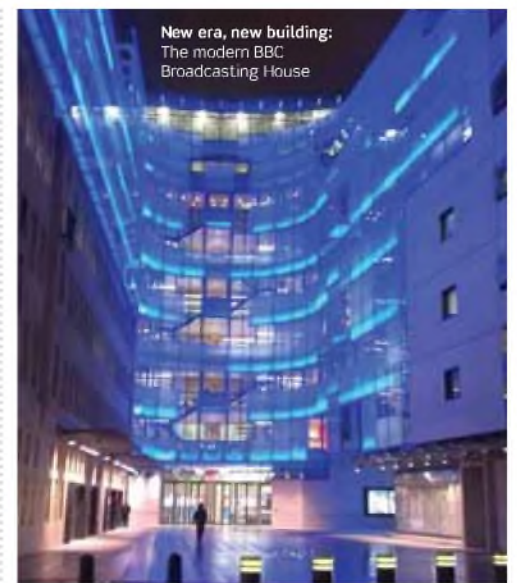
Not only does that include the arrival of Nick Grimshaw in the flagship slot, but a wholesale move from the present home of Yalding House to purpose-built new studios along the road in the newly-extended Broadcasting House (pictured).

That process began at the end of last month with selected shows starting to come from the new premises, beginning with Dev's (inset) early morning breakfast programme and then followed by Annie Mac. According to head of programmes Rhys Hughes, by the second week of December the entire output for Radio 1 and sister station 1Xtra will be coming from BH, with the visualisation, events and press teams having already made the transfer.

"It's a new era for Radio 1 and 1Xtra," enthuses Hughes who notes the new chapter for the bigger station has also been reflected in the schedules by Grimshaw's new job and Greg James switching to weekday drivetime.

The changes will certainly allow Radio 1 to draw a line under what Hughes calls a "steady" Q3 Rajars performance for the station with its audience down 5.5% on the year and 0.6% on the quarter to 11.20 million.

In the case of Moyles the drop was heavier, losing 428,000 listeners across the year or 6.0% and 193,000 across the three months to 6.73 million, a 2.8% drop. The figures therefore hardly provided an uplifting farewell to the station's self-styled "saviour"



New era, new building:  
The modern BBC  
Broadcasting House

who left on September 14 after a record-breaking eight-and-a-half years with successor Grimshaw starting 10 days later.

"There is a bit of a trend there and it was felt it was time for a new breakfast show," says Hughes, who acknowledges Moyles' "unprecedented" performance in the job since 2004.

One of the station's specific aims will be to bring down the average listening age to meet an objective of the BBC Trust and a key part of that will be down to the performance of the new breakfast show host. However, Hughes reveals the average listener age actually "crept up a little bit" in Q3, underlining the difficulty of the task facing the network.

Radio 2 also saw its audience fall back both in annual and quarterly terms, dropping 2.8% across the year and 3.8% across the quarter to 13.90 million. This, though, has to be put into context with head of music Jeff Smith noting: "Quarter three last year was the highest ever for Radio 2, so if you do year-on-year [the reach] looks smaller."

The big story coming out of Radio

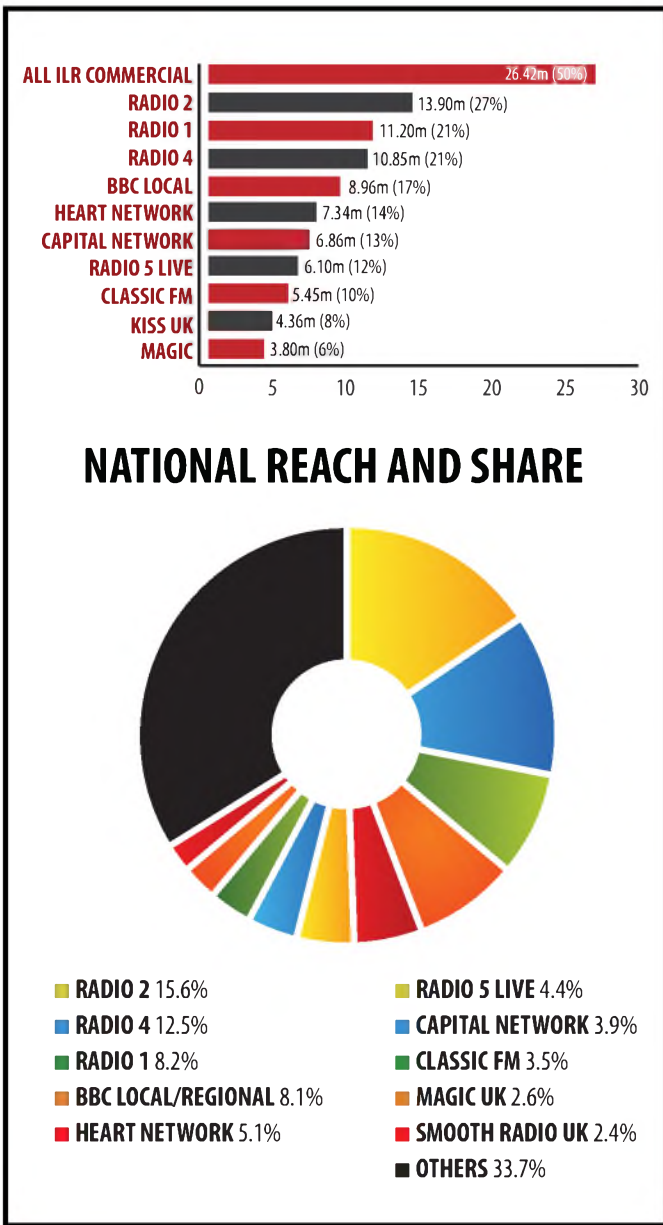
2's home of Western House in London's Great Portland Street was the news sister station 6 Music had broken through 1.5 million listeners for the first time and did so with a margin of 100,000 to spare as its reach shot up to 1.62 million. That is 31.8% higher than the same time a year ago and 17.5% better than the previous quarter.

Smith, also 6 Music's head of music, says: "My view has always been 6 Music was going up even before all that closure stuff. Since then we've added 500,000-600,000 because we keep on delivering. Yes, it's the music mix and I would say that, but it's



Dev

# BUSINESS ANALYSIS RAJARS Q3



having personality and trusted guides. We're delivering a digital audience with something distinct in that space."

The strong Q3 figures for 6 were certainly representative of a very successful three months for digital radio with digital's share of all radio listening at 31.3%. That compares to 28.2% over the equivalent period in 2011, while the share of listening to DAB specifically has grown annually from 18.0% to 20.4%.

"The DAB-only numbers in the digital mix were the highest in the industry," notes Absolute Radio COO Clive Dickens. "Success with things like 6 Music and Absolute Radio's digital stations are going to help drive that up. There's no question now digital radio is such a big part of all listening and once you've got a lot of stations either approaching or well over a million listeners we're in a very different phase."

Dickens notes four of his groups six digital-only stations recorded their highest summer audiences to date, including Absolute 00s growing by 17.2% on the quarter to 143,000 listeners. That provided some good news for him and his team with the main Absolute station down 3.7% on the year and 12.4% on the quarter to 1.54 million. It was one of a number of stations on which the Olympics and Paralympics seem to have negatively impacted with listeners instead spending more time watching the action unfolding on TV (see London market breakout, below).

As Dickens notes: "Our last quarter numbers were our highest in 12 years so there was almost no way I could be saying we would be up again on the quarter because the comparators of Q2 were just too hard."

The quarter's strong digital story also includes

1Xtra, which marked 10 years on air on August 16 as it grew its numbers annually across the three months by 23.2% to 1.11 million. However, that represented a 2.0% drop on the previous quarter.

Bauer's digital-only portfolio also enjoyed some healthy audience expansions with Smash Hits growing 9.1% on the year to 970,000, though declined 9.4% on the quarter, and Heat lifting 7.9% annually to 681,000. Independent stations Planet Rock (864,000) and Jazz FM (624,000) were both up annually, increasing by 2.9% and 22.8% respectively.

"It's great to see Smash Hits is still commercial radio's number one digital station," says Bauer music and content director Rik Blaxill. "We had some good year-on-year growth and we're investing in programming in Heat so it's good to see that increasing. We're joining the whole Heat brand up, working with the mag and TV channel and Heatworld and we've got night programming back on Heat."

Among the group's Place portfolio of regional stations, Blaxill is pleased to see growth for Clyde 1 and an improvement for Metro Radio whose reach was up 5.8% year-on-year. "Metro is a great station and they've got a new breakfast show with Steve and Karen (*inset*) that's paying dividends," he says.

Global Radio's director of broadcasting Richard Park is eyeing a 7 million plus reach again for the Capital Network in the not-to-distant future, even though its reach in this past quarter was scaled back by 2.5% annually and 1.8% quarter-on-quarter to 6.86 million. There was a bigger annual dip for sister network Heart, down 4.1% on the year but only 0.6% on the quarter with the flagship London station alone losing nearly 10% in reach compared to 12 months earlier. However, Park says beyond the



Steve and Karen

## LONDON FOCUS KISS STRIKES GOLD BUT ELSEWHERE RADIO TAKES OLYMPICS HIT

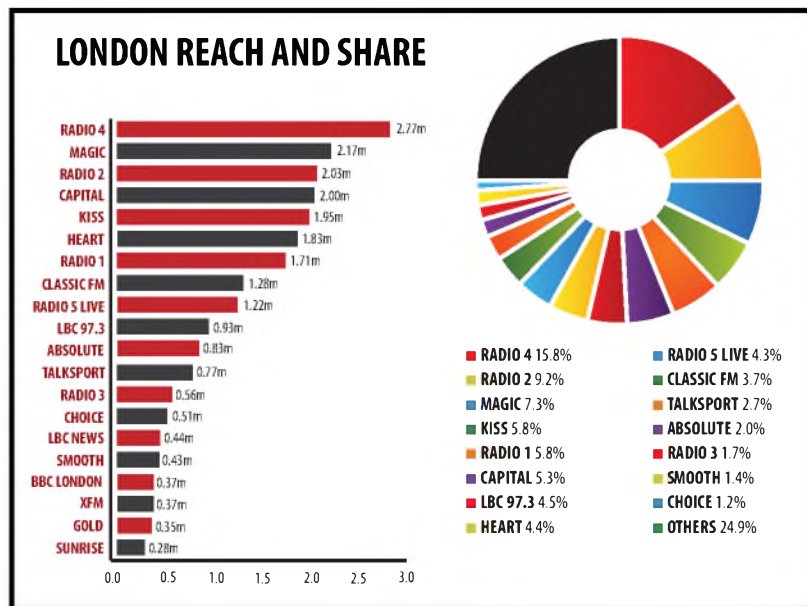
LONDON WAS THE CENTRE OF THE WORLD this summer, but the 2012 Olympics provided mixed fortunes for the city's radio stations.

In the case of Kiss 100, July to September delivered record-breaking audience numbers as its reach grew by 14.6% year-on-year to 1.95 million and in share terms was only outscored among commercial competitors by sister Bauer service Magic 105.4.

For others, though, the summer of sport will be one to forget as many listeners decided instead to switch their focus to TV and the 24 dedicated channels the BBC provided for the Olympics.

Absolute Radio COO Clive Dickens' own London station lost 14.6% of its audience between quarters (although was up 7.9% annually) and he recalls just how quiet it was on the capital's roads and on public transport over this period.

"About 50-60% of our audience is in London because of FM and the roads were deathly. I drove from Teddington to the West End for about eight to 10 weeks in about 32 minutes at eight o'clock in the morning and everyone I spoke to who travelled on the trains said how quiet it was. You can't expect



to have it that quiet and not expect it to impact," he says.

However, he suggests the distraction of the Olympics and then the Paralympics did not reduce the number of people listening to the radio, but the amount of time they spent

listening, especially in the 30-50 age bracket.

"If you were away from that demo, particularly if you were younger, your time wasn't impacted as much by the insane amount of television, but if you are very



dependent on men, particularly in their thirties and forties who watch a lot of sport on telly, this was very much a television summer," he adds.

His comments certainly reflect what for Bauer's musically contrasting London services of Magic and Kiss was a truly memorable quarter as they gave the group both one and two in the commercial market in share terms for the very first time.

Bauer London managing director Steve Parkinson, whose group teamed up with Absolute to have broadcast rights for the BT London Live Olympic celebrations, says:



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

capital it was a different story.

"Heart outside London was solid with some exceptional performances and some all-time highs," he notes. "Places like what was Southern [in Sussex] and Capital Yorkshire, there were some terrific scores. Outside London it was pretty much as you were for Capital and Heart."

Also part of the Global stable, Classic FM reached 20 years on air during the quarter (on September 7) and it did so by lifting its year-on-year numbers by 1.2% to 5.45 million.

If it can win regulatory approval, Global will also ultimately have in its portfolio one-time GMG Radio assets Real Radio and Smooth. In the meantime, they have been put into a holding company separate to Global and, according to Real and Smooth group programme director John Simons, "had a flyer of a survey" in Q3. Between them they captured a record 5.8 million reach and 51 million hours.

"In the main it's all down to Smooth and it was the first survey for Smooth 70s, which has become the most successful launch of a digital-only station ever," he says. "Its reach was three-quarters of a million and almost 5 million hours."

Simons also reports some good growth on the main Smooth service, including in the north west. The brand continues to press ahead with its mixture of oldies and current material, supported by regular Love Live Music live events, which have recently included Paloma Faith and Paul Carrack with Emeli Sandé, Joss Stone, Alfie Boe and StooShe among those on the way.



**"Smooth 70s has become the most successful launch of a digital-only station ever"**

JOHN SIMONS, GMG RADIO

## BREAKFAST FOCUS DOUBLING THE MUSIC, REDUCING THE TARGET AGE



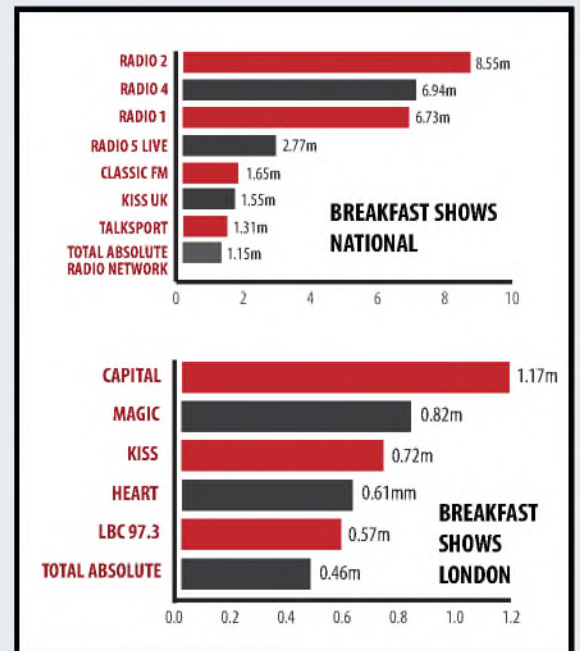
WHEN TERRY WOGAN LEFT THE RADIO 2 BREAKFAST SHOW slot after a total of 27 years at the end of 2009 he went out on a real high, attracting an average of 8.1 million listeners across the quarter. For Chris Moyles there was no such fond farewell.

A record eight-and-a-half years after taking over the key weekday slot, Andrew Lloyd Webber's latest King Herod lost 428,000 listeners year-on-year and 193,000 over three months to deliver a Q3 Rajars audience of 6.73 million people. That was typically behind his Radio 2 opposite number Chris Evans, whose own numbers slipped 3.6% annually and 4.5% on the quarter to a still-thrilling 8.55 million, but Moyles was also outscored by Radio 4's The Today Programme with 6.94 million listeners.

Radio 1's head of programmes Rhys Hughes believes Moyles' successor Nick Grimshaw (pictured), who took over on September 24, has already made a "very confident" start in what is a very different show.

"We wanted to drive down the zoo format that Chris had and drive up the music," says Hughes. "We have doubled the music being played."

Kiss group programme director Andy Roberts, whose station's breakfast presenters Rickie, Melvin and Charlie increased their London audience by 2.4% annually in Q3 to 717,000, believes

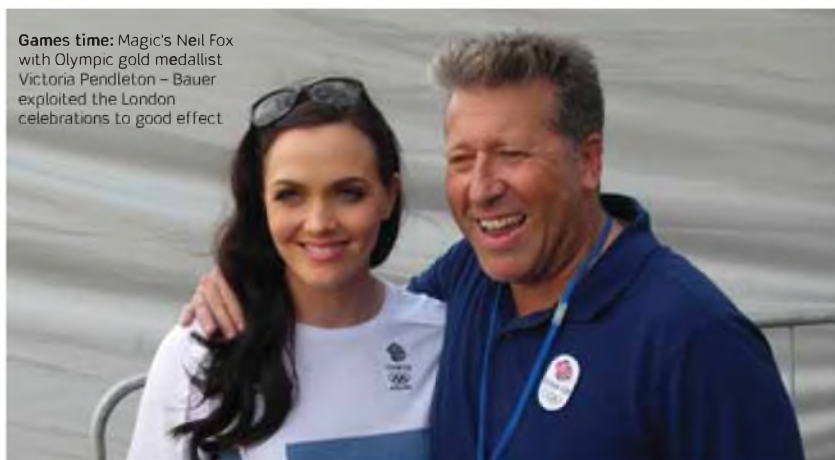


the likes of Grimshaw represent a change in what a breakfast show presenter is now like.

"The shape of the Radio 1 breakfast show will change and the demographics will change and hopefully Radio 1 will get younger," he says. "Chris Moyles and people like [Absolute Radio's] Christian O'Connell are to an extent the last traditional radio broadcasters at breakfast and I would add [Magic 105.4's] Neil Fox to that. It's now about personalities and people who can be seen on multi-platforms."

In London Capital's Dave Berry and Lisa Snowdon continued to have the city's top commercial breakfast show with 1.17 million listeners, 2.7% higher than a year ago when Snowdon was paired with Johnny Vaughan and 0.8% up on the quarter.

"We've changed the breakfast show but our numbers this summer are the same as last summer," says Capital owner Global Radio's director of broadcasting Richard Park.



Games time: Magic's Neil Fox with Olympic gold medalist Victoria Pendleton - Bauer exploited the London celebrations to good effect

"We were quite forensic at the beginning of this Olympics year we wanted to take the gold and silver of the market and we did that."

In the case of Magic the audience shot up by 9.1% on the year and 11.4% on the quarter to overtake Capital and head the commercial market with 2.17 million listeners. In share terms it moved above Heart as its score accelerated from 5.1% to 7.3% between quarters, while Kiss moved up to second place with share rising from 4.7% to 5.8%.

Parkinson has no doubt Kiss could

eventually lead the London market for the first time given the blend of contemporary music it plays.

"In the big cities around the world the CHR and AC formats tend to be one and two. In the UK at the moment CHR and dance, R&B and urban have become almost one format and that's why the [London commercial] top three are so up for grabs," he says.

For Kiss group programme director Andy Roberts, his station's new audience high shows the success of its Hear It, See It, Share It philosophy as it continues to expand

its offering far beyond just the regular linear broadcast.

"I never get too arrogant because the Rajar gods can always bite you, but it's the highest audience ever and we made a lot of effort over the summer," he says. "It was a great summer for the UK and a great one for music as well and that's a big component, but our key thing is Hear It, See It, Share It."

"It's not just about audio. There are shows you can watch, see videos and extended content and you can use other platforms. It's hard work, but it's making sure Kiss is future proof."

Roberts notes its approach beyond traditional radio broadcasting is also reflective of any commercial tie-ups it now does.

"When we talk to commercial partners we talk about three or four sides to commercial solutions. It's not just about sponsorship of the audio," he says.

As Bauer gained in London, Global lost having the top commercial station in terms of reach (Capital) and share (Heart). Capital's audience dropped 8.3% on the year and 3.5% on the quarter to just below 2 million, while Heart's slipped 9.9% annually but rose 1.6% between quarters to 1.83 million.

Given the Olympics, Global's director of broadcasting Richard Park is taking a

philosophical approach to the Q3 figures.

"I'm treating this card as exceptional and I'm expecting order to be restored," says Park, adding: "I said whatever happens during the Olympics we would take it and move on."

Heart, in particular, appeared to suffer badly, as did Radio 2 with the BBC station's 11.6% year-on-year audience decline in London four times as big as it endured across the whole of the UK.

"It looks like Radio 2 and Heart's listeners haven't been dug out," suggests Park. "It was that kind of summer. Radio 2 lost five million hours, but only in London and when you go out of London they didn't lose anything at all."

Among Global's other London music stations, Choice fell 9.6% on the year and 3.6% on the quarter to stand at 508,000 listeners, while XFM suffered another sharp decline with its 372,000 reach 14.5% lower than 12 months earlier and 10.8% down on the quarter. It has now been overtaken by Smooth's London service, which was heavily down in yearly terms (29.6%), but rose 11.9% quarter-on-quarter to 431,000.

Global-owned Gold moved back above 350,000 as its reach expanded by 7.0% on the quarter to 353,000, although was 6.4% lower than the year before.

# FEATURE THE TUBE TURNS 30

Malcolm Gerrie had a simple brief when launching The Tube 30 years ago. And today he's pitching much the same philosophy for Channel 4's new music show



## TELEVISION

BY PAUL WILLIAMS

If you launch a TV show on Bonfire Night you have to expect fireworks and that is exactly what Channel 4 got with *The Tube*. On November 5 1982 – 30 years ago this coming Monday – the first episode of what became one of the most iconic music programmes in TV history was broadcast and a legend was born.

The Tube's executive producer Malcolm Gerrie – who remains a key figure in music TV as chief executive of production company Whizz Kid Entertainment – believes the show had a huge influence not only on other music series that followed but on the medium of television generally.

"You look at things like *The Big Breakfast*, *The Word*, *Network 7*, *TFI...* Chris [Evans] has been very generous and said repeatedly if it wasn't for *The Tube* he probably wouldn't be here," Gerrie tells *Music Week*. "For TFI he acknowledged he wanted to recreate some of the spirit of *The Tube*."

But *The Tube*'s place as a milestone in TV seemed a long way off as the programme started to take shape and then first aired. Ahead of Channel 4 itself launching in 1982, Gerrie was recruited by the station's founding chief executive Jeremy Isaacs who had seen a regional music TV show Gerrie made in Newcastle called *All Right Now*. All the acts on it played live and, despite being based away from London, managed to attract quality artists every week.

"They heard about *All Right Now* and they liked what they heard in terms of what Channel 4 should be doing," says Gerrie. "It definitely wasn't *Top Of The Pops* or *The Old Grey Whistle Test*. They came to us said, 'We want to do a music show and want the spirit of *Ready Steady Go*.'"

Gerrie reveals the original name of the Channel 4 show was *Jamming* and was going to be six half-hour shows where artists would collaborate. That was eventually altered to 25 programmes, lasting one hour 45 minutes each, virtually giving the executive producer palpitations about how so much airtime could be filled each week.

"Everything raced through my head. How are we going to fill the shows?" he remembers. And the



ABOVE  
Tube travellers:  
presenters Paula  
Yates and Jools  
Holland (top)  
and the presenter  
who never was,  
Boy George

brief given by Channel 4 was hardly detailed either – delivered by Isaacs at a lunch meeting in London's Charlotte Street in which he arrived very late and made only a fleeting appearance.

"He came in bursting through the door [of the restaurant], this black cape behind him, which was probably his coat," remembers Gerrie. "He sat down immediately, drank my red wine and he said, 'Isn't it really exciting? It's one of the biggest commissions for the channel, Malcolm, so don't fucking get it wrong. I've actually got to go to another meeting and I've got two things to say to you. I want you to keep it live and give it balls.' Then he went."

That was the extent of the brief.



**"It's one of the biggest commissions for the channel, Malcolm, so don't fucking get it wrong"** JEREMY ISAACS, CHANNEL 4

Then the show's presenters had to be found. Paula Yates was already on board when who almost became her co-presenter dramatically turned up to audition in a black cab dressed as bride.

"She came in and lifted the veil up and it was Boy George," reveals Gerrie. "Nobody knew who he was because it was before *Culture Club*. He did a brilliant audition and [co-executive producer] Andria [Wonfor] and I fell in love with him, thought he was funny and erudite, had his finger on the pulse of what was going on."

Gerrie and Wonfor believed they had their man and invited him to co-host the pilot. Then George

revealed he was in a band and they were about to have a meeting with a record company. A week later he phoned to say they had been signed and he could no longer do the show. That is when Gerrie sought out Jools Holland.

By the time Channel 4 and, three days later, *The Tube* launched things did not get easier.

"The first few weeks were quite hellish because there was a backlash not just against the programme but Channel 4; some of the right-wing press and some of the red tops had a go at the channel saying, 'This is a bunch of muesli knitters and nobody is watching the shows'. There was little advertising and, *The Tube* being the more extreme face of that extreme channel, we really got it in the neck."

However, matters soon started to improve.

"The ratings grew and we got brilliant reviews in *The Guardian* and *Soums*. Then we started getting lots of mail coming in from people," says Gerrie. "And more ticks in boxes than crosses."

By the time *The Tube* came off the air after five series in 1987 it was regarded with admiration and affection by viewers and critics alike. Its reputation is largely naturally built on the quality of the music acts it attracted and their performances, but Gerrie suggests a big part of its success was its appeal beyond music – it regularly featured comedians, too, for example.

"The important thing to remember about *The Tube*, which everybody forgets, is it was actually an entertainment show as was *TOTP*. They weren't just pure music shows and they had other elements in them," he says.

As Channel 4 plans to launch new music programming on Friday nights in 2013, Gerrie – whose own company has been approached to pitch – says the new strand's success will come down to reaching out to beyond diehard music fans.

"If it's a commercial channel like Channel 4 to deliver an audience of any kind of respectable size, which thereby guarantee its survival for more than one or two series, it's got to be an entertainment show," he says. "It is a heck of a challenge. It's got to embrace not just digital technology. It's got to look at the medium of TV and fuck with it and that was what we did in 1982."

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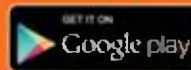
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# INTERVIEW PAUL BANKS



Interpol front man Paul Banks caught up with Music Week to discuss the future of the band, Frank Sinatra and new solo album Banks...

## TALENT

BY DANIEL GUMBLE

As the voice of one of the 21st century's most influential bands, many will likely be surprised to hear that Paul Banks's solo career actually predates his time with Interpol by several years. Having operated under the moniker Julian Plenti from the age of 17, Banks's solo compositions have only recently seen the light of day, with 2009's debut release *Julian Plenti* is... Skyscraper offering fans the first glimpse of his work outside of Interpol.

Since then – not forgetting the release of Interpol's eponymous fourth album in 2010 – Banks has released two further solo offerings this year in the form of five-track EP *Julian Plenti Lives...* and full-length album *Banks*. The latter hit shelves earlier this month.

We caught up with the man himself to discuss his approach to work in the studio and what the future holds for his full-time outfit...

**On the EP you cover Frank Sinatra's *I'm a Fool To Want You*, which boasts a big band, orchestral soundscape; something previously unheard in your work. Is this something you'd be interested in pursuing further, be it with Interpol or solo?**



Well, I covered it because I thought "Holy shit, that's unbelievable music" – in particular the string arrangement. The string arrangement on my cover is a direct reproduction of the original.

I mean, being in the studio while Rob Moose [who played viola and violin on the track] worked on it was like watching someone assemble a bomb; it was so unbelievably complicated.

**"It's a very natural thing for me to write as a solo artist, so now I've opened the gate to releasing solo work I will certainly continue to do it"** PAUL BANKS

My original intention was to summarise the string arrangement on the guitar, but later on Peter Katis said he knew a great viola player, so maybe he could come in and play some of the string parts. I then sent him the song and a week later he comes into the studio, stands in front of a mic for four hours and then rebuilds the entire string arrangement that he broke down by ear, which was about four or five layers that he dissected.

**What was it that made you decide to cover this particular Sinatra song?**

I wanted to cover a very rare big band song that is not candy-coated like most of the stuff is. I asked Rob, "Why does this sound so different to other songs from that era?" and he said that basically they tended to soften up the edges of classical compositions and turn it into that big band music, which was very pop-friendly, but this is just classical music. It was so much darker and edgier than other compositions from that period and I just wanted to build a little sign to it to indicate that people should check out this Frank Sinatra song because it's fucking crazy and dark and beautiful.

**The EP also features a cover of J Dilla's *Mythsizer*. Did you also see this as an opportunity to try your hand at a composition with an equally complex arrangement?**

When I was a kid I was walking through a university or something and I saw a group of really high-level painters taking a class on how to paint, and their assignment was to reproduce the work of a master. Basically that's like what these covers were

for me; as an assignment for myself. I don't understand how J Dilla was able to make these mixes or layer sound in such a way, but I'm going to try and reproduce it by way of study, and the same was true of the Sinatra song. This is not at all because I feel I can do these songs, it's much more about wanting to learn about music and about these particular artists that I admire by trying to emulate what they did. And it was really, really rewarding.

**What do you have planned next? Are we likely to see a new Interpol release before a third solo album?**

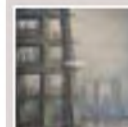
I think it'll be Interpol next. We've kicked around some tracks and the three of us are all very excited about how it's sounding. I wrote most of this solo record while I was on tour with Interpol, so I think now that a lot of writing for Interpol can go on while I'm touring this [solo record].

**Regardless of Interpol's future output, will you continue to keep releasing solo material?**

Basically, I was a solo artist before I joined Interpol, and when I joined the band it was because Daniel and Carlos and the original drummer were already working on music. They already had PDA mocked up, for instance. I said, "I'm not really looking to be in a band, but holy shit, I will work with you guys as this is some amazing music", and I then put my solo work on the back burner while Interpol went on to make three records.

It was only while we were making *Our Love To Admire* that I thought I really needed to do solo material from my college days when I was Julian Plenti. That was why I used the alter-ego. I don't want to be 50 and be the only person to know *On The Esplanade*. It's a very natural thing for me to write as a solo artist, so now I've opened the gate to releasing solo work I will certainly continue to do it.

## OUT NOW



Banks was released on October 22 via Matador

# RETAIL

## HIGH STREET HEROES

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

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

As a physical store, Dress Circle started at 43 The Market, Covent Garden, in a very small unit next to The Punch And Judy pub. When I started working there, about 28 years ago, we were in the process of opening the store that we are in at the moment. We had both stores running together for about a year before deciding to concentrate solely on the Monmouth Street shop, where we have been for the last 30 years or so.

We've had CD signings for most of the big musicals as and when the CDs come out. We had to invite the whole original London cast for Les Miserables. We had a gallery down here in the basement and they were all slumped on the floor signing vinyl, believe it or not.

**What's your range of music like?**  
We stock the current London

shows, we try and hold as much back catalogue cast recordings as we can and we bring imports in from the States for all the big upcoming shows. We deal in DVD film musicals and stage musicals, which is finally coming out on DVD as well.

With Amazon and the likes undercutting everybody now, we're finding that we actually do quite well on old memorabilia. We appeal to people to sell collections to us.

**How is business today compared to when you first started?**

It's dropped off considerably with the recession. These are luxury items so people don't spend quite as much as they used to.

We do have regulars from all over the country, however, and people who come on holiday from all over the world. They will see three or four shows in the week in London and we'll get them in the store maybe three or four times making purchases.



**DRESS CIRCLE**  
57-59 Monmouth Street  
London, WC2H 9DG  
t 020 7240 2227  
w dresscircle.co.uk

**"We deal with a lot of small independent labels. Without us being here they'd have no real place to make their stock available to the public other than selling it online themselves"**

RICHARD COOPER, DRESS CIRCLE

**Do you find that you are sheltered from the plight of the wider High Street somewhat because of your niche market?**  
Exactly. We deal with a lot of small independent labels as well. Without us being here they'd have no real place to make their stock available to the public other than selling it

online themselves.

But a lot of our customers do prefer to see what they're looking at in their hands rather than on a computer screen without actually talking to a human being.

**Do you have any dealings with the majors at all?**

We do to a degree. The problem we find is that when it's a big release everyone starts to jump on the bandwagon. We're undercut so much. Even with discounts from the big labels we find that Amazon is sometimes actually cheaper.

Once that settles down and Amazon aren't that interested, we'll continue to sell something for three or four years. Amazon gets a bit of a rush on

something for the first day it's released and that's it.

**How confident are you about the future of the store?**

You never know to be honest. We've got the website and will continue online. The website is temporary at the moment but we're working on a new one.

It wouldn't be great being purely online, I must admit, but I think we could survive if we didn't have a store here.

But people come in and do signings, and we do theatre evenings where we sell actual tickets for a show that's about to open. We get 30-40 people here in the evening, take them to the show and in the meantime they spend some money.

## INTERNET vs HUMAN

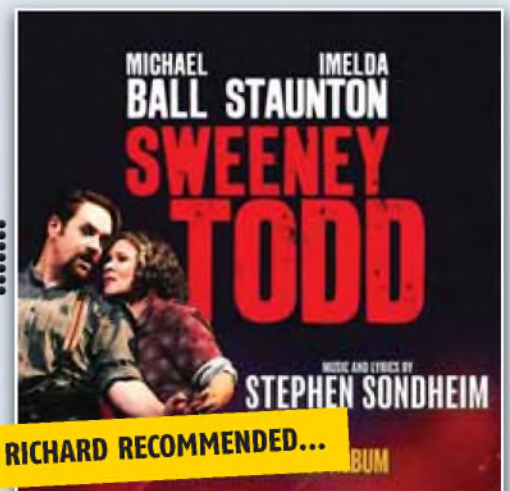
This week's High Street Hero Richard Cooper takes on his digital rivals ...



ALFIE BOE Alfie



RUSSELL WATSON Anthems



THE 2012 LONDON CAST Sweeney Todd



FOPP Top 10 retail chart		
POS	ARTIST	ALBUM
1	JAKE BUGG	Jake Bugg
2	BAT FOR LASHES	Haunted Man
3	GODSPEED YOU BLACK EMPEROR	Allelujah! Dont Bend Ascend
4	TAME IMPALA	Lonerism
5	DONALD FAGEN	Sunken Condos
6	MUMFORD & SONS	Babel
7	MUSE	The 2nd Law: ltd: Softpack
8	TAME IMPALA	Innerspeaker
9	GRIZZLY BEAR	Shields
10	THE XX	Coexist

iTUNES Top 10 retail chart		
POS	ARTIST	ALBUM
1	TAYLOR SWIFT	Red (Deluxe Version)
2	JAKE BUGG	Jake Bugg
3	TAYLOR SWIFT	Red
4	LAWSON	Chapman Square (Deluxe Version)
5	EMELI SANDE	Our Version Of Events (Special Edition)
6	EMELI SANDE	Our Version Of Events
7	THE LUMINEERS	The Lumineers
8	BASTILLE	Flaws
9	MUMFORD & SONS	Babel
10	VARIOUS ARTISTS	Now That's What I Call Music! 82

EMUSIC Top 10 streamed chart		
POS	ARTIST	ALBUM
1	GODSPEED YOU! BLACK EMPEROR	Allelujah! Don't Bend! Ascend!
2	GRIZZLY BEAR	Shields
3	PINBACK	Information Received
4	TAME IMPALA	Lonerism
5	BLACK MOTH SUPER RAINBOW	Cobra Juicy
6	FLYING LOTUS	Until The Quiet Comes
7	THE JIM JONES REVUE	The Savage Heart
8	PIG DESTROYER	Book Burner
9	TIFT MERRITT	Traveling Alone
10	MESHELL NDEGECELLO	Pour une âme souveraine

## REISSUE REPACKAGE

**LEVEL 42** Running in the Family - 25th Anniversary Edition Box Set **Universal Music / Out now**

Level 42 toured last month to coincide with, and celebrate, the 25th Anniversary re-release of their 1987 album *Running in the Family*.

The 25th Anniversary Edition box set of the same name includes the remastered original album along with 12" mixes and a second disc of acoustic re-interpretations recently recorded by Level 42's singer and bassist Mark King.

A third disc features the band's 1987 Wembley Arena concert with disc 4 offering a documentary following a year in the life of the band.

The set is rounded off with an A5 postcard signed by Mark King and five A5 prints, a replica 28-page tour programme, and a 40-page book featuring photos, memorabilia and a new interview with King himself.



PRICE CHECK						
ARTIST / ALBUM		amazon	hmv.com	iTunes	play.com	TESCO
	<b>JAKE BUGG</b> Jake Bugg	£9.00	£10.00	£9.00	£9.00	N/A
	<b>LEONA LEWIS</b> Glassheart	£7.49	£10.00	£7.49	£7.49	7.50

## PRE-RELEASE GREEN DAY CLAIM CLUTCH OF TOP 5 SPOTS WITH DOS AND TRE



While Matt Cardle and Chris Moyles make way in the HMV and Play pre-order charts this week, Robbie Williams is the only one of last week's pole positioners to remain. Williams tops the Amazon pre-order chart once again with *Take The Crown*, while previously second One Direction move to No.1 at HMV with *Take Me Home*.

Meanwhile, at Play, JLS just missed out on the pre-order No.1 last week and, as their *Evolution* album departs along with Chris Moyles' *Difficult Second Album*, Olly Murs finds himself in the right place at the right time at the e-tailer.

Following Robbie at Amazon is a familiar second and third with Led Zeppelin's *Celebration Day* and One Direction respectively. André Rieu moves from 7 to 4 with *Magic Of The Movies* while Green Day's *Dos* slides down a spot but remains in the Top 5.

Despite the slip at Amazon,

Green Day rise at HMV with *Dos* and *Tre* moving in tandem from 4 to 5 to 3 to 4 respectively. Robbie sits above the band at No.2 while Example's *Evolution Of Man* completes the Top 5.

The two Green Day albums impress again at Play, replicating their HMV success at No.3 and No.4. Little Mix sit in second having previously been at No.4 and *Now 83* moves from 8 to 5.

The compilation album is a newcomer in the Amazon charts this week along with Alfie Boe's *Storyteller* and *New Order's* *The Lost Sirens*, which prepares a pre-order assault from the bottom of the pile.

The Rolling Stones, Steps, Girls Aloud and Modestep are all fresh entries at HMV, but Rihanna is the highest newcomer at No.8 with *Unapologetic*.

Play boasts a platter of fresh faces with Coldplay, Led Zeppelin, Everything Everything, Soundgarden, McFly and The Rolling Stones making up a completely new bottom quarter.

### 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	ANDRÉ RIEU <i>Magic Of The Movies</i> Decca
5	GREEN DAY <i>iDos!</i> Warner
6	SUSAN BOYLE <i>Standing Ovation</i> Syco
7	GREEN DAY <i>Tre</i> Warner
8	R. STEWART <i>Merry Christmas, Baby</i> Decca
9	OLLY MURS <i>Right Place, Right Time</i> Epic
10	MILITARY WIVES <i>Stronger Together</i> Decca
11	AEROSMITH <i>Music From Another...</i> Columbia
12	THE GYPSY QUEENS <i>The Gypsy..</i> London
13	THE ROLLING STONES <i>GRRR!</i> Polydor
14	LITTLE MIX <i>DNA</i> Syco
15	JEFF WAYNE <i>Musical Version of War...</i> Sony
16	VARIOUS ARTISTS <i>...I Call Music! 83</i> EMI
17	ALFIE BOE <i>Storyteller</i> Decca
18	COLDPLAY <i>Coldplay Live 2012</i> EMI
19	ELVIS PRESLEY <i>Elvis</i> Sony Music CMG
20	NEW ORDER <i>The Lost Sirens</i> Rhino

amazon.co.uk

### HMV PRE-RELEASE

POS	ARTIST/ ALBUM / LABEL
1	ONE DIRECTION <i>Take Me Home</i>
2	ROBBIE WILLIAMS <i>Take The Crown</i>
3	GREEN DAY <i>Dos</i>
4	GREEN DAY <i>Tre</i>
5	EXAMPLE <i>Evolution Of Man: 2CD: Deluxe</i>
6	LED ZEPPELIN <i>Celebration Day</i>
7	JLS <i>Evolution</i>
8	RIHANNA <i>Unapologetic</i>
9	ANDRÉ RIEU <i>Magic Of The Movies</i>
10	OLLY MURS <i>Right Place Right Time</i>
11	NE-YO <i>Red: Deluxe Edition</i>
12	LITTLE MIX <i>DNA</i>
13	LANA DEL REY <i>Born To Die</i>
14	AEROSMITH <i>... From Another Dimension</i>
15	TULISA: (N-DUBZ) <i>Female Boss</i>
16	ROLLING STONES <i>GRRR! 3CD</i>
17	STOOSHE <i>Stooshe</i>
18	STEPS <i>Light Up The World</i>
19	GIRLS ALOUD <i>Ten: 2CD: Deluxe Edition</i>
20	MODESTEP <i>Evolution Theory</i>

hmv.com

### PLAY.COM PRE-RELEASE

POS	ARTIST/ ALBUM / LABEL
1	OLLY MURS <i>Right Place Right Time</i> Sony
2	LITTLE MIX <i>DNA</i> Sony Music
3	GREEN DAY <i>iDos!</i> Warner
4	GREEN DAY <i>Tre!</i> Warner
5	VARIOUS <i>Now 83</i> EMI TV
6	ONE DIRECTION <i>Take Me Home</i> Sony
7	DR. DRE <i>Detox</i> Polydor
8	JEFF WAYNE <i>The New Generation</i> CMG
9	SUSAN BOYLE <i>Standing Ovation</i> Syco
10	STOOSHE <i>Stooshe</i> Warner
11	DEVLIN <i>A Moving Picture</i> Island
12	LANA DEL REY <i>The Paradise Ed.</i> Interscope
13	BIFFY CLYRO <i>Opposites: Deluxe</i> 14th Floor
14	DEFTONES <i>Koi No Yokan</i> Warner
15	COLDPLAY <i>Live 2012</i> EMI
16	LED ZEPPELIN <i>Celebration Day</i> Swan Song
17	EVERYTHING EVERYTHING <i>Arc</i> Sony
18	SOUNDGARDEN <i>King Animal</i> Mercury
19	MCFLY <i>Memory Lane</i> Island
20	THE ROLLING STONES <i>GRRR! 50 Yrs</i> Polydor

play.com

## PEOPLE

## PERSONNEL MARKETING MANAGER MILES PROMOTED AT NME AND UNCUT

■ **IPC MEDIA**

IPC Inspire has appointed **ELLIE MILES** as senior marketing and events manager for music brands NME and Uncut. She takes up the role with immediate effect.

Miles joined IPC Media in 2005 and worked as marketing manager for IPC Connect titles Woman's Own, Woman's Weekly and Now. She moved over to IPC Inspire's music brands in 2010 as marketing manager for NME and Uncut.

In her new role, Miles will report to publishing director Emily Hutchings and will be responsible for developing marketing campaigns across multiple platforms for the award-winning music brands.

Elsewhere **DAVID RENSHAW** has joined *NME* as news reporter moving on from his role at *Gigwise*.

■ **POLYDOR / YES PLEASE!**

After six years working at Polydor **RUTH THOMPSON** has setup independent TV promotions agency Yes Please! which boasts clients Elbow, The Saturdays, Swim Deep and Fidar. Thompson served in the TV department at Polydor working across a diverse range of artists including Madonna, The Saturdays, Elbow, La Roux, Yeah Yeah Yeahs, The Horrors, Gwen Stefani, P Diddy, White Lies, Kate Nash, Crystal Castles, Duffy and many more.

In the summer of 2010-2011 Ruth headed up the label's TV department as part of a maternity cover, managing a team of six people and working on TV campaigns across the entire Polydor roster including Take That and Lady Gaga.

Prior to Polydor Thompson worked at V2 Records in radio and TV on campaigns for Paul Weller, Ray Davies, Elbow and Estelle.

■ **MAMA GROUP**

Alongside news of MAMA Group taking a 50% shareholding in All Tomorrow's Parties, the company has appointed **RICH MCGINNIS** as head of talent.

He will take the lead on booking Global Gathering and Lovebox with Kandel, whilst continuing to co-book Parklife and The Warehouse.

On McGinnis' appointment CEO of MAMA Group Dean James commented: "Rich will add a huge amount of innovation and energy to MAMA's estate and his arrival along with Barry and Deborah [ATP organisers] creates a bit of a Dream Team for us".

■ **VEVO**

The company has appointed former head of future and digital media advertising at Channel 4 **ERROL BARAN** as its new commercial director.

Baran spent 11 years at Channel 4, helping to develop its online platform into the largest of the commercial broadcasters and also led Channel 4's groundbreaking on-demand advertising deal with Virgin Media.

Commenting on the appointment, VEVO's SVP international, Nic Jones said: "Errol's track record at Channel 4 speaks for itself. We're delighted to have him on board to strengthen our commercial offer and expand on VEVO's successes of the past 18 months. With over 150 big name brands like Unilever, HSBC and Chanel already working with the platform in the UK we hope to announce even more exciting deals and sponsorships in the months to come."

■ **DEF JAM RECORDINGS**

Def Jam, a division of the Universal Music Group (UMG) has appointed Grammy Award-winning Radio Killa/Def Jam recording artist **TERIUS 'THE DREAM' NASH** as executive vice president of A&R.

His role will include signing new acts and production for artists on Def Jam and its affiliated labels. Plus, additional resources will be devoted to his Radio Killa label imprint.

Nash is currently working with Rihanna and Pusha T on their forthcoming albums.

His long list of credits includes Beyoncé's *Single Ladies* (Put A Ring On It), Rihanna's *Umbrella*, Justin Bieber's triple-platinum worldwide smash, *Baby*, Kanye West and Jay-Z's *No Church In The Wild* and *All Of The Lights*.



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

## NEED TO KNOW

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

#53 **Ruth Katz** Founder and Managing Director, Pop4Schools

Ruth Katz began her career as a clerk at United Artists Records in 1976.

Working for various record companies, she joined EMI Records in 1982 to help create a customer service department for third party labels. She then went on to become production and stock control director, general manager of A&R administration, and VP of release planning for UK and Europe. From 2002, Katz took a lead role in the global content protection division developing and implementing policy and process globally.

Believing that music industry education was badly needed in schools, Katz has worked with teachers over the last three years developing Pop4Schools which provides inspiration, fun and real-life learning across the school curriculum using the music industry process as a way to do so.

With a vision to ensure all schools throughout the UK implement the Pop4Schools way of learning, 80 schools so far have done so since launching last year and Ireland is expected to follow suit this year.

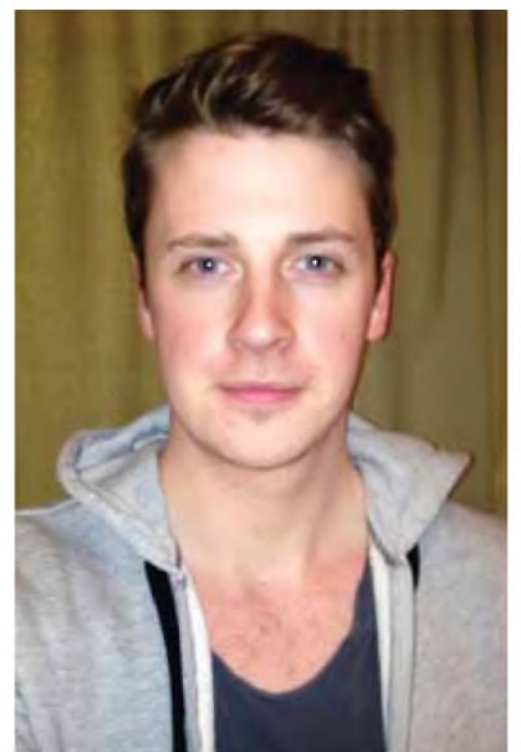
## MY BIG BREAK How UK luminaries arrived in the music industry...

**Hugo Simpson**, Press Officer, MBC PR

"From the age of 16 I knew I wanted to work in the music industry. Through friends and family contacts I did a number of work experience placements, including at Sony and Universal. A job in PR had been a goal of mine, and luckily I knew Fred Mellor, a family friend since school, who's a press officer at MBC PR.

"When I finished University, having done stints of work experience at the company since I was 18, I started interning at MBC that September. The role was working closely with BC as a junior and assisting the rest of the office. My big break was in December when a vacancy opened at the company.

"I applied, was interviewed by Moira Bellas, and got the job. I started then as a press assistant, and a couple of years of hard work later I'm running the regional press campaigns and help out with the national and online campaigns for a group of fantastic artists including Rufus Wainwright, Kasabian, The Script and Depeche Mode."



**TOP TIP** Perseverance. The harder you try the more likely you are to get noticed.



## 28 SINGLES & ALBUMS

Labrinth leaps to the top of the UK Official Singles Chart as *Beneath Your Beautiful*, featuring Emeli Sandé, knocks Calvin Harris and Florence Welch off the No.1 spot

# CHARTS FOCUS



## 30 UK AIRPLAY & STREAMING

Adele holds on to the top spot but Labrinth follows his sales success with airplay aplenty

## 32 EU AIRPLAY & GLOBAL SALES

Steely Dan legend Donald Fagen (*left*) is the big international charts arrival this week

## 34 COMPILATIONS & INDIES

Steps and Daniel O'Donnell enter the indie singles and albums charts respectively. Really.



## 35 CLUB

Wiley (*left*) and friends prevent Moby from securing the No.1 prize on the Upfront chart

## 36 ANALYSIS

Alan Jones with all the weekend and midweek action from the singles and albums charts

## 38 KEY RELEASES & PRODUCT

Little Mix's *DNA* is album of the week and we also preview Ed Sheeran's final single from +

# CHARTS UK SINGLES WEEK 43



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

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

## THE OFFICIAL UK SINGLES CHART

THIS WK	LAST WK	CHRT	ARTIST / TITLE / LABEL	WEEKS ON CHART	PEAK	PREVIOUS	CHANGES	PROVIDER	ARTIST / TITLE / LABEL	WEEKS ON CHART	PEAK	PREVIOUS	CHANGES	PROVIDER
1	1	Re-entry	LABRINTH FEAT. EMELI SANDE	Beneath Your Beautiful	5	1	▲	SYCC	DAVID GUETTA FEAT. SIA	45	39	▲	1★	PARLOPHONE
2	2	3	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN	Don't You Worry Child	3	2	▲	VIRGIN	AMELIA LILY	7	40	▲	7	XENOMANIA/RCA
3	1	2	CALVIN HARRIS FEAT. FLORENCE WELCH	Sweet Nothing	2	1	▲	COLUMBU	SWEDISH HOUSE MAFIA	24	41	▲	24	VIRGIN
4	4	4	RIHANNA	Diamonds	4	4	▲	STAR GATE	PINK	8	42	▲	8	RCA
5	3	8	PSY	Gangnam Style	8	3	▲	ISLAND	MARCOON 5 FEAT. WIZ KHALIFA	19	43	▲	19	AT&T
6	New	JLS	Hottest Girl In The World	1	6	▲	HIGHEST NEW ENTRY	WOODKID	3	44	▲	3	GREENER	
7	5	4	ADELE	Skyfall	4	5	▲	EMU	SAM AND THE WOMP	10	45	▲	10	WARRNER
8	8	4	MARCOON 5	One More Night	4	8	▲	UNIVERSAL	CHRIS BROWN	3	46	▲	3	RCA
9	7	10	TAYLOR SWIFT	We Are Never Ever Getting Back Together	10	7	▲	MERCURY	TYLER JAMES	2	47	▲	2	ISLAND
10	New	NAUGHTY BOY FEAT. EMELI SANDE	Wonder	1	10	▲	SALES INCREASE	ASAF AVIDAN & THE MOJOS	3	48	▲	3	COLUMBU	
11	6	2	LAWSON	Standing In The Dark	2	6	▲	GLOBAL TALENT	DAPPY	6	49	▲	6	WARRNER
12	17	3	DISCLOSURE FEAT. SAM SMITH	Latch	3	17	▲	SALES INCREASE	TAYLOR SWIFT FEAT. ED SHEERAN	1	50	▲	1	MERCURY
13	10	8	FLO-RIDA	I Cry	8	10	▲	AT&T	CARLY RAE JEPSEN	30	51	▲	30	INTERSCOPE
14	12	7	DAVID GUETTA FEAT. SIA	She Wolf (Falling To Pieces)	7	12	▲	PARLOPHONE	FUN. FEAT. JANELLE MONAE	29	52	▲	29	WARRNER
15	14	8	THE SCRIPT FEAT. WILL.I.AM	Hall Of Fame	8	14	▲	EPIC	TAYLOR SWIFT	3	53	▲	3	MERCURY
16	9	7	CONOR MAYNARD FEAT. NE-YO	Turn Around	7	9	▲	PARLOPHONE	RUDIMENTAL FEAT. JOHN NEWMAN	22	54	▲	22	AT&T
17	11	4	ELLIE GOULDING	Anything Could Happen	4	11	▲	PARLOPHONE	JULIO BASHMORE	1	55	▲	1	RECORD
18	20	2	JUSTIN BIEBER FEAT. NICKI MINAJ	Beauty And A Beat	2	20	▲	DEF JAM	LABRINTH FEAT. TINIE TEMPAH	27	56	▲	27	SYCC
19	16	4	ONE DIRECTION	Live While We're Young	4	16	▲	SYCC	NICKI MINAJ	37	57	▲	37	CASH MONEY
20	15	2	REBECCA FERGUSON	Backtrack	2	15	▲	RCA	JASON MRAZ	27	58	▲	27	ATLANTIC
21	New	BASTILLE	Flaws	1	21	▲	SALES INCREASE	EVERYTHING EVERYTHING	2	59	▲	2	RCA	
22	18	8	NE-YO	Let Me Love You (Until You Learn To Love Yourself)	8	18	▲	MOTOWN	PINK	2	60	▲	2	RCA
23	45	2	THE LUMINEERS	Ho Hey	2	45	▲	DUCK	JAY-Z & KANYE WEST	36	61	▲	36	RCA
24	19	10	OTTO KNOWS	Million Voices	10	19	▲	MERCURY	RITA ORA	11	62	▲	11	COLUMBU
25	13	3	LEONA LEWIS FEAT. CHILDISH GAMBINO	Trouble	3	13	▲	SYCC	JOHN DENVER	4	63	▲	4	RCA
26	21	9	LITTLE MIX	Wings	9	21	▲	SYCC	TAKE THAT	27	64	▲	27	REPUBLIC
27	30	13	EMELI SANDE	Read All About It Pt 3	13	30	▲	VIRGIN	SKRILLEX FEAT. SIRAH	27	65	▲	27	ATLANTIC
28	33	3	JAKE BUGG	Two Fingers	3	33	▲	MERCURY	GOTYE FEAT. KIMBRA	42	66	▲	42	RCA
29	24	5	PALOMA FAITH	Never Tear Us Apart	5	24	▲	RCA	FLO-RIDA	21	67	▲	21	ATLANTIC
30	23	10	OWL CITY & CARLY RAE JEPSEN	Good Time	10	23	▲	INTERSCOPE	STOOSHE	19	68	▲	19	WARRNER
31	22	7	MUMFORD & SONS	I Will Wait	7	22	▲	GERMANY	NICKI MINAJ	11	69	▲	11	CASH MONEY
32	25	7	KANYE WEST FEAT. JAY-Z & BIG SEAN	Clique	7	25	▲	GOOD MUSIC	LAWSON	7	70	▲	7	GLOBAL TALENT
33	39	12	OF MONSTERS AND MEN	Little Talks	12	39	▲	REPUBLIC	TRAIN	7	71	▲	7	COLUMBU
34	26	5	NICKI MINAJ	Vava Voom	5	26	▲	CASH MONEY	LAUREN AQUILINA	1	72	▲	1	ATLANTIC
35	32	16	FLORENCE + THE MACHINE	Spectrum	16	32	▲	ISLAND	DAPPY	2	73	▲	2	AT&T
36	Re-entry	SWEDISH HOUSE MAFIA	Save The World	1	36	▲	HIGHEST CLIMBER	MONSTA	1	74	▲	1	OWSLA	
37	65	13	USHER	Scream	13	65	▲	RCA	LADY ANTEBELLUM	35	75	▲	35	CAPRI
38	31	12	FUN.	Some Nights	12	31	▲	WARRNER						

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Annie's Song 63	Clique 22	Good Intentions 49	I Won't Give Up 28	Some Nights 28	We've Vccm 34	Key
Anything Could Happen 17	Cough Cough 59	Good Time 30	Latch 12	Somebody That I Used To Know 66	We Are Never Ever Getting Back Together 9	★ Platinum (600,000)
Au Seve 55	Diamonds 4	Greyhound 41	Let Me Love You (Mind) Yourself 22	Spectrum 35	We Are Young 52	● Gold (400,000)
Backtrack 20	Don't Judge Me 46	Hall Of Fame 15	You Learn To Love Yourself 22	Standing In The Dark 11	Wings 26	● Silver (200,000)
Bangarang 45	Drive By 71	Ho Hey 23	Little Talks 33	Starships 57	Wonder 10	
Beauty And A Beat 18	Earthquake 56	Hold'n On 74	Live While We're Young 16	Sweet Nothing 3	Yin Yang 73	
Beneath Your Beautiful 11	Everything Has Changed 50	Hottest Girl In The World 6	Million Voices 24	Talking Over Me 70	You Bring Me Joy 40	
Black Heart 68	Feel The Love 54	How We Do (Party) 62	Need You Now 75	Titanium 39		
Blow Me (One Last Kiss) 42	Flaws 21	I Cry 13	Never Tear Us Apart 29	Trubie 25		
Bcm Bcm 45	Foots 72	I Knew You Were Trouble 53	One Day/Reckoning Song 48	Turn Around 16		
Call Me Maybe 51	Gangnam Style 5	I Will Wait 31	One Day/Reckoning Song 48	Two Fingers 28		

# CHARTS UK ALBUMS WEEK 43



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

## THE OFFICIAL UK ALBUMS CHART

THIS WK	LAST WK	WKS ON CHRT	ARTIST / TITLE LABEL / CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER)	THIS WK	LAST WK	WKS ON CHRT	ARTIST / TITLE LABEL / CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER)
1	New		<b>TAYLOR SWIFT</b> Red Mercury/Big Machine 3/17314 (ARV) (Ogston/Swift/Huff/Wilson/Martin/Smeltzer/Levy/Blesker)	39	30	14	<b>PLAN B III</b> Manors 679/Atlantic 537052272 (ARV) 1 ● (Crew/M/Sluax/Fian B/16 B/H/Appaloosa/Abraham/McEwan/Fox/The Krauts)
2	9	37	<b>EMELI SANDE</b> Our Version Of Events Virgin CDY3094 (E) 2 ★ (Singer/Haynes/Raughy/Boy/Mojana/Herman/Miller/Harrison/Cree/Hoax/Reys/Schnee/Slater/Alkins)	40	27	4	<b>THE OVERTONES</b> Higher Warner Music Entertainment 2564655048 (ARV) (Horn/Future/Cui/Anastasi/Robson/Archer/Hinton)
3	1	2	<b>JAKE BUGG</b> Jake Bugg Mercury 3707053 (ARV) (Anker/Crossey/Frimer/Hurst)	41	34	49	<b>RIHANNA</b> Talk That Talk Def Jam 2787842 (ARV) 3 ★ (Dr Luke/Cirkut/Narre/Harris/StarGate/Crawford/D Internz/The-Dream/NO-ID/Swire/McGrillen/Hin-Boy/Mex Ca Kid/Chase N Status/Clean)
4	New		<b>LAWSON</b> Chapman Square Global Taster 1/FCYdcr 3/16402 (ARV) (Shanks/Francis/Robb/Leckwe/Chaiten/Ecl)	42	28	2	<b>FRIAR ALESSANDRO</b> Voice From Assisi Decca 4765014 (ARV) (Hedges)
5	2	5	<b>MUMFORD &amp; SONS</b> Babel Gentleman Cf The Record/Island 0892038002626 (ARV) (Creav)	43	57	28	<b>TRAIN</b> California 37 Columbia 88691987822 (ARV) 1 ● (Walker/Sinclair/Espionage/Wartenberg/Farr/Hodges)
6	New		<b>DAPPY</b> Bad Intentions A&M/Island 3/11533 (ARV) (Coniston/Wol/AWS/Fl Smith/Heiler/Dawson/Nez/Rektor/Millar/S-X/Be)	44	39	50	<b>BEN HOWARD</b> Every Kingdom Island 2771686 (ARV) 1 ● (Bond)
7	New		<b>DANIEL O'DONNELL</b> Songs From The Movies And More DMG IV DMG17046 (SDU) (Bye)	45	36	9	<b>RITA ORA</b> Ora Columbia/Roc-A-Roll 88725458362 (ARV) (Swirth/Light/Nash/The Runners/The Monarch/Chave & Status/Stargate/Kurstin/FT Smith/Ortiz/Marino/Taylor/William/M.I. Inney/B.L. Inney/Cl Frim)
8	4	4	<b>MUSE</b> The 2nd Law Helium 3 2564656876 (ARV) 1 ●	46	New		<b>PETER GABRIEL</b> So Real World PGBOX2 (PROP) 3 ★ (Anon/Itc)
9	35	22	<b>PALOMA FAITH</b> Fall To Grace RCA 88691955312 (ARV) (Heger/Collyer/Al Shook/Armed)	47	33	5	<b>JONATHAN &amp; CHARLOTTE</b> Together Syco 88725443532 (ARV) 1 ● (Steele/Fleming)
10	3	2	<b>LEONA LEWIS</b> Classheart Syco 88691963282 (ARV) (Fl Smith/Araughy/Boyl/Cozz/Tecker/Abraham/Oliver/Armano/Delmore/LeCocq/Merkins/Ti-CCer/Zemere/De/Di Frank E/Sherlock/Krize)	48	46	38	<b>LADY ANTEBELLUM</b> Need You Now Capitol 6336412 (E) 1 ● (Vincey/Shaw)
11	8	6	<b>PINK</b> The Truth About Love RCA 88725452422 (ARV) (Kushner/Blesker/Walker/Hill/Haynes/Martin/She/Back/Winn/Schaker/Li/Khalil/Chin/ignat/Trackmasters/W/S/Scr/Be)	49	47	2	<b>MERCURY &amp; CABALLE</b> Barcelona Island 3771406 (ARV) 1 ● (Wentley/Moraw/Hindes)
12	Re-entry		<b>LABRINTH</b> Electronic Earth Syco 88691932932 (ARV) (Laird/De Cicglar/Chavez/W/Re/Robe/Williers)	50	60	9	<b>JESSIE WARE</b> Devotion Island/PMR 3700659 (ARV) (Cham/Kid/Harpoon/Belmonte/P/Bale)
13	New		<b>STONE SOUR</b> House Of Gold & Bones - Part 1 Roadrunner RR/6632 (ADA ARV) (Bottill/Itc)	51	Re-entry		<b>DEAF HAVANA</b> Fools And Worthless Liars BMG Right/Is/Easy Life 538001622 (com: arv) (C/Re/By/Itc)
14	5	30	<b>REBECCA FERGUSON</b> Heaven RCA 88691952562 (ARV) 1 ★ (Eg White/Smith/Taylor/McGee/S/Keenemua/Lattimer/Christie/Booker/Fl Smith)	52	53	48	<b>OLLY MURS</b> In Case You Didn't Know Epic/Syco 88697940942 (ARV) 2 ★ (The Frangis/Argyle/Brammer/Robson/Future/Cui/Frampton/Jordan-Patrikio/S/mih/Flitzmaurer/Henke/Frimer/Metaphonic)
15	12	6	<b>THE KILLERS</b> Battle Born Vertigo 3717875 (ARV) (The Killers/Illy/Swift/Taylor/C/Brier/Frimer/Lewis)	53	43	8	<b>THE VACCINES</b> The Vaccines Come Of Age Columbia RR/25444242 (ARV) (Johns)
16	New		<b>KENDRICK LAMAR</b> Good Kid, M.A.A.D City Interscope/Aftermath 3/13653 (ARV) (Blazer/Martin/Hest/Alke/T/Alman/Krueger/S/Somerville/H/C/Phenel/Scoop DeMille/Di/Dch/Tet/Hil Ecy/The Blessin/Itc)	54	49	87	<b>JESSIE J</b> Who You Are Island/Lava 2758627 (ARV) 3 ★ (Dr Luke/Brissett/Cornish/Martin/K/Dak/The Invisible Men/Farker & James/Thomas/Gad/Gordon)
17	40	9	<b>OF MONSTERS AND MEN</b> My Head Is An Animal Universal Republic/Island 2798018 (ARV) (C/ Monsters and Men/Armas/Aling)	55	38	8	<b>CONOR MAYNARD</b> Contrast Parlophone P6353652 (E) (The Invisible Men/The Arcade/Stargate/Bianco/Farker & James/Fharrell/Detona/Clarke/Secon/Quiz & Larossi/Cirry Swift/Wayne/Eagle Eye)
18	20	49	<b>ONE DIRECTION</b> Up All Night Syco 88697843642 (ARV) (Various)	56	31	3	<b>JEFF LYNNE</b> Long Wave Frontiers Records FRC2565 (PH) (Lynne)
19	7	3	<b>ELLIE GOULDING</b> Halcyon Polydr 3/14241 (ARV) (Elliot/Coolidge/MC/S/P/Spears/Billie/Corr/Francis/Farker/Starr/Smith/Harris)	57	New		<b>DIONNE WARWICK</b> Now H And I HAN/101 (ARV) (Various)
20	11	59	<b>ED SHEERAN</b> + Asylum 5249864652 (ARV) 4 ★ (Colling/Rogers/Sheeran/No 1 D)	58	67	19	<b>AMY WINEHOUSE</b> Lioness - Hidden Treasures Island 2790333 (ARV) 2 ★ (Renu/Ranson/D/Duffy/Ramon/Rennett)
21	14	39	<b>LANA DEL REY</b> Born To Die Polydr/Stanger 2787091 (ARV) (Haynes/Frimer/Eggers/Robopop/Blesker/Cally/Snec/Car/Bauer Klein/News/Breche/Shaw/Skirt/ek/Howe)	59	45	47	<b>THE BLACK KEYS</b> El Camino Nonesuch 7559796225 (ARV) 1 ★ (Casper/Mouse/The Black Keys)
22	New		<b>KATE RUSBY</b> 20 Island 3717612 (ARV) (Fraser/C/Kamer/Itc)	60	54	30	<b>NICKI MINAJ</b> Pink Friday... Roman Reloaded Cash Money/Island 2796668 (ARV) 1 ● (Various)
23	13	18	<b>MAROON 5</b> Overexposed A&M/Octane/Polydr 3704278 (ARV) (Martin/Shellback/Bianco/Robopop/Lewine/Mel/Ledder/Zancanella/P/assovoy/West/Vallentine/Farrar/Rotem/Kang/S/piegel/S/Supreme/Cuts/Maroon 5)	61	16	2	<b>BELLOWHEAD</b> Broadside Navigator NAVIGATOR03 (PROP) (Leckie)
24	New		<b>STEVE HACKETT</b> Genesis Revisited II Inside Out 630624C (E) (Hackett/Ming)	62	21	2	<b>DIANA KRALL</b> Glad Rag Doll Verve 3710109 (ARV) (T-Bone Burnett)
25	19	92	<b>ADELE</b> 21 XL XS/2527 (PIAS) 16 ★ (Fl Smith/Fraser/Epworth/Abbiss/Wilscr/Adams)	63	52	4	<b>THE JOHN WILSON ORCHESTRA</b> Rodgers & Hammerstein At The Movies EMI Classics 3193012 (E) (Wilson)
26	15	142	<b>MUMFORD &amp; SONS</b> Sigh No More Gentleman Cf The Record/Island 2722538 (ARV) 4 ★ 1 ★ (Creav)	64	61	8	<b>TWO DOOR CINEMA CLUB</b> Beacon Kirkcure/Cooperative CCA046 (rom: arv) (Jacknife Lee)
27	32	20	<b>ALT-J</b> An Awesome Wave Infectious INFECT34CD (PIAS) 1 ● (Andrew)	65	62	19	<b>JUSTIN BIEBER</b> Believe Def Jam 3701673 (ARV) (Various)
28	18	7	<b>THE SCRIPT</b> 3 Epic/Phonogen 88725415472 (ARV) (C/Coner/James/Sheehan/Fraser/Barry/Miller)	66	59	20	<b>AMY MACDONALD</b> Life In A Beautiful Light Vertigo 3704138 (ARV) (Wilson)
29	51	2	<b>THE LUMINEERS</b> The Lumineers Decca 3712589 (ARV) (Haddock)	67	69	57	<b>PINK</b> Greatest Hits... So Far!!! Latent 88697907232 (ARV) (Perry/Briggs/Austin/Sterch/Armstrong/Francis/Mann/Machoppsycho/Dr Luke/Martin/Kasz Money/Fink/Canja/S/hellback)
30	10	2	<b>ART GARFUNKEL</b> The Singer Columbia Legacy 88725458162 (ARV) (Harris/Collins/Johnston/Wann/Croft/Taylor/Fraser/Rossini/Beckwith/Smith/Co/Lawrence/Emery/Chap/Hales/Wilscr/Webb)	68	55	10	<b>JOHN DENVER</b> The Ultimate Collection Sony 88697939312 (ARV) (Drun/Buller)
31	22	53	<b>COLDPLAY</b> Mylo Xyloto Parlophone 0675551 (E) 4 ★ (Creav/Creav/Simpson)	69	74	2	<b>INXS</b> The Very Best UMTY 5335934 (ARV) (Thomas/INXS/Dpiz/Rodgers/Fairbairn/Farriss/McGuinn)
32	26	7	<b>DAVID GUETTA</b> Nothing But The Beat 2.0 Parlophone PV9739962 (E) (Guetta/Turnfort/Riestert/Itc)	70	Re-entry		<b>ADELE</b> 19 XL XIC/313 (PIAS) 6 ★ (Abbiss/White/Ranson)
33	24	23	<b>FUN.</b> Some Nights Atlantic/Fueled By Ramen FUELS280482 (ARV) 1 ● (Blesker/Haynes/Ble/Cre)	71	23	2	<b>DONALD FAGEN</b> Sunken Condos Reprise 9362494784 (ARV) (Bonhart/Fagen)
34	37	52	<b>FLORENCE + THE MACHINE</b> Ceremonials Island 2782808 (ARV) 1 ★ (Epworth)	72	Re-entry		<b>LINKIN PARK</b> Living Things Warner Brothers 9352495007 (ARV) 1 ● (Fraser/Skiline/Itc)
35	29	5	<b>GREEN DAY</b> Uno! Reprise 9362494720 (ARV) 1 ● (Cavallo/Green/Ecy)	73	63	2	<b>JOHN DENVER</b> Take Me Home Music Digital 60354 (Delta/Scny/DADC) (Itc)
36	6	2	<b>BAT FOR LASHES</b> The Haunted Man Parlophone P0173082 (E) (Mann/Kosten/Cery)	74	72	49	<b>JAY-Z &amp; KANYE WEST</b> Watch The Throne Acc a Jello/Mercury 2765057 (ARV) (West/Lee/Rhith/C/Tip/Pharrell/Chaz/Beatz/Ezy/Willetter/The P/tones/RZA/Lewis/Blesker/Swartz/Beatz/Supt/51)
37	25	7	<b>THE XX</b> Coexist Young Turks YTO80CD (PIAS) 1 ● (Smith)	75	41	2	<b>GODSPEED YOU BLACK EMPEROR</b> Allelujah Don't Bend Ascend Constellation CST61CC (CCS/Speed You/Black Emperor)
38	17	44	<b>ELO</b> All Over The World - The Very Best Of Epic 5207292 (ARV) 1 ★ (Slyme/Coccolini)				

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Adele 25, 7C	Fagen, Donald 71	Hackett, Steve 24	Lerner, Kendrick 16	Mumford & Sons 26	Sandee, Emeli 2	Key	BPI Awards
All-4 27	Ferguson, Rebecca 14	Howard, Ben 44	Lawsan 4	Muse 8	Script, The 28	★ Platinum (300,000)	Albums
Bat For Lashes 26	Florence + The Machine 34	Inxs 69	Lewis, Leona 10	Of Monsters And Men 17	Sheeran, Ed 10	● Gold (100,000)	Jonathan & Charlotte: Together (silver)
Bellowhead 61	Fun. 33	Jay-Z & Kanye West 74	Linkin Park 72	One Direction 48	Stone Sour 12	○ Silver (60,000)	
Bleeker, Justin 65	Fun. 33	Jessie J 54	Lumineers, The 29	Cre, Rita 45	Swift, Taylor 1	★ in European sales	
Black Keys, The 59	Fur, 33	John Wilson Orchestra, The 65	Lynne, Jeff 66	Cro, Rita 45	Swirth, Taylor 1		
Bugg, Jake 3	Gabriel, Peter 46	Jonathan & Charlotte 47	McDonnell, Amy 66	Felleme Faith 9	Train 45		
Coldplay 38	Garfunkel, Art 50	John Wilson Orchestra, The 65	Maynard, Conor 55	Fleming Faith 9	Two Door Cinema Club 64		
Daniel O'Donnell 7	Godspeed You Black Emperor 75	Killers, The 22	Mercury & Caballe 49	Flin B 39	Vaccines, The 55		
Dappy 6	Coolidge, Ellie 19	Krall, Diane 62	Minaj, Nicki 60	Flan B 39	Ware, Jessie 50		
Deaf Havana 51	Creav Day 33	Labrinth 12	Mumford & Sons 5	Key, Lana Del 21	Warwick, Dionne 57		
Denver, John 68, 73	Guetta, David 33	Lady Antebellum 48		Rihanna 49	xx, The 37		



# CHARTS STREAMING WEEK 43

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## OFFICIAL UK STREAMING CHART TOP 75

POS	LAST	ARTIST / ALBUM / LABEL
1	2	<b>RIHANNA</b> Diamonds <i>Def Jam</i>
2	6	<b>SWEDISH HOUSE MAFIA/MARTIN</b> Don't You Worry Child <i>Virgin</i>
3	1	<b>PSY</b> Gangnam Style <i>Island</i>
4	4	<b>TAYLOR SWIFT</b> We Are Never Ever Getting Back Together <i>Mercury</i>
5	3	<b>SCRIPT FT WILL I AM</b> Hall Of Fame <i>Epic/Phonogenic</i>
6	5	<b>MUMFORD &amp; SONS</b> I Will Wait <i>Gentlemen Of The Road/Island</i>
7	9	<b>DAVID GUETTA FT SIA</b> She Wolf (Falling To Pieces) <i>Parlophone</i>
8	8	<b>FLO RIDA</b> I Cry <i>Atlantic</i>
9	7	<b>ELLIE GOULDING</b> Anything Could Happen <i>PolYdor</i>
10	11	<b>NE-YO</b> Let Me Love You (Until You Learn To Love <i>Matown</i>
11	33	<b>CALVIN HARRIS/FLORENCE WELCH</b> Sweet Nothing <i>Columbia</i>
12	10	<b>OWL CITY/CARLY RAE JEPSEN</b> Good Time <i>Interscope/Republic</i>
13	12	<b>CONOR MAYNARD FT NE-YO</b> Turn Around <i>Parlophone</i>
14	13	<b>FUN</b> Some Nights <i>Atlantic/Fueled By Ramen</i>
15	14	<b>ONE DIRECTION</b> Live While We're Young <i>Syco Music</i>
16	32	<b>MAROON 5</b> One More Night <i>A&amp;M/Octone</i>
17	17	<b>FLORENCE &amp; THE MACHINE</b> Spectrum <i>Island</i>
18	15	<b>SAM &amp; THE WOMP</b> Bom Bom <i>One More Tune/Stiff</i>
19	16	<b>EMELI SANDE</b> Read All About It Pt 3 <i>Virgin</i>
20	19	<b>MAROON 5 FT WIZ KHALIFA</b> Payphone <i>A&amp;M/Octone</i>
21	NEW	<b>LABRINTH FT EMELI SANDE</b> Beneath Your Beautiful <i>Syco Music</i>
22	22	<b>OF MONSTERS &amp; MEN</b> Little Talks <i>Universal Republic</i>
23	18	<b>LITTLE MIX</b> Wings <i>Syco Music</i>
24	20	<b>CARLY RAE JEPSEN</b> Call Me Maybe <i>Interscope</i>
25	27	<b>OTTO KNOWS</b> Million Voices <i>Mercury</i>
26	23	<b>FUN FT JANELLE MONAE</b> We Are Young <i>Atlantic/Fueled By Ramen</i>
27	44	<b>JAKE BUGG</b> Two Fingers <i>Mercury</i>
28	25	<b>RUDIMENTAL FT JOHN NEWMAN</b> Feel The Love <i>Asylum/Black Butter</i>
29	24	<b>THE XX</b> Angels <i>Young Turks</i>
30	21	<b>MUMFORD &amp; SONS</b> Babel <i>Gentlemen Of The Road/Island</i>
31	26	<b>PINK</b> Blow Me (One Last Kiss) <i>RCA</i>
32	30	<b>GOTYE FT KIMBRA</b> Somebody That I Used To Know <i>Island</i>
33	37	<b>KANYE WEST/JAY Z/BIG SEAN</b> Clique <i>Good Music</i>
34	28	<b>MUSE</b> Madness <i>Helium 3/Warner Bros</i>
35	29	<b>WILEY FT MS D</b> Heatwave <i>One More Tune/Warner Bros</i>
36	31	<b>ALEX CLARE</b> Too Close <i>Island</i>
37	40	<b>JAY-Z &amp; KANYE WEST</b> N****S In Paris <i>Roc-A-Fella</i>
38	36	<b>FLO RIDA</b> Whistle <i>Atlantic</i>
39	35	<b>CALVIN HARRIS FT EXAMPLE</b> We'll Be Coming Back <i>Columbia</i>
40	47	<b>DAVID GUETTA FT SIA</b> Titanium <i>Parlophone</i>
41	42	<b>JASON MRAZ</b> I Won't Give Up <i>Atlantic</i>
42	61	<b>JAKE BUGG</b> Lightning Bolt <i>Mercury</i>
43	43	<b>SKRILLEX FT SIRAH</b> Bangarang <i>Asylum</i>
44	38	<b>AMELIA LILY</b> You Bring Me Joy <i>Xenomania</i>
45	NEW	<b>JUSTIN BIEBER FT NICKI MINAJ</b> Beauty And A Beat <i>Def Jam</i>
46	34	<b>MUMFORD &amp; SONS</b> Whispers In The Dark <i>Gentlemen Of The Road/Island</i>
47	NEW	<b>LAWSON</b> Standing In The Dark <i>Global Talent</i>
48	54	<b>ALT-J</b> Breezeblocks <i>Infectious Music</i>
49	57	<b>DAPPY</b> Good Intentions <i>Aatw/Island</i>
50	45	<b>RITA ORA</b> How We Do (Party) <i>Columbia/Roc Nation</i>
51	39	<b>MUMFORD &amp; SONS</b> Holland Road <i>Gentlemen Of The Road/Island</i>
52	48	<b>TRAIN</b> Drive By <i>Columbia</i>
53	49	<b>ALT-J</b> Something Good <i>Infectious Music</i>
54	NEW	<b>SWEDISH HOUSE MAFIA</b> Greyhound <i>Virgin</i>
55	55	<b>NICKI MINAJ</b> Va Va Voom <i>Cash Money/Island</i>
56	50	<b>COLDPLAY &amp; RIHANNA</b> Princess Of China <i>Parlophone</i>
57	51	<b>NICKI MINAJ</b> Pound The Alarm <i>Cash Money/Island</i>
58	NEW	<b>DISCLOSURE FT SAM SMITH</b> Latch <i>Island/Pmr</i>
59	NEW	<b>SWEDISH HOUSE MAFIA</b> Save The World <i>Virgin</i>
60	53	<b>PUBLIC ENEMY</b> Harder Than You Think <i>StarJamz</i>
61	NEW	<b>JAKE BUGG</b> Taste It <i>Mercury</i>
62	64	<b>COLDPLAY</b> Paradise <i>Parlophone</i>
63	58	<b>ED SHEERAN</b> The A Team <i>Asylum</i>
64	46	<b>MUMFORD &amp; SONS</b> Ghosts That We Knew <i>Gentlemen Of The Road/Island</i>
65	41	<b>LEONA LEWIS/CHILDISH GAMBINO</b> Trouble <i>Syco Music</i>
66	67	<b>RIHANNA FT CALVIN HARRIS</b> We Found Love <i>Def Jam</i>
67	56	<b>MUMFORD &amp; SONS</b> The Cave <i>Gentlemen Of The Road/Island</i>
68	NEW	<b>REBECCA FERGUSON</b> Backtrack <i>RCA</i>
69	NEW	<b>ALT-J</b> Tessellate <i>Infectious Music</i>
70	65	<b>ED SHEERAN</b> Lego House <i>Asylum</i>
71	60	<b>THE XX</b> Chained <i>Young Turks</i>
72	62	<b>MUMFORD &amp; SONS</b> Little Lion Man <i>Gentlemen Of The Road/Island</i>
73	RE	<b>LABRINTH FT TINIE TEMPAH</b> Earthquake <i>Syco Music</i>
74	NEW	<b>EMELI SANDE</b> My Kind Of Love <i>Virgin</i>
75	66	<b>ED SHEERAN</b> Drunk <i>Asylum</i>



CLIMBER: CALVIN HARRIS/FLORENCE WELCH



NEW: LABRINTH



CLIMBER: JAKE BUGG



NEW: DISCLOSURE



NEW: REBECCA FERGUSON

# CHARTS EU AIRPLAY WEEK 42



PAN-EUROPEAN	
POS	ARTIST/ALBUM/LABEL
1	<b>RIHANNA</b> Diamonds <small>UNI</small>
2	<b>ADELE</b> Skyfall <small>IND</small>
3	<b>MAROON 5</b> One More Night <small>UNI</small>
4	<b>WILLIAMS, ROBBIE</b> Candy <small>UNI</small>
5	<b>PINK</b> Blow Me (One Last Kiss) <small>SME</small>
6	<b>OWL CITY &amp; JEPSEN, CARLY RAE</b> Good Time <small>UNI</small>
7	<b>AVIDAN, ASAF</b> One Day (Reckoning Song) <small>SME</small>
8	<b>GUETTA, DAVID FEAT. SIA</b> She Wolf (Falling To Pieces) <small>EMI</small>
9	<b>JEPSEN, CARLY RAE</b> Call Me Maybe <small>UNI</small>
10	<b>FLO RIDA</b> I Cry <small>WEA</small>



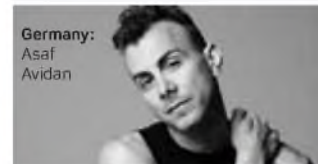
DENMARK	
POS	ARTIST/ALBUM/LABEL
1	<b>NABIHA</b> Mind The Gap <small>SME</small>
2	<b>VINNIE WHO</b> How Can I Be Sure <small>EMI</small>
3	<b>LOVELESS, SHAKA</b> Ikke Mere Tid <small>UNI</small>
4	<b>FUN.</b> Some Nights <small>WEA</small>
5	<b>ALPHABEAT</b> Love Sea <small>CPH</small>
6	<b>SWIFT, TAYLOR</b> We Are Never Ever Getting Back Together <small>UNI</small>
7	<b>AURA</b> In Love With The World <small>UNI</small>
8	<b>MAROON 5</b> One More Night <small>UNI</small>
9	<b>OWL CITY &amp; JEPSEN, CARLY RAE</b> Good Time <small>UNI</small>
10	<b>THE SCRIPT FEAT. WILL.I.AM</b> Hall Of Fame <small>SME</small>



FRANCE	
POS	ARTIST/ALBUM/LABEL
1	<b>CUDI, KID FEAT. MGMT &amp; RATATAT</b> Pursuit Of Happiness <small>UNI</small>
2	<b>RIHANNA</b> Diamonds <small>UNI</small>
3	<b>FLO RIDA</b> I Cry <small>WEA</small>
4	<b>BROWN, CHRIS</b> Don't Wake Me Up <small>SME</small>
5	<b>GUETTA, DAVID FEAT. SIA</b> She Wolf (Falling To Pieces) <small>CAP</small>
6	<b>WILL.I.AM FEAT. SIMONS, EVA</b> This Is Love <small>UNI</small>
7	<b>OWL CITY &amp; JEPSEN, CARLY RAE</b> Good Time <small>UNI</small>
8	<b>CANARDO FEAT. TAL</b> M'en Aller <small>WEA</small>
9	<b>KRISTINA MARIA FEAT. CORNEILLE</b> Co-Pilot <small>WAG</small>
10	<b>C2C</b> Down The Road <small>UNI</small>



GERMANY	
POS	ARTIST/ALBUM/LABEL
1	<b>WILLIAMS, ROBBIE</b> Candy <small>UID</small>
2	<b>RIHANNA</b> Diamonds <small>UID</small>
3	<b>LENA</b> Stardust <small>UDD</small>
4	<b>LYKKE LI</b> I Follow Rivers <small>WMG</small>
5	<b>PINK</b> Blow Me (One Last Kiss) <small>SME</small>
6	<b>LINKIN PARK</b> Burn It Down <small>WMG</small>
7	<b>OF MONSTERS AND MEN</b> Little Talks <small>UID</small>
8	<b>GUETTA, DAVID FEAT. SIA</b> She Wolf (Falling To Pieces) <small>EMI</small>
9	<b>AVIDAN, ASAF</b> One Day (Reckoning Song) <small>SME</small>
10	<b>DEL REY, LANA</b> Summertime Sadness <small>UDD</small>



IRELAND	
POS	ARTIST/ALBUM/LABEL
1	<b>SCRIPT, THE FEAT. WILL.I.AM</b> Hall Of Fame <small>SME</small>
2	<b>ONE DIRECTION</b> Live While We're Young <small>SME</small>
3	<b>OF MONSTERS AND MEN</b> Little Talks <small>UNI</small>
4	<b>RIHANNA</b> Diamonds <small>UNI</small>
5	<b>LYKKE LI</b> I Follow Rivers <small>WEA</small>
6	<b>MUMFORD AND SONS</b> I Will Wait <small>UNI</small>
7	<b>WILLIAMS, ROBBIE</b> Candy <small>UNI</small>
8	<b>FUN.</b> Some Nights <small>WEA</small>
9	<b>SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN</b> Don't You Worry Child <small>UNI</small>
10	<b>ADELE</b> Skyfall <small>PIA</small>



ITALY	
POS	ARTIST/ALBUM/LABEL
1	<b>RAMAZZOTTI, EROS</b> Un Angelo Disteso Al Sole <small>UNI</small>
2	<b>NEGRAMARO</b> Ti E' Mai Successo? <small>SUG</small>
3	<b>MUSE</b> Madness <small>WMI</small>
4	<b>CREMONINI, CESARE</b> Una Come Te <small>UNI</small>
5	<b>WILLIAMS, ROBBIE</b> Candy <small>UNI</small>
6	<b>AYANE, MALIKA</b> Tre Cose <small>SUG</small>
7	<b>AVIDAN, ASAF</b> One Day (Reckoning Song) <small>SME</small>
8	<b>PINK</b> Blow Me (One Last Kiss) <small>SME</small>
9	<b>MAROON 5</b> One More Night <small>UNI</small>
10	<b>FERRO, TIZIANO</b> Troppo Buono <small>EMI</small>

NETHERLANDS	
POS	ARTIST/ALBUM/LABEL
1	<b>WILLIAMS, ROBBIE</b> Candy <small>UNI</small>
2	<b>ADELE</b> Skyfall <small>V2R</small>
3	<b>OWL CITY &amp; JEPSEN, CARLY RAE</b> Good Time <small>UNI</small>
4	<b>AVIDAN, ASAF</b> One Day (Reckoning Song) <small>SME</small>
5	<b>FUN.</b> Some Nights <small>WEA</small>
6	<b>PINK</b> Blow Me (One Last Kiss) <small>SME</small>
7	<b>MARS, BRUNO</b> Locked Out Of Heaven <small>WEA</small>
8	<b>HOWARD, BEN</b> Keep Your Head Up <small>UNI</small>
9	<b>WILL.I.AM FEAT. SIMONS, EVA</b> This Is Love <small>UNI</small>
10	<b>OTTO KNOWS</b> Million Voices <small>UNI</small>

NORWAY	
POS	ARTIST/ALBUM/LABEL
1	<b>SWIFT, TAYLOR</b> We Are Never Ever Getting Back Together <small>UNI</small>
2	<b>ADELE</b> Skyfall <small>PLY</small>
3	<b>NILSEN, KURT</b> Du Sa <small>PLR</small>
4	<b>RIHANNA</b> Diamonds <small>UNI</small>
5	<b>FIRST AID KIT</b> Blue <small>PLY</small>
6	<b>FUN.</b> Some Nights <small>WMN</small>
7	<b>KIMBRA</b> Good Intent <small>WMN</small>
8	<b>JEREMIAH, JONATHAN</b> Lazin' In The Sunshine <small>UNI</small>
9	<b>BREMNES, KARI</b> Denne Veien <small>IND</small>
10	<b>NARUM</b> Sa Lenge Je Vil <small>WMN</small>

SPAIN	
POS	ARTIST/ALBUM/LABEL
1	<b>GOTYE FEAT. KIMBRA</b> Somebody That I Used To Know <small>UNI</small>
2	<b>JEPSEN, CARLY RAE</b> Call Me Maybe <small>UNI</small>
3	<b>FLO RIDA</b> Whistle <small>WMG</small>
4	<b>ALBORAN, PABLO</b> Tanto <small>EMI</small>
5	<b>TRAIN</b> Drive By <small>SME</small>
6	<b>MAGAN, JUAN &amp; BELINDA</b> Te Voy A Esperar <small>SME</small>
7	<b>SANZ, ALEJANDRO</b> Se Vende <small>UNI</small>
8	<b>FUN. FEAT. MONAE, JANELLE</b> We Are Young <small>WMG</small>
9	<b>SWIFT, TAYLOR</b> We Are Never Ever Getting Back Together <small>UNI</small>
10	<b>WILLIAMS, ROBBIE</b> Candy <small>UNI</small>

SWEDEN	
POS	ARTIST/ALBUM/LABEL
1	<b>HENRIKSSON, LINNEA</b> Lyckligare Nu <small>SME</small>
2	<b>AGNES</b> One Last Time <small>ROX</small>
3	<b>MARKLUND, PETRA</b> Handerna Mot Himlen <small>FAM</small>
4	<b>FUN.</b> Some Nights <small>WEA</small>
5	<b>STIFTELSEN</b> Vart Jag An Gar <small>UNI</small>
6	<b>LALEH</b> Some Die Young <small>WEA</small>
7	<b>SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN</b> Don't You Worry Child <small>EMI</small>
8	<b>LOREEN</b> Crying Out Your Name <small>WEA</small>
9	<b>AMUNDSEN, FRIDA</b> Closer <small>EMI</small>
10	<b>MAROON 5</b> One More Night <small>UNI</small>

## GLOBAL SALES ANALYSIS

BY ALAN JONES

COUNTRY STAR **JASON ALDEAN**'s fifth album *Night Train* made a huge first impression in his US homeland last week, debuting at No.1 on sales of 409,000, and also entered the Canadian chart in pole position with 19,000 sales – but unlike **Taylor Swift**, whose fourth album *Red* is expected to have made a huge global impact when its first week placings are collated, Aldean is strictly a North American phenomenon at this stage. In his stead, the new album that charted in more countries than any other last week was

Steely Dan legend **Donald Fagen**'s fourth solo set, *Sunken Condos*. The 64-year-old saw his album debut in the Top 40 in Norway (seven), Japan (11), the US (12), the Netherlands (13), Italy (22), Ireland (27), Germany (29) and Denmark (36), and in lesser positions in five other countries.

Among UK acts, **Bat For Lashes** fared best, snaring 10 debuts for her third album, *The Haunted Man*. Number seven in Ireland and eight in Iceland, it also debuted in Australia (21), Flanders (27), Switzerland (29), France (35),



Wallonia (48), Gerny (72), Italy (74) and the Netherlands (81).

Meanwhile new star **Jake Bugg**'s self-titled debut album started its international campaign a week after topping the chart domestically. It dashes to a No.10

debut in Ireland, and also surfaced early in the Netherlands (22), Switzerland (47) and Flanders (164).

**Bugg** is following in the footsteps of fellow folk/rock act **Mumford & Sons**, whose second album *Babel* remains a significant chart force a month after release. Although dipping 1-2 in both Canada and the US to facilitate the aforementioned Aldean's album, *Babel* continues at one in Ireland and the Netherlands, while climbing 2-1 in Flanders and reaching a new peak in Brazil (26-18).

**Muse** also made a huge impression globally with their new album *The 2nd Law*, which remains at No.1 in France, Italy and

Wallonia, and is also Top 10 in Hungary (4-2), Estonia (2-2), Flanders (1-2), Norway (1-2), Switzerland (2-3), Iceland (12-4), Poland (2-4), Spain (4-5), Finland (2-5), the Netherlands (5-6), Canada (5-7), Austria (4-7), New Zealand (4-7), Mexico (3-7), Denmark (5-9) and Australia (5-10). It dips out of the Top 20 in Taiwan, where it also falls 1-4 on the International chart.

Finally **Adele**'s 21 continues its rally as her new *James Bond* theme generates interest. 21 ends a six-week exile from the Top 10 in the US, where it rebounds 15-9 and makes an even more impressive 16-2 recovery in Finland.



# CHARTS SPOTIFY WEEK 43



## GLOBAL

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

## EUROPE

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

## AUSTRIA

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



## FRANCE

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

## GERMANY

POS	ARTIST/ ALBUM
1	RIHANNA Diamonds
2	MARTERIA Lila Wolken
3	PSY Gangnam Style
4	DAVID GUETTA She Wolf (Falling to Pieces)
5	ASAF AVIDAN & THE MOJOS One Day / Reckoning Song
6	KLANKARUSSELL Sonnentanz
7	R.I.O. FEAT. U-JEAN Summer Jam
8	OWL CITY Good Time
9	SWEDISH HOUSE MAFIA Don't You Worry Child
10	CRO Du



## NETHERLANDS

POS	ARTIST/ ALBUM
1	RIHANNA Diamonds
2	SWEDISH HOUSE MAFIA Don't You Worry Child
3	NIELSON Beauty & De Brains
4	ASAF AVIDAN & THE MOJOS One Day / Reckoning Song
5	PSY Gangnam Style
6	DAVID GUETTA She Wolf (Falling to Pieces)
7	WILL.I.AM This Is Love
8	GERS PARDOEL Liever Dan Lief - Rapversie
9	FUN. Some Nights
10	OTTO KNOWS Million Voices

## NORWAY

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

## SPAIN

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

## SWEDEN

POS	ARTIST/ ALBUM
1	SWEDISH HOUSE MAFIA Don't You Worry Child
2	RIHANNA Diamonds
3	PSY Gangnam Style
4	PETRA MARKLUND Hinderna Mot Himlen
5	STIFTELSEN Vart Jag An Glar
6	NAUSE Hungry Hearts - Radio Edit
7	DAVID GUETTA She Wolf (Falling to Pieces)
8	CALVIN HARRIS We'll Be Coming Back feat. Example
9	MAROON 5 One More Night
10	ASAF AVIDAN & THE MOJOS One Day / Reckoning Song

## UNITED STATES

POS	ARTIST/ ALBUM
1	PSY Gangnam Style
2	MAROON 5 One More Night
3	FUN. Some Nights
4	TAYLOR SWIFT We Are Never Ever Getting Back Together
5	MUMFORD & SONS I Will Wait
6	KE\$HA Die Young
7	IMAGINE DRAGONS It's Time
8	RIHANNA Diamonds
9	THE LUMINEERS Ho Hey
10	ALEX CLARE Too Close

# CHARTS INDIES/COMPILATIONS WEEK 43



## COMPILATION CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- 1 NEW VARIOUS Until Now - Swedish House Mafia / Virgin (E)
- 2 1 VARIOUS Now That's What I Call Music 82 / EMI TV/UMTV (E)
- 3 3 VARIOUS Teenage Kicks 1977-1981 / EMI TV/UMTV (E)
- 4 NEW VARIOUS Classic Tearjerkers / Sony RCA (ARV)
- 5 2 VARIOUS Return To Soul City / UMTV (ARV)
- 6 5 VARIOUS Girls On Top / Sony (ARV)
- 7 8 VARIOUS Best Of Bond - James Bond - 50 Years / EMI (E)
- 8 4 VARIOUS Euphoria - Electronic Dance Music / MoS (ARV)
- 9 7 VARIOUS The Sound Of Dubstep 5 / MoS (ARV)
- 10 11 VARIOUS Now That's What I Call Running / EMI TV/UMTV (E)

- 11 6 VARIOUS Annie Mac Presents 2012 / Island (ARV)
- 14 VARIOUS The Complete Halloween Party Album / USM Junior (SDU)
- 13 10 VARIOUS Addicted To Bass - Winter 2012 / MoS (ARV)
- 14 12 VARIOUS Now That's What I Call A No 1 / EMI TV/UMTV (E)
- 15 9 VARIOUS Seriously 80s / Rhina/UMTV (ARV)
- 16 17 VARIOUS Until One - Swedish House Mafia / Virgin (E)
- 17 15 VARIOUS Now That's What I Call Reggae / EMI TV/UMC/UMTV (ARV)
- 18 NEW VARIOUS Strictly Strauss - The Waltz Album / Sony Classical (ARV)
- 19 15 VARIOUS Kanye West Pts Good Music Cruel Summer / Def Jam (ARV)
- 20 NEW VARIOUS Children's Halloween / Delta (Delta/SonyDADC)

## INDIE SINGLES TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- 1 1 ADELE Skyfall / XL (PIAS)
- 2 2 WOODKID Run Boy Run / Green United
- 3 11 JULIO BASHMORE Au Seve / Broadwalk (ROM ARV)
- 4 NEW LAUREN AQUILINA Fools / Lauren Aquilina (Awa)
- 5 NEW MONSTA Holdin' On / OWSLA (ING)
- 6 NEW STEPS Light Up The World / Steps (ADA ARV)
- 7 RE ADELE I Can't Make You Love Me / XL (PIAS)
- 8 17 THE XX Angels / Young Turks (PIAS)
- 9 4 PUBLIC ENEMY Harder Than You Think / Slam Jamz
- 10 8 ALT-J Something Good / Infectious (PIAS)
- 11 7 ADELE Someone Like You / XL (PIAS)
- 12 3 EXAMPLE Say Nothing / MoS (ARV)
- 13 6 PORTER ROBINSON Language / MoS (ARV)
- 14 9 CHOPPER XXL Gangnam Style / Kiss The Pavement
- 15 5 DJ FRESH FEAT. RAVAUGHN The Feeling / MoS (ARV)
- 16 10 ADELE Set Fire To The Rain / XL (PIAS)
- 17 RE BOBBY BORIS PICKETT Monster Mash / Decca (ARV)
- 18 RE JOHN MURPHY In The House - In A Heartbeat / XL (PIAS)
- 19 13 ADELE Rolling In The Deep / XL (PIAS)
- 20 12 CHARLENE SORAIA Wherever You Will Go / Peacefrog (E)

## INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- 1 NEW DANIEL O'DONNELL Songs From The Movies ...And More / DMG TV (SDU)
- 2 2 ADELE 21 / XL (PIAS)
- 3 5 ALT-J An Awesome Wave / Infectious (PIAS)
- 4 3 THE XX Coexist / Young Turks (PIAS)
- 5 RE DEAF HAVANA Fools And Worthless Liars / BMG Rights/Easy Life (rom arv)
- 6 4 JEFF LYNNE Long Wave / Frontiers Records (PH)
- 7 NEW DIONNE WARWICK Now / H And I (ARV)
- 8 1 BELLOWHEAD Broadside / Navigator (PROP)
- 9 16 ADELE 19 / XL (PIAS)
- 10 10 JOHN DENVER Take Me Home / Music Digital (Delta/SonyDADC)
- 11 6 GODSPEED YOU BLACK EMPEROR Allelujah Don't Bend Ascend / Constellation
- 12 8 TAME IMPALA Lonerism / Modular (rom arv)
- 13 9 DJ FRESH Nextlevelism / MoS (ARV)
- 14 7 ELO Mr Blue Sky - The Very Best Of / Frontiers Records (PH)
- 15 15 NOEL GALLAGHER'S HIGH FLYING BIRDS Noel Gallagher's High Flying Birds / Sour Mash (E)
- 16 17 GRIZZLY BEAR Shields / Warp (PIAS)
- 17 NEW PAUL BANKS Banks / Matador (PIAS)
- 18 11 ALL TIME LOW Don't Panic / Hopeless (PIAS)
- 19 18 THE XX XX / Young Turks (PIAS)
- 20 RE EXAMPLE Playing In The Shadows / MoS (ARV)



Steps Indie Singles (6)



Palma Violets Indie Singles Breakers (7)



Dionne Warwick Indie Albums (7)



Neil Davidge/Halo OST Indie Albums Breakers (6)



The D.O.T. Indie Albums Breakers (7)

## INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



- 1 1 WOODKID Run Boy Run / Green United
- 2 3 JULIO BASHMORE Au Seve / Broadwalk
- 3 NEW LAUREN AQUILINA Fools / Lauren Aquilina
- 4 NEW MONSTA Holdin' On / OWSLA
- 5 2 CHOPPER XXL Gangnam Style / Kiss The Pavement
- 6 RE JOHN MURPHY In The House - In A Heartbeat / XL
- 7 NEW PALMA VIOLETS Best Of Friends / Rough Trade
- 8 6 THE HEAVY Short Change Hero / Counter
- 9 5 SHE'S MADE OF CANDY Candy / Devoted
- 10 7 CRYSTAL FIGHTERS Follow / Zirkulo
- 11 14 WOODKID Iron / Green United
- 12 4 THIS GIRL IS ON FIRE Girl On Fire / World Of Music
- 13 11 DISCLOSURE FEAT. SINEAD HARNETT Boiling / Greco-Roman
- 14 15 LET THE SKY FALL Skyfall / Devoted
- 15 NEW TRYHARDNINJA & THE CREEPERS Minecraft Style / Tryhardninja & The Creepers
- 16 12 K-POP SMASH HITS Gangnam Style / Big Eye Music
- 17 10 MICHAEL WOODS FEAT. ESTER DEAN We've Only Just Begun / MoS
- 18 13 AWOLNATION Sail / Red Bull
- 19 NEW SWANKY TUNES & HARD ROCK SOFA Here We Go / Axtone
- 20 RE RICHARD O'BRIEN/PATRICIA QUINN Time Warp / Ode Sounds & Visuals

## INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



- 1 1 GODSPEED YOU BLACK EMPEROR Allelujah Don't Bend Ascend / Constellation
- 2 NEW PAUL BANKS Banks / Matador
- 3 NEW ANDY BURROWS Company / Play It Again Sam
- 4 RE JOSEPHINE Portrait / Ark Recordings
- 5 3 SHOW OF HANDS Wake The Union / Hands On Music
- 6 NEW NEIL DAVIDGE Halo 4 Ost / ZHz Productions
- 7 NEW THE D.O.T. And That / Beats
- 8 20 BETHEL LIVE For The Sake Of The World / Integrity/Absolute
- 9 2 LITTLE COMETS Life Is Elsewhere / Dirty Hit
- 10 4 THE JIM JONES REVUE The Savage Heart / Play It Again Sam
- 11 NEW WINTERSUN Time I / Nuclear Blast
- 12 NEW RYAN LESLIE Les Is More / Next Selection
- 13 NEW TEN Heresy And Creed / Frontiers Records
- 14 RE LPO/PARRY The 50 Greatest Pieces Of Classical / XS
- 15 NEW DORO Raise Your Fist / Nuclear Blast
- 16 BENJAMIN GIBBARD Former Lives / City Slang
- 17 NEW EGYPTIAN HIP HOP Good Don't Sleep / R&S
- 18 NEW MATRACA BERG Love's Truck Stop / Praper
- 19 NEW VINNIE PAZ God Of The Serengeti / Enemy Soil
- 20 17 IRIS DEMENT Sing The Delta / Flanilla

# CHARTS CLUB WEEK 43

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

## UPFRONT CLUB TOP 40

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	31	2	<b>WILEY FEAT. SKEPTA, JME AND MS D</b> Can You Hear Me? / Warner Brothers/One More Tune
2	5	4	<b>MOBY</b> Extreme Ways (Bourne's Legacy) / Little Idiot
3	12	2	<b>MORGAN PAGE, ANDY CALDWELL, JON. MENDELSON</b> Where Did You Go / Netwerk
4	6	4	<b>KRYDER FEAT BO BRUCE</b> Damaged / Dent/House-Trained
5	13	6	<b>SEREBRO</b> Mama Lover / AATW
6	30	2	<b>SNEAKBO</b> Zim Zimma / Play Hard
7	11	5	<b>DRUMS OF LONDON FEAT. LOUISE BAGAN</b> Girls Girls Girls / White Label
8	14	3	<b>EXAMPLE</b> Close Enemies / MoS
9	NEW		<b>KAMALIYA</b> Butterflies / Handi
10	10	11	<b>HANNAH</b> Good Feeling / Snowdog
11	21	4	<b>JEROME PRICE</b> Forever / RGS
12	8	5	<b>CALVIN HARRIS FEAT. FLORENCE WELCH</b> Sweet Nothing / Columbia
13	1	7	<b>MILK &amp; SUGAR</b> Let The Sun Shine 2012 / Milk & Sugar
14	19	4	<b>LOST WITNESS FEAT. ADAM ZINDANI</b> Our Suns Rising / Transmission
15	20	4	<b>ELLIE GOULDING</b> Anything Could Happen / Polydor
16	25	3	<b>DISCO FRIES FEAT. JEREMY CARR &amp; HYPER CRUSH</b> Heartbeat / Strictly Rhythm
17	17	6	<b>OTTO KNOWS</b> Million Voices / Mercury
18	18	9	<b>SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN</b> Don't You Worry Child / Virgin
19	23	3	<b>PAUL VAN DYK FT ADAM YOUNG</b> Eternity / 3 Beat
20	28	4	<b>COSMIC GATE &amp; J'SOMETHING</b> Over The Rainbow / Black Hole
21	24	3	<b>LADYHAWKE</b> Blue Eyes / Modular/Island
22	33	3	<b>BEN PEARCE</b> What I Might Do / MiA
23	35	3	<b>SUB FOCUS FEAT. ALPINES</b> Tidal Wave / Mercury/Ram Records
24	39	2	<b>8 BALL FEAT. DESI VALENTINE</b> Liquor Cabinet / Mandolicious
25	32	4	<b>MATHIEU BOUTHIER FEAT. SOPHIE ELLIS BEXTOR</b> Beautiful / Serial
26	15	8	<b>ERIC TURNER V AVICII</b> Dancing In My Head / Parlaphone
27	NEW		<b>THE EX SENATORS</b> Angel / Heatshield
28	27	8	<b>STEVE AOKI/ANGGER DIMAS/IGGY AZALEA</b> Beat Down / 3 Beat/AATW
29	NEW		<b>ROBBIE WILLIAMS</b> Candy / Island
30	34	2	<b>ELEKTROKID</b> Free Your Mind / White Label
31	2	5	<b>KAREN RUIJMY</b> Come With Me / H&I
32	26	7	<b>DAVID GUETTA FEAT. SIA</b> She Wolf (Falling To Pieces) / Parlaphone
33	NEW		<b>JLS</b> Hottest Girl In The World / RCA
34	NEW		<b>JENN D</b> Lose It / AATW/UMTV
35	36	2	<b>VELVET CODE</b> Get Outta My House / Partyclasher/Loverush Digital
36	22	11	<b>MICHAEL WOODS FEAT. ESTER DEAN</b> We've Only Just Begun / MoS
37	NEW		<b>NANTES</b> Unsatisfy / Deadhand
38	NEW		<b>GEMINI</b> Freedom / Inspected
39	NEW		<b>RANDOM CRASH FEAT. KAI LOVE</b> Electric Mistress / Crash Test Audio
40	3	6	<b>ROBBIE RIVERA FEAT. WYNTER GORDON</b> In The Morning / Black Hole

## COMMERCIAL POP TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	9	4	<b>JLS</b> Hottest Girl In The World / RCA
2	7	2	<b>ROBBIE WILLIAMS</b> Candy / Island
3	10	3	<b>PINK</b> Blow Me (One Last Kiss) / RCA
4	11	3	<b>ELLIE GOULDING</b> Anything Could Happen / Polydor
5	28	2	<b>LITTLE MIX</b> DNA / Syco
6	21	2	<b>KRYDER FEAT BO BRUCE</b> Damaged / Dent/House-Trained
7	NEW		<b>ROB EAGLE</b> Not The Same / Bluebird/Fyff
8	8	4	<b>A*M*E</b> Play The Game Boy / Future/Universal
9	1	4	<b>PITBULL FEAT. TJR</b> Don't Stop The Party / London
10	NEW		<b>SNEAKBO</b> Zim Zimma / Play Hard
11	14	4	<b>CALVIN HARRIS FEAT. FLORENCE WELCH</b> Sweet Nothing / Columbia
12	15	4	<b>REBECCA FERGUSON</b> Backtrack / RCA
13	17	2	<b>CURTIS MOORE FEAT. VICTIZZLE</b> Number One Girl / Roksaid
14	22	3	<b>MAROON 5</b> One More Night / A&M/Octone/Polydor
15	24	2	<b>LAWSON</b> Standing In The Dark / Global Talent/Polydor
16	19	2	<b>KAMALIYA</b> Butterflies / Handi
17	2	4	<b>MISHA B</b> Do You Think Of Me / Relentless/RCA
18	NEW		<b>WILEY FEAT. SKEPTA, JME AND MS D</b> Can You Hear Me? / Warner Brothers/One More Tune
19	23	8	<b>SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN</b> Don't You Worry Child / Virgin
20	NEW		<b>CHRISTINA AGUILERA</b> Your Body / RCA
21	25	3	<b>TINCHY STRYDER</b> Help Me / 4th & Broadway
22	20	4	<b>PSY</b> Gangnam Style / Island
23	13	5	<b>OTTO KNOWS</b> Million Voices / Mercury
24	NEW		<b>EXAMPLE</b> Close Enemies / MoS
25	27	5	<b>HANNAH</b> Good Feeling / Snowdog
26	18	3	<b>PET SHOP BOYS</b> Leaving / Parlaphone
27	NEW		<b>IAGO VS. SHENA</b> Release The Pressure / vidisco/Exklusiv
28	26	3	<b>DADA LIFE</b> Feed The Dada / Polydor/Pm-Am
29	NEW		<b>LAURA STEEL</b> Overdrive / Steel These
30	NEW		<b>OLLY MURS FEAT. FLO RIDA</b> Troublemaker / Epic/Syco



UPFRONT



COMMERCIAL POP



URBAN

# Moby makes do with No.2 as Wiley makes himself heard

### ANALYSIS

BY ALAN JONES

Club chart regular since 2008, with a string of hits both in his own right and as a featured artist, **Wiley** finally collects his first No.1 this week, with *Can You Hear Me* (Ayayaya) surging 33-1 to swat aside veteran campaigner **Moby**, whose newly remixed 2002 recording *Extreme Ways* jumps 5-2. Also featuring **Skepta**, **JME** and **Ms. D**, *Can You Hear Me* (Ayayaya) was serviced in mixes

by Adam F, Bill & Will, Moti and Tai. Wiley's last single, *Heatwave*, reached six on the Upfront chart in August, and delivered his first sales No.1.

Meanwhile, **JLS** have mixes by Wideboys and Andi Durrant and Steve More to thank for their fourth Commercial Pop No.1, *Hottest Girl In The World*. Racing 9-1 this week, leapfrogging **Robbie Williams'** *Candy* (7-2) as it went, *Hottest Girl In The World* ends a run of five straight No.2 Commercial Pop hits for JLS (*Love You*

More, *Eyes Wide Shut*, *She Makes Me Wanna*, *Take A Chance On Me* and *Proud*). Their second single *Everybody In Love* also reached two, while *Beat Again*, *One Shot* and *The Club Is Alive* reached No.1. The more observant will note that two JLS sales hits are missing from the above list: *Do You Feel What I Feel* and *Wishing On A Star* were not serviced to clubs, and consequently didn't chart.

Diamonds sparkles atop the Urban chart, where it is **Rihanna's** eighth number one.

## URBAN TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	2	4	<b>RIHANNA</b> Diamonds / Def Jam
2	3	4	<b>PITBULL FEAT. TJR</b> Don't Stop The Party / London
3	4	5	<b>KANYE WEST FEAT. JAY-Z &amp; BIG SEAN</b> Clique / Good Music
4	1	5	<b>A*M*E</b> Play The Game Boy / Future/Universal
5	5	5	<b>50 CENT FEAT. DR. DRE &amp; ALICIA KEYS</b> New Day / Polydor
6	6	5	<b>JLS</b> Hottest Girl In The World / RCA
7	8	5	<b>WILEY FEAT. SKEPTA, JME AND MS D</b> Can You Hear Me? / Warner Brothers/One More Tune
8	10	3	<b>LUKE BINGHAM FEAT. SWAY</b> Gemini / 3 Beat
9	12	7	<b>TODDLA T FEAT. CLEO SOL</b> Code To Crack / White Label
10	7	6	<b>NAS FEAT. AMY WINEHOUSE</b> Cherry Wine / Mercury
11	11	14	<b>NE-YO</b> Let Me Love You (Until You Learn To Love Yourself) / Motown/Mercury
12	17	2	<b>STICKY</b> Pedal Riddim / Big Dada/Forbes List
13	13	5	<b>TINCHY STRYDER</b> Help Me / 4th & Broadway
14	9	9	<b>PUBLIC ENEMY</b> Harder Than You Think / Stanjanz
15	16	7	<b>KEISHA WHITE</b> Butterflies / GC
16	19	2	<b>MARVELL</b> Weezy / Marvell
17	15	4	<b>NAUGHTY BOY FEAT. EMELI SANDE</b> Wonder / Virgin
18	21	2	<b>POLYNA</b> Crazy / Sodarack UK
19	23	2	<b>LABRINTH FEAT. EMELI SANDE</b> Beneath Your Beautiful / Syco
20	NEW		<b>ALICIA KEYS FEAT. NICKI MINAJ</b> Girl On Fire / RCA
21	20	2	<b>MISHA B</b> Do You Think Of Me / Relentless/RCA
22	29	2	<b>LITTLE MIX</b> DNA / Syco
23	26	9	<b>FLO-RIDA</b> I Cry / Atlantic
24	18	6	<b>CONOR MAYNARD FEAT. NE-YO</b> Turn Around / Parlaphone
25	25	7	<b>PROFESSOR GREEN FEAT. SIERRA KUSTERBECK</b> Avalon / Virgin
26	14	3	<b>ANGEL HAZE</b> New York / Island
27	30	11	<b>MARIAH CAREY FEAT. RICK ROSS &amp; MEEK MILL</b> Triumphant (Get 'Em) / Def Jam
28	24	13	<b>NY</b> Trophy Boy / Dream Juice
29	22	10	<b>KENDRICK LAMAR</b> Swimming Pools (Drank) / Interscope/Aftermath
30	NEW		<b>EXAMPLE</b> Close Enemies / MoS

## COOL CUTS TOP 20

POS	ARTIST / TRACK
1	<b>RUDIMENTAL FEAT JOHN NEWMAN &amp; ALEX CLARE</b> Not Giving In
2	<b>BINGO PLAYERS FEAT. FAR EAST MOVEMENT</b> Rattle (Get Up)
3	<b>DJ FRESH</b> Gold Dust
4	<b>ALESSO</b> Years
5	<b>CHASE &amp; STATUS/LIAM BAILEY</b> Big Man
6	<b>VATO GONZALEZ VS LETHAL BIZZLE &amp; DONAE'O</b> Not A Saint
7	<b>MATRIX &amp; FUTUREBOUND FEAT. BABY BLUE</b> Magnetic Eyes
8	<b>ERIC PRYDZ</b> Everyday
9	<b>DISCOPOLIS</b> Committed To Sparkle Motion
10	<b>NETSKY/BILLIE</b> We Can Only Live Today
11	<b>STEVE ANGELLO &amp; THIRD PARTY</b> Lights
12	<b>GEMINI</b> 3D Romeo
13	<b>A-TRAK &amp; ZINC FEAT. NATALIE STORM</b> Like The Dancefloor
14	<b>BLAISE FEAT. TWIZZLE</b> Attitude
15	<b>MAJOR LAZER</b> Jah No Partial
16	<b>TOM PIPER FEAT. MICKY SLIM &amp; MAJESTIC</b> Can't Kill The Party
17	<b>FLASHMOB</b> Hot
18	<b>DEM SLACKERS</b> Gold Ep
19	<b>BROOKES BROTHERS/HAZ-MAT</b> Loveline
20	<b>TIGERSTYLE FEAT. SARBJEET KAUR &amp; BILLA BAKSHI</b> Ay-Ha!



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

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# CHARTS ANALYSIS WEEK 43



## 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

- **ROBBIE WILLIAMS** *Candy* Island
- **WILEY/SKEPTA/JME/MS D** *Can You Hear Me (Ayayaya)* UMTV
- **HOT NATURED & ALI LOVE** *Benediction* Hot Creations
- **MILEY** *Can You Hear Me* Warner Bros
- **EVANESCENCE** *Bring Me To Life* Virgin/Wind Up
- **MUSE** *Madness* Helium 3/Warner Bros
- **DIDO** *White Flag* Cheeky
- **CALVIN HARRIS** *Drinking From The Bottle* Columbia
- **PALOMA FAITH** *Picking Up The Pieces* RCA
- **KYLIE MINOGUE** *Flower* Parlophone
- **OF MONSTERS AND MEN** *Mountain Sound* Universal Republic
- **LABRINTH** *Express Yourself* Syco
- **MICHAEL JACKSON** *Thriller* Epic

### UK ALBUMS CHART

- **CALVIN HARRIS** *18 Months* Columbia
- **KYLIE MINOGUE** *The Abbey Road Sessions* Parlophone
- **MADNESS** *Oui Oui Si Si Ja Ja Da Da* Cooking Vinyl
- **MATT CARDLE** *The Fire* So What
- **NEIL YOUNG & CRAZY HORSE** *Psychedelic Pill* Warner Bros
- **MICK HUCKNALL** *American Soul* ATCO
- **PETER ANDRE** *Angels And Demons* Snapper
- **BLACK COUNTRY COMMUNION** *Afterglow* Mascot
- **THOMAS NEWMAN** *Skyfall – OST* Sony Classical
- **THE SOLDIERS** *The Soldiers* DMG TV
- **PARKWAY DRIVE** *Atlas* Epiaph



- **THE TWANG 10:20** *Jump The Cut*
- **TYLER JAMES A PLACE I GO** Universal
- **EVA CASSIDY** *The Best Of* Blix Street
- **CRADLE OF FILTH** *The Manticore & Other Horrors* Peaceville
- **TRACEY THORN** *Tinsel And Lights* Strange Feeling
- **LOREEN** *Heal* Warner Bros
- **MICHAEL BUBLE** *Crazy Love* Reprise
- **JONI MITCHELL** *The Studio Albums 1968-1979* Rhino

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

## SINGLES

■ BY ALAN JONES

An appearance on *The X Factor* results show last Sunday to perform his new single *Candy* looks certain to reap the ultimate reward for **Robbie Williams**, as Tuesday's midweek sales flashes show it establishing a massive 84.59% lead atop the singles chart. It would be the seventh No.1 hit of Williams' solo career, and his first for eight years.

Technically a re-entry to the Top 75 – it reached 71 a fortnight ago – *Beneath Your Beautiful* rocketed 85-1 for **Labrinth** feat. **Emeli Sandé** last Sunday, following the duo's performance of the track on *The X Factor* results show on October 21. Selling 107,775 copies to earn pole position, it was Labrinth's first No.1.

*Beneath Your Beautiful* is the sixth Top 75 single from Labrinth's debut solo album *Electronic Earth* in April – and one of eight on Sandé's newly expanded debut album *Our Version Of Events*. Both albums made big jumps on Sunday after



MIDWEEK NO.1

Robbie Williams: Candy

being retooled. Labrinth's surges 110-12 (9,247 sales), following the release of a deluxe edition, which adds a second CD, comprising two new songs (*T.O.P.* and *Up In Flames*) and seven mixes of previously issued material. Sandé's album's new special edition remains a single disc but adds five new tracks including both *Beneath Your Beautiful* and *Wonder*. The latter track – credited to **Naughty Boy** feat. **Emeli Sandé** – debuted at 10

(28,534 sales), and will also be featured on **Naughty Boy's** debut album, *Hotel Cabana*, for which no release date has yet been set.

Debuted at six (45,085 sales), *Hottest Girl In The World* became **JLS's** 10th Top 10 hit (11 if you count charity collaboration *Wishing On A Star*). It is the first single from their fourth album *Evolution*, which drops on Monday.

Elsewhere in the Top 10, **Swedish House Mafia's** *Don't*

*You Worry, Child* held firm at No.2 with sales down just 0.20% week-on-week at 86,198, *Sweet Nothing* fell 1-3 (56,546 sales) for **Calvin Harris** feat.

**Florence Welch**, **Rihanna's** *Diamonds* logged its third straight week at four (53,121 sales), *Gangnam Style* declined 3-5 (51,126 sales) for **Psy**, *Skyfall* dipped 5-7 (44,725 sales) for **Adele**, *One More Night* stalled at eight (37,004 sales) for **Maroon 5** and *We Are Never Ever Getting Back Together* slipped 7-9 (33,737 sales) for **Taylor Swift**.

London band **Bastille** made their chart debut with *Flaws* (No.21, 14,992 sales), while US band **The Lumineers** claim a Top 40 placing for the first time with *Ho Hey* – the soundtrack to the new E.On Energy TV advertising campaign – vaulting 45-23 (13,654 sales). The Lumineers' self-titled debut album also climbed 22 places on its second week, advancing 51-29 (5,122 sales).

Overall singles sales were up 1.91% week-on-week at 3,339,049 – 1.79% above same-week 2011 sales of 3,280,199.

## ALBUMS

■ BY ALAN JONES

It will either be King Calvin or Queen Kylie who reigns on the album chart this weekend.

Scottish dance denizen **Calvin Harris's** third album *18 Months* had a slender 3.82% lead on the first of the week's midweek sales flashes over Australian legend **Kylie Minogue's** *The Abbey Road Sessions*, which features stripped-down versions of her hits recorded at the most famous of all recording studios. Both are well ahead of the chasing pack, which also includes potential Top 20 debuts for new albums by **Madness**, **Matt Cardle**, **Neil Young & Crazy Horse**, **Mick Hucknall**, **Peter Andre** and **Thomas Newman's** *Skyfall* soundtrack.

Spawning five Top 40 singles in the 10 weeks before it was released, **Taylor Swift's** fourth album *Red* made its expected debut atop the album chart last weekend, after achieving first-week sales of 61,779 copies. Swift has come a long way since her self-titled 2007 debut, which sold only 38 copies the week of its release, and peaked 94 weeks later



MIDWEEK NO.1

Calvin Harris: 18 Months

at No.81 – by which time her second album, *Fearless* had debuted and peaked at five with first-week sales of 33,829, sparked by the success of her first hit single, *Love Story*. Swift's third album, *Speak Now*, debuted and peaked at six (28,223 sales) two years ago this week.

Swift's fast start put paid to any immediate hopes that **Emeli Sandé** had of returning to No.1 with her debut album *Our Version Of Events* following its release in a special edition. Number one on four separate

occasions for a total of five weeks since its release in February, *Our Version Of Events* dashed 9-2 (37,654 sales) on Sunday.

Although **Lawson** is one of the top new bands of 2012 with three Top 10 singles in less than six months, said singles haven't had much staying power, with a week each in the top tier. First hit *When She Was Mine* slumped 4-24 on its second week, while follow-up *Taking Over Me* slid 3-17. Latest single *Standing In The Dark* debuted at six and fell to 11 (27,990 sales) on Sunday

while the band's introductory album, *Chapman Square*, debuted at four (21,168 sales).

The first member of **N-Dubz** to release a solo album, **Dappy** debuted at six (12,504 sales) with *Good Intentions*. Home to the Top 10 hits *No Regrets* (No.1) and *Rockstar*, it matched the peak of the highest charting of N-Dubz' albums, 2009's *Against All Odds*.


Irish crooner **Daniel O'Donnell** maintained his record of having had at least one chart album every year since his 1988 chart debut, with *Songs From The Movies And More* debuting at seven (11,462 sales).

The revival of interest in folk-related music continues apace with **Kate Rusby** scoring the highest charting album of her career on Sunday, when 11th solo studio set 20 – which comprises largely of new versions of songs she has recorded before – debuted at 22 (5,876 sales). Fellow folkie **Jake Bugg's** self-titled debut fell 1-3 (21,471 sales).


Overall album sales were up 10.25% week-on-week at 1,610,909 but 19.92% below same-week 2011 sales of 1,986,842.

# MusicWeek


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# essential

## music & marketing



### The Hot 8 Brass Band

The emphatic return of New Orleans' premier roof-raising marching band-funk, jazz, blues and hip hop fuelled music straight from the heart and fresh from the second line parades. Featured in HBO's Treme. \*\*\*\* MOJO \*\*\*\*\* SONGLINES  
Out 12/11



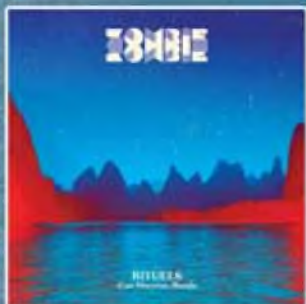
### Fatboy Slim

A CD and DVD document of the most ambitious shows of his career, "Big Beach Bootique 5", the first rave in a UK football stadium at the new home of Brighton & Hove Albion FC the Amex Stadium, in front of a crowd of 40,000. Filmed in incredible Dolby 5.1 surround sound. Out 05/11



### Allah-Las

Debut album from the highly acclaimed LA group, produced by Nick Waterhouse. "...unrelentingly great...this self-titled debut is a joy" 8/10 UNCLUT. "Their songs would have sat well on Nuggets...it's all wonderful stuff here" \*\*\*\* MOJO. Out now



### Zombie Zombie

On new album "Rituel d'un Nouveau Monde" Etienne Jaumet is in command, with analog & modular synthesizers, rhythms boxes, effects & vox, Cosmic Neman is playing drums and percussion, vox and Joakim is behind the mics & the mixing board of his "Labyrinthe" studio in Paris. Out 26/11



### Wu Block

Two of hip-hop's most storied groups, Wu-Tang Clan and D-Block, collaborate on a new album. "Wu Block" features Ghostface Killah, Sheek Louch, Method Man, Raekwon The Chef, GZA, Jadakiss, Masta Killah, and Styles P. Out 26/11



### All That Remains

All That Remains release its much anticipated seventh new studio album, "A War You Cannot Win", via Razor & Tie. Produced by Adam D (The Devil Wears Prada, As I Lay Dying, Killswitch Engage) and mixed by Brian Virtue (Deftones, Chevelle). Out now

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## PRODUCT KEY RELEASES



▶ THE CIVIL WARS Poison & Wine 05.11



▶ JLS Evolution 05.11

### 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/Wire)
- DEWAYNE EVERETT SMITH It's Like Love (Dramatic)
- HEAVEN'S BASEMENT Fire, Fire (Red Bull Records)
- I AM KLOOT Hold Back The Night (Shepherd Moon/EMI)
- KID CUDI Individi (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)
- STOOSHE. Waterfalls (Warner Brothers/One More Tune)

#### SINGLES

- SUB FOCUS FEAT. ALPINES Tidal Wave (Mercury/Ram Records)
- SWIM DEEP Honey (Chess Club)
- T.REX Childlike Men (Fiy Records)
- KRISTINA TRAIN Dark Black (Mercury)
- THE TRICKS 49 Mercury Ep (Unison)
- ERIC TURNER Dancing In My Head (Virgin Records)
- 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/UCJ)
- JOE BROWN The Ukulele Album (Joe Brown Productions)

#### ● CLAUDIA BRUCKEN The Lost Are Found (There There)

- ERIC CHURCH Sinners Like Me (Wrasse Records)
- JESSICA CLEMMONS Loving This Day (After Midnight Girl Entertainment)
- JOE COCKER Fire It Up (Columbia/Seven One)
- CRYSTAL CASTLES III (Fiction)
- FRIENDLY FIRES Friendly Fires (Late Night Tales)
- THE GETAWAY PLAN Requiem (Warner Brothers)
- GYPSY QUEENS Gypsy Queens (London Records)
- JLS Evolution (Epic)
- KID CUDI Individi (Island)
- THE LUMINEERS The Lumineers (Decca)
- MAJOR LAZER Free The Universe (Maa Decent)
- MELODY'S ECHO CHAMBER Melody's Echo Chamber (Domino)
- MEEK MILL Dreams And Nightmares (Warner Brothers)
- 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 (McMill)
- STUBBORN HEART Stubbobn Heart (One Little indian)
- KRISTINA TRAIN Dark Black (Mercury)
- THE UNTHANKS Diversions Vol 3: Songs From The Shipyards (Rabbit Rouser)
- ROBBIE WILLIAMS Take The Crown (Island)
- THE WURZELS The Wurzels Christmas Album (Cik)

### NOVEMBER 12

#### SINGLES

- ALESSO Years (Mercury)
- ANIMAL COLLECTIVE Applesauce (Domino)
- JUSTIN BIEBER FEAT. NICKI MINAJ Beauty And A Beat (Def Jam)
- BON IVER Beth/Rest (4AD)
- EXAMPLE Close Enemies (Mos)
- FEED ME & CRYSTAL FIGHTERS Love Is All I Got (MauStrap)
- THE KILLERS Miss Atomic Bomb (Vertigo)
- MELANIE C FEAT EMMA BUNTON I Know Him So Well (Red Girl Records)
- NOISETTES I Want You Back (Mono-Ka-Ram)
- LANA DEL REY Ride (Polydor/Stranger)
- RHYE The Fall EP (Polydor/Innovative Leisure)
- SOUNDGARDEN Been Away Too Long (Vertigo)
- REGINA SPEKTOR How (Sire/Warner Brothers)



▶ **LANA DEL REY** Ride 12.11



▶ **SOUNDGARDEN** King Animal 12.11



▶ **ONLY BOYS ALOUD** Only Boys Aloud 19.11



▶ **BRUNO MARS** Locked Out Of Heaven 26.11



▶ **PITBULL** Global Warming 26.11

- **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*)
- **CESARIA EVORA** Miss Perfumado - 20th Anniversary (*Sony Classical*)
- **CLINIC** Free Reign (*Domino*)
- **DEFTONES** Koi No Yokan (*Reprise*)
- **DRUMSOUND & BASSLINE SMITH** Well Of Sound (*New State*)
- **ENFORCER** Into The Night (*Eurocke*)
- **BRIAN ENO** Lux (*Warp*)
- **ETERNAL TAPESTRY** A World Out Of Time (*Thrill Jockey*)
- **FOSTER & ALLEN** The Ultimate Collection (*Emgty*)
- **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*)
- **THE ROLLING STONES** Grrrl! (*Foyle*)
- **SOUNDGARDEN** King Animal (*Vertigo*)
- **THE STAVES** Dead And Born And Grown (*Island*)
- **ROD STEWART** Merry Christmas, Baby (*Decca*)
- **TIGA** Tiga Non Stop (*Different Recordings / Pias*)
- **T&N** Slave To The Empire (*Earmusic*)
- **VITALIC** Rage Age (*Different*)
- **THE WEEKND** Trilogy (*Slumberland*)
- **AMY WINEHOUSE** Amy Winehouse At The BBC (*Island*)

**NOVEMBER 19**

SINGLES

- **ANGEL** Time After Time (*Island*)
- **THE AVETT BROTHERS** Live & Die (*Island*)
- **DON BROCO** Hold On (*Search And Destroy/RCA*)
- **CHRIS BROWN** Don't Judge Me (*RCA*)
- **THE CHEVIN** Champion (*So*)
- **KELLY CLARKSON** Catch My Breath (*RCA*)
- **DALEY FEAT. JESSIE J** Remember Me (*Foyle/Levels*)
- **DAN DEACON** Crash Jam (*Domino*)
- **DEAP VALLY** End Of The World (*Island*)
- **DEXTERS** Recover (*This Feeling*)
- **THE DREAM** Dope Chick (*Def Jam*)
- **GABRIELLE APLIN** Please Don't Say You

- Love Me (*Parlophone*)
- **THE GOOD NATURED** 5-Hit (*Regal/Parlophone*)
- **ALICIA KEYS** Girl On Fire (*J*)
- **MCFLY** Love Is Easy (*Island/Super*)
- **TOM ODELL** Another Love (*RCA*)
- **OLLY MURS FEAT. FLO RIDA** Troublemaker (*Epic/Syco*)
- **RUDIMENTAL** Asylum (*Asylum/Atlantic*)
- **THE VACCINES** I Always Knew (*Columbia*)
- **WILD BELLE** Its Too Late For Love (*Sony*)

ALBUMS

- **10CC** Tenology (*Mercury/Unit*)
- **LEONARD BERNSTEIN** The Joy Of Christmas (*Sony Classical*)
- **BJORK** Bastards (*One Little Indian*)
- **SUSAN BOYLE** Standing Ovation: The Greatest Songs From The Stage (*Syco*)
- **MICHAEL BUBLE** Christmas (*Reprise*)
- **COLDPLAY** Live 2012 (*Parlophone*)
- **DAVID GREILSAMMER** Mozart-In-Between (*Sony Classical*)
- **PLACIDO DOMINGO** Ave Maria (*Sony Classical*)
- **EUGENE ORMANDY** The Glorious Sound Of Christmas (*Sony Classical*)
- **EXAMPLE** The Evolution Of Men (*Mus*)
- **FAKE BLOOD** Cells (*Different Recordings*)
- **VITTORIO GRIGOLO** Ave Maria (*Foyle*)
- **TIM HECKER & DANIEL LOPATIN** Instrumental Tourist (*Bella Union*)
- **INTERPOL** Turn On The Bright Lights-10th Anniversary (*Motown*)
- **ITZHAK PERLMAN** Eternal Echoes (*Sony Classical*)
- **LADY ANTEBELLUM** On This Winter's Night (*Capitol*)
- **LITTLE MIX** DNA (*Syco*)
- **NICKI MINAJ** Pink Friday - Roman Reloaded Reup (*Cash Money/Island*)
- **MOGWAI** A Wrenched Virile Lore (*Rock Action*)
- **MATT REDMAN** Sing Like Never Before: The Essential Collection (*EMI/sixstepsrecords*)
- **RIHANNA** Unapologetic (*Def Jam*)
- **SIGHA** Living With Ghosts (*Hotflush*)
- **SOUL SURVIVOR & MOMENTUM** Kingdom Come (*Integrity*)

**NOVEMBER 26**

SINGLES

- **BAND OF HORSES** Little Biblical (*Columbia/Brown*)
- **C2C** Down The Road (*Mercury*)
- **PAUL CARRACK** From Now On (*Carrack UK*)
- **CLEMENT MARFO & THE FRONTLINE** Last Night (*Warner Bros*)
- **DEILAH** Never Be Another (*Atlantic*)

- **DRAKE** We'll Be Fine (*Cash Money/Island*)
- **ELTON JOHN VS PNAU** Phoenix (*Mercury*)
- **KESHA** Die Young (*RCA*)
- **LITTLE GREEN CARS** The John Wayne (*Young & Lost*)
- **LOWER THAN ATLANTIS** Co 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*)
- **TIGA** Plush (*Different Recordings / Pias*)
- **YEASAYER** Reagan's Skeleton (*Mute*)

ALBUMS

- **PAUL CARRACK** Winter Wonderland (*Carrack UK*)
- **KELLY CLARKSON** Greatest Hits - Chapter 1 (*RCA*)
- **ALICIA KEYS** Girl On Fire (*J*)
- **MCFLY** The Memory Lane (The Best Of) (*Island/Super*)
- **OLLY MURS** Right Place Right Time (*Epic/Syco*)
- **PITBULL** Global Warming (*Mr 305/Foie Grounds*)
- **STOOSHE** Stooshe (*Warner Music/ Future Cool*)
- **TULISA** The Female Boss (*A&W/Island*)
- **VIOLET BONES** Decline Of Vaudeville (*Animal Farm*)
- **JAIN WELLS** To Be Real (*Choreless Awareness*)

**DECEMBER 3**

SINGLES

- **THE HEARTBREAKS** Hand On Heart (*Music Sounds*)
- **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*)
- **THE DAMNED** Damned Damned - 35th Anniversary
- **CHRISTIAN GERHAHER** Romantische Arien (*Sony Classical*)
- **PLACIDO DOMINGO** Songs (*Sony*

- Classical
- **KE\$HA** Warrior (*RCA*)
- **ONLY BOYS ALOUD** Only Boys Aloud (*Kelternless*)
- **ANDRE RIEU** December Lights (*Mutif*)
- **MARK STEWART** Exorcism Of Envy (*Future Noise*)

**DECEMBER 10**

ALBUMS

- **BRUNO MARS** Unorthodox Jukebox (*Atlantic*)
- **MUMFORD & SONS** The Road Red Rocks Special Edition (Super Deluxe) (*Gentlemen Of The Road/Island*)
- **GAVIN ROSSDALE** Wanderlust (*Earmusic*)
- **VEKTOR** Outer Isolation (*Eurocke*)
- **LIL' WAYNE** I Am Not A Human Being II (*Cash Money/Island*)

**DECEMBER 17**

SINGLES

- **CONOR MAYNARD** Animal (*Parlophone*)
- **KYLIE MINOGUE** On A Night Like This (*Parlophone*)
- **FRANK OCEAN** Lost (*Def Jam*)
- **PET SHOP BOYS** Memory Of The Future (*Parlophone*)

ALBUMS

- **CHRISTINA PERRI** A Very Merry Perri (Christmas) (*Atlantic*)

New year heat: Foals' third album Holy Fire lands on February 11

**DECEMBER 24**

SINGLES

- **TAIO CRUZ** Fest Get (*4th & Broadway*)
- **DAVID GUETTA** Just One Last Time (Feat Taped Rai) (*Parlophone*)

**DECEMBER 31**

SINGLES

- **JAKE BUGG** Country Song (*Mercury*)
- **THE KILLERS** Here With Me (*Vertigo*)

ALBUMS

- **TAIO CRUZ** Ty O (*Island*)

**JANUARY 15**

ALBUMS

- **EVERYTHING EVERYTHING** Arc (*RCA*)
- **GREEN DAY** Tre! (*Reprise*)
- **VILLAGERS** Awayland (*Domino*)

**JANUARY 28**

ALBUMS

- **BIFFY CLYRO** Opposites (*1st+Floor*)

**FEBRUARY 11**

ALBUMS

- **AZEALIA BANKS** Broke With Expensive Taste (*Foyle*)
- **FOALS** Holy Fire (*Transgressive*)



# PRODUCT RECOMMENDED

## ALBUM OF THE WEEK



### LITTLE MIX DNA

(Syco/Sony Music)



November 19

Perrie Edwards, Jesy Nelson, Leigh-Anne Pinnoch and Jade Thirlwall became Little Mix during the 2011 series of The X Factor and went on to be crowned the show's first ever group victors. In little over a year they've honed their live set performing on The X Factor tour, T4 on the Beach and supporting JLS.

The group's debut album nods to Motown, RnB, electro, hip-hop, soul and pop and features a host of top songwriting and production collaborators including Iain James and TMS (who co-created their No.1 single Wings), Steve Mac, Priscilla Renea (Cheryl Cole), Nicola Roberts, Shaznay Lewis, Cathy Dennis and Ester Dean (Rihanna), Brian Higgins (Girls Aloud), Wayne Hector (Nicki Minaj), Autumn Rowe (Cher Lloyd) and Ina Wroldsen (Pussycat Dolls), Biff Stannard (Spice Girls) and Tim Powell (Girls Aloud). And additional production has come from Xenomania, Future Cut, Jon Levine and Pegasus. Plus there's a feature from TLC's T-Boz on the track Red Planet.

In January and February 2013, Little Mix take to the road for their first ever headline tour, with 18 dates across the country.

Single DNA taken from the album, is released on November 11.

## TRACK OF THE WEEK



### ED SHEERAN Give Me Love

(Asylum Records)



November 19

Ed Sheeran is to release the sixth and final single from his quadruple-platinum debut album this month, + has achieved over 1.3 million sales to date, debuted at No.1 on the Official UK Album Chart and held a Top 10 position for 47 weeks of its first year.

The singer-songwriter is currently conquering the US as The A Team has just gone Gold and was added to Power rotation on Z100 – the country's biggest radio station. He also sold out New York's 6,000-capacity Radio City Music Hall in one minute and his album was the highest-charting debut ever for a UK male. Elsewhere, he boasts multi-platinum sales in Australia and Ireland and 29 gold and platinum awards outside the UK.

He will be embark on a sold-out headline UK tour throughout October and November.

## INCOMING ALBUMS

### ROD STEWART Merry Christmas, Baby

(Verve Music Group)



Grammy-winning Rod Stewart is to release Merry Christmas Baby - the first

Christmas album of his career.

David Foster, chairman of Verve Music Group also served as producer and arranger of the LP. Stewart said: "I have always been tempted to do a Christmas album. And now that I once again have young children, the timing couldn't be better."

MCB is an album of standards and traditional songs and finds Stewart joined by a number of high-profile guests, including Michael Bubl , Mary J. Blige, Cee-Lo Green, Dave Koz on saxophone and a special 'virtual' duet with Ella Fitzgerald featuring Chris Botti.

The album's one original track, Red-Suited Super Man, is composed by Stewart, David and Amy Foster, and features Trombone Shorty. **NOVEMBER 20**

### THE HISTORY OF APPLE PIE Out Of View

(Marshall Teller Records)



The History Of Apple Pie will release their eagerly-awaited debut, chock-full of

'infectious fuzzy pop' early next year.

Available on vinyl, CD and download, the new album features ten tracks including singles Do It Wrong, Mallory and last year's debut You're So Cool.

London-based and formed just over 18 months ago, THoAP's line-up is centered around the songwriting partnership of Stephanie Min (vocals) and Jerome Watson (guitar) together with Kelly Owens (bass), James Thomas (drums) and Aslam Ghauri (guitar).

They've already played over 70 gigs in the UK and Europe, including numerous festival spots and a sold-out date for HMV's Next Big Thing, as well as being handpicked by Graham Coxon to support him at his recent London show. **JANUARY 28**

### DROPKICK MURPHYS Signed and Sealed

in Blood (Born and Bred



Records via Co-Operative Music)

Boston-based band Dropkick Murphys are to release their forthcoming album through the band's long-running label, Born and Bred Records via Co-Operative Music. The record is their second with producer Ted Hutt (Gaslight Anthem).

Since they came to prominence in 1996, the seven-piece have racked up over 4 million record sales worldwide.

Their hit single, I'm Shipping Up to Boston, exceeded platinum status and was featured in Martin Scorsese's Academy Award-winning film, The Departed. Their 2011 offering, Going Out In Style (featuring Bruce Springsteen), debuted in the Billboard Top 10 at No.6, marking the band's highest chart entry to date.

Dropkick Murphys will tour the UK and Europe from January 12. **JANUARY 7**

## STAFF PICK: DAVE ROBERTS, PUBLISHER



### MANIC STREET

PREACHERS Generation Terrorists 20th Anniversary Edition (Columbia)

This, remember, was going to be the Manic Street Preachers' only release.

The plan... actually, no, fuck it, let's call it what it was: the manifesto was to put out an incendiary double album (sell 18 million copies), then split up in a storm of v-signs and eyeliner.

They broke that promise, of course, and thank goodness for that. Twenty years later the band (minus Richey) is still going strong and the album has been given the deluxe treatment by Columbia (to whom they signed because label boss Rob Stringer was a 'proper Clash fan', could name Sandinista album tracks

and everything).

The repackaged version of GT features the original 18 tracks remastered, plus demos, B-sides, rarities, a documentary, home movies, TV appearances, unseen photos



and more. Juxtaposed with the revolutionary rhetoric, the music itself is pretty traditional rock n roll but played by angry young men who are convinced they're doing something

new, which is how rock n roll should always be played.

At the time, Steven Wells said: "They have more energy, anger and intelligence than any band I have ever seen. By the end of the year they will be the most important rock band in the world."

He was half right. **OUT NOVEMBER 2**



# PRODUCT REISSUES

## THE MONKEES/MICHAEL NESMITH • BILL WITHERS • DEACON BLUE • FRANKIE GOES TO HOLLYWOOD

**THE MONKEES • Music Box / MICHAEL NESMITH: The Pacific Arts Box** (Rhino/Warner Music 8122797318, Edsel EDSB 4915)



Originally released in 2001 in a longbox at twice the price but now fitting snugly into

a double jewel-case CD box, this is the definitive Monkees compilation, with four CDs housing 99 tracks. All of their original singles A and B-sides are included alongside a generous selection of album tracks and a plethora of noteworthy rarities. Neatly repackaged with a 64-page booklet, it proves that as actors, The Monkees were damned good musicians. Granted they didn't play on their early recordings but they genuinely became a fine band. With two excellent lead vocalists in Micky Dolenz and the late Davy Jones, the more musicianly Peter Tork and Michael Nesmith, and some of the best pop songs coming off the conveyor belt, they are rightly

fondly remembered. Music Box's latest outing coincides with the release of The Pacific Arts Box, which anthologises newly remastered versions of Michael Nesmith's first four solo albums, adding a DVD of promotional videoclips and a booklet with annotations provided by Nesmith himself.

**BILL WITHERS • The Complete Sussex And Columbia Albums**

(Sussex/CBS/Legacy 88697894672)



As powerful as it was simple, Withers' 1971 debut album *Just As I Am* was

recently released in remastered form by Big Break, and showed that he hit the ground running, with a supreme selection of songs. Its release also drew attention to the fact that much of the rest of Withers' finest work was long out of print, and needed to be returned to availability. Happily, that's just

what this new box set does. Housing Withers' first nine albums in a convenient box, it includes replica mini-LP sleeves with original artwork, and liner notes penned by Withers himself. Among the 91 recordings on display are recognised classics like *Lovely Day*, *Grandma's Hands* and *Lean On Me*. A superb craftsman who seamlessly moved from pop to soul to funk to folk, Withers was a gifted singer/songwriter and a great interpreter of the songs of others.

**DEACON BLUE • Raintown / When The World Knows Your Name / Fellow Hoodlums / Whatever You Say, Say Nothing / Homesick / The Rest** (Edsel EDSJ 9002, 9003, EDSG 8021, 8022, EDSA 5G15, EDSG 8023)



Deacon Blue made the Top 20 last month with *The Hipsters*, their first album in 11 years – and their new label Edsel

celebrates the fact by releasing deluxe versions of the Scottish band's first six albums, as originally issued between 1987 and 2001. Slick and sophisticated, as befits a band named after a Steely Dan song, Deacon Blue's focal point is vocalist Ricky Ross, who also penned most of their songs, and contributed new liner notes for each album. Handsomely durable in multi-disc casebound editions, each album has been massively expanded – those with an EDSJ prefix contain three CDs and a DVD, while EDSG indicates two CDs and a DVD. *Homesick* is still a single CD, although with seven bonus tracks appended. The pick of a very tasty bunch is probably the 1989 album *When The World Knows Your Name*, which topped the chart while spawning the band's first Top 10 hit, *Real Gone Kid* and four more singles that went Top 30 (*Wages Day*, *Fergus Sings The Blues*, *Love And Regret* and *Queen Of The New Year*) at a time when few albums had such strength in depth.

**FRANKIE GOES TO HOLLYWOOD • Frankie Said: The Very Best Of**

(Salvo/ZTT/SALVOKD 265)



Salvo continues to mine ZTT's catalogue with the style and grace it deserves.

Having already released expanded versions of both *Frankie Goes To Hollywood's* albums – *Welcome To The Pleasuredome* and *Liverpool* – they put out an indulgent but enjoyable collection of extended versions as *Sex Mix*, but now get back to basics with sensitively remastered highlights from FGTH's career. Including eight singles, three No.1s and classic album tracks, *Frankie Said* is a concise single disc with a 12-page booklet. Spanning 1983–87, it is a compelling collection from one of the most provocative and (briefly) most successful bands ever: their first three singles (*Relax*, *Two Tribes* and *The Power Of Love*) all reaching No.1.

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## KEY SONGS IN THE LIFE OF DAVID O'BRYAN



Senior Creative Manager, **BMG Chrysalis**

First record you remember buying?

Oh My God, I wish I was cooler, but it was Kylie by Kylie Minogue, her first album when I was all of eight years old.



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

It's cheese all the way with me - Crazy For You by Madonna.

Favourite artist meeting of your life so far?



Beth Ditto because she's just so much fun.

Which track would you like played at your funeral?

If I'm going to be married to the sound of Madonna, I want her at my funeral too. I would like Frozen to play while I am cryogenically frozen.

What's your karaoke speciality?

Enjoy The Silence by Depeche Mode. It's in my key as well as being a 'Key Song'.

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

Echo by Foxes, signed to BMG Chrysalis (of course) and currently my favourite pop star.

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

It's a track I love to play at my club night Songs of Praise at East Bloc just off Old Street. Call Me by Blondie is a perfect balance of pop, punk and electronic and she's so cool...



Photo: Nick Pickles

### ◀ SURF'S UP

How is it even possible for The Beach Boys' voices to sound EXACTLY THE SAME in 2012 as when they were in their twenties? We don't have an explanation. But we do have this picture. The inspirational group recently celebrated the final date of their 50th Anniversary Tour by headlined a sold-out Wembley Arena. Those making a backstage presentation to the band included (from left to right) - Rob Liesley (Marketing Manager, Wembley Arena), John Drury (General Manager, Wembley Arena), Steve Homer (Promoter, Live Nation) and Steve Guest (Guesty PR)



### ◀ THE QUO MUST GO ON

Time to pack away those tired old jokes about Status Quo only knowing three chords - new documentary movie Hello Quo reveals the untold story of the band, and has already prompted something of a critical reappraisal. The dapper group were joined by Agency Group CEO Neil Warnock at the film's premiere the other week in London. Look at them whistles, kids. That's the way it's done.

## ARCHIVE

### MUSIC WEEK November 1, 1975



A premiere of Mike Oldfield's new work Ommadawn on John Peel's Friday evening show and a new version of Peter and the Wolf for the Alan Freeman show have both been cancelled because the records had already been advertised in the music press - it's against BBC policy to go along with advance publicity by organisations in connection with programming...

In a review of Roxy Music's live Wembley show, Rex Anderson says Bryan Ferry's (pictured) "strange off-key singing" and "dated good looks" are an "enigma", though his sex appeal is "perhaps understandable since he is of similar stature and has the same evil, greasy features as Oliver Reed"... Speaking at the Broadcasting Forum, Derek Chinnery, head of Radio 1, says that a playlist is needed for the station: "In the past, producers tend to do their own thing, giving a very fragmented sound to the network, but we felt it essential that Radio 1 should have a positive identity."



### SINGLES TOP 5 01.11.75

POS	ARTIST	SINGLE
1	ART GARFUNKEL	I Only Have Eyes For You
2	DAVID BOWIE	Space Oddity
3	DRIFTERS	There Goes My First Love
4	MORRIS ALBERT	Feelings
5	ROXY MUSIC	Love is The Drug



### ALBUMS TOP 5 01.11.75

POS	ARTIST	ALBUM
1	JIM REEVES	40 Golden Greats
2	PETERS & LEE	Favourites
3	ROD STEWART	Atlantic Crossing
4	PINK FLOYD	Wish You Were Here
5	ROGER WHITTAKER	The Very Best Of Roger Whittaker



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### NEW RELEASES RECOMMENDED 01.11.75



#### MIKE OLDFIELD Ommadawn

Mike Oldfield's third solo album Ommadawn achieves a "fusion which is more than simple folk-rock" but in a "new and unique style" to that of his two previous albums. The African chant on the first side and The Horse Song on the second are the "high spots of the album". Meanwhile, Good, Bad But Beautiful is an example of the Basseys' "tremendous vocal capabilities". The record boasts "top notch songs, musicians and arrangers," says Music Week.



#### SHIRLEY BASSEY Good, Bad But Beautiful

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**▲ A LOT OF FUN**

Not content with dominating the singles chart earlier this year, fun.'s debut album *Some Nights* is doing rather well for itself too. The Warner/Atlantic crew recently handed the US band a gold disc at their Shepherd's Bush Empire show to commemorate the LP's commercial performance, plus an additional disc to celebrate smash hit *We Are Young* topping a million singles sales. The band clearly have a surplus of talent, but perhaps - if you look closely - a deficiency in socks. [Left to right] Sarah Lipman (Warner), Graham Maclay (Warner), Alex Darling (Atlantic), Claire Coster (Atlantic), Dalton Sim (Fun.'s manager), Karen Dagg (Atlantic), Jack Antonoff (band), Damian Christian (Atlantic), Nate Ruess (band), Andrew Dost (band), Max Lousada (Atlantic), Briana Dougherty (Atlantic), Mark Mitchell (Atlantic), Dion Singer (Warner)



**▲ SCHOOL'S OUT**

Always nice to see the British music industry showing off its knowledge on a prestigious stage - and they don't come much more prestigious than the Cambridge Union Debating Society. Opposing a motion that 'This House Believes The Music Industry Is More Industry Than Music' the other week were Velocity PR founder Andy Saunders, Iron Maiden singer Bruce Dickinson, Twenty First Artists CEO Colin Lester and Austin Daboh, CEO of The Hub Entertainment. Well, would you argue with these guys?



**▲ SHELLING OUT**

We've seen some pretty far our Beatles tributes in our time, but this one might just take the biscuit - all part of a promotional trip to plug the launch of Nickelodeon's Brand new Teenage Mutant Ninja Turtles series in the UK. Cowabunga indeed.

## FABLED LABELS

### EARACHE RECORDS

Founded 1987



Key artists Rival Sons, Napalm Death, At The Gates

Earache Records was founded in 1987 by Digby Pearson in his Nottingham flat, with the aim of releasing the most extreme bands around. The label's first notable success came from Birmingham act Napalm Death's second album, *From Enslavement to Obliteration*. The fearsome LP topped the UK indie chart in 1988 above The Smiths and New Order, earning the band its first *NME* cover.

New Earache bands such as Carcass, Godflesh, Bolt Thrower, Entombed and Morbid Angel went on to sell millions of albums, which led to the label signing a US licensing deal in 1993 with Sony/Columbia for the services of seven of its artists.

In 2007, Earache became the only record label other than Def Jam to release its own branded PlayStation 2 video game, *Earache Extreme Metal Racing*.

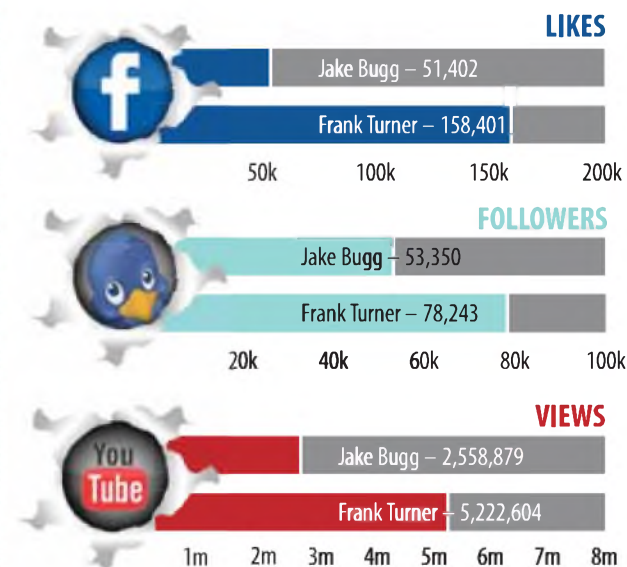
So far, 15 Earache-released acts have subsequently signed on with major record companies, the latest being Bring Me The Horizon, whose 2007 debut *Count Your Blessings* was released by Earache under licence from Visible Noise in the US. The band inked a deal with RCA/Sony this year.

In September 2012 Earache scored its highest chart placing as blues-rockers Rival Sons landed at No.31 in the UK Top 40. They also enjoyed high entries across seven other European charts.

Did you know? Earache holds two Guinness World records for Shortest Video (*Brutal Truth*, left) and Shortest Song (*Napalm Death*).



## SOCIAL STANDING Official fan pages go head-to-head



**JAKE BUGG VS FRANK TURNER**

Intent Media is a member of the Periodical Publishers' Association  
ISSN - 0265 1548

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Printed by Pensord Press Ltd, Tram Road, Pontllanfraith, Blackwood, Gwent NP12 2YA

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