

Merry Christmas, Baby

OD STEWART

RELEASED NOVEMBER 12TH

THIS CHRISTMAS, VERVE IS VERY PROUD TO WELCOME THE LEGENDARY ROD STEWART TO THE FAMILY.

Merry Christmas Baby sees Grammy[®] Award-winning Rod Stewart reuniting with Producer, Arranger and Chairman of Verve, David Foster, on his first ever Christmas Album.

An album of standards and traditional songs finds **Rod Stewart** joined by a number of A-list guests, starting with Michael Bublé, who duets with Rod on **"Winter Wonderland"**. **"We Three Kings"** is a duet with Mary J. Blige. The title tune **"Merry Christmas, Baby"** is a duet with Cee-Lo Green and **"What Are You Doing New Year's Eve?"** is a very special 'virtual' duet with Ella Fitzgerald featuring Chris Botti.

CAMPAIGN HIGHLIGHTS INCLUDE:

TV APPEARANCES ON -DAYBREAK LOOSE WOMEN THE GRAHAM NORTON SHOW THE FESTIVAL OF REMEMBRANCE THE ROYAL VARIETY X FACTOR ITV ROD STEWART SPECIAL STRICTLY COME DANCING

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BIG INTERVIEW 12 Setting an Example The artist's successful evolution into an entrepreneurial

commercial operator



ANALYSIS 18 British boomers A look at A&R performance in O3 and the UK talent behind its achievements



15 With this issue: A special brochure celebrating 60 years of the Official Singles Chart

TAYLOR OUTLINES "MASSIVE OPPORTUNITY FOR DIGITAL MUSIC" ON HIGH-SPEED MOBILE

BPI tells 4G telcos: Get into bed with music

DIGITAL

BY TOM PAKINKIS

• he BPI is moving to bring the UK music industry closer to major mobile telcos to take advantage of what it sees as a "massive opportunity for digital music on 4G".

The UK record industry trade association has been in discussions with the association of mobile operators, GSMA, recently to make the case for a stronger relationship between the two industries. It's now preparing for meetings with operators in the UK to discuss the development of 4G music services.

Talking to Music Week, BPI CEO Geoff Taylor outlined the reasons why mobile telcos should jump into bed with the music industry for the dawn of faster mobile internet nationwide.

Taylor said that mobile music services optimised for 4G presented a great opportunity for telcos to offer real added-value to their customers and reap the rewards - as long as they were willing to put their might behind new initiatives.

"We believe that there's a strategic advantage and an important need for mobile operators to become part of the distribution chain of the content so that they are helping to monetise the consumption of that content," he said.

Taylor flagged up the positive effect that music can have in customer retention for mobile operators, pointing to Spotify's partnership with Telia in Sweden, whose revenues have risen by €60m since the deal.

"Music packages are what

"We want partnerships with mobile operators that share value" **GEOFF TAYLOR, BPI**



4G IS HERE: THE UK MUSIC INDUSTRY'S VIEW

daily basis and are constantly



"Connectivity

and portability of music is absolutely integral to what we do and the opportunities presented by increased smartphone adoption and faster mobile download speeds are huge. I expect innovation will come both from both inside and outside this industry as technological barriers are removed which we are 100% open to, albeit with one eye on the increased risk of piracy brought by 4G.

"We set up a separate mobile department back in 2006 and have experts who live and breathe this area. We talk to mobile network operators and device manufacturers on a

exploring innovative ways to work with all of our partners both online and offline to support our music and artists. We have extended rights for Deezer to be available on EE which means they can now offer a full streaming service from launch.



Nick Gatfield -CEO, Sony Music UK "Music is the most popular

form of mobile entertainment with smart phone users spending more time per day listening to music than they spend doing almost anything else. Creating bespoke 4G mobile music services integrated into the 4G offering is something we are extremely interested in

exploring and we are talking to several operators about this."



Chris Maples -VP of Europe, Spotify "We have a number of telecom

partnerships around the world (including Virgin Media in the UK), and such partnerships are extremely important to Spotify.

"ISPs and mobile operators have a billing relationship with customers which makes them ideal partners for subscription services, as they can bundle their broadband and mobile services with content, and use that music content to add value to their proposition. Telcoms companies in the music space also increases revenue streams for the industry, benefiting fans and artists alike."

drive subscriptions to the highend handsets and premium tariffs," said Taylor. "That demonstrates the benefits of a high value package. You don't just want 4G because you can get your emails faster - 4G is all about high value content and music is a great place to start.

The BPI will be taking an active role in helping these partnerships happen faster and gain a greater chance of success through its Innovation Panel - a group of key digital and commercial executives from labels and publishers able to advise new digital music startups as one music industry forum.

"We want to see innovation in the digital market, we want to see partnerships with mobile operators that share the value created in delivering music to users," said Taylor

"That should also give consumers much less reason to go to illegal sites to get their music," he added. "We want to do everything we can to respond to the piracy challenge through commercial innovation rather than through regulation.

The BPI is currently having "very positive discussions" with the major European telcos in the mobile space, with Taylor admitting that "when we've talked previously we haven't aligned our incentives well enough."

As far as providers of fixedline internet are concerned, Taylor said the failed efforts by ISPs to launch music services in the UK were disappointing but remained optimistic, saying "We still think there's an opportunity there. That door is still open."

NEWS

EDITORIAL

4G can reset the industry's piracy battle - and its enemy's domain



I SAW HER FIRST. It's the very worst kind of possession by default, and it's rife amongst those who still consider themselves 'the internet community'. Only these days, the 'internet community' doesn't exist. Everyone's online: Waitrose mummies to bridgeplaying grannies; Eton poshos to council estate lingerers.

Yet strangely, the angry justification for much of the illegal online behaviour which has so hurt the record business - and which has spread so damagingly though the mainstream - was born amongst Internet Explorer's earliest adopters. We're talking about people who spent their Fridays at LAN parties (look it up), rather than hip showcases. The geeks who would inherit the Earth.

The information superhighway, as record companies will never let each other forget, was a perplexing beast to a lucrative, bloated music industry around the turn of the Millenium. And that, as has been fabled time and time again, is when the rights holders really ballsed things up.

Whoever you 'blame' for the fact that Apple now (excellently) owns the distribution of music from top to bottom - and that online pirates halved the value of the record industry in a blink of an eye in the

"Early adopters are dictating 4G's future right now. The music industry must be there to greet them."

Noughties - it really is tough to believe that most executives, if plonked into the midst of that era's huge profits and even huger rivalries, would have had the immediate foresight (and intense meditative skills) needed to have launched a label-owned, iTunesstyle success story.

What I like to think I'd have done differently, however, was be a little bit more aware of my reputation. It's such a tired story I'm nodding off just typing it, but it needs to be said: trying to frighten the internet? Legally threatening those who had the means to reflect an image of the music industry as a bully to an underworld of - yes, here we are again - 'the internet community'?

It was spectacularly daft, and led to that cliched vision of record 'moguls' chomping cigar ends and knocking back cognac which remains to this day; the very same that so many of the 'pirates' who acted in the wake of this early explosion of copyright infringement use as their straw man defence.

And this is what's so fascinating and exciting about 4G. If the record industry messed up the chance to plant legal behavioural patterns amongst the wider consumer base on moral grounds back then (because of silly squabbling and more defensible issues with ISPs), surely it's learnt its lesson. This time, it needs to see her first.

The early adopters, the community influencers are already experimenting with Everything Everything's (sorry 'EE's) new mobile capabilities - and it will likely be these consumers who most dictate the evolution of 4G in the decade to come.

The ISPs themselves will surely be threatened by all of this. As soon as the Waitrose mummy begins buying up groceries in her living room through her iPad using 4G rather than her ISP, the world has changed. Fixed-line internet, with its reputation for being a comfortable breeding ground for piracy is gone.

So too, perhaps, are the online mantras spread by those who took on the record industry first time round - and almost won.

MARSHALL NOW 'AGGRESSIVELY LOOKING TO SIGN'

Alt–J Mercury success Infectious for label

LABELS BY TIM INGHAM

he independent label home of last week's

Mercury winner believes the victory has "raised the game" for its aspirations.

Korda Marshall's Londonbased Infectious were out in force at the Mercury Prize, won by Alt-J at the Roundhouse last Thurday.

The victory came just days after Alt-J's An Awesome Wave won the best album prize at the second ever AIM Awards.

"First we win the AIM Award, then Chelsea beat Man Utd 5-4, then we win the Mercury - weeks don't get much better than that," Marshall (pictured, inset) told Music Week.

Speaking on the matter of where the triumph of Alt-J whose album is distributed by PIAS and published by Kobalt leaves Infectious, Marshall said: "I can't lie: this certainly puts us on the map a little bit more. We'll stick to our mission and do what we do - it's certainly going well for us so far.

"The Mercury win raises the game for us across the board, which is lovely, and I hope we -



even as a small little independent can expect to be taken a bit more seriously now."

Marshall, an ex-MD of Warner Brothers Records, Mushroom Records - and the man widely credited with helping discover Muse and The Darkness - revealed that he was now "aggressively trying to sign two bands who we at Infectious love" before summer 2013

That, he said, would bring the independent's roster up to seven acts. Stable-mates of Alt-J with new albums out in the New Year include Local Natives, who were recently added to Radio 1's playlist and whose sophomore LP, Hummingbird, is due out on

January 28. Meanwhile, These New Puritans will release their third album in March or April which Marshall said was "sounding fantastic"

Other acts signed to Infectious include The Temper Trap and Cloud Control.

Meanwhile, speaking to Music Week on the Mercury win, Alt-J keyboard player Gus Unger-Hamilton - brother of Polydor UK boss Ferdy - said:

"There's things you can aim for as a band, you can be a band that makes loads of money, or a band that plays amazing huge venues, but I think we're definitely a band that would want to win the Mercury. To win it's just like that's it, you're now forever a Mercury winner. Jesus Christ...yeah."

New talent agency born

A new international talent agency has been created out of a working partnership between Hyper Agency, Propaganda and US-based Sloat Entertainment.

Hyper Agency, owned by entrepreneur Guy Robinson (pictured), forms the cornerstone of Coalition Talent. The agency grew from a small roster of DIs in 1995, to representing some big celebrity names in mainstream entertainment - including Capital FM's Dave Berry and Radio 1's Scott Mills.

Propaganda has been a big



success in the live events arena. Led by Dan Ickowitz- Seidler aka 'DJ Dan', the brand has grown from a single weekly club night in Bristol to promoting gigs all over the world.

The group brings indie talent to the Coalition table, with its associated DJs including Huw Stephens and Embrace's Danny McNamara.

Coalition Talent will be based in West London, but a US office in Los Angeles is led by by Adam Sloat, a seasoned agent, manager and promoter with over 20 years of experience in the industry.

"We have always strived to be the best live agency in the industry, and this will continue as we grow," the group said in a statement.

EastWest Records and

Tim Ingham, Editor

GARY BARLOW LAUGHS OFF PROMOTER AND LABEL REJECTIONS AS HE CLAIMS MITS AWARD

Who turned down Take That's tour?

EVENTS

BY TIM INGHAM

ome on. Own up. Someone in the live music world turned down the Take That reunion tour in 2005. Yep. *That* reunion tour.

The news was revealed in a light-hearted acceptance speech by Gary Barlow as he received the Music Industry Trusts Award in London on Monday.

Having personally collected the award from Sir Elton John at the Grosevnor House Hotel event, Barlow told the audience of friends and music industry execs how lucky he considered himself to be.

But he wasn't going to let the anonymous promoter and his former record label BMG - who dropped Barlow as a solo act in March, 2000 - get off without a light roasting.

"Every single day has been so special," he said. "I love that I was the guy at school who worked every weekend as a piano player at the age of 11. I love that when I left school, I said to the careers officer, 'I'm leaving school to be a pop star.'



"I love that at aged 19 I joined the most successful boyband of the 1990s. I love that I fell out with Robbie and we split up. I love that everybody liked my first solo album and everybody hated the second.

"I love that I was dropped from my record label and publicly humiliated for not being the next George Michael most of them are here tonight. I think you all got dropped eventually as well." Barlow was then greeted with laughter and applause, but his appreciative speech was yet to reach its high point.

He added: "I love that I spent seven years in the wilderness; never performing, never singing, rarely writing... and mostly eating. All right - you didn't need to laugh that loud.

"I love that in 2005, Take That were asked to tour again as a four-piece. And I also love that a promoter actually said, 'I can't



see this working without Robbie Williams.' I really love that we then went on to sell 5 million albums, did two stadium tours, won four Brits and two Ivor Novello awards... Fuck you."

Unsurprisingly, that line won him the biggest cheer of the night. Barlow continued: "I love that after 20 years, all five members of Take That got back together, made an album and did the biggest UK tour in history. I love learning as much as achieving, the lowlights as much as the highlights. And I'd be lying if I didn't tell you how much winning this award means to me tonight."

Barlow then performed with Robbie Williams and his Take That bandmates on stage.

The MITS has raised more than £4 million for charities, including Nordoff Robbins, in its 21-year history. Monday's bash is expected to have raised close to £250,000.

Island UK confirms Will Young signing

Island Records has snapped up the signature of former RCA artist Will Young.

The artist's forthcoming albums will be released worldwide on Island, after he finishes his critically-acclaimed stint performing in Cabaret in London's West End.

Young said: "After almost 11 happy, fulfilling years at Sony I have decided to move on to Island. Growing up, Island was known to me as the bastion of real, exciting music... to go from winning a talent competition to signing with the legendary Island a decade on is truly the stuff that dreams are made of and I thank everyone who has helped me along the way."

Darcus Beese, co-president of Island Records, added: "We are

absolutely delighted and enormously excited that Will, without question, one of the most consistently successful and best-loved UK male artists of the last decade, has decided to join the Island Records family in what we trust will be the defining phase of his career.

"A multi-platinum selling artist, an acclaimed actor and one of the nicest guys you'll meet in this business, there really isn't anyone else out there doing what Will does, anywhere near as well as he does it. We can't wait to get started."

David Joseph, chairman and CEO of Universal Music UK said: "I've followed Will's achievements for many years and am delighted that we are going to be working together. "Will is a genuine talent and a true long-term artist – I'm confident his next albums will be the most exciting of his career."

Young's manager Simon Fuller added: "I look on with great pride as Will continues his remarkable journey as one of Britain's most valued and popular singers. With David Joseph and the incredible team at Island by his side I have no doubt that the best is yet to come."

Young's new relationship with Island comes at the end of a year which has included a sell-out national tour, a No.1 platinum album and the recent publication of his autobiography.

The winner of Pop Idol in 2002, Young has won two Brit awards from 12 nominations during his career.



NEWS

NEWS IN BRIEF

CAPITOL: Universal is to launch the

label in the UK following its acquisition as part of EMI Music. Lucian Grainge has also revealed that the major will set up an office in Silicon Valley in the US in order to be closer to tech companies ■ JANET DEVLIN: Direct-to-fan company PledgeMusic will handle the launch of the debut album campaign from former X Factor star Janet Devlin. Co-writers Eliot Kennedy, Newton Faulkner, Joshua Radin and Jack Savoretti are involved. 'Pledgers' will have access to a range of exclusive offers from Devlin if they back the singer/songwriter's new release, including signed copies of the album, personalised video performances and a chance to appear on the final LP PANDORA: The internet radio service is suing performing rights organisation the American Society of Composers, Authors and Publishers (ASCAP) in an attempt to move it to lower songwriter royalty rates. ■ ABBEY ROAD: Channel 4 is launching a new music TV series Abbey Road Studios: in Session with Volkswagen Beetle from November 14. The programme, created in collaboration with Abbey Road Studios and Volkswagen, will feature two artists each week for an eight-week series

WIMP: Music streaming service
 WiMP is preparing to launch in
 Poland and has hired local
 experienced music industry
 executives to make up its staff.
 DAVID BLAYLOCK: The music exec
 has died after battling cancer for

several years. On leaving school Blaylock worked for The Zombies and then became the manager of glam band Hello. He started his own label, Arrival Records, and had Top 20 success with Keith Marshall. He is survived by his wife Judy.

LIVE NATION: The concerts giant has reported a 10% rise in Q3 revenue from the same period last year, and is predicting a one million rise in ticket sales for the fourth quarter of 2012.
 BPI: The trade body has thrown its support behind a new legal entertainment hub called Content

Map, which is billed as 'a comprehensive portal for British digital content services'.

For all of the latest Music Industry news, bookmark **MusicWeek**.COM

BAND'S TEAM GUNNING FOR BEST-EVER SALES AND A NO.1 CHART SPOT

Courteeners sign to Co-Op Music

TALENT

ne of Manchester's biggest guitar bands, The Courteeners, have signed with Co-Operative Music/V2 for their new album Anna, which will be released on February 4.

The group, fronted by songwriter Liam Fray, were previously signed to Polydor. They have released two Top Five albums - 2008's St Jude (No.4) and 2010's Falcon (No.3).

The band will headline Manchester's MEN Arena on December 7 and play XFM's Winter Wonderland at Brixton Academy on Dec 17. The first single from Anna, Lose Control, will be released on January 28.

"The record will be released on the V2 imprint - basically the label we run ourselves," Co-Op's general manager Jason Rackham told *Music Week.* "When we heard The Courteeners were free, we immediately wanted to talk. "They are the biggest hand

"They are the biggest band out of Manchester of recent



history. They have such a huge live base and even now, coming into their third album, they're still a relatively 'new' act.

"Liam is incredibly energetic and driven, just as much I'm sure as when he put their first single Cavorting out."

The deal brings together Co-Op and Courteeners' management SJM. Others working on the record include Purple PR (Adele, Beyonce), Rob Lynch (radio) and Karen Williams at Big Sister (TV).

Anna has been produced by Joe Cross (The Hurts) and

mixed by Mike Crossey (Two Door Cinema Club, Ben Howard).

Music Week understands that The Courteeners will head out on their biggest-ever UK tour in spring 2013.

"Their popularity live gives out an incredibly positive message around this record," added Rackham. "The previous two albums are almost identical in sales. They did around 23,000 week one and went on to sell just over 100,000. We'd like to work with SJM on structuring a campaign that gives the record a 12 to 18 months' life and pushes it beyond a 100,000 sales ceiling."

He added: "In terms of sound, it's a small step away from what they've done in the past and could broaden their audience. It's electronic in feel but without

losing The Courteeners' special trademark."

Band manager at SJM Conrad Murray said: "It's great to join up with such a forward-thinking label with a strong team and a great track record. "The Courteeners

audience has grown massively in size since their last album – the band sold 13,000 tickets in one day for their forthcoming show at Manchester Arena – and the fanbase just keeps growing.

"This is easily their strongest album yet with an amazing lead single so we're aiming for a No.1 album in the UK this time round as well as building on the strong following the band have in Europe, Asia, America and Australia."

Still taking major Steps forward

The team behind pop comeback act Steps believe the momentum which has brought the resurgent band great recent success is far from over.

Steps spawned Sky Living's most watched, most tweeted show of 2011 (Steps Reunion), and released a No.1 Greatest Hits album at the end of that year. They played to more than 180,000 people on their most recent tour - and another 50,000 across other live shows.

The group's forthcoming LP, Light Up The World - which includes covers, original material and festive songs - has already graced the HMV Top 20, released via a label services deal with Warner Music.

The Warner division's MD, Dan Chalmers, said: "Warner Music Artists and Label Services allows Steps to benefit from the strategic expertise and scale of a



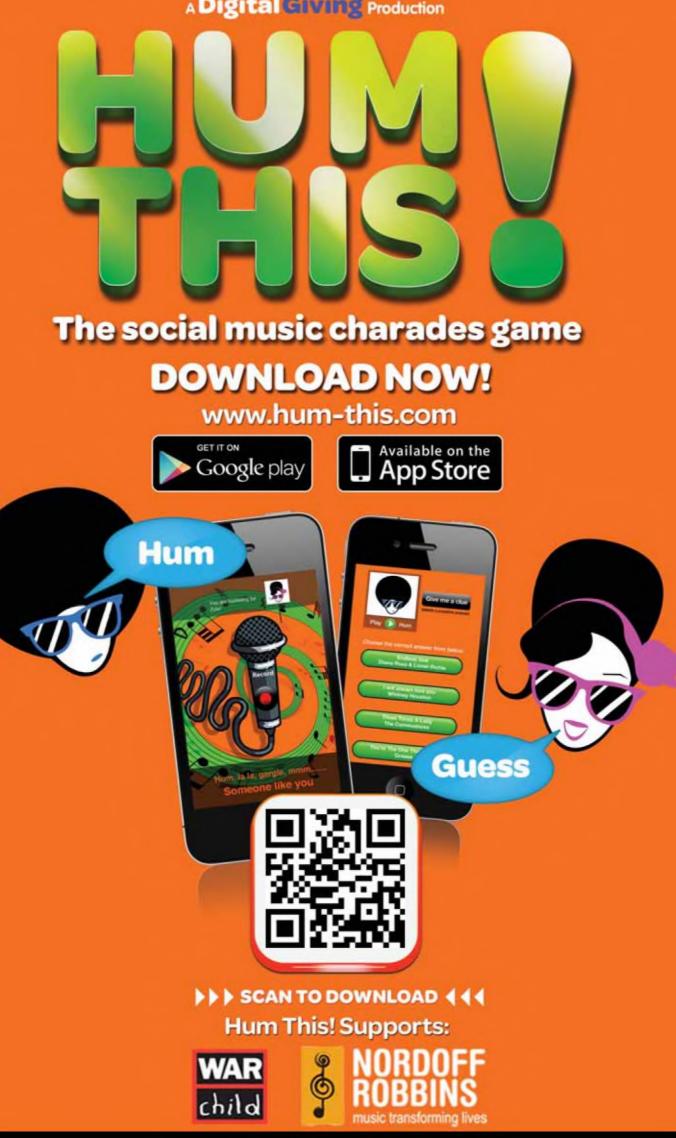
major, while giving them, as independent artists, the freedom to produce an album in their own way."

Steven Howard of Steps' management, TCB Group, told *Music Week* that the band's recent success had spawned products including a branded fragrance. He added: "Various labels approached me [to sign Steps] but it became obvious that going down the supposedly conventional route was not an option for us.

"The group invested personally in paying for their own recordings, which given their well documented history/reunion, impressed me hugely. I saw how committed they were to their future together, and their desire to control as much of this future as possible."

Team Steps continues to count a handful of loyal industry experts supporting behind the scenes. These include Gary Howard (The Agency), Steve Homer (Live Nation) and Simon Moran (SJM Concerts), who Howard said "had the early belief to book an Arena tour, whilst the sceptics stood on the sidelines."

As for the future, a 2013 arena tour and another fragrance are likely and further 'brand Steps' discussions are taking place with supermarkets, electronic games companies, fitness brands, fashion and dance brands, app development companies and more. A Digital Giving Production





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"Fantastic support structure and outstanding service which gives Essential the confidence that we can continue to serve our customers, with the utmost efficiency and professionalism." *Quote from Lance Meade, Sales Director, Essential Music.*

"As Gem's longest standing music client we have experienced the continued system development, flexibility and quality of service which enables us to deliver what our customers both expect and require to be successful with our products." Quote from Paul Falzon, Head Of Sales, RSK Entertainment.

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NEWS

TV AD DEAL GIVES HUGE BOOST TO NEW ISLAND SIGNING IN MORE THAN 30 COUNTRIES

Universal over the Moon with Apple deal

SYNC

BY TIM INGHAM

sland Records is celebrating one of the biggest TV sync deals of the year, which promises to bring up-and-coming New Zealand artist Willy Moon to a potential audience of billions around the world.

The singer-songwriter's track Yeah Yeah was chosen by Apple last month for its global televised ads featuring the new range of iPod Touch devices. The track, published by EMI Music Publishing, will be carried on the ad internationally in more than 30 countries over the coming 12 months.

Previous acts that have soundtracked Apple device TV ads include Bob Dylan, U2, The Beatles, Coldplay and Eminem.

The new iPod Touch 'Bounce' ad is especially significant for Moon and his team - which includes manager James Oldham - as the star's image and album are shown, in addition to his music being used. Other artists whose LP sleeves are briefly featured in the ad include Florence & The Machine and Emeli Sande.

Adam Gardiner from Universal Music UK's sync team said: "From a sync perspective, Willy Moon's songs are a dream to work with; Yeah Yeah being the perfect example. It grabs your attention immediately, is



ridiculously catchy and once you've heard it, it will be in your head all day.

"He's fresh, unique and no one in today's pop world sounds anything like him, it therefore came as little surprise that Apple loved him and wanted to use Yeah Yeah in their latest iPod ad campaign."

Island Records' UK Marketing manager Tom March added: "It is all shaping up very well indeed for Willy Moon. Fresh from a stellar performance on Later With Jools Holland [in late October], Willy is currently on a UK tour in support of Jack White, who released a single of Willy's [Railroad Track] on his own Third Man Records earlier this year.

"Willy recently shot the video for Yeah Yeah with the legendary Alex Cortes (Daft Punk, 7 Nation Army) so to get the Apple sync is a great bonus for this quality artist."

Apple's new range of iPod Touch and iPod Nano devices were revealed in September. Coming in a range of colours, the



iPod Touch 2012 contains Apple's A5 chip. The 32GB iPod Touch retails at £249, and the 64GB model is priced at £329. Willy Moon is signed to

"From a sync perspective, Willy Moon's songs are a dream to work with; Yeah Yeah being the perfect example. It grabs your attention immediately" ADAM GARDINER, UNIVERSAL MUSIC UK

Island Records in the UK and Cherrytree Records in the US. The UK-based 23-year-old will release his debut EP in December.

London 2012 legacy lives on

London 2012 is creating a legacy for unsigned musicians with some of the emerging acts who played the Summer Games featuring on a new compilation and accompanying tour.

The album, Emerging Icons In The Park – As Heard in London 2012, includes 22 of the development artists who performed on a specially-built stage at the Olympic Park in Stratford during the Olympics and Paralympics. Released via Universal last month, it will be followed at the end of November by a five-date UK tour featuring three of the acts.

The compilation and tour are being overseen by Kat Jackman, founder of the new artists online community the Unsigned Band Review, who was tasked by London 2012 official music licensee Universal to find unsigned acts to perform at the Games. One of the artists, James Craise, has landed a deal with Sony Music.

"We didn't know what to expect [at first]," said Jackman. "We were working with a lot of bands and we had to live up to what we were talking about doing with them playing within the Olympic Park and it really was incredible."

The album is initially being released digitally but will be available to buy as a CD for $\pounds 2$ to anyone buying a ticket for one of the five dates on the forthcoming UK tour.

Sony's timeline goes viral

A new mural on the walls of Sony Music UK HQ in London depicting the history of the label has gone viral online.

More than 184,000 separate blog postings have been written about the visual timeline, which catalogues nearly a thousand artists that have been associated with the label.

The timeline, designed by Alex Fowkes, ties in with the 125th anniversary of Columbia and has been featured in *Creative Review* and *Design Week*.

Emma Pike, VP of industry affairs at Sony Music UK said: "This has been such a fascinating project to work on - delving into the musical history of our company over the last 125 years and then working with our designer Alex Fowkes to make it visually brilliant.

"We really did it for our artists and for the people who work at Sony - so to see it go viral on design blogs all around the world has been truly amazing."

 $More\ info: www.sonymusic timeline.com$



MusicWeek The Playlist

week.com/playlis

MATT CORBY

Brother (Atlantic) (track from EP, November 12) Contact: Roz Mansfield, Atlantic Records roz.mansfield@atlanticrecords.co.uk



MUMFORD & SONS

Lover Of The Light (single, out now) Contact: Jon Lawrence, Alt-Stoked PR n@stokedpress.com



IMAGINE DRAGONS

It's Time (KIDinaKORNER/Interscope) (single from EP, tbc) Contact: Morad Khokar, Polydor Morad.Khokar@umusic.com

MIKILL PANE Dirty Rider EP (Mercury) (EP. December 10) Contact: Ash Collins, Mercury ash.collins@umusic.com



CRYSTAL CASTLES Affection (Fiction) (from album, November 12) Contact: Beth Drake, Toast beth@toastpress.com



FOALS Inhaler (Warner) (single, Dceember 10)

Contact: Laura Martin, Anorak laura@anoraklondon.com



SWAY

Charge ft. Mr Hudson (3Beat/AATW) (single, December 2) Contact: Kate Head, Stoked PR kate@stokedpr.com



PARAKEET

Toumono (Parakeet) (from EP, November 19) Contact: Keith Anderson Sunday Management keith@sundaymgt.com



THEME PARK Two Hours (Transgressive) (from EP. November 26) Contact: Beth Drake, Toast beth@toastpress.com

Shuggie (Jagjaguwar) (single, December 17) Contact: Beth Drake, Toast beth@toastpress.com

DATA DIGEST

BREAKOUT

last single was

playlisted at XFM

and supported by

Radio 1. Following a

16-date tour with

wecamefromwolves

them at November's

Breakout event at

Proud in Camden.

Get on the guest list

at musicweek.com/ breakout

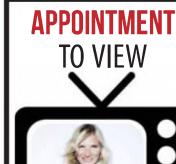
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TAGGED

in October, catch



-	SALES ST/	ATISTICS			Official Charts Company
	CHART WEEK 44 Co	ompiled from Official Charts	Company sales data by	Music Week	
	VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
A PLASTIC ROSE	SALES	3,519,133	1,456,333	353,675	1,810,008
The Belfast guartet's	PREVIOUS WEEK	3,339,049	1,294,305	316,604	1,610,909
debut album		0	0	0	0
Camera. Shutter.	% CHANGE	+5.4%	+12.5%	+11.7%	+12.4%
Life has already been dubbed a	YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
'masterpiece' by	SALES	147,224,079	55,639,499	13,853,571	69,493,070
critics, receiving	PREVIOUS YEAR	136,672,320	65,735,420	13,149,982	78,885,402
glowing reviews		0		$\mathbf{\Theta}$	0
from Rock Sound and Kerrang!. Their	% CHANGE	+7.7%	-15.4%	+5.4%	-11.9%



THE REVIEW SHOW

Friday, November 9 - BBC2, 11pm - 11.45pm Jo Whiley presents an all-music edition, including reviews of books by or about Mick Jagger, Pete Townshend and John Lennon. Also featured is a look at Jamie Kastner's documentary The Secret Disco Revolution and a celebration of the 125th anniversary of Columbia Records

THE HISTORY OF THE CLASH

Saturday, November 10 - Sky Arts 1, 8pm - 9pm Documentary exploring the band's career. Featuring interviews with Mick Jones, Paul Simonon and Topper Headon, plus archive contributions by Joe Strummer

LATER LIVE - WITH JOOLS HOLLAND

MICK HUCKNALL Ar

0 MATT CARDLE The Fire

122 MADNES Oui Oui Si Si Ja Ja Da Da

O PALOMA FAITH Fall To Grace

Tuesday, November 13 - BBC2, 10pm - 10.30pm Ellie Goulding, Band of Horses, Foals, Luisa Sobral and Larry Graham perform. Jimmy Page chats about a new Led Zeppelin concert film and Rodriguez discusses the documentary Searching for Sugar Man.

NUMBER OF ILLEGAL FILES FOUND BY MUSO.COM

365 MUMFORD & SONS Babel

100 200 300 400 500 600 700 800

486 CALVIN HARRIS 18 Months

404 EMELI SANDE Our Version Of Events

561 FUN Some Nights

601 TAYLOR SWIFT Red

OF TOP 10 ALBUMS ON NOVEMBER 5

191 KYLIE MINOGUE The Abbey Road Sessions

PIRATES' BAY



CRITICAL MASS









3 OLLY MURS Troublemaker **4 RUDIMENTAL**

Not Giving In **5 SNEAKBO** 7im 7imma

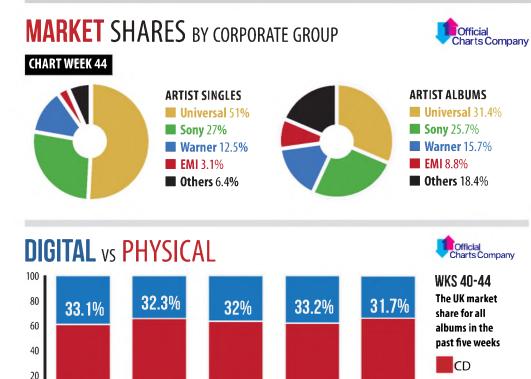




Architects, Bring Me The Horizon, Less Than Jake. Lostprophets and more ... Where: Alexandra Palace When:

November 10 Why: For the first time in 14 years, the Warped Tour comes to the UK





67.3%

TOP 5 STORIES ON MUSICWEEK.COM

66.3%

Musicweek.com's most-read stories for period ending November 5

67.2%

01	AIM Awards 2012 - all the winners Monday, October 29
00	Kill Your Friends movie confirmed, Rafe Spall to star
UZ	Friday, November 2
02	Universal's Adam White announces retirement
03	Wednesday, October 31
04	Alt-J celebrate winning 'ultimate award'
04	Friday, November 2
NE	Laurence Bell hails 'inspirational music freak' Daniel I
UÐ.	Friday November 2

MUSIC WEEK POLL

DIGITAL

67.6%

This week we asked...

66.3%

Can Google Play outperform Apple and Amazons cloud services in Europe? Vote at www.musicweek.com



INK SPOTS

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



bish for yonks" and "refreshingly honest, but potently positive frontman Jon McClure talks music, politics and the North/South divide.

Inside. Dhani Harrison - son of The Beatles George Harrison - is feeling the pressure of UK expectation with the new album from his band thenewno2: "There's a thing in England where they kind of want you to fail, it's kind of an English thing to build them up then knock them down".

J. Willgoose Esq from Public Service Broadcasting says "there is no more perfect clothing accessory than the humble elbow patch. Functional, stylish, suave - it's got the lot." While Dingus Khan refuse to discuss how and when the band started: "For legal reasons our lips have been sealed.'

In the reviews pages, Ghost In The Machine's We Have A Ghost is a five star album, which feels like strapping on a virtual reality helmet, and being given the full 360 treatment of some darkly glowing parallel universe", according to Rachel Rowling. Nick Beaver says Andy Burrows' Compan is "all a bit mopey". .

@russellAnna Girls always make

passes at boys with moustaches.

#Movember (Anna Russell, AR Artists

THE MAGIC NUMBERS

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

17.8m

Singles sales makes Madonna the biggest-selling female singles artist of all time, according to the Official Charts Company

£155

For a special box edition of Rihanna's new album Unapologetic. The set includes a View-Master containing 3D images of the star's 'style transformation'

£62.5m

Operating profit in the three months to September 30, means a 24% year-on-year rise for Sony Music

1N

Years at Universal Music Group and popular VP of communications Adam White has retired

3

New possible stages for Reading and Leeds festivals in 2013, organiser Melvin Benn plans to 'add more diversity to the music'

70.000

Copies of Candy sold in the first week of release gives the new Robbie Williams single a 69% sales lead over the rest of the market

Miller Friday, November 2 LIFE IS TWEET WE FOLLOW THE INDUSTRY'S FINEST @dawkinscov1980 Anyone else seen



that chas and dave documentary on BBC four? Incredible viewing, didn't realise how much of a musical

(John Dawkins) Monday, October 29



@soundboy There's something a little melancholic about using a photo of yourself as a child as your online avatar (lan Hogarth, Songkick) Monday, October 29



@KatieParsons Lunchtime food baby. Owwww. It's gonna make for a very classy look for this evening's @AIMAwards ;) (Katie Parsons, Kerrang!) Monday, October 29

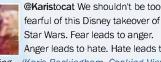


@ladygaga never even emailed you @calvinharris I guess it's hard to believe I write + produce my music. cuz I'm a woman I don't know about EDM right? (Lady Gaga) Monday, October 29

@rosiedimont I have resorted to eat ing Cheerios with a fork this morning, @UMusicuk can we get some more spoons on 6? (Rosie Dimont, Island Records UK) Tuesday, October 30



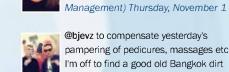
Organisation) Tuesday, October 30

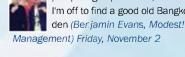


Star Wars. Fear leads to anger. Anger leads to hate. Hate leads to suffering... (Karis Beckingham, Cooking Vinyl) Wednesday, October 31



being a massive prick #Halloween (Colin Roberts, Big Life Management) Wednesday, October 31





@Katter85 I'm glad Alt-J won...I do think Ben Howards is wicked but then I love Jesse Ware too! I would have gone with Peter Andre in all honesty!

(Alex Katter, Twenty First Artists) Friday, November 2 @Jrwoolfw The midweeks and



season when everyone is close on points and only one game left (John Woolf, music manager) Friday, November 2

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DATA DIGEST

PICTURE OF THE WEEK

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



HANNAH GILLICKER BRING THE NOISE/ALREADY HEARD Dead Beat . Punk Rock Con (Unsignea)

Punk Rock Con takes raw growls, captivating riffs and bullet speed drums to encapsulate Dead Beat's hardcore take on punk rock. Having just launched and with no intentions of slowing, think of Dead Beat as Rise Against crosses Sick Of It All and watch this punk rock outfit accelerate at high speeds



NICK BURMAN ARTROCKER

Velcro Hooks . Gymnophoria EP (Howling Owl Records) One the most promising EP's to come out of an already burgeoning Bristol scene, Velcro Hooks' debut EP on Howling Owl Records is a sweaty, stomping, blistering statement of guitar driven intent. If you don't find yourself chanting 'Girlfrien'' after the third listen, you should check your pulse.



PAUL SEXTON SUNDAY TIMES/BILLBOARD/BBC RADIO 2 Alex Taylor . Alex Taylor (Wossname Records)

Born in London to jazz notables Alex Taylor and Norma Winstone but a graduate of the Bristol scene, Taylor's debut LP displays quality songcraft in both rock and acoustic moods, as well as John Martynesque jazz inflections. Try the upbeat I Can Hear Angels, Gave It Away and the gorgeous, cello-backed ballad, Under The Moon.



RACHEL WILLIAMS ARTROCKER Waves Of Fury . Thirst (Alive Naturalsouna)

Imagine your dream dinner party, where all your favourite musicians are invited. Waves of Fury are that dinner party - the guests; Jesus & Mary Chain, Iggy Pop, Joe Strummer - and it's a Northern Soul night. Tearing through the decades with scream and swagger, this is a seductive mash-up of an album. With such big sounds, we can only expect big things.

SIGNS O' THE TIMES



Julia Holter has signed to Domino. The label will reissue her second album Ekstasis on December 17, marking the first time the collection has been widely available domestically since being released to critical acclaim in north America earlier this year.

Essex quartet States Of Emotion have signed to se. Having formed the band as teenagers, they have been honing their music for over a decade. and attracted critical praise for their 2010 single, The Unsung. Details of the band's upcoming releases through Rinse will be revealed in the near future. Bryan Ferry has signed a

worldwide deal with Do BMG Chrysalis UK, which will see the company release his next three albums and publish the majority of his 40-year song catalogue. Since 1972 he has sold over 30 million albums worldwide across eight Roxy Music LPs and 13 solo releases.

SYNC STORY

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

IS YOUR LOVE BIG ENOUGH?

Alt-J won the Prize, but as noted

by host Lauren Laverne, it was Lianne La Havas who silenced the room at the Mercury Music Prize

Roundhouse, London

November 1,



- Commercial Rien Toyota GT86 'The Real Deal'
- Track name Non, Je Ne Regrette Rien
- Artist Edith Piaf
- Composer Charles Dumont & Michel Vauciare
- Publisher peermusic
- Usage UK (TV, Cinema, Internet)

• Key execs Danny Champion (peermusic), Rob Potts (Saatchi & Saatchi), Andy Jex (Saatchi & Saatchi), Kate O'Mulloy (Freelance Producer, Saatchi & Saatchi), Liz Staley (Saatchi & Saatchi)



Toyota's latest ad campaign is set in a CGI world where the voiceover tells us people long for something real, and naturally the car brings us back there (with a little help from Edith Piaf).

However, this was not always the case. The initial idea was for the campaign to utilise bespoke sound design through the entire commercial but

gradually during the creative process and editing the spot, this idea shifted. Non, Je Ne Regrette Rien worked perfectly as the sound bed whilst the car was seen to waltz through CGI warehouses and eventually escape into the real world.

"It's always a little tricky when you are told that the creative idea has shifted from sound design to a commercial track," explains Danny Champion(sync manager at peermusic, pictured

"Especially one that is held in such high regard as Non, Je Ne Regrette Rein, mainly because fees are so different. Everyone had fallen in love with the track at the agency so I made sure that we were able to make things work and since then they have rolled the ad out across Europe which is great."



ON THE RADAR TOM ODELL

AFTER BEING SNAPPED UP by Lily Cooper/Allen's ITNO and Columbia for his record deal, and Warner Chappell for publishing, 21-year-old ents. I had three months worth of Tom Odell is at the tip of a very big iceberg ahead of the launch of his debut album next year.

Last week he was voted onto the Evening Standard's list of the 25 most influential Londoners under the age of 25, but it's been hard work to get to this point, as Odell tells Music Week: "When I started out I lived in Brighton, my Grandma lent me her very unrock'n'roll car and I went to London to try and find a band. I found some people (some are still in the

band now) and we just rehearsed and did some shows.

"I borrowed money off my parmoney left, and kept going up and down to London.

"A few people started coming to shows and it was cool but then at one east London gig last year this girl who saw us told her cousin who told Lily Cooper (nee Allen) about us who then came down to see us. That gig is where I met my manager too. It was a bit mental."

Since then, 'piano man' Odell has been gigging away and continuing to indulge his first love, songwriting, that he discovered at the

age of 13. His forthcoming debut LP is "90% written" by him and produced by Dan Grech.

"There are a lot of singer-songwriters now that work with a million different producers... my big thing is that I wanted to make sure I had some kind of continuity in the record.

"I really feel like I've achieved that as well. Whether it's any good. l don't know [laughs]."

Odell's recently-released EP got some high-profile exposure when the title track, Another Love, was chosen by Burberry for its spring / summer catwalk show.

Ever down-to-earth and humble.

THE LOWDOWN

Highest chart position: No.8

Album: Mr Blue Sky - The Very Best Of

TAKE A BOW TEAM ELO



now he's just excited to get the album out: "I was so lucky to be in a position where I was able to record [it]. And at RAK studios. which is incredible.

"I feel so lucky to have been

ESSENTIAL INFO

RELEASES

October 29 Songs From Another Love EP
December 17 Single TBC
April 2013 Album TBC
LABEL ITNO / Columbia
MANAGEMENT UROK Management
LIVE
November
Jake Bugg UK tour support
Tues 27 headline show at Sebright Arms,
London
December
Weds 5 Michael Kiwanuka support

given that opportunity and I kind of pinch myself every day, I feel really lucky and I just hope that it continues and that people like the music because I absolutely love what I'm doing, I really do."

HE SAID / SHE SAID



66 People always see the promoters as the greedy guys who take the money. Trust me, at Hyde Park we didn't. Hyde Park was our Madison Square Garden

Live Nation COO John Probyn tells *NME* of his frustration over the Royal Parks' decision to end the promoter's Hyde Park contract - now with AEG

MUST-SEE MUSIC TICKETING INFORMATION

ALT-J

SEATWAVE

VIAGOGO

STUBHUB

Shepherd's Bush Empire, Jan 18

£60.00 - £239.95

£62.49 - £135.60

£62.49 - £137.00

FACE VALUE £14.00

	TWIS nary T	E icketing Chart
	PREV	-
1	2	MICHAEL BUBLE
2	19	BON JOVI
3	NEW	STONE ROSES
4	14	LIONEL RICHIE
5	NEW	ROBBIE WILLIAMS
6	1	GIRLS ALOUD
7	10	THE KILLERS
8	NEW	STEREOPHONICS
9	8	ONE DIRECTION
10	7	MUMFORD AND SONS
11	NEW	PALOMA FAITH
12	13	JAKE BUGG
13	NEW	MADNESS
14	20	OLLY MURS
15	NEW	BEN HOWARD
16	5	ROLLING STONES
17	18	PINK
18	NEW	MAROON 5
19	NEW	ED SHEERAN
20	NEW	ALT J

Experian

LATEST SECONDARY TICKETING PRICES



Shepherd's l	Bush Empire, Dec 21
FACE VALUE	£15.00
SEATWAVE	£28.00 - £236.74
VIAGOGO	£34.09 - £112.50
STUBHUB	£34.99 - £117.00

HALL&NOTES

WHARF CHAMBERS

23-25 Wharf Street

w wharfchambers.org

bookings@wharfchambers.org

Bands contact

Leeds

LS2 7EQ

VHARF CHAMBERS

Cooperative club



Serafino Perugino Hugo Simpson, MBC PR

Label

ARR

Manager Craig Fruin

Marketing John Waller

Frontier Records

General Manager /

Online press: Louisa Worskett, MBC PR

National and regional radio, and TV **Richard Wootton**

THE BEST LIVE VENUES IN THE UK

Coming up NOVEMBER

Fri 9 Sapphic Traffic Sat 10 Empire! Empire! (I Was A Lonely Estate) and more ... Sun 11 Cosmo + Ms Something Else Mon 12 Roseanne Barrr and more ... Tues 13 Liggate Breeds Rapper Thurs 15Steffen Basho-Junghans + Cam Deas Fri 16 Last Sky /Nu Pogodi! / Gets Worse / Shoot The Bastard / Afternoon Gents Sat 17 Onsind and more ...

THE BIG INTERVIEW EXAMPLE

GETTING DOWN TO BUSINESS

Why Example has evolved into an entrepreneurial commercial operator – and why it's paying serious dividends

"I get a lot of shit on Twitter every day: 'Stop fucking messing with guitar music!' But I've got the seal of approval from Ian Brown, Noel Gallagher, Graham Coxon and Kasabian" EXAMPLE, AKA ELLIOT GLEAVE

TALENT

BY TIM INGHAM

on't be alarmed, but Example may well have already judged your face. The recent success enjoyed by the 30year-old star, aka Elliot Gleave – one of only a handful of UK artists to top both the albums and singles chart last year - hasn't arrived by accident. These are the spoils of a carefully planned, slowburn sales assault; not calculated by his manager or his label Ministry Of Sound, but by Gleave himself.

Interviewed by *Music Week* in a Fulham pub mere yards from his mum's house, the outspoken artist reveals just how intently he studies his popular Twitter account for market research purposes: "I look at people's profile pictures, especially if they're saying bad things. I try and build an image of who my fans are and who I still have to convert."

If this careful attention to career progression sounds a little business-like, that's because it is: Gleave's sod-it-let's-all-just-get-mullered hip-hop beginnings on Mike Skinner's DIY label The Beats in 2006 taught him precisely how to best disregard the commercial potential of his talent. These days, he takes the opposite approach, with studious intensity.

Next week, he releases his fourth album, The Evolution Of Man, which melds thick heats with grunge guitars and even the odd flash of metal. Graham Coxon, Calvin Harris, Dirty South and Zane Lowe are all involved in its 12 tracks.

It's Example's darkest, most challenging LP yet – but, naturally, it's laced with obvious hit singles too; this is an artist exclusively, prepensely interested in growing his fanbase, not alienating listeners. He will embark on his second arena tour early next year and is already planning his subsequent step up, with a crafty/hopeful eye on a future Milton Keynes Bowl gig - and even Wembley Stadium.

Gleave's pragmatic professional gameplan even extends to self-sacrifice; he admits that Mercury hasn't taken up the option of his album in the US, pointing out he just wasn't willing to commit to spending months away from his tribal fanbase in the UK and Eastern Europe. Little wonder; record sales and tour dates are mutating in size on these shores, especially after festival crowds lapped up Example's exultant stage show this summer.

Here, he tells *Music Week* how the lion's share of his income comes from live shows, why he's no fan of '360' deals – and why he so appreciates his unique relationship with his indie label...

There was talk of grunge influences on the lyrics of your last album, but this time, there's guitars...

The songs start off nice and polite and then go really nasty. When I did [title track from last album] Playing In The Shadows, I wrote it with Iain Archer on guitar and Chase & Status produced it. It made me realise I could write an album with guitarists and get in the best electronic producers.

How has that approach gone down with fans? I get abuse on Twitter all day every day: "Stop fucking messing with guitar music! Leave it alone! You're shit!" But I've got the seal of approval from Ian Brown, Noel Gallagher, Damon Albarn, Graham Coxon and Kasabian. I don't really give a fuck. I don't have to win over all of my haters. I've already got enough fans. Don't you worry that those who like your hig hit singles might be a bit scared by your new direction? Yeah, but it's my fourth album - I've got to take risks. The most defining thing about my music is my voice. Whether I'm singing over dubstep or trance or guitars, it's such a unique sound compared to other things on the radio.

You sound like a grown man when you sing. That's quite rare on mainstream pop radio these days... Exactly. Most men sound like women. It's not even a falsetto voice - it's just their normal voices. Especially the boy bands.

Where do you find most of your new fans? We convert people live. We get told that a lot: "I thought you were shit, but I saw you at V or Isle Of Wight and loved it."The best thing about festivals is that you're on a line-up with people like Noel Gallagher, The Stone Roses, Elbow, Tom Petty. I can see people in the crowd stroking their beards thinking: "Who the fuck is this prick?" But by the end of it, even if they don't like the music, they might like our drummer or guitarist or the attitude. If you hear me on the radio - my song with Calvin [Harris] or Changed The Way You Kissed Me you might put it in the same box as David Guetta. But when you see it live, it's a real band rocking out.

It's interesting you should mention 'attitude' - is that missing from some of your Top 20 chart peers? It's about how you conduct yourself. It's not about being purposefully rude, it's just about having an opinion and believing in what you do. I can honestly say that I'm a huge fan of every song I've released in the last four years. That's despite what some of my detractors may think - they probably wish I was still making hip-hop, which sold to very few people. Once you find success after being an underground artist, people automatically think what you do now is not the real you, but what I do now is more naturally me than anything I did before.

How much importance do you put on ticket sales versus recorded music sales?

I think my music's strong, otherwise I wouldn't put it out. But I'm also aware I'm not on a major label who are going to invest a million into selling the record. Looking at my accounts, 90% of my income came from live last year. That's where I'm going to put most of the effort in. When I write songs now, I write them for festivals or the arenas and then tweak them slightly for radio.

Do Ministry support that approach?

Ministry pretty much let me do what I want so long as I deliver them two or three hit singles to help shift the album. If you listen through the new album, there are 12 tracks and most of it is very dark and would never get played on Capital or Kiss. There are some scary songs on there - I mean, they're exciting songs, but they're not as palatable or easy on the ear as [earlier singles] Kickstarts or Let The Sun Come Up. But then there's moments like Say Nothing or Close Enemies that have a classic song structure. You've still got to play the game.

Are you closer to your label than other artists? Definitely. The good thing is I'm a priority at Ministry, but then there's a very small team. Most



Example had played thousands of live shows before he signed to Ministry. Sound familiar?

His good friend Ed Sheeran had a similar background, clocking up bewilderingly high online stats and tour appearances before signing with Asylum/Warner. In an age of statistics-driven A&R, is this the right approach?

"Sheeran is the perfect modern artist in my eyes," says Example aka Elliot Gleave.

"He should be held up as a shining example of what to aim for. I don't recommend young kids of 14 get on trains up and down the country like he did, or start staying on strange people's sofas [laughs]. But there's no reason why some of these kids that go on these talent shows shouldn't do it the hard way.

"Everyone wants something quick now - a quick earner, some overnight success. It's almost like a lot of the younger generation aren't willing to put the graft in.

"All the people I grew up alongside in the music industry over the past seven years like Plan B and Pro Green, whatever happens - however the face of the music scene changes, whether fads come or go - they're adaptable. These are artists who have adapted through seven or eight years of shit. You've got to work hard. If people go away or stop for a year now, they're fucked.

"Some of the kids in these talent shows were only singing down the pub a minute ago they've never been in a recording studio in their life, they don't understand marketing or sales.

"Then six months later they're on national television and are a household name. Yes, they get the hits and sell a million records, but a year later when the record label decides they're not fashionable anymore, they don't know what the fuck to do."

decisions are made between me, my A&R [David Dollimore - Ministry label MD] and my manager. It's not like there's 12 people round the table fighting. Even the videos, the look, who's going to master and mix it - it's all pretty much decided between us. I like the fact it's a small group. There was a battle to get some songs on the album - Dave would say, "Nah, I don't like them." But at a major, they'd *tell* you that you weren't having them on.

Do you have friends who are artists signed to other labels with whom you compare and contrast? Oh yeah. I hear stuff about majors wasting X amount of money on this, not putting enough effort into that: "They made me put this out/they made me do this collaboration/They made me remix the single." I'm in a good position where I don't give any of my live or merchandise [rights] away. I own it all, which is quite rare nowadays when everyone's in a 360. I'm kind of in charge of my own destiny. Ministry have a [non-financial] interest in things like arena shows but they don't interfere. If a major label has 10% or 20% or even 50% [participation] in

THE BIG INTERVIEW EXAMPLE



your live, they want a big say in what you do. Ministry are very careful spenders, I think we run a really good business - we could go on Dragon's Den! With everyone else having No.1 albums, No.1 singles or playing arenas, there are many more fingers taking pieces of the pie - and there are a lot more people who want to be involved in decisions. With us, there's three people. I love it like that.

Are your fellow artists a bit jealous of your setup? If they are, they haven't told me. But I can imagine it must be quite frustrating to get a sponsorship deal with a clothing brand and give away 20% or 30% [to your label]. That can't be a good feeling. I don't do many sponsorship deals.

You've worked with Adidas, I think ...

I'll work with Adidas because I wear Adidas. Whereas when other people have come to me and offered me a load of money, I've said no because I don't like the product. The whole Nandos thing came about because I mentioned them on my first album. Now people associate me with Nandos; I get free Nandos, Nandos are happy. It's a natural thing. Kids are savvy nowadays. They know all about advertising, marketing and branding - they learn it in schools. A well-known company recently approached me - let's say their product is worth £5,000 - and said, "We'll give you this for free if you write about it on Twitter, and you have to mention the specific product code." I said no, then they came back and said they'd give me £15,000 plus the product. Then they doubled their offer again. I said no: "I can't be bought, I don't like your product and I don't need your money." It winds me up when people say I'm a sell-out just because I've had a few chart hits. I'm the least sell-out of everyone. I've turned down so many ridiculous offers of money to do features on people's records or promote someone's brand or product. I've got the most integrity out of everyone [laughs].

Does your deal with Ministry help with that - some people might try and grab as much as they can knowing careers often only last a couple of years... I feel so in control of my career at the moment. Look at some of the people on Syco: if you fall out

Staying Awake Example says that his time on Mike Skinner's Beats label helped him start seeing his career "almost like a businessmar

"There are three people in my team at Ministry: me, my manager and my A&R, David Dollimore. The label doesn't interfere in my live shows. I think we run a really good business between us. We could go on Dragon's Den."

EXAMPLE AKA ELLIOT GLEAVE

of favour with the label, they can finish you. If [your label] manages you and puts out your records, you're out in the cold. They own everything you stand for: all your records, songwriting, image rights. That's why these people are the biggest thing ever after X Factor, then a year or two later someone at their record label decides they don't want anything to do with them, fuck them off and they're gone.

When you come from an underground background, which I did, you learn industry stuff the hard way. The countless amount of times you spend delivering your records by hand to shops or radio or drive yourself to gigs, or create your own artwork, or book your gigs, or sell your own records... even though it's on a much smaller scale than the real thing, you learn the ropes. By the time I signed to Ministry, I'd already played gigs when I had my first No.1, I'd done 2,500 shows.

You sound like someone who might want to go into management at some point

Trust me, I haven't got the patience. I wouldn't want to deal with me.

Your last three albums aren't on Spotify. What are your thoughts on that?

It's not my decision. My label don't want my albums on Spotify - I can't really argue with that. Unfortunately there isn't a clause for me to say yes or no either way.

You don't seem particularly bothered by it. I'm not. It's not affecting me. I might get a request once a week asking why I'm not on Spotify, but I don't get enough to go on about it. From what I understand they take people's subscription money and don't give any of it back to the artist.

I think that's got more to do with certain artists' relationship with their labels than Spotify... Well they should probably treat everyone equally.

Mike Skinner was on the front of the NME the other week. Do you still talk - and are you thankful for your time on The Beats? Do mistakes that might have been made rankle you at all? I loved that period because I didn't have a fucking clue what I was doing. I'm not sure Mike had a fucking clue what he was doing either, certainly in terms of running the label. As I signed to him, he was the biggest thing in Britain, and then as my album came out, he was just beginning his fall from grace. I remember he said to me just before The Beats finished, "Don't ever talk about how famous you are or how much money you have." I learnt quite a bit from Mike. He taught me songwriting, structures, concepts, pacing - on a creative level he was quite helpful. But [The Beats] was kind of a free for all; be who you want to be, do what you want to do. No-one ever turned round to me and said: "Get your hair cut," even though I should, or told me not to wear shit hoodies. But it was a laugh.

Pro Green had just come from being a battle champion, I'd come straight from a job in TV - I didn't even want to be a musician, I wanted to be a film director. But if The Streets says "come and tour", you think, "Fuck it. Even if in two years it's been the worst experience ever, you're going away with The Streets to have a laugh." And it was a laugh: we all went fucking mad. During that time, I saw a different side to the industry and, almost like a businessman, I started to realise there was a place for me. I realised I was quite unique in the marketplace. It wasn't that I didn't want to do hip-hop, I just wanted to work with some different producers. I experimented with house and dubstep producers, and everyone kept saying: "There's noone singing and rapping over dubstep."

All through that early period, I got to meet Chase & Status and Sub Focus who shaped my second album. And then I hooked up with Metrophonic, which was a great move from Dave at Ministry - it helped my songwriting no end. Before then I'd never written a chorus. You know, the first time I sung in my life was in 2009. Mad, really.



aroum, The Evolution Of Man, is released on Ministry Of Sound on November 19.

album. The

Single Close Enemies is out

on Monday (November 11)

TERRITORY FOCUS AFRICA REIGN DOWN IN AFRICA

The world's second-largest continent still finds itself falling behind when it comes to music industry infrastructure, and its repertoire is too often bundled under a broad and anonymous 'world music' label. But that could all be about to change in 2013...



INTERNATIONAL

BY TOM PAKINKIS

espite a huge, historic and wide-ranging influence that touches artists all over the world, the African music market lacks foundations other territories take for granted.

Africa's education set up, intellectual property, royalty collection, legal systems and technology are all fundamental elements that need development if the territory's music output is to thrive.

According to Ike Onuorah - CEO of UK-based Strictly Entertainment Music, which aims to spread African content to new markets around the world -Africa is dealing with copyright infringement, in particular, on a very basic level. "Everyday consumers of music, including shops restaurants, bars and clubs often do not pay to play music," he tells *Music Week*. "Knowledge of intellectual property is low. In some countries, even TV and radio do not pay to play."

The lack of adequate remuneration for music content has legislative and technological issues at its core. Onuorah says that collection societies are still developing in the territory and therefore struggle to enforce any laws that are in place. "The legal system itself needs more experienced entertainment lawyers with an in-depth understanding of complicated international agreements," he suggests, adding that a majority of African music professionals operate on instinct: "The industry learns as it develops."

Add to that high levels of piracy, combined with slow broadband speeds and a 3G network that isn't yet in full flow, and there's a feeling that African music execs are frustratingly unable to see the continent's best content reach its full potential.

Importantly, though, that content is present on the live stage - a key platform in the territory. "[Live music] has been Africa's number one revenue source almost since its conception, unlike in the West where live has only become the primary earner in the last decade," suggests Onuorah.

Also, while the music industries of many territories can be rigidly confined within their own geographical borders, the key music players on the African content are savvy when it comes to exporting to the world's biggest markets.

"For all its challenges, Africa has professionals and organisations that understand how Western





ABOVE African talent | Clockwise from left: singersongwriter Bumi Thomas, Afrobeat, hip-hop and R&B outfit DRB-LasGidi and rapper and singer Eva



"Knowledge of intellectual property is low. In some countries, even TV and radio do not pay to play music" IKE ONUORAH, STRICTLY ENT

MORE THAN JUST WORLD MUSIC

African music execs are confident that the continent's repertoire is about to spread its wings beyond the label of a catch-all genre.

"The days of placing our music under the nebulous 'world music' category has to stop," says Chocolate City Music CEO Audu Maikori, while Afro-Pop Live's Yemi AladeLawal believes that the music will make progress within the next decade. "Africa is here and now and the future is even brighter," he says. "In 5-10 years the music will be a standalone genre outside of the world music tag. As an emerging market I see afro-pop as the new hip-hop - a multi million pound industry."

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TERRITORY FOCUS AFRICA

markets work," says Onuorah. "Traditional, stereotypical African music has always done well when it comes to finding loyal African and Western audiences and that still exists." Onuorah also points out that African music is receptive to wider global trends and tastes: "One can clearly see the impact cable channels, social media, and American street culture has had on modern day African music. As a result, the new sounds coming out of the continent are heavily influenced by Western music with genres like hip-hop, grime, indie, rock, soul, blues, and reggae."

Of course, with Africa being home to a multitude of countries and cultures, it doesn't pay to paint a picture with broad brush strokes. At the moment, Onuorah explains, Nigeria is at the forefront of African music (*see baxout*). Storm 360 is one of the leading entertainment companies in the country - CEO Obi Asika outlines the musical tapestry for *Music Week*: "This is the largest market for black music in the world," he says. "We have 28 optical disc manufacturing plants - there are more in Nigeria than the rest of Africa, supporting the voracious appetite of our huge population of over 170 million for music.

"I believe that with technology, in five years, [the Nigerian] market will be proven as a billion dollar music market"

OBI ASIKA, STORM 360



Also a board member of the Copyright Society of Nigeria, Asika is able to point to some of the challenges faced by the country, which reflects the region as a whole. He suggests that because of a lack of investment from international majors Nigeria has not been able to build on its music industry's foundations. There are efforts to drive development, however. "The key challenge is monetisation of product and content, and fighting piracy," says Asika.

"The NCC (Nigerian Copyright Commission) has passed some very strong laws and we now have a strong collective management organisation in Coson (Copyright Society of Nigeria) which is beginning to push hard and sign on major broadcasters, hotels and the rest.

"Another key issue is that mobile music principally ringtones - have crossed almost \$200 million in revenues for 2012," Asika adds. "The organised sector is pushing hard for a review of revenue agreements in order to end a masterservant relationship with the telco's. I think that is the single most important thing that needs to happen as it will provide value to rights holders and much needed income."

On a more global platform, there is a general consensus that the biggest challenge facing the African music industry is one of perception particularly in the UK. Creative director of boutique label, management and promotion outfit Afro-Pop



Live, Yemi Alade-Lawal, believes that the continent's content needs more of a marketing push to raise it above the catch-all label of 'World Music'. "One of the biggest challenges is gaining acceptance that African music has mainstream appeal," he told *Music Week.* "UK music outlets such as national and regional radio, print and online press and TV, are not geared for our success story. The live sector is still the main platform for showing our repetrtoire.

"We have had a few good success stories on the UK Charts," he contends, however. "The Chase & Status remix of Nneka's Heartbeat, for example, and D'banj's Oliver Twist recently. More and more acts are touring the UK as well, such as Seun Kuti, Fatoumata Diawara and Baloji.

"I see more growth when it comes to African repertoire in contemporary UK as diaspora Africans and Afropolitans alike are increasingly tuning into what is happening at home in Africa and beyond," Alade-Lawal adds.

Audu Maikori, CEO of Chocolate City Music, one of the biggest urban record labels in Africa, believes that African music has never been more appreciated: "Go to any major club in the UK and they will be playing a Dbanj , Ice Prince, Sarkodie or Wizkid track. In the USA it's quite similar with both club and radio play."

So what do foreign music companies and executives need to keep in mind when it comes to working with the African music market? "This is an excitingly different market and the structures aren't the same as anywhere else in the world," Maikori suggests. "There are some great companies and some great music out here. The musicians here just want an opportunity to share their music with the world. The strategy has to be to adapt to [African] structures rather than impose an alien system, otherwise success will be more difficult to achieve."

51 Lex Records is an independent record and publishing company providing consultancy, distribution, marketing, promotion, sync and licensing to African labels, artists and local brands. Label manager Digger Elias reiterates that Western execs working with African repertoire need to recognise its ability to transcend borders.

"The norm is to sign the artist and change their sound in order to fit Western sensibilities," he says. "However, some of these artists already enjoy massive fan bases and form expatriate communities.

"The Jamaican Music industry is a great example of an industry that caters for its local market and exports the Reggae sound under various disguises to a global audience."

It's for this reason, and the promise of key

LEFT Barnstorming | Nigerian group LOS (Loud On Sound) are on the Storm 360 roster

infrastructure developments in the near future, that Elias, along with the rest of the African music contingent more generally, is optimistic. "Current annual growth rates of 5-12% [in local African economies] bodes well for the industry," he says. "Increased competition from new players in the market place, rising demand for local content, improved infrastructure and technology in turn will create more sustainable business models for local labels and artists."

For the promising Nigerian market, Obi Asika believes technology is key. "It will bring income and we will have a much more structured environment," he suggests. "We'll have an environment where touring, publishing, social, online, mobile and physical retail sales are all integrated - a monetised environment offering music companies and talents a wide range of revenue possibilities.

"With better tech there will also be less piracy. Because of lack of infrastructure Nigerians have always had to play in spite of their environment," he continues. "I believe that with technology, in five years, this market will be proven as a billion dollar music market."

Other essential developments have to begin on the ground. Strictly Entertainment's Ike Onuorah says that there are some key changes happening on an individual level. "There is already a new generation of music makers and administrators emerging from the region that speak with a new voice and have a new sound," he says.

"The majority do not feel represented in the current form or benefit from the so-called advanced infrastructure, and so are taking charge."

AFRICAN MUSIC: THE STATE OF PLAY

Strictly Entertainment CEO Ike Onuorah outlines the key regions of the African music landscape:

"Nigeria dominates. It has single-handedly taken African music into realms where none have gone before. Both the artist and business sector is developing at a rapid pace. It is the blueprint

for the African. This is evident in its ever-growing market share, achievements, and audience internationally.

"Ghana is close behind. The dance style 'Azonto' has given Ghana not just a new sound, but a dance style to go with it. The dance can be seen embraced by all Africans on the dance floors. As a result its business industry has started to take shape locally and internationally.

"South Africa is third. Although it has the most advanced systems in place, (collection societies, major



Western labels on the ground etc.) it has yet to take full advantage of its position leading African music in the 21st century. That said it is a well-respected industry globally and is a major player from a business execution perspective.

"The French-speaking countries follow. Congo, Senegal, and Ivory Coast. Their historical root with France is carried through into their music. SACEM play a key role in administering majority of the works coming out of this region as they have a captive French speaking European market."

EDITORIAL

18 Music Week 09.11.12

A period of upheaval is over but EMI rarely failed to deliver



When Universal completed its \$1.9bn (£1.2bn) purchase of EMI, Lucian Grainge praised the "professionalism and hard work" of his new acquisition's staff during the takeover period. That was only right.

If dealing with the extraordinary changes that have played out in the record industry since the millennium were already not enough to grapple with, those working for EMI have also had to endure during this time countless merger and takeover plans, including being sold to Terra Firma, then Citi Bank and finally Universal.

Even now the uncertainty has not ended with a big chunk of the company in Europe having to be broken up to meet strict regulatory demands and all sorts of potential owners lining up.

Somehow with all this having been going on, EMI in the UK has remained a leading force when it comes to finding, nurturing and breaking new domestic artists.

Although it is true to say the number of acts the major has signed has slowed in recent years - but then that is the case at most labels - even with the distractions of Guy Hands and later

"The success of Parlophone matters far beyond the boundaries of the company itself. For decades it has been a enjoying a few moments in the sun. main reason why British music is so highly regarded"

coming under the ownership of a US bank, EMI has continued to produce a steady stream of successful new British artists.

Some of these have gone on to achieve substantial success and have every chance of building enduring careers, rather than just

A good number of these breakthroughs since the Terra Firma era began in 2007 have been achieved by Parlophone, a record company Grainge was reportedly

desperate to get hold of and one he has described in recent weeks as "pure class and quality".

Its successes in this period have included Tinie Tempah, Eliza Doolittle and most recently Conor Maynard, the company's most recent breakthrough and one with already a series of big hit singles and a high-charting debut album behind him. The new names come in addition to the company's established roster housing the likes of Coldplay, Kylie Minogue and Lily Allen.

Sadly for Grainge, of course, it will be somebody else other than him and his team who will inherit Parlophone. The significance of having to make this divestment is enormous for the Vivendi-owned company, but whoever does buy it will acquire not only a very successful company but one that is incredibly important to the general popularity of British music both at home and abroad. Owning it carries a big responsibility.

The success of Parlophone matters far beyond the boundaries of the company itself. For decades it has been one of the main reasons why British music has been so highly regarded and commercially successful around the world. Without the input of this very special record company the British record industry would look quite different.

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

Paul Williams. Head of Business Analysis



1

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5

- 8 LITTLE MIX Wings Syco
- 9 COLDPLAY & RIHANNA Princess Of China Parlophone

"Even before Lucian Grainge has a

in Virgin's A&R, the label already

boasts 2012's biggest new UK star"

CURRENT UK-SOURCED SINGLES TOP 10

FLORENCE + THE MACHINE Spectrum Island

STOOSHE Black Heart Future Cut/OWorks/Warner Bros

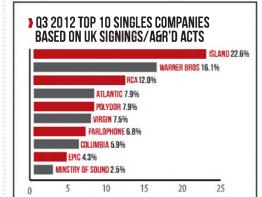
SAM AND THE WOMP BOM BOM One More Tune/Stiff

CALVIN HARRIS FEAT. EXAMPLE We'll Be Coming Back Columbia

WILEY FEAT, MS D Heatwave One More Tune/Warner Bros

chance to act on his pledge to invest

10 EMELI SANDE Read All About It Pt 3 Virgin



VIRGIN BOOSTED

Emeli Sande helps lift A&R performance as Universal acquires EMI label - Island maintains top spot on list



ucian Grainge in Q3 publicly vowed to double A&R investment at EMI as Universal's \$1.9bn (£1.2bn) takeover of the rival major



overcame its last regulatory hurdles.

However, even before the chairman and CEO (*pictured*) has a chance to act on that commitment his new purchase already boasts the year's biggest new UK star with Emeli Sande having by quarter's end surpassed 700,000 domestic sales of her debut Our Version Of Events.

Despite a lengthy list of EMI's European assets Universal must divest to satisfy regulators, she will be one star staying put as it was significantly Virgin rather than Parlophone she opted for when she signed with the major in 2010.

Her album sold another 202,648 copies in the UK between July and September, according to the Official Charts Company, and it was the main reason Virgin moved up from sixth to fourth spot in Music Week's league table ranking record companies by sales of the period's Top 100 noncatalogue albums by UK-signed or A&Rd acts.

In the last quarter in which Universal and all EMI repertoire were listed separately, Universal was yet again the biggest domestic A&R source, although saw its market share drop sharply quarter on quarter. In Q2 it commanded 42.7% of the sales of the 100 biggest UK-sourced albums, a higher score than Sony, EMI and Warner combined, but

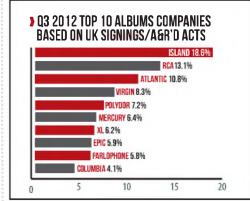
CURRENT UK-SOURCED ALBUMS TOP 10 1 EMELI SANDE Our Version Of Events Virgin

MUMFORD & SONS Babel Gentlemen Of The Road/Island

- PALOMA FAITH Fall To Grace RCA 3 4 PLAN B III Manors - OST 679/Atlantic ED SHEERAN + Asylum 5 THE SCRIPT #3 Epic/Phonogenia 6 THE XX Coexist Young Turks 7
- 8 **COLDPLAY** Mylo Xyloto Parlophone
- 9 ADELE 21 XI

2

10 THE VACCINES Come Of Age Columbia



BY BRITISH TALENT IN Q3

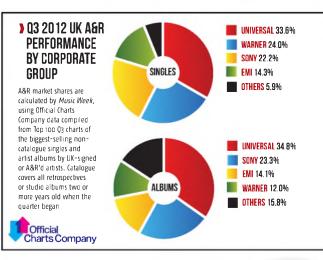
this dropped to 34.8% over the following three months as Polydor and Decca posted lower tallies.

But there were rises for both Mercury and Island with the latter occupying its usual place at the top of the record company A&R rankings for UK albums as its market share increased from 18.2% to 18.6%. A big part of its score was down to the second Mumford & Sons album Babel, which sold nearly 160,000 copies following its release in Q3's final week, while it continued to benefit from already-issued releases by the likes of Ben Howard, Keane and Florence + The Machine.

Mercury lifted from ninth to sixth place with its 6.4% A&R market share helped by Amy Macdonald's third studio offering Life in A Beautiful Light and the pairing of Elton John and Pnau on Good Morning To The Night, giving the knight his first UK chart-topping album in more than two decades.

Polydor's A&R score was scaled back from 10.1% to 7.2%, dropping from third to fifth position as a result, with Lana Del Rey's Born To Die its most successful UK-signed album for a third successive quarter. Fellow Universal company Decca, meanwhile, dropped out of the Top 10 companies having in 2012's first two quarters been lifted by, firstly, Military Wives' debut album In My Dreams and then Gary Barlow and the Commonwealth Band's Sing.

As it appeared for the final time completely separate from Universal, EMI lifted its sales share of the quarter's biggest UK-sourced albums from 13.4% to 14.1% to finish again above Warner (12.0%). EMI's score included a 5.8% contribution



from Parlophone, which will not ultimately be part of Universal, but if you add the 8.3% total by Virgin, which will stay, Universal's Q3 market share for UK repertoire during the period rises to 43.1%.

Sony further upped its UK A&R game in the quarter as it closed the gap on Universal from 24.6 to 11.5 percentage points. This was partly down to RCA – runner-up again behind Island – improving its score from 12.3% to 13.1% with Paloma Faith's Fall To Grace selling another 132,086 copies and successes by acts including Newton Faulkner (via Ugly Truth) and One Direction and Labrinth (both via Syco), but also Epic and Columbia on the rise.

Epic was enhanced by #3, the third album from The Script and the first to be released by the company since its management was taken over by the team running The Script's Sony label home Phonogenic. The album sold more than 100,000 copies in the UK by the end of September, prompting Epic's domestic A&R market share to increase from 3.4% to 5.9% and lift the company from 10th to eighth position on *Music Week's* league table.

Columbia returned to the Top 10 UK A&R companies in 10th spot with a 4.1% share that was led by The Vaccines' two albums Come Of Age and What Did You Expect From The Vaccines. The albums combined sold nearly 100,000 copies over the three months with Come Of Age debuting at No 1 in September.

Warner's UK A&R market share increased between Q2 and Q3 from 9.9% to 12.0% mainly because of Atlantic, which introduced new albums in the quarter from Plan B and Delilah with Plan

B's Ill Manors soundtrack by far the most successful with 122,669 takers over the three months. This helped to increase Atlantic's A&R share from 9.7% to 10.8%.

The indies' sales share of the quarter's Top 100 UK-sourced albums was almost identical from the previous three months with XL yet again the leader. It contributed 5.8 percentage points to the 15.8% independent total, led by Young Turks act The xx's second album Coexist.

Meanwhile, Infectious had a good quarter with nearly 40,000 sales of Alt-J's An Awesome Wave ahead of its Barclaycard Mercury Prize win, while Cooking Vinyl continued its spurt of release activity – which has been the case throughout this year – with an album from The View and further sales from The Enemy and Reverend & The Makers.

SINGLES IN Q3 WARNER BROS TAKES FLIGHT

Dance imprint One More Tune was launched just two years ago, but in Q3 completely transformed the UK A&R singles fortunes of Warner Bros.

In the previous quarter Warner Bros was not even anywhere among the Top 10 record companies ranked by sales of the period's 100 biggest non-catalogue singles by UKsigned or A&R'd acts. However, three months later it was the main challenger to market leader Island, partly because of two big singles handled by One More Tune.

Headed by Anton Partridge with Mark Hadfield label manager, the imprint accumulated 365,221 sales by the end of September of Heatwave by Wiley featuring Ms D. It also delivered nearly 300,000 sales of Sam and The Womp's Bom Bom, which came its way via the Stiff label, part of Trevor Horn's SPZ Group.

Another imprint link-up provided a third big single in the quarter for Warner Bros courtesy of Stooshe's second single Black Heart. This was credited jointly to Warner Bros, the song's co-writer and band manager Jo Perry's company Q Works and Future Cut, the production operation of Darren Lewis and Tunde Babalola who produced and co-penned the track. It sold 318,433 copies in Q3, according to the Official Charts Company.

The three tracks plus other successes including Muse's Olympics theme Survival gave Warner Bros a 16.1% UK A&R singles market share, based on Music Week's exclusive calculations, 6.5 percentage points behind Island in first place.

Island's own UK singles A&R share dropped between quarters from 26.7% to 22.6%, although it did deliver the period's top UKsourced track and biggest seller overall in Florence + The Machine's Spectrum. Its other UK successes included Wonderful by Angel and I Will Wait, the introductory single from Mumford & Sons' Babel album.

Syco act Little Mix's second single and second chart-topper Wings helped to lift RCA from fourth to third place in the rankings with 12.0%, as did fellow X Factor graduate Amelia Lily's You Bring Me Joy, which came courtesy of UK songwriting and production outfit Xenomania's label of the same name.

As a consequence, both Atlantic and Polydor dropped behind RCA with Atlantic fourth with a 7.9% score led by Rudimental



featuring John Newman's Feel The Love through Asylum/Black Butter and Polydor just behind in fifth spot after Cheryl provided its top two UKsourced sellers with Under The Sun and Call My Name.

ABOVE

Mumford & Sons

The Island-signed

act sold close to 160,000 copies in

O3's final week

Universal's sales share of the Top 100 UKcreated singles dropped between quarters from 46.8% to 33.6% as both Mercury and Decca fell out of the Top 10 companies, while Warner moved from fourth to second with its share growing from 13.0% to 24.0%.

Sony fell to third in the corporate rankings, even though its own total increased over the three months from 16.0% to 22.2% as RCA's rise was joined by improvements at Columbia and Epic. Three big Calvin Harris singles, led by We'll Be Coming Back with Example, boosted Columbia's UK A&R market share from 4.3% to 5.9%, while The Script's first ever singles chart-topper (Hall Of Fame featuring will.i.am) sent Epic back among the Top 10 companies in ninth position.

With Virgin sixth and Parlophone seventh, EMI in its last quarter - completely separate from Universal - had 14.3% of the sales of Q3's 100 biggest UK-sourced singles, while the independents scored 5.9%. This was significantly down on Q1 (13.5%) and Q2 (8.7%) due to fewer homegrown hits. The top non-major seller belonged to Ministry of Sound with Example's Say Nothing.

INTERVIEW DEPECHE MODE

À LA MODE

After 32 years in the music business, Depeche Mode are back with a new album and worldwide tour. They've sold more than 100 million records: is it time the British public showed them more respect?

TALENT

BY RHIAN JONES

t's hard to put your finger on why Depeche Mode don't quite demand a natural spot in that wellworn, Buckingham Palace-topping pantheon of mainstream British greats.

The synth-pop trio - made up of Basildon-born Dave Gahan, Andy Fletcher and Martin Gore humbly admit that their most loyal fans are to be found "anywhere East of England".

Yet the group's sales numbers are astonishing: to date, Depeche have sold over 100 million records and scored 48 songs in the Official UK Singles Chart. They can also boast of 12 Top Ten albums, two of which debuted at No. 1.

Early classics such as Just Can't Get Enough, People Are People, See You and Personal Jesus secured them a place as the quintessential Eighties techno-pop band. The latter, of course, was given even greater gravitas by Johnny Cash's classic latelife interpretation.

But the Nineties brought Britpop, and despite two further decades of album releases and solo records, fickle England seemed to have moved on from Depeche's gloomy Bowie-inspired sounds.

Could now be the time for a public reappraisal? Might Depeche finally be set to claim a deserved reputation as one of Britain's most innovative, influential and downright popular artists?

Thirty-two years since the band's birth, *Music Week* heads to Paris to find out. We chat to Gahan and Gore at the announcement of their 2013 plans - which include their 13th studio album ("probably the best record we've made for a long time" says Gahan) and a 34-date worldwide stadium tour.

With a team headed up by visibly proud and long-serving manager Daniel Miller, founder of Mute Records, and legendary PR personality Barbara Charone - not to mention legions of extremely excited international press and fans are Depeche about to become one of next year's biggest success stories?

You're still booking stadium tours after over three decades in the business, what's your secret?

Martin: That's a very good question that we really don't know the exact answer to. I think somehow we've managed to capture emotion and passion in music that connects with an audience and a lot of them have stayed with us for a long time.

When it comes down to it, you're still three lads from Essex: what is it about Depeche Mode that has found such favour across the globe?

M: There are certain places where people seem to have more of an affiliation with us; generally

"The UK is probably the place we do least well in all of Europe... Britpop was just a ripoff of everything that came before - The Stones, The Beatles and stuff. We actually tried to take music somewhere it hadn't been in the past. "

DAVE GAHAN, DEPECHE MODE

Europe as a whole - even Holland's starting to get on board a little bit more than it used to. But the UK is the one place where we probably do least well. In Europe and especially when you get to places like Germany and anywhere eastwards, it seems to be more than just about the music, it's like a lifestyle for them. They follow us, they wear uniforms of black - we call them the black swarm we seem to be really really important to them. Dave: I think it's also because we come from a real place emotionally. I mean there's an image which has developed over the years and we're quite comfortable with that as well: we'd much rather be with the misfits than be with the norm. That's always been the case, we were ridiculed for it in the beginning and now we're praised for it.

Do you feel like you've ever been fully appreciated in the UK?

D: Probably not. It's probably the bain in our side if we're really honest. I mean we should get fucking OBEs because we're still going and we really are a very English band. Forget all the Britpop which was just a rip-off of everything that came before – The Stones, The Beatles and stuff. We actually took music somewhere else and I think arguably in the beginning it was just not understood. **M:** We did really well in the early Eighties in the UK, but I think because we became so successful so quickly it was hard to maintain that momentum,

and the English in general have the kind of mentality where they want to move on to the next thing much quicker than anybody else. There's a lot more longevity for bands in other countries because people don't have that mentality.

As a band, you've had a pretty tight relationship with Daniel Miller right from the start. What is it that's sustained your partnership?

M: We just have a lot of respect for Daniel. He understands our music very well and he's not like, you know, a normal record company person.

What would you say a 'normal record company person' is, exactly?



M: Well fortunately we don't have to deal with too many of them because we've been shielded by Daniel a lot over the years. We kind of have the umbrella of Mute over us, but you know just...

... perhaps more business thinking rather than music thinking?

M: Yes. We know from talking to our producer or engineer who would have to deal with A&R men on a regular basis. You come into the studio and they come up with the vaguest terms: "This is not how we were seeing it, we wanted more music in it." It's like, "What?! What?!"

Whereas Daniel can come in and say: "I don't think that's going in the right direction, I could see a really nice sequencer going in there," and he could even put an idea together for us if he wanted to. In a way, he was an idol of ours before we even got involved with him; we were big fans of the



Mute label before we started putting out tracks with Daniel

D: He cares about the art of it and the creativity of it and the fact that music can be made from anything. There's no restriction to the type of instrumentation that you necessarily have to use what's important is the song and the idea behind it and that doesn't really happen [elsewhere] now.

How does the new music sound in comparison to early Depeche Mode?

M: I think there are different phases in our music and the really early stuff to me sounds like a completely different band. We were very very 'poppy' and when I took over the songwriting we got a bit more, for want of a better word, serious. But I still don't see our music as being very doomy or dark. Some of the tracks are very electronic and some of them are rockier.

D: This record feels like it's been steeped in blues influences, in the recording and in the sound of it, it's still electronic. I think it's probably the best record we've made for a long time. I'm surprised by that, I'm surprised at how well Martin and I worked together, how we shared songwriting a lot more than we had before. We recorded six of my songs, probably only a few will end up on the record but I'm fine with that. I stretched myself vocally a lot more on this record than I have before, I wanted to push the keys that I sang songs in higher, I wanted to go out of my comfort zone.

How has Martin's songwriting style changed over the years of Depeche Mode?

 $M{:}\ I$ would like to think that it's got better. I'm always drawn back to similar subjects: there's always some kind of religious imagery-type topics that come up and various forms of relationships that

you're not quite sure what they're about. I think that vagueness is one of the things that helps us communicate to people, because people write their

what would you change about the music industry

somebody should shoot Simon Cowell! His influence in the music industry over the last God knows how many years it's been now ... it's just like, so many people think that that's what music is. What happened to bands getting together? They are very few and far between now and the ones that do probably can't afford to get into a studio and make a record.

D: It's a pretty horrible business today really, I've got to say. You have to be tough and you've got to be thick skinned because there are going to be things written about you that you're not going to like. You're going to get scrutinized, your work will not always be liked and if they do like something really a lot they're probably not going to like the next thing and compare it to the last thing. It takes a time for a band to grow if they're any good. We were lucky that we were taken under the wing of Daniel Miller who never once in the studio said, "Where's the hit song?"

You famously turned down Glastonbury in 2009 because the line-up didn't quite work for you. Would you ever reconsider?

D: Yes, definitely. I mean there's definitely talk about that actually - it's not obviously next year but I've got a feeling this is just the beginning.

INTERVIEW ROD STEWART

HE WEARS IT WELL

Rod Stewart looks back on five decades of success – and looks forward to his new Christmas LP

TALENT

BY PAUL WILLIAMS

ince his debut solo album Rod Stewart has built up a reputation as not only a fine songwriter, but as a first-class interpreter of other people's songs.

And this century that second quality has come to dominate his recording career with a quick succession of seven covers albums, five digging into the Great American Songbook and one apiece featuring soul and rock classics.

On the face of it then, it seems business as usual again for the Celtic fan with his new album Merry Christmas Baby - and first since moving from Sony to Universal - comprising versions of festive evergreens such as White Christmas, Winter Wonderland and Silent Night.

But dig a little deeper and you will find a brand new self-penned song, the first that has appeared on a Rod Stewart album since his 1998 album of mainly covers by the likes of Oasis and Primal Scream, When We Were The New Boys. Most excitingly still, he has not stopped there because in an interview with Music Week he reveals an already-completed second brand new album is on the way with 11 of the 12 songs written or cowritten by himself.

"I don't know where it came from. Rebirth is the only word I can think of. I had given up on songwriting," Stewart says of his return to composing, which on the new festive set takes in the track Red-Suited Man, penned by him, the album's producer David Foster and Foster's daughter Amy (a successful songwriter in her own right) and featuring New Orleans trumpeter Trombone Shorty.

It will be followed this March by the largely selfwritten album that he says was prompted by a gettogether at his home with bassist, guitarist and songwriter Jim Cregan who has previously cowritten Stewart hits such as Passion and Tonight I'm Yours (Don't Hurt Me).

"It was a simple twist of fate," says Stewart. "My pal Jim Cregan who used to be in my band came over for Sunday dinner and said, 'Come on, let's have a strum and see if we can write a song' and I said, 'Bollocks I don't want to do that' and lo and behold we got a few words together and he took it home and worked on it and that was the first song on the album I wrote called Brighton Beach and then it took off from there and I wrote another 12, 13 songs.

Despite having penned many of the biggest hits of his career, including Maggie May, You Wear It Well, Tonight's The Night (Gonna Be Alright), Baby Jane and even Da Ya Think I'm Sexy?, Stewart suggests he eventually lost his way when it came to writing and claims that he is "not a natural songwriter"

"I don't know, whether I run out of things to write about or I wasn't getting any encouragement," Every picture tells a story Stewart tells Music Week he has finished writing a second new album of original material

od Stewart's n

the UK next week

RIGHT



he says. "It's all about confidence. You write one song and everybody says, 'It's brilliant', people that you trust who give you their opinions, then [you think], 'I might as well have a go at another one.' It happens again and you go on and on and on."

He adds the 2013 album "covers a wide range of things". "I'm writing about my life. There's a song about my dad and the support he gave me when I was young. There's a song about divorce. There's a couple of songs to my kids. I'm very happy with it," he says.

You may have thought the writing of his highlyacclaimed, newly-published book, Rod: The

Autobiography, might have refuelled the songwriting creative juices given all the time for reflection on his life the tome would have required. However, he says the songs for the mainly selfwritten album came about before he started on the book.

Next year's album will also include one cover version, a Tom Waits song, extending a long connection with the celebrated US singersongwriter that has previously seen Stewart covering the likes of Downtown Train, Tom Traubert's Blues (Waltzing Mathilda) and Hang On St Christopher.

"Lucian Grainge knows his football, proper lad. I like him a lot - there's no bullshit with him. He gives credit where credit is due." ROD STEWART ON HIS NEW RECORD COMPANY BOSS AT UNIVERSAL MUSIC

Good taste Stewart hand-picked Michael , Buble man David Foster to produce his new Christmas LP



The set is also the first he has produced entirely by himself since his early solo albums on Mercury Records such as Every Picture Tell A Story and Never A Dull Moment, although his name has cropped up as a co-producer since. Stewart, who across his near five-decade career has worked with many first-class producers including Tom Dowd and Bob Ezrin, figured on this occasion he did not need anyone else.

"I knew what I wanted," he reflects, revealing he recorded much of this album in his library. "I could hear it in my head. I just knew it so I didn't need anybody to tell me what to do. I did the early



albums and it's a little bit of a throwback to those albums. But it's all modern sounding.'

However, for the seasonal set he opted for one of the most experienced and successful producers around in David Foster, who co-produced Michael Buble's own festive album Christmas, outsold globally last year by just one other release - Adele's 21.

Stewart has known the British Columbian songwriter and producer, whose countless other credits include Celine Dion, Whitney Houston and Barbra Streisand, for years, back to when Foster was a jobbing session man. In fact, the Brit jokes he helped to put him on the map.

"I always kid him I gave him his first break when he came down from Canada in 1976 and he played on Tonight's The Night when he was just a rookie," says Stewart. "He's made a couple of bob for himself since."

Stewart is full of praise for Foster, even if he does not match one essential he normally looks for in a record producer - "First of all they have to be a Celtic supporter. That's without question".

"He's tremendous," he says of Foster. "He's precise. He's confident when he makes decisions and he's brilliant to work with as a vocalist.

"He's got a real good insight. He's worked with some of the greatest singers in the world. I can't speak highly enough of him and on top of all that he's a really lovely guy."

It is Foster who Stewart credits for putting together the tracklisting and also contacting and bringing in the album's guests, who include Buble (on Winter Wonderland), Cee Lo Green (Merry Christmas Baby) and Mary J Blige (We Three Kings). There is also a virtual duet with Ella Fitzgerald on What Are You Doing New Year's Eve, which further features Chris Botti. Foster is also credited by Stewart for decorating the studio with Christmas trees and decorations to try to create the right ambiance, no mean feat when you are recording a festive album in Malibu in August.

The presence of Buble and Foster as a producer will no doubt prompt comparisons with the Canadian crooner's own festive album, but Stewart reckons the two releases are different.

"I've done more of the classic hymns, the religious hymns," he says, adding: "Michael is a tremendous fellow. I've done TV shows with him and he's coming INSET

over to Edinburgh to do another one with me next month I've really grown fond of him. "Cee Lo did a fabulous job on Merry Christmas

Baby and once again I did his TV special, he did mine. You scratch my back, I'll scratch yours." Released on the Verve label on October 30 in

the US and in the UK this coming Monday (November 12), the album fulfils a long-time ambition of Stewart to record a seasonal set and one he did not want to let pass by.

"Time goes very quickly and I didn't want to wait until I'm in my 90s, but also having two younger children they love all those songs anyway. I think I'd been putting it off for all the wrong reasons thinking it was corny but actually when I did it I thoroughly enjoyed it," he says.

Merry Christmas Baby follows a very successful run of covers albums by him this century released by what is now Sony's J Records whom he signed to in 2002 after more than a quarter of a century with Warner. All seven of the albums made the UK Top 10 and US top five with two of them, 2004's Stardust: The Great American Songbook 3 and Still The Same...Great Rock Classics Of Our Time two years later, going all the way to No 1 on the Billboard 200. However, he is excited about a switch to rival Universal.

"[There was] more interest, you know," he says of Universal's attitude to him. "A change is good after a few years and they sold me a good story, let's put it that way."

And he also seems to have clicked with Universal's LA-based chairman and CEO and fellow ex-pat Lucian Grainge, despite clear footballing differences with Grainge a Gooner and Stewart a Celtic Park fanatic. Apparently that did not put him off.

"Not at all mate. He knows his football, proper lad," says the rocker in a way only he can about the world's most powerful record executive. "I like him a lot. There's no bullshit with him. He gives credit where credit is due. Apart from that I don't know him that well but I'm sure I will do eventually."

Not that Stewart likes to get involved much in the politics of the music business. "I leave that to Arnie," he says of Arnold Stiefel, head of Stiefel Entertainment, and his manager for the last three decades. That makes it one of the longest artistmanager relationships around.

"We're like a little old married couple now, adds Stewart. "He's been wonderful for me. No complaints whatsoever."

It was Stiefel, for example, who back in the Eighties told Stewart to hold off on the singer's dream of recording an album of standards until the timing was more appropriate. It proved to be invaluable advice with the series of Songbook albums beginning 20 years later giving a new injection into his career at a time when his previous three albums had failed to crack the US Top 10 and he had not topped the chart there since 1978.

The one-time Faces frontman is now busier than ever with a packed schedule over the next year, which he reveals will include live dates in the UK in the summer.

"This is probably going to be a real highlight the next six to seven months, with two albums and a book," he says. "I wonder whether it will be that good again. I enjoy touring. I'm looking forward to playing Great Britain next year and where this will end nobody knows."

FEATURE LITTLE MIX

MIXING IT UP WITH STYLE

Last year they broke through as the first ever group to claim victory on The X Factor. Having sold over 500k singles in the UK, now Syco and Little Mix hope that debut album DNA can rule Q4

TALENT

BY TINA HART

S till reeling from the first live performance of new single DNA at the Radio 1 Teen Awards last month, Perrie Edwards, Jesy Nelson, Leigh-Anne Pinnock and Jade Thirlwall, aka Little Mix, are in high spirits.

The track could complete a hat-trick of No.1s for the newbie girl band in less than 12 months. Since winning The X Factor last year, the two 19-year-olds and two 21-year-olds have clearly learnt a thing or two about the music business: at times during our interview, it seems as if they've been 'in the game' for years – heads screwed on, feet still on the ground and with a strong work ethic, mixed with a still-unjaded level of pinch-me excitement about their craft.

Frank and funny, the four-piece tell us about their 'fruit loopy' producers, their songwriting prowess and Lady Gaga's odd good luck charm...

You've got lots of high-profile collaborators on the album [DNA]. Did Shaznay Lewis and Nicola Roberts actually come into the studio with you? All: Yeah.

Je: One of all of our favourite songs is on the album is written by Nicola Roberts. We went to the studio with her, she played us the song she wrote with Iain James and Fred Ball and we all loved it straight away, tweaked a few bits and that was it. Then Shaznay...

All: She's so cool and lovely.

LA: We've got an amazing A&R team and they sort it all out for us. We're so lucky to have written with all of these amazing people.

How's your own co-writing progressing?

Je: Before we entered The X Factor we'd all done a bit of songwriting. We like to have our own input and we know what sound we want. By writing ourselves and coming together, that's how you get the Little Mix sound.

Were you left to be quite free doing your own thing in relation to songwriting? All: Yeah.

Ja: There's a couple of times where we got an amazing song and it's like, "We'll have it." We would hate if the whole album was just like, "Oh, this is a song from so and so for you," without changing anything.

Pe: Luckily, there have only been a few tracks where it's come in and it's been one line that we've been like, "This is not good, we want to change it." We've been lucky - imagine if they were like [puts on mocking voice], "Neow, it's staying that way."

When we wrote the album we wanted every song to potentially be a single. We wouldn't settle for just anything. We worked 100% on every track and that was really important to us. We didn't want





Syco-signed Little Mix's single DNA is out November 11. Album DNA follows on November 19

anyone to put the CD on and skip a few. Ja: All of our songs are different on the album, so we don't have that thing of, "Oh it sounds like the other one."

TMS did a lot of work on the album...

Pe: As soon as we worked with TMS and Iain we were like, "You are now our little gems, we're not giving you away to anyone." They get us and they get our banter. They're a bit fruit loopy like us too. LA: Out of all the studios we've been to I feel like theirs is probably like home.

Je: Some of our songs can come around from us just mucking around with them and I think sometimes they can be the best songs.

LA: Also, it's not just about getting on with them, they actually get us.

Je: Before we found Wings, we'd gone to so many producers... I remember at the start, in one of our meetings, we were like, "We want our sound to be Nicki Minaj, mixed with Missy Elliott with a bit of En Vogue put in a blender." I think everyone got so confused. We'd hear some of the songs and were like, "Oh my God, we're never going to get it." Then we went to TMS, they were like a little dark horse. Then we heard Wings and we went, "That's our single."

Did you feel like the process of releasing Wings was quite fast?

Je: It wasn't really about bringing it out soon or late, we just wanted to make sure it was perfect. We wrote Wings at the end of February and had it for ages...

The release of Wings was delayed, wasn't it? LA: Oh my God. At the time it was like 'nooo!' because we'd waited so long.

Je: It was something to do with [Syco TV programme] Red or Black, someone had done something wrong, one of the contestants, so they had to re-shoot it and then it had to go out later, so that's why our single... it was really frustrating but it all worked out in the end.

Single DNA has got a pretty big dance routine in it – are you doing a lot more rehearsals now, especially before your tour in January?

Ja: We're currently doing personal training two or three times a week to get our fitness up for the tour, to build our stamina.

Pe: At the start of next year we'll begin doing full-on rehearsals.

Je: We love dancing and singing at the same time. We want to be like four Beyoncés. So we've got to keep our fitness up and eat well. We're loving it though.

Did you have any particularly weird behind-thescenes moments whilst on The X Factor?

Je: We had loads. One was when we met Lady Gaga. That was a bit surreal. She was like [puts on sultry American accent], "I brought you all a gift, and I really want it to bring you good luck." She gave us her hairpin.

Pe: I put it in my pocket for every results show and we won, so it worked!

VIEWPOINT EU COPYRIGHT LAW

WHERE DOES ONLINE COPYRIGHT INFRINGEMENT TAKE PLACE?

Why a recent EC sports ruling could help music rights-holders in the ongoing battle against piracy



DIGITAL

■ BY ADAM RENDLE, ASSOCIATE AT INTERNATIONAL LAW FIRM TAYLOR WESSING

S topping unauthorised use of music online can be hard but a recent European Court decision may make it easier. As online services can be available everywhere, it has been unclear where infringements take place: at their source (which may be hard to identify or take action in) or where they are used. The decision suggests that the infringements will happen where the website intends to target. If the UK or other European countries are targeted by unauthorised music services, this result would make it more difficult for unlicensed providers to base themselves effectively "nowhere", outside the reach of copyright law, and avoid liability in the countries where the services cause the most harm.

The European Court's decision

The case considered by the European Court involved a German online service (Sportradar) which provided statistics about English and Scottish football. The English and Scottish football leagues sued Sportradar in England alleging that the service infringed their database rights because Sportradar were "reutilising" or "making available" the statistics in the leagues' own databases. The English court therefore had to decide where that alleged infringement was taking place: at the source in Germany and/or at the destination in England? Before the question was referred to the European Court for an answer, an English court had decided that the infringement happened only at source. The European Court was of a different opinion and decided that the infringement would happen at least where Sportradar would be taken to have intended to target users. The Court's main reason for this decision was to ensure that the protection of databases was not rendered ineffective by allowing service providers to locate their operations in hard to reach places.

Implications for music and copyright

Although this decision was about database right rather than copyright, so did not expressly consider the position of a music service provider, we think it is likely that the same result would be reached in a copyright case.

The decision should make it easier for music rights holders to enforce their rights against unauthorised online services. If the infringements happened only at the source of the services, the effectiveness of enforcement of copyright at the destination would have been reduced. Unauthorised services cannot hide their infringements "offshore" if their services are targeting users "onshore": they would likely be infringing copyright wherever their targeted consumers are based, which could be in more than one country.

As unauthorised services become more sophisticated and harder to track at source, this decision will help to enforce copyright in countries "We believe a similar outcome to the Sportradar case would happen regarding music copyright"

TAYLOR WESSING

in Europe where the effects of the infringement are greatest (e.g. the UK if that is where the targeted users are). The decision does not, however, make it easier for rights holders to enforce English court decisions overseas if the defendants are based out of the jurisdiction and particularly if they are based outside the EU.

In those circumstances, the more likely enforcement action is to obtain an order against ISPs to block access to the service (akin to the orders granted against Newzbin2 and The Pirate Bay) in the past 18 months. If an "intention to target" the UK can be shown, this decision should make it easier to obtain these injunctions, as it would be easier to show that there are UK infringements which the ISPs should block.

Intention to target

Showing "intention to target" will be key in the enforcement of the rights in future. A range of evidence can be relied on to show this intention. Relevant facts to look out for which suggest an intention to target the UK include: music and featured artists/albums/singles for the English market; payments in pounds sterling; the use of the English language; any interaction between the operators of the site and UK users; .co.uk domain name; paid-for ads on UK-facing search engines; UK ads on the site; and UK contact details.

Important factors in the Sportradar case were that the content of the service was data about English and Scottish football matches, the service partnered with UK betting companies and that the language of the service (English) was different to the service's "home" language (German). It would not be surprising if the English court decided that the service was targeted at the UK in this case.

It is easy, however, to envisage services that do not give the impression of being targeted at any country in particular or one country more than any other. Borrowing Jeff Beck's words, they could be targeted "everywhere and nowhere", accessible by any internet user, featuring global superstars, hosted at a .com domain and with no obvious allegiance to any country. Of course, if the operators were asked they would say that they want to target everywhere and, if they are successful and they have users everywhere including in the UK, it would be interesting to see what attitude an English court would take. The kinds of advertising featuring on the site may be an important factor in these scenarios: if the operators have chosen to serve adverts on their sites which are relevant to a UK audience then it becomes easier to say that the UK is being targeted.

Copyright infringements may happen "everywhere but nowhere" online but this decision should make it easier to show that unlicensed music services which are targeted at the UK infringe copyright in the UK.

RETAIL

HIGH STREET HEROES

MUSIC WEEK SALUTES THE INDIE RETAILERS STILL FIGHTING THE GOOD FIGHT

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

My wife that set the business up in 1993. She started under a stairwell at £20-per-week rent and it's been a natural progression. We moved into our own store and we've been in our new store for a year now, which is a bigger unit giving us an opportunity to expand the product range. We've moved into clothing, and further into production and DJ equipment.

How is business these days compared to previous years? It's difficult to comment on at the moment because although last week we were said to be officially out of recession, I don't think people are feeling it just yet.

What we've had to do is expand our product proposition. We would have just been music in the past whereas now we have to offer people an entire lifestyle package. People who go out clubbing like to get introduced fashion brands in the store, production has become affordable and available to people now and that's increased as well. It's changed in the sense that music would have taken up a larger percentage of floor space in the store and now it's equally shared with two other departments.

dressed up as well, so we've

What do you think about the idea of a vinyl revival?

I'd say that vinyl has never gone away, remembering that we're a niche proposition because we're an electronic specialist. You've always had an appetite for vinyl from people in that market.

The people who are reporting a change in the market are probably further up the long tail than where we sit. Bands like Oasis will probably have seen a change but for your smaller, niche electronic producer who's pressing 300 vinyl I don't think it's ever changed.



"We've had to expand our product proposition... now we have to offer people an entire lifestyle package" SIMON THOMAS, CATAPULT

How's Record Store Day been for you this year?

It was great. It was aimed more at the Last Man Standing indie record shop in terms of the product that's put out there. Two years ago, in response to that, we launched our own record label showcasing local artists. Two years later, we're on our seventh release and we've started up an artist development branch of the business as well, taking local producers in Wales and getting press for them, introducing them to booking agents.

Is there anything that the music industry can be doing to help indie record stores like yourself? What we've got is a dedicated customer base that doesn't move. They want vinyl, they're not going to go on download and so vinyl still has that edge for us.

PIAS are a good example of how the industry can help. They do a lot of indie-only product like special editions. If people are offering a product, to offer them one that stands apart is interesting to them. It's great to see a lot of labels now including a download code with vinyl because it seems like added value for people. I think

This week's High Street Hero Simon Thomas takes on his digital rivals ...

I've seen album sales increase since we've seen labels doing that.

More distributors should look at working with labels for the SMU product that PIAS deliver to give us a point of differentiation on the High Street.

How confident are you about the future?

What we've seen since we've been in our new store is a growth, especially in things like musical hardware. I think vinyl is steady but you can buy a Launchpad for £130 now and someone can go and DJ and make music with that.

By enabling people to make music, the end result that they want to see is a record in a store themselves.





DAVID GUETTA Nothing But The Beat 2.0



SWEDISH HOUSE MAFIA Until Now



UNCLE DUGS Rinse 20

lop	o 10 retail chart		Тор	10 retail chart	🔞 iTunes	Тор	10 streamed ch	art
POS	ARTIST	ALBUM	POS	ARTIST	ALBUM	POS	ARTIST	ALBUM
1	JAKE BUGG	Jake Bugg	1	BEN HOWARD	Burgh Island	1	GODSPEED YOU! BLACK EMPEROR	Allelujah! Don't Bend! Ascend!
2	MUMFORD & SONS	Babel	2	VARIOUS ARTISTS	BBC Radio 1's Live Lounge	2	TRACEY THORN	Tinsel and Ligh
3	BAT FOR LASHES	Haunted Man	3	KYLIE MINOGUE	The Abbey Road Sessions	3	GRIZZLY BEAR	Shields
4	GODSPEED YOU BLACK EMPEROR	Allelujah Dont Bend Ascend	4	VARIOUS ARTISTS	Now That's What I Call 90s Dance	4	FLYING LOTUS	Until The Quiet Comes
5	DONALD FAGEN	Sunken Condos	5	JAKE BUGG	Jake Bugg	5	TAME IMPALA	Lonerism
6	GRIZZLY BEAR	Shields	6	VARIOUS ARTISTS	Monster Halloween Hits	6	PINBACK	Information Received
7	TAME IMPALA	Lonerism	7	THE LUMINEERS	The Lumineers	7	MENAHAN STREET BAND	The Crossing
8	KATE RUSBY	20: 2CD	8	EMELI SANDE	Our Version Of Events (Special Edition)	8	MESHELL NDEGEOCELLO	Pour une âme souveraine
9	EMELI SANDE	Our Version Of Events: Special	9	ROBBIE WILLIAMS	Candy	9	MADNESS	Oui oui, si si, ja da da
10	PETER GABRIEL	So: 25th Anniversary Edition	10	TAYLOR SWIFT	Red (Deluxe Version)	10	CODY CHESNUTT	Landing On A Hundred

RICE CHECK

	ARTIST / ALBUM	amazon	hmv.com	🕜 iTunes	playcom	TESCO	
1	TAYLOR SWIFT Red	£8.99	£10.00	£8.99	£8.99	£8.99	
	LAWSON Chapman Square	£7.49	£8.00	£6.99	£7.49	n/a	

REISSUE REPACKAGE

T.REX The Slider – 40th Anniversary Box Set Demon Music Group/Edsel / November 26 T.Rex - The Slider has

been remastered for the first time by original producer Tony Visconti exclusively for this 40th Anniversary Box Set.

This package contains B-sides and



outtakes, including a previously unreleased demo of the title track from Visconti's private collection.

The accompanying DVD features exclusive interviews, past TV performances and more.

Visconti has written a special essay for the hardback coffeetable book, which also features a 6,000-word essay by Paytress, rare photos and reproductions of archive material.

Also included in the set, which comes in a 12" x 12" box, is a 180g vinyl pressing of the original album, its two spin-off singles and a repro of the collectable promo-only Chariot Choogle 45, all in facsimile T. Rex Wax Co paper sleeves. Rounding off the boxset is a 40-page book of sheet music for every song on the album, an A2 poster, sticker, plastic carrier bag, sew-on patch and facsimiles of an original Bolan fan club letter, membership card, rosette and concert ticket.

PRE-RELEASE RIHANNA, ALICIA KEYS AND GIRLS ALOUD INFILTRATE CHARTS

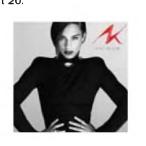
NEW ALBUMS FROM Rihanna. Alicia Keys and Girls Aloud have made positive waves across the pre-order charts.

Unapologetic from Roc Nation's Rihanna crashes in as the highest new entry on the Amazon and Play lists, at 15 and 10 respectively, whilst it climbs from 8 to 5 at HMV. Alicia Keys' new offering, Girl On Fire lands at 19 at HMV and 16 at Play, and the Girls Aloud album, Ten, rises from 19 to 8 at HMV and debuts at 18 at Play.



Further new entries at Amazon come courtesy of Lana Del Rey, The Who, McFly and Lady Antebellum, who occupy the last four spots of the Top 20. McFly also makes a fresh appearance in 12th at HMV, behind the highest new entry.

Now 83 (No.11) and ahead of fellow new entries Deftones (15), Weeknd (17) and Blue Nile (19). At Play, the remaining newbies are Example at 14. Bruno Mars at 19 and Tulisa at 20.



Big players across the charts include One Direction, whose Take Me Home LP top Amazon and HMV, whilst Olly Murs reigns at Play and is at 6 and 7 over at HMV and Amazon. Fellow X Factor graduates Little Mix are also faring well with their debut DNA placing at 10, 7 and 2 at Amazon, HMV and Play respectively.

Whilst compilation Now That's What I Call Music! 83 is new at HMV, it is a high climber elsewhere, moving 16 to 3 at Amazon and 5 to 3 at Play.

AMAZON PRE-RELEASE



- **ONE DIRECTION** Take Me Home Sony
- LED ZEPPELIN Celebration Day Atlantic
- VARIOUS ARTISTS ... I Call Music! 83 FMI
- 4 **GREEN DAY** iDos! Warner

1

2

3

- 5 R. STEWART Merry Christmas, Baby Decca
- SUSAN BOYLE Standing Ovation Syco 6 7
- **OLLY MURS** Right Place Right Time Epic THE ROLLING STONES GRRR! Polydor
- 8
- 9 **GREEN DAY** iTré! Warner
- 10 LITTLE MIX DNA Syco 11 JEFF WAYNE The New Generation Sony
- 12 ALFIE BOE Storyteller Decca 13 THE GYPSY QUEENS The Gypsy Q. London
- 14 COLDPLAY Coldplay Live 2012 EMI
- 15 RIHANNA Unapologetic Mercury
- 16 ELVIS PRESLEY Elvis Sony
- 17 L. D. REY Born To Die Polydor/Interscope
- 18 THE WHO Live At Hull Commercial Mktg.
- 19 MCFLY Memory Lane Island
- 20 L. ANTEBELLUM On This Winter's Night EMI amazon.couk



- **ONE DIRECTION** Take Me Home
- EXAMPLE Evolution Of Man: 2CD: Deluxe
- **OLLY MURS** Right Place Right Time 6
 - LITTLE MIX DNA
- GIRLS ALOUD Ten: 2CD: Deluxe Edition 8

7

13

- 9 LANA DEL REY Born To Die
- **ROLLING STONES GRRR: 3CD** 10
- VARIOUS ARTISTS Now 83: 2CD 11
- 12 MCFLY Memory Lane: The Best Of Mcfly
 - **STOOSHE** Stooshe
- 14 TULISA: (N-DUBZ) Female Boss
- DEFTONES Koi No Yokan 15
- 16 STEPS Light Up The World
- WEEKND Trilogy: 3CD 17
- 18 **COLDPLAY** Live 2012: Includes Dvd
- 19 **BLUE NILE** A Walk Across The Rooftops
- ALICIA KEYS Girl On Fire 20
- hmv.com



PLAY.COM PRE-RELEASE

- OLLY MURS Right Place Right Time Sony 1
- LITTLE MIX DNA Sony Music 2
- 3 VARIOUS Now 83 FML TV
- 4 GREEN DAY ;Tre! Warner
- 5 JEFF WAYNE The New Generation CMG 6
- **STOOSHE** Stooshe Warner
- 7 **DR. DRE** Detox Polydor
- SUSAN BOYLE Standing Ovation Syco 8
- 9 **DEVLIN** A Moving Picture Island
- 10 **RIHANNA** Unapologetic Mercury
- 11 BIFFY CLYRO Opposites: Deluxe 14th Floor
- 12 MCFLY Memory Lane Island
- COLDPLAY Live 2012 FMI 13
- 14 **EXAMPLE** The Evolution of Man MoS
- 15 **EVERYTHING EVERYTHING Arc Sony**
- 16 ALICIA KEYS Girl On Fire Sony
- 17 LED ZEPPELIN Celebration Day Atlantic
- 18 GIRLS ALOUD Ten Polydor
- 19 BRUNO MARS Unorthodox Jukebox Warne
- 20 TULISA The Female Boss Island

play.com

1 **GREEN DAY** Dos 2 3 LED ZEPPELIN Celebration Day: 2CD 4 **RIHANNA** Unapologetic 5

PEOPLE

PERSONNEL ADAM WHITE RETIRES FROM UNIVERSAL MUSIC AFTER 10 YEARS

UNIVERSAL MUSIC



Universal Music Group International's popular VP of communications, ADAM WHITE, has announced

his retirement after 10 years at the major.

White has been with Universal Music since 2002, following a long career in journalism on both sides of the Atlantic with *Billboard*, *Music Week* and *Rolling Stone*, among others.

He will be replaced by CARYN TOMLINSON, who has been appointed senior VP, corporate communications, at Universal Music Group International.

UMGI COO Max Hole said: "Adam has made significant contributions to our changing business, and we will all miss him. He is respected and trusted by all the journalists, artists, artist managers and UMG staff that he has encountered during his time here, and he leaves Universal Music with our appreciation."

PROPER MUSIC GROUP

The company has made changes to its board and senior staff, including the appointment of ex-Sanctuary Records CEO JOE COKELL as non-executive director of Proper Music Group Trading.

Elsewhere, AARON BLACK, formerly head of IT within Proper Music Distribution is promoted to group technical director. ESTHER TEWKESBURY takes on the new role of general manager, Product and Marketing within Proper Music Distribution.

At the same time, **TONY ENGLE** steps down from his position as non-executive director of Proper Music Distribution and **ROB HUTCHISON** steps down as director from the boards of Proper Music Distribution and Proper Music Group Trading to concentrate on his role within the Proper wholesale team.

Group managing director, Drew Hill, commented: "This has been our strongest trading year to date and as our business continues to grow, Joe Cokell brings a wealth of experience and expertise from within the recorded music industry to the board."

INTENT MEDIA / MUSIC WEEK



The Music Week sales team has been boosted with new hires and promotions.

KARMA BERTELSEN (above left) previously served as junior business manager at Thomas St John and has been appointed as sales executive at *Music Week*. Her role takes in responsibilities across subscriptions sales.

ROB BAKER (above right) joins from Intent Media's PC & Tech brand PCR and will take on responsibilities involving media solutions across the Music Week print, digital, online and events portfolio as senior account manager.

After three years working on the subscriptions team at *Music*

Week, **CRAIG SWAN** has been promoted to circulation manager and is tasked with overseeing the general running of subscriptions for the publication, implementing sales and marketing ideas to further spread brand awareness and dealing with customer enquiries.

GRAPHITE



The music and brand management company owned by Ben Turner has

recruited **TIM PEARSON** from IPC Media. Pearson joins the Graphite team with immediate effect in the role of managing director, bringing with him 20 years experience in music and marketing industries.

■ NEC GROUP

The live venue company has restructured its Arenas senior management team, with the introduction of four senior roles.

.....

Led by MD Phil Mead and GM Guy Dunstan (*below left*), the Arenas team has introduced **STEVE WALTON** (*below, second* from right) as head of commercial services to lead the sales team and look after the revenue generation for the brands, and DANIEL **BOULGER** (*below, second from left*), who will take the role of head of building and contract services.

ALAN GOODMAN (below right) has been appointed as head of event services, leading the new event services team that is made up of Technical, Rigging and Event, and finally, CHRIS PILE (below centre) has been promoted to marketing and comms manager, overseeing the marketing strategy and delivery for all brands.



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

NEED TO KNOW

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



#54 Ben Bodie, VP of A&R, BMG Chrysalis UK

Ben Bodie, the head of A&R at publishing and masters company BMG Chrysalis, began his career in A&R at German dance label Eye Q/Harthouse record labels in 1996 before moving on to the UK office of Cory Robbins's and Steve Plotnicki's Profile Records.

Bodie joined Chrysalis in late 1999 and rose through the ranks until he became head of A&R in 2006, going on to sign artists including Cee Lo Green and Dangermouse (Gnarls Barkley), Aphex Twin, Estelle, and Pendulum.

Armed with the BMG Chrysalis A&R philosophy - 'to seek out a combination of exciting artists and writers with great songs and international potential' - Bodie went on to sign other top names including the likes of Frank Turner, The Maccabees, Factory Floor, Nina Nesbit, King Krule, Foxes and Steve Mac.

Bodie runs a UK A&R team of six and works closely with A&R chiefs in BMG's eight other international offices.

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

Simon Pursehouse, Director of Music Services, Sentric Music

"I've been at Sentric Music ever since (and actually during) my time at university up in Liverpool. My colleague Chris Meehan came up with the idea for Sentric, and after securing the initial funding and setting the company up he asked me if I'd be interested in coming on board. I thought the simplicity of the idea was brilliant; taking the mystery out of music publishing and making it accessible for all artists was like nothing I'd come across before so I jumped at the chance.

"The journey so far has been quite something; from signing our first artist to where we are now six years on (35,000+ songwriters and launching Sentric worldwide).

"The early stages of Sentric saw us face huge hurdles, but we stuck with our approach and I believe that's been one of the key reasons to Sentric's success so far as it allowed us to take a unique angle on music publishing."



TOP TIP Do your research before you contact anyone for the first time. All it takes is a single Google and then you'll then have a way of personalising your initial introduction which will make you stand out above the sea of emails everyone gets everyday.

26 SINGLES & ALBUMS Robbie Williams celebrates the 14th No.1 single of his career - his first for Universal/Island since joining the label

CHARTS FOCUS



32 UK AIRPLAY & STREAMING

Swedish House Mafia (pictured) become the most streamed act in the UK this week

34 EU AIRPLAY & GLOBAL SALES

Nielsen reveals the most played acts around Europe - as Taylor Swift conquers sales charts

36 COMPILATIONS & INDIES

The new Radio 1 Live Lounge CD tops compilations as Matt Cardle's album thrives



37 **CLUB**

It's a good week for Little Mix, Rihanna and Ukranian singer Kamaliya (pictured)

38 ANALYSIS

Music Week's Alan Jones crunches the numbers and looks forward to Sunday's new chart

40 KEY RELEASES & PRODUCT

Comprehensive listings of all key upcoming albums and singles plus event listings

CHARTS UK SINGLES WEEK 44

For all charts and credits queries email isabelle nesmon@intentmedia.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		WKS ON CHRT	ARTIST / TITLE / LABEL CATALOGUE NOMBER (UTSTATBOTOR) (PRODUCER) PUBLISHER (WRITER)	
•	New		ROBBIE WILLIAMS Candy Island GBP561200003 (ARV) (Jacknife Leei, Sony ATV/Farre/I/Smalltown Supermusic (Williams/Barlow/Clsen)	HIGHEST A
	1	3	LABRINTH FEAT. EMELI SANDE Beneath Your Beautiful Syco GBHMU1200008 (ARV)	HEIV CHIN
-	New		(LabranthDa Eigglar) Sony ATV/EW//Stellar (McKenze/Sande/Posner) WILEY FEAT. SKETA, JME AND MS D Can You Hear Me? (Ayayaya) <i>Winner Brothers/One More Tune</i> 684/17. For an UTIMue Tenderal Const INSULT Into A Wich (Const More and Anna 1846) and an an Anna Anna Anna Anna Anna A	1200558 (4 RV)
ŀ	2	4	(flymez/Silkey/Bangloye) Sony ATV/EMI/This Is Music (<i>Covie/Adenuga/Clarunji/Hwingovin/Adenuga/Bangloye</i>) SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child <i>Wign</i> 68444120043 (£)	
;	7	5	(AxwellMangelloIngrossa) Sany AI V/Universal /Kobal /Lateral /Air Chrysalis Scandinavia (Lindstrom/Zitrom/Hedfors/Ingrosso/Angello) ADELE Skyfall XL GBRKS1200164 (PAS) ADELE Skyfall XL GBRKS1200164 (PAS)	SALES
,	3	3	(Epworth) EM/Universal (Adkino/Epworth) CALVIN HARRIS FEAT. FLORENCE WELCH Sweet Nothing Columbia 681101200891 (ARV)	INCREASE
	5	9	(Harris) EM/Universal (Harris/WalkhAnult) PSY Gangnam Style (<i>sk.nd USUM71210283 (4RV)</i>	
5	4	5	(PSY; Sony ATV/Universal (Park Jae-Sang/Yoo Gun-Hyung) RIHANNA Diamonds <i>Det Jum USUM71211753 (ARV)</i>	
)	8	5	(E Ilfanco/StarGate) EMI/Kobalt/Matza BallWWhere Da Kasz At (Furler/Enksen/Hermansen/Levine) MAROON 5 One More Night A8M/Cctone/Pojydor USUM71203514 (ARV)	SALES
0	9	11	(Marrin/Shellback) Universim/Kobair/MXM/Mararone AB (Levine/Shellback/Kotecha/Marrin) TAYLOR SWIFT We Are Never Ever Getting Back Together <i>Mercury USCIY1231018 (ARV)</i> 1	INCREASE
1	12	4	(Martin/Shellback/Huff/tbc) Sony ATV/Kobalin/MXM (Swift/Shellback/Martin) DISCLOSURE FEAT. SAM SMITH Latch klond/PMR (B91P1200154 (ARV)	CALLER C
2	23	3	(Ubsilosure/T51) IC (H.Lawrein:e/G Lawrein:e/Napier/Smith) THE LUMINEERS Ho Hey Decca USOMG1260805 (4RV)	SALES
3			(Hadlock) Kobaii (Schultz/Fraites)	+50% SALES
_	52		FUN. FEAT. JANELLE MONAE We Are Young Atlantic/Forled By Rumen USA121101399 (4RV) (Bhaker) Sony AUVWarrer Chappell/PBN/Way A'Sove/Bearvon/Shira Lee Lawrence Rick/Rough Art (Ruess/Bhasker/Antonoff/Jost)	
4	6	2	JLS Hottest Girl In The World <i>RCA 681101200888 (4RV)</i> ((rawford/lonnt/Reynolds) BMG Rights/Chryselis/Galassi Foreign Hoss (Tennant/Crawford/Abernathy/Gill/M errygold/Williams/Hum es)	
5	15	9	THE SCRIPT FEAT. WILL.I.AM Hall OF Fame <i>tpix/Phonogenic GB1101200733 (ARV)</i> (C Donoghue/Sheehan/Barry) Imagem/i am composing/BM6 Silver/CC (C Donoghue/Sheehan/Adams/Barry)	
6	18	3	JUSTIN BIEBER FEAT. NICKI MINAJ Beauty And A Beat <i>Def Jum USUM71205367 (ARV)</i> (Marin/Zedd) Universa//EMI/Kobah (Marin/Zaslavski/Kotscha/Maraj/Bieber)	
7	11	3	LAWSON Standing In The Dark Globel Ticlent/Polydor GRUV71201430 (4RV) (Shanks/Wheateyi @bbaTalent/CL (Brown/FietCherFitzgerald/Morgan)	_
8	14	8	DAVID GUETTA FEAT. SIA She Wolf (Falling To Pieces) Parlaphone GB28K1200043 (E)	
9	13	9	(Guettar/bc) Sony AIV/RMI/What A Publishing/Plano/Jielpa (Guetta/Luinfort/Furler/Braide) FLO-RIDA Cry Attentic USAI21202584 (4RV)	
20	29	6	(The brunchus/soly/Nus/Bauma/Noopstraten) Sony ATV2M/Warms/Chappe/Panix Attack/Artis/thx (Dillard/Schwart/Mhajadounan/Judni/Welk/Russ PALOMA FAITH Never Tear Us Apart <i>RCA GBARL1201820 (ARV)</i>	SALES
1	10	2	(Hooper) Warner Chappell/Artennis (Huichence/Farriss) NAUGHTY BÖY FEAT. EMELI SANDE Wonder <i>Imgin</i> 684441200679 (E)	INCREASE
2	16	8	(Naughty Boy/tbc) Sony AIV/Naughty Words/EMI/Stellar (Sander/Khan/Crace/Chegwin) CONOR MAYNARD FEAT. NE-YO Turn Around Parlsphan: 664YE1201085 (£)	
3	38	13	(StarGate/Billinco) Universal/EMI/Kobalr/Prescription/Matza Ball/Where Da Kasz Ar (Levin/Smith/Hermansen/Enksen) FUN. Some Nights Attantra/Feeled By Romen USAT21104050 (4RV)	~
	17	_	(Bhasker) SonyATV/Warner Chappell/FBR/Bearvon/Rough Art/Shira Lee Lawrence Rick/Way Above (Fun /Bhasker)	+50% SALES
	_		ELLIE GOULDING Anything Could Happen Fsiydar GBUV71201370 (ARV) (Elios/Goulding) Sony ATVX6bat/Giobal Fater (@Kor/Goulding)	
5	New		CALVIN HARRIS FEAT. TINIE TEMPAH Drinking From The Bottle <i>columbic</i> 694R(1201391 (4RV) (Harri, Reynolds/Knight) EW/Reverb/CC (Harris/Reynolds/Knight/Time tempah)	
6	24	11	OTTO KNOWS Million Voices Mercery GBJ481200055 (ARV) (Otto Knows) Universal (Jettman)	
7	19	5	ONE DIRECTION Live While We're Young <i>Syco GBHMU1200210 (ARV)</i> (Ram/Halk) Sony AI V/Kobalt/BMG Chrysalis Scandirravia/MXM/2101 (Yacoub/Halk/Kotecha)	
8	33	13	OF MONSTERS AND MEN Little Talks UniverseTespeblic/Island USUM71119106 (4RV) (Cf Monsters and Men/Arnanson) Sony AIV (Berhallsson/Hilmarsdottir)	
9	22	9	NE-YO Let Me Love You (Until You Learn To Love Yourself) <u>Motown/Mercury USUM71207198 (ARV)</u> 1⊕ (starGate/Reeva & Black) Sony ATV/EMI/Universal/CC (smith/Enksen/Hermansen/Hadfel/Di Scala/Endrer)	_
0	48	4	ASAF AVIDAN & THE MOJOS One Day/Reckoning Song Columbic Deutschlund DEQ321200138 (ARV)	+50% SALES
1	26	10	(Winokur/Avidan/Wankelmur) (Nobal Chrysalis/BMG Rights (Avidan) LITTLE MIX Wings 5yco GBHMU1200137 (ARV)	INCREASE
2	New		(IMS) sony ATV/Unit-etta/Koba1/Go"den Sunser/Razor & Tit=/Modikernusic (Barnes/Kellehar/Kohn/Jarn st/Edwards/Nelson/Pinnods/Thirkwal/Rojas/Nun/La BEN HOWARD Burgh Island (<i>island G602537224678 (ARV</i>)	wis/Butter)
3	20	3	nbel Warner Chappell (Howard) REBECCA FERGUSON Backtrack RCA GB1101200734 (ARV)	
4	28	4	iBaxter/Latimer) Warner Chippell/EMI (Ferguson/Latimer) JAKE BUGG Two Fingers Mercury GBUM/7202028 (ARV)	
_	35		(Crossey) Kcb2lt/Soul Kitchens (Bugg/Archer)	
_		17	FLORENCE + THE MACHINE Spectrum Island GBUM/1107376 (ARV) IEFworth) EMI/Universal (Wich/EE/worth)	
36		8	MUMFORD & SONS Will Wait Gentlemen Ct The Rcad/Island GBUM71204769 (ARV) (Drave) Universal (Mumfore & Sons)	
37	27	14	EMELLI SANDE Read All About It Pt 3 Viigin GBAAA1200016 (E) ISančerSlater/Akins) Bucks/Sony ATV/EMI/Stellar (Manderson/James/Banes/Kohn/Kelleher/Sande)	
88	30	11	OWL CITY & CARLY RAE JEPSEN Cood Time Interscope/Republic kland USUM71206288 (ARV) (Young) Universal/Kobalt/Stylishig Ryfishing/Songs For Bears (Young/Thiessen/Lee)	

	LAST WKS ON WK CHRT	ARTIST / TITLE / LABEL CATALOGUE MUMBER (DISTRIBUTUR) (PRODUCER) PUBLISHER (WRITER)	
39	34 5	NICKI MINAJ Vava Voom <i>(och Monsy/kland US/MS 1200/09/48%)</i> 9D: LukzKoal Kojak/Cirku/75:0 Universa/Mo521/Pescription/MX.W/Oneirology/DreamMachine=(Manaj/Gottwald/Gottwald/G	
40	New	HOT NATURE D& ALL LOVE Benediction <i>Hot Crathini</i> 69K5/1225001 Coli C (Mer/Dox/Inica)	
41	37 14	USHER Scream RCA USRC11200367 (ARV)	
42	61 37	Martur/ShallSack) Koʻsali MX VIE MINUR 47 (Ushar AVartur/ShallSack Kotacha) JAY-Z & KANYE WEST N*****S in Paris Roc-a-fellu/Marcury USUM7111:1521 (4RV)	+50% SALES
43	32 8	Hit:BoyWest/Dean/Kilhoffe) Warner Chappel/EM/Umixersal (West/Carter/Dean/Hollis/Donaldsum) KANYE WEST FEAT. JAY-Z & BIG SEAN Clique Good Music USUM7/209867 (48%)	INCREASE
44	43 20	(Hir Boy/West/Killoffer/Goldstein/The Iwilite Ione) New Yesal/E VILNIE Boy/Please Gimme My/Came Boys/CC (Hollis/Neederson/West/Cam MAROON 5 FEAT, WIZ KHALIFA Payohone 48/W/Cctons/Paydor/USUM71203347 (4499)	er/Farmatleroy)
45	60 2	Shell sack/Blanco/Robooso) Wamer Chappel/Universal/BVG Rights/PiGH Ko'salt/Presistion/Winta Ball/WhiteMarkas: \t/MaruCha/Dai/Dai/Dai/Dai/Dai/Dai/Dai/Dai/Dai/Da	
		PINK Try RCA USRC11200285 (ARV) (Kursh) BMG Rights/Hellol Love You/Jam Writers/Legitimate Efforts (Busbee/West)	+50% SALES
46	21 2	BASTILLE Flaws Virgin GBAAA1200755 (E) (tbc) Universal (Smith)	
47	New	RITA ORA Shime Ya Light <i>Colum sia/Roc Nation USOX94204249</i> (4899) #T Smith) sony ATV/CBmaflashsongs/Primary Way a/Wixan (#T Smith (1.2/Loto)	
48	39 46	DAVID GUETTA FEAT. SIA Titanium Parlophone G828K1100036 (£) 1★ (Guetta/Tuinfort/Afrojack) =M//3ucks/Afrojack/Talpa/Pano/Long Tost Brother/What A Publishing (Eurler/Guetta/Tuinfort/Van De Wall)	
49	Re-entry	MICHAEL JACKSON Thriller <i>Epic USSM19902989 (ARV)</i> (Jones) Universal (Temperton)	
50	51 31	CARLY RAE JEPSEN Call Me Maybe Interscope (AB391100615 (ARV)	SALES
51	45 11	(Rainsay) CC (Rainsay/Jepsen/Crowe) SAM AND THE WOMP Born Born One More Tune/Stitt/Worner GBAHT1200388 (ARV)	INCREASE
52	46 4	(Okher/Hanru/Ritchie) Perfert Songs (Ritchie/Hanru/De Wilde De Lingy/Okher) CHRIS BROWN Don't Judge Me RCA USRC112005R5 (ARV)	
53	Re-entry	(The Messinger) Sony ATV/Universal/Deninision/Messy (3town/Atweh/Messinger) MUSE Madness Helium 3 GBAHT1200402 (ARV)	
		(Muse) Warrier Chappell (Bellainy)	
54	42 9	PINK Blow Me (One Last Kiss) RCA USRC11200669 (4RV) (Kusstmi) EVII (Pink Kuustin)	
55	41 25	SWEDISH HOUSE MAFIA Greyhound <i>Virgin 6</i> 31201200034 (£) (Axw.H0ngoosso/Angello) 9iniversal (Axw.H0ngoosso/Angello)	
56	40 8	AMELIA LILY You Bring Me Joy <i>xen xmoniu/RCA GBHMU1200192</i> (4RV) Wenomania) Xenomania/WannerChappell (Higgins/Williams/FalleeFittx:n/Gmay/Parker/Coxxer/Yuill/Scott)	
57	54 23	RUDIMENTAL FEAT. JOHN NEWMAN Feel Tae Love <u>Asylum 634H51220177 (ARV)</u> Ubrgd-m/Agg-ttf/dkad-bh/spannen) Sony NLV/K553H78 9ingu-2/C Ubrgd-m/Agg-ttf/dkad-bh/Samnani)	
58	47 3	TYLER JAMES Single Tear Island GBUM7 1205848 (4R7)	
59	65 43	(Eleman) EVI/Universal (Jam s/ChamSers). GOTYE FEAT, KIMBRA Somebody That I Used To Know (kland, 4U2521;000404;1899)	SALES
60	56 40	(Gorye) KoʻsalrMill & Range/Carlin (De Basker/Bonfa) LABRINTH FEAT. TINIE TEMPAH Earthquake Syco G8HMU1100027 (489)	INCREASE
61	Re-entry	(Labrinth/DaDiggla) EVII/Stellar(Okogwu/McKenzi/Williams) ONE DIRECTION What Makes You Beautiful <u>Syco 59.1707 (003.18 (4RV)</u>	
62	25 4	(Palk/Vacou3) EMI/Ko'salt/Ramin/BVS Alights/Chrysalis/Mr. Kairaini (Varou3/Ps/Ckotecha) LEONA LEWIS FEAT. CHILDISH GAMBINO Trou's/e Sycs GBHMU1220225 (4RV)	
63		eF1 Smith/Vengeling Bay/Loto/Lucker) Sony ALV/EVL/St.ella: Songs/Waughty Words/BVIS.atglinset.evvis/Sand-v/Carev/Caregovin/Knan/Mennag RAY PARKER JR Ghostbusters 4rvsta usar/9400008 (4999)	/Omer/FL smith)
	ĺ,	(Paiker) IQ Music Ltd/EVII (Parker)	
	57 38	NIČKI MINAJ Štarshi ps <i>čush Money/Islund USCMS1200050 (4RV)</i> (Reddna/Falk/Macouž) Univ asal/Soniy Alv/Kožali/Waanar Giappell (Minaj/Reddina/Falk/Macouž)(Hectsa)	
65	Re-entry	EVANESCENCE Bring Me To Life <i>Epic/wind-up USWU30200093 (E)</i> (Fortman) State One (Moody/Lee/Hodges)	
66	New	OF MONSTERS AND MEN Mountain Sound Universal Republic/Island USUM71272069 (ARV) (King) Sony ATV (Hilmarsdottic/Porthallsson/Hilmarsson)	
67	58 28	JASON MRAZ I Won?T Give Up Atlantic USEE11100768 (ARV)	
68	Re-entry	(Chiccarelli) Great HooksMoBS/Fintage/Coo iyed (Mraz/Matter) B.O.B So Good Atlanti; USAT21200255 (ARV)	
69	36 15	(leddar/Zancanalla) 9mivesal/Koʻsalr/Write 2 Live/Acomunan/Panios Garnes/Shady (leddar/Zancanalla/Kutela/Simmunas Ir) SWEDISH HOUSE MAFIA Save The World <i>Virgin 681201100032 (E)</i>	
70		Axwell/Ingrosso/Angello/Michel 2) Winkersol/Chrysolis/Loteral/Munigm/CC Hkedfors/Ingmissor/Angello/Pontere/Zimom/Manim/ WILEY FEAT. RHYMEZ & MS D HeatWave <i>Warmar Brothers</i> (On: More Ian > 634HF1220250 (4RV)	
		(Rhym±2) Sony ATV/Just Isn't Music/CE (Cawi±/Hwingwiri/Olatunji)	
	Re-entry	PALOMA FAITH Picking Up The Pieces RcA 69110120245 (APV) Hoop # Costing Tommers allowy X12/Warner Chapped (Salin Saski Anima His Cost Pavel)	
72		CALVIN HARRIS FEAT. EXAMPLE We'll Be Coming Back <i>(olum bir 6</i> 3481.1220642 (4899) (Harris EMIAlaw visal (Harris/Glave)	
73	62 12	RITA ORA How We Do (Party) Colum nia/Roc Nation USOX911018794(RPM) (The Annum) any FluxInia Sal Walnes Tuppa Keen v Bud Att bisevitation to Boso Devision Devision Devision Devision	m.Wailuce/West/Divizata
74	55 2	JULIO BASHMORE Au Seve Broadwark 6397P1200069 (rom arv) v5ci f5cHbc)	
		BOBBY BORIS PICKETT Monster Mash Decca USA370509585 (ARV)	

Official Charts Company 2012.

 Anything Could Happen
 Call Me Maybe 5;

 24
 Can You Hear Me

 Au Seve 74
 (Ayayaya) 3;

 Backtrack 33
 Candy 1;

 Beneath Your Beautiful
 Dilemonds 8;

 Beneath Your Beautiful
 Dilemonds 8;

 Beneatificien 42
 Don't You Warry

 Blow Me (One Last Kiss)
 Dinking from Th

 54
 Both 5;

 Bring Me To Life 6;
 Feel The Love 57

 Bung Me To Life 6;
 Feel The Love 57

 Bung Me To Life 6;
 Feel The Love 57

 Bung Mar To Life 6;
 Feel The Love 57

 Call Me Maybe 5C
 Gangnam Style 7

 Can You Hear Me?
 Ghostbusters 63

 (Ayayaya) 3
 Good Time 38

 Candy 1
 Greyhound 55

 Clique 43
 Hail Cl Fame 16

 Diramons 8
 Heatwave 70

 Con't You Wcrry Child 4
 Hottest Girl In The World

 Drinkling From The
 14

 Pottle 25
 How We Do (Party) 73

 Earthquake 6C
 I Cyr 19

 FeleT The Love 57
 I Wull Wait 36

 Flaws 46
 I Won?T Give Up 67

Lath 11 Let Me Love You (Lintil You Learn To Love Yourself) 29 Little Talks 28 Live While We're Young 27 Jorid Madness 53 Million Vorces 26 13 Monster Mash 75 Mountain Sound 66 N****5 In Paris 42 Never Tear Us Apart 20 One Day/Reckoning Song 30 One More Night 9 Payphone 44 Picking Up The Pieces 71 Read All About It Pt 3 37 Save The World 69 Scream 41 She Wolf (Falling To Pieces) 18 Shine Ya Light 47 Single Tear 58 Skyfall 5
 So Good 68
 Two Fingers 34

 Some Nights 23
 Vax Voom 39

 Somebody That I Used
 We Are Never Ever

 To Know 59
 Getting Back Together 10

 Spectrum 35
 We Are Young 13

 Standing In The Dark 17
 We'11 Be Coming Back 72

 Starship 64
 What Makes You

 Sweet Nothing 6
 Beautiful 61

 Thriller 49
 Wing 31

 Trouble 62
 You Bring Me Joy 56

 Tivy 45
 Turn Around 22

K≥y ★ Platinum (500,000) ● Gold (400,000) ● Silver (200,000)



CHARTS UK ALBUMS WEEK 44

09.11.12 Music Week 31



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

THE OFFICIAL UK ALBUMS CHART

THIS WK		WKS ON CHRT	ARTIST / TITLE LABEL/CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER)	
1	New		CALVIN HARRIS 18 Months columbia/Fiy Eye 88657859232 (ARV) Harris/Rometr/Reyadds/Kakth/Francs)	
2	New		KYLIE MINOGUE The Abbey Road Sessions Parlophone P0 150222 (E)	
3	2	38	EMELI SANDE Our Version Of Events <i>virgin CDV3C54 : EP</i> 2★ (Spence/Haynile/Fauchty Boy/Mojam/Herman/Millian/Harrison/Craze/Hoaz/Keys/Sande/Slater/Alkins)	
4	33	24	FUN. Some Nights Atlantic/Fueled By Romen FUELS280482 (ARV) 1 (Bhasker/Haymer/lakeCne)	+50% SALES
5	1	2	TAYLOR SWIFT Red Mercany/Big Machine 3717314 (ARV) (Magmani/Swift/Hittl/Wilson/Martin/Shelbark/Jarkinfe Tee/Bhasker)	menerat
6	New		MICK HUCKNALL American Soul ACC 2544655785 (ARV) hbd	
7	5	6	MUMFORD & SONS Babel Gentlemen Of The Road/Island 0652036602626 (ARV)	
8	New		MATT CARDLE The Fire So What SFW661 (Essential/GEM) the	
9	9	23	PALOMA FAITH Fall To Grace RCA 86651953312 (ARV)	+50% SALES
10	New		Hocper/Goding/Al Shew/Annaho MADNESS Oui, Oui, Si, Si, Ja, Da, Da, Da <i>Cooking Vinyl COOKCD573X (Essentinu/GEM)</i> Hod	INCREASE
11	3	3	JAKE BUGG Jake Bugg Mercury 3707053 (ARV)	
12	8	5	IAmber/Crossey/Enme/Hatt/Hutt] MUSE The 2Nd Law Helium 3 2564656876 (ARV) 1 Musel	
13	27	21	ALT-J An Awesome Wave Infectious INFECT134CD (PIAS) 10 Inducewi	+50% SALE
14	New		NEIL YOUNG & CRAZY HORSE Psychedelic Pill Worner Brothers 9362454655 (ARV) tited	incheose .
15	47	6	JONATHAN & CHARLOTTE Together Syco 88725443632 (ARV) 1	
16	11	7	PINK The Truth About Love <i>RCA</i> 88725452422 (ARV) (incrning/Bhacker/Wilker/Mill/Bisyne/Marnuf/Builliack/Mann/schuller/Dj.Khalii/Chn Injeir/Tracklacer/Wilson/bc)	
17	17	10	OF MONSTERS AND MEN MY Head Is An Animal Universal Republic/Hand 2298018 (ARV) (Chonsters age Negatarasson/King)	
18	New		Termanness and Reamonal Statistics and Reamons DMR/Snapper SMACD10CG (PROP) (i) (i) (i) (i) (i) (ii) (iii)	INCREASE
9	15	7	THE KILLERS Battle Born Verigo 3711/53 (ARV) (The Killers(idynhia/fajor/bineu/face/lanos)	
20	12	26	LABRINTH Electronic Earth Syco 8665192292 (ARV) tidenmitty Electronic Earth Syco 8665192292 (ARV) tidenmitty Electronic Carth Syco 8665192293 (ARV)	
21	4	2	LAWSON Chapman Square (Global Talent/Polydor 3716402 (ARV) Usank/Srizzeral/Blackwell/Valan/tbb)	INCREASE
22	New		EVACASSIDY The Best Of Eva Cassidy <i>Bix Street G2</i> :020 <i>e</i> (ADA Arv) Binno(Cassic/Williams)	
23	New		THE SOLDIERS The Soldiers DMGTV DMGTV049 (SDU)	
24	18	50	ONE DIRECTION Up All Night Syco 88(97813C12 (ARV) WarkWirkan/Redma ArgumeSalman/Merdin/Sannadhow/Gad/Rebran/Redma Restark/Immy idev/Raving/Werkan/Sadina Rooney)	SALES O
25	29	3	THE LUMINEERS The Lumineers Decce 3712589 (ARV) (Hallock)	SALES
26	23	19	MARCON 5 Overexposed <u>A8M/Octor.e/Fc/ydor</u> 3701278 (ARV) Marin/Stellback/BancoRobopplevnelMul/Tedder/Zarcanila/Passooy/West/Valentine/Farrar/Rotern/Rang/Speegel/Supreme Cuts/Marcon 5)	SALES
27	10	3	manner in boorden konoop op rememorie keerza ranner zwawy west valennie erzerernen kononing speger op ene curs warbon s LEONA LEWIS Glassfielant <i>f.yca RRB/9763782 (ARV)</i> (#1 Samh/Radnhy Boy/toc//ucker/Abraham/Circe/Ammo/Letuxer/Codds/Jerkins/Tedder/Zancanelia/DJ Frank t/Shkrel/Kurzłe)	INCREASE
28	7	2	DANIEL O'DONNELL Songs From The Movies . And More DMG TV DMGTV0 48 (SDU)	
29	New		(Fyzik) BLACK COUNTRY COMMUNION Afterglow Muscar M73961 (ADA Arv) (Slumev)	
30	28	8	THE SCRIPT 3 Epic/Phanogenic 88/254154/2 (ARV) C'Ecaecolaue/Sheehan/Frangtor/Barry/Nipner)	
31	21	40	LANA DEL REY Born To Die Forjanzi (Stranger 2787091 (ARV) Haynie Farker Breger Alberge David (Stranger 2787091 (ARV) Haynie Farker Breger Alberge Disk vertrolla lyfsned Gould Bauer-Mein Nowek/Braide/Shux/Skattek/Howe)	SALES INCREASE
32	20	60	Insymmetation myterionautopoponia kerinasiy inien kuminasieriene ininuweekinasiue iniun zearoekinuwe) ED SHEERAN + Asylum 5249864652 (ARV) 4★ (fedling/Hacci/l/Sherran/No (12)	INCREMPE
33	25	93	ADELE 21 xr xtc/szc / vt/sz /	SALES
34	14	31	REBECCA FERGUSON Heaven R(A 88691952562 (ARV) 1★	INCREASE
35	26	143	iEg white/Smalt Jaylor/Higglins/Xenomawa/Latimer/Christie/Booker/H Smith) MUMFORD & SONS Sigh No More <i>Gentlemen</i> Of <i>The Road/Island 2722338</i> (ARV) 4★1★ Urruel	
36	New		itrawij THOMAS NEWMAN Skyfall - Ost Scay Classical 88765401302 (ARV) Wenner of Remission	
37	19	4	If even at Rensien) ELLIE GOULDING Halcyon Polydor 3714241 (ARV) UBIer dollift (ANDYSTA / Energy Rolling and English and Energy Rolling and Energy Rolling and Energy Rolling and Energy Rolling and English and Englis	
		54	iElicr/Coelidir_MONSTA/Spencer/Billboard/Fortis/Parker/Starsmith/Harnsy COLDPLAY Mylo Xyloto Parlaphone 08/3531 (£) 4★	

THIS	LAST W	KS ON	ARTIST / TITLE LABEL/CATALOGUE NUMBER (DISYMBUTUR)	
WK	WK CH	HRT	(PRODUCER)	
39		2	DAPPY Bad Intentions AATW/Island 3711533 (ARV) (TMS/FT Smith/Retro/Dawood/S-X/Fuller/Ingolsby)	
40	32 8	8	DAVID GUETTA Nothing But The Beat 2.0 Partophone PV9739982 (E) (Guetta/Tuinfort/Riesterer/tbc)	
41	44	51	BEN HOWARD Every Kingdom Island 2780336 (ARV) 10 (Bond)	
42	34 5	53	FLORENCE + THE MACHINE Ceremonials Island 2782808 (ARV) 1	
43	39	15	PLAN B III Manors 679/Atlantic S310522172 (ARV) 1 (Drew/Al Shur/Plan B/16 Birl/Appapoulay/Labrath/Mitor/Micéwaw/For/The Krauts)	SALES
44	45	10	RITA ORA Ora Columbia/Roc Nation 88725452492 (ARV)	
45	16	2	(Switch/Dpia/Nash/The Runnes/The Monardh/Chase & Satau/Stargate/Kurstiu/FT Smitch/ acu/De Marti io/Tayls/viuli am/MLIni ey/BLIni ey/BLI resis) KENDRICK LAMAR Good Kid, M.A.A.D City Interscope/Aftermath 3715653 (ARV)	Inchekse
46	37 8	8	(Blaze/Martin/Hurch/Like/T-Minus/Kromatik S/Sounwave/THC/Pharell/Scoop DeVile/D) Dahi/Tabu/Ait-Boy/Tha Bizness/tbc) THE XX Coexist Young Turks YT080CD (PJAS)	
47	New		(smith) TYLER JAMES The Place I Go Island 3716743 (ARV)	
48	New		(Electric/ET Smith//)Pennate/Mr Hudson/Sidwell) PARKWAY DRIVE Atl as Epitaph 272151 (ADA Arv)	
49	13	2	(Hyde) STONE SOUR House Of Gold & Bones - Part 1 <i>Roadrunner RR75632 (4DA 4r.)</i>	
50	41 5	50	(Bortrall/tbr) RIHANNA Talk That Talk <i>Det Jam 2787842 (48V)</i> 3★	
	52 4		OLLY MURS In Case You Didn't Know Epir/System 897940442 (4RV) 2★	
_	_	49	(The Fearless/Argyle/Brammer/Robson/Future Cut/Frampton/Jordan-Patrikios/Smith/Fitzmaurice/Heelis/Prime/Metrophonit)	SALES INCREASE
52	New		THE TWANG 10:20 Jump The Cut JICO4CD (Essential/GEM) (The Twang/Smicox)	
53	40 !	5	THE OVERTONES Higher Warner Music Entertainment 2564555048 (ARV) (Harn/Future Cut/Afanasief/Robson/Archer/Hinton)	
54	35 (6	GREEN DAY Uno! Reprise 9362494719 (ARV) 1 (Cavallo/Green Day)	
55	30	3	ART GARFUNKEL The Singer Columbia Legary 98725458162 (ARV) (Simon/Garfunkei/Johnston/Mann/Grolnick/Taylor/Perry/Ramone/Serkett/Shelron/Landers/Emerick/Sharp/Halee/Wilson/Webb)	
56	50	10	JESSIE WARE Devotion <i>klana/PMR</i> 3700659 (ARV) (Dkumu/Kid Harpoon/Bashmore/Archer)	SALES
57	43	29	TRAIN California 37 <i>Columbia</i> 88691987822 (ARV) 1 (Walker/Smidur/Spionage/Wattenberg/Parg/Hodges)	intenertie
58	36	3	BAT FOR LASHES The Haunted Man Parlophone P0173082 (E)	
59	58	20	(Khan/Kosten/Carey) AMY WINEHOUSE Lioness - Hidden Treasures <i>Island</i> 2790333 (ARV) 2★	SALES
60	38 4	45	(Rem/Ronson/0 [°] Duffy/Ramone/Sennett) ELO All Over The World - The Very Best Of <i>Epic S201292 (ARV)</i> 1★	INCREASE
61	53 9	9	(Lynne/Quaglien) THE VACCINES The Vaccines Come Of Age <i>columbia</i> 88725444242 (ARV)	
62	Re-er	ntry	(lohns) MICHAEL BUBLE Crazy Love Reprise 9362496277 (4RV) 8★3★	
63	22		(Foster/Rork/Gairia/Chang) KATE RUSBY 20 (kland 3717612 (ARV)	
64		39	(Rusby/Organe/Hz) LADY ANTEBELLUM Need You Now Capitol.6336412 (6) 1	
			(Worley/Shaw)	
65	60 3	31	NICKI MINAJ Pink Friday Roman Reloaded <i>Cosh Moncy/kland 2796568.4RV</i> / 1 (RedOne/Rami/Faik/Biakour/Pink Friday/MitBoy/Kenoe/Ryan & Smitty/Airo Beats/T-Minus/Seetharam/Wansel/Oakwud/Flippa123/Jprool/ M. ZAlex P/Immy Jose/Alex Da Kid/Aitem/Dr. Luke/(inturKane/D) Damand Surs)	SALES INCREASE
66	54 8	88	JESSIE J Who You Are Island/Lava 2758627 (ARV) 3★	
67	New		(Dr. Luke/Brssett/Comish/Martin K/DakThe Invisible Men/Parker & James/Thomas/Gad/Gordon) MEEK MILL Dreams And Nightmares <i>Warner Brathers</i> 0093624946670 (4RV)	
68	42	3	(tbn) FRIAR ALESSANDRO Voice From Assisi Decca 1765011 (ARY)	
69	64	9	(Hedges) TWO DOOR CINEMA CLUB Be3Con Kitsune/Cooperative (DA016 (rom arv)	SALES S
70	56 4	4	(Jachnife Lee) JEFF LYNNE LONG Wave Frontiers Records FR(D569 (PH)	SALES INCREASE
	New		(Lynne) LOREEN Heal Warner Stothers (ARV)	
_	57	2	(Tortuga/78/Simen & Espen/Bostrom/Rocks/Ruˈsio/Denebi/J Mike/Mad Wax/tbc)	
_			DIONNE WARWICK Now H and I bandloi (4RV) (tob)	-
73		58	PINK Greatest Hits? So Far!!! <i>Laface</i> 88697807232 (ARV) (ParyRaggs/Austin/Stort/Armstong/Fields/Mann/Wishopsycho/Ur.Luke/Martin/Kasz Money/Pink/Uanja/Shellosid)	SALES INCREASE
74	55 9	9	CONOR MAYNARD Contrast Parlsphone P6353692 (£) (The Invisible Men/The Arcade/Scragete/Blan:o/Parker & James/Phainel/UetoNate/Claike/Secon/Quiz & Laossi/Uinty Swift/Naynne/Eagle &y:	2]
75	70 3	154	ADELE 19 XL XLCD313 (PIAS) 6 ★ (Ab5)ss/White/Ranson)	SALES

Adelle 🔢 Adele 75 Alt-J 13 Andre, Peter 18 Bat For Lashes 58 Black Country Communion 29 Buble, Michael 62 Bugg, Jake 11 Cardle, Matt 8 Cassidy, Eva 22 (oldplay 38 Daniel O'donnell 28

Cappy 39 Elo 60 forence + The Machine 42 Friar Alessandro <mark>68</mark> Finar Alessandro 68 Fun. 4 Carfunkel, Art 55 Coulding, Ellie 37 Creen Day 54 Cuetta, David 40 Harris, Calvin 1 Howard, Ben 41

Hucknall, Mick <mark>6</mark> James, Tyler 47 James, Tyler 47 Jessie J 66 Jonathan & Charlotte 15 Kate Rusby 63 Killers, The 19 Labrinth 20 Lady Antebellum 64 Lamar, Kendrick 45 Lawson 21 Lewis, Leona 27 Loreen 71 Lumineers, The 25

lynne, Jeff 70 Madness 10 Maroon 5 26 Maynard, Conor 74 Mill, Meek 67 Minaj, Nicki 65 One Direction 24 Ora, Rita 44 Overtones, The 53 Paloma Faith 9 Parkway Drive 48 Pink 16 Pink 73 Plan B 43 Rey, Lana Del 31 Rihanna 50 Minogue, Kylie 2 Mumford & Sons 7 Mumford & Sons 35 Murs, Olly 51 Sande, Emeli 3 Newman, Thomas 36 Of Monsters And Men 17 Script, The 30 Sheeran, Ed 32

Muse 12

Key ★ Platinum (300,000) ● Gold (100,000) ● Silver (50,000) ★ 1m European sales Soldiers, The 23 Soldiers, The 23 Stone Sour 49 Swift, Taylor 5 Train 57 Twang, The 52 Two Door Cinema Club 69 Vaccines, The 61 Ware, Jessie 56 Warwick, Dionne 72 Winehouse, Amy 59 Xx, The 46 Young, Neil & Crazy Horse 14

CHARTS UK AIRPLAY WEEK 44

Radio playlists are online at www musicweek com

7	D/		0.4				niel	sen
				IRPLAY CHART TOP 50				
	S T			CHT ARTIST / ALBUM / LABEL			TOTAL AUD (m)	
	1	5	5	ADELE Skytali XI	4054	0.1	81.08	-6.45
	3	4	9	MAROON 5 One More Night A&M/Octone/Polydor	2166	15.71	63.05	16.52
	2	5	8	RIHANNA Diamonds Def Jam	3619	7.13	59.21	4.17
	7	5	4	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child Wirgin	1932	13.92	53.72	27.75
	18	4		OLLY MURS FEAT. FLO RIDA TroublemakerEpic/Syco	2048	-2.66	52.59	68.34
	20	2	2	LABRINTH FEAT. EMELI SANDE Beneath Your Beautifulsyco	2518	83.13	52.3	76.21
	6	10	10	TAYLOR SWIFT We Are Never Ever Getting Back Together Mercury	3539	2.46	50.95	5.64
	4	8	1		3543	12.83	49.82	-1.6
	5	12	15	THE SCRIPT FEAT. WILL.I.AM Hall Of Fame Epic/Phonogenic	3349	-3.9	48.42	-3.91
	12	16	54	PINK Blow Me (One Last Kiss) RCA	2725	-4.89	40.48	5.2
	8	7	17	LAWSON Standing In The Dark Global Talent/Pa/ydor	3089	-8.69	37.01	-11.25
	9	6	14	JLS Hottest Girl In The World RCA	1868	-5.23	36.84	-11.53
	13	5	6	CALVIN HARRIS FEAT. FLORENCE WELCH Sweet Nothing Columbia	1682	2.75	35.89	1.44
	15	11	29	NE-YO Let Me Love You (Until You Learn To Love Yourself) Motown/Mercury	2153	-4.23	35.37	3.88
	27	3		BRUNO MARS Locked Out Of Heaven Elektro	1634	24.07	33.47	41.1
	19	6		THE WANTED I Found You Global Talent/Island	2110	11.46	32.01	2.66
	11	12	38	OWL CITY & CARLY RAE JEPSEN Good Time Interscope/Republic Island	2981	-9	31.58	-19.4
	14	24	44	MAROON 5 FEAT. WIZ KHALIFA Payphone A&M/Octone/Polydor	2158	-6.13	31.1	-11.97
	16	3	20	PALOMA FAITH Never Tear Us Apart RCA	1579	3.2	30.37	-10.76
	24	2		ALICIA KEYS Girl On Fire J	1735	29.57	28.68	4.52
	21	3		THE ROLLING STONES Doom And Gloom Paiydor	370	-2.63	28.41	-1.63
	10	5	21	NAUGHTY BOY FEAT. EMELI SANDE Wonder virgin	1174	5.48	27.8	-30.22
	22	8	24	ELLIE GOULDING Anything Could Happen Polydor	2027	-8.45	27.58	-1.92
	23	7	22	CONOR MAYNARD FEAT. NE-YO Turn Around Parlaphone	1509	-2.46	26.22	-5.85
	31	7	19	FLO-RIDA Cry Atlantic	1145	4.09	25.31	17.83
	32	3	47	RITA ORA Shine Ya Light Columbia/Rac Nation	662	21.69	25.04	21.2
	43	3	11	DISCLOSURE FEAT. SAM SMITH Latch Island/PMR	397	14.74	24.18	39.53
	28	13	31		1590	-6.64	23.69	1.28
	34	2	3	WILEY FEAT. SKEPTA, JME AND MS D Can You Hear Me? (Ayayaya) Worner Brothers/One More Tune		100.83	23.01	12.52
	26	32	50	CARLY RAE JEPSEN Call Me Maybe Interscope	1465	5.62	22.96	-7.57
	29	6	7	PSY Gangnam Style Island	921	18.38	22.84	-1.97
	RE			RUDIMENTAL FEAT. JOHN NEWMAN Feel The Love Asylum	896	0	22.25	0
	86	1		MOYA Making Me Fall Four To One/Absolute	58	0	22.19	0
	39	44		JESSIE J Domino Island/Lava	1221	14.11	21.86	21.71
	25	17	73	RITA ORA How We Do (Party) Columbia/Roc Nation	1929	-14.04	21.7	-20.75
	30	3		MICK HUCKNALL That's How Strong My Love Is Warner Brathers	311	26.94	21.6	-4.47
	RE			GOTYE FEAT. KIMBRA Somebody That I Used To Know Island	1541	0	20.13	0
	37	23	84	STOOSHE. Black Heart Future Cut/QWork/Wormer Brothers	1458	-5.51	19.76	2.86
	60	1	16	JUSTIN BIEBER FEAT. NICKI MINAJ Beauty And A Beat Def Jam	615	0	19.4	0
	36	32	77	TRAIN Drive By Columbia	1560	-2.68	18.96	-3.12
	50	2		STOOSHE. Waterfalls Warner Brothers/One More Tune	1674	19.4	18.68	16.02
	42	40	48	DAVID GUETTA FEAT. SIA Titanium Parlophone	1046	-4.3	18.68	7.11
	70	1		MISHA B Do You Think Of Me Relentless/RCA	425	0	18.66	0
	38	2	34	JAKE BUGG Two Fingers Mercury	288	11.63	18.39	-0.16
	RE			OLLY MURS Dance With Me Tonight Epic/Syco	1206	0	18.08	0
	40	66		MAROON 5 FEAT. CHRISTINA AGUILERA Moves Like Jagger A&M/Octone/Polydor	1375	5.53	17.81	-0.5
	76	1		SUB FOCUS FEAT. ALPINES Tidal Wave Mercury/Ram	85	0	17.59	0
	RE			AMELIA LILY You Bring Me Joy Xenomania/RCA	1542	0	16.91	0
4	49	26		COLDPLAY & RIHANNA Princess Of China Parlophone	945	-10.43	16.57	0.42
6	64	1		JESSIE WARE Night Light Island/PMR	97	0	16.09	0

Nickas Mauri (dninfli monitors the following stations 24, hours a civily sever Cays a week: XMRA, 100-103 Rell Racin, 102 4, Whit FNA, 1054, The Beach, 1054, Rell Racin, 1055, Rell Racin, 1055

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

Instrumental and and any of the second se				+
OK. IV. ARRETAREW CHART UP 40 Procession 10: LAST ARRETAREWALLAREL P 20: LAST LABRINTH FEAT. EMELI SANDE Beneath Your Beautiful / Syno P 21: 1 LABRINTH FEAT. EMELI SANDE Beneath Your Beautiful / Syno P 21: 1 FLO-RIDA I (Ty / Attainc P 2 PSY Gangnam Style / Jound P 4: 4 SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Wonry Child / Iwan P 5: 5: JLS Intrest Grift In The World / Ata P P 6: 14: WILEY FEAT. SKEPTA, JME AND MS D Can You Hear Me? (Ayayaya) / Wome Bodrew One More Ince P 9: ONOR MAYNARD FEAT. NEY O Tum Around / Prinzipator P P 10: 6: NEYO LIA Means PEAT. NEY O Tum Around / Prinzipator P P 11: 13: CAUNIN HARRIS FEAT. FLORENCE WELCH Sweet Nothing / Counno P P 12: 2: ALICIA KEYS Grift On Fire / 1 P P P 13: 10: ONE DIRECTION Live With MARKURCENC/Poyde P P <			nielse	-1
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IV airslay chait foo 40 @ Nielsen Music. Compiled from data gathered from last Sunday to Satuaday. The IV airslay chait is cutiently based on plays on the following stations: 4 Music, Birs TV, Clubland TV, Channel ACA, Chait Show TV, DancenationTV, Flava, Kerrang TV, Kiss TV, Lava TV, Magic TV, MTV Base, MTV Dance, MTV Hits, MTVh, MTV Rocks, XM E TV, Q TV, Scuzz, Smash Filts TV, Starz, The 3 sx, Vauit, Viva, Vat

UK AIRPLAY ANALYSIS

BY ALAN JONES

Five singles by **Adele** have sold more copies than her current hit, James Bond theme Skyfall - but the track becomes her longest-reigning No.1 radio airplay hit this week, racking up its fourth week at the summit to move ahead of previous joint record holders Chasing Pavements and Someone Like You, which topped for three weeks apiece in 2008 and 2011, respectively.

Skyfall is showing signs of peaking - it adds just four plays week-on-week to reach a new high of 4,054 while suffering a 6.44%

dip in audience to 81.08m. It slips from 1-3 on Radio Two's mostplayed list (19 spins last week) and 3-10 on Radio One (22 airings) but the two still provided 47% of its audience. Its highest rotation was to be found at 96.4FM The Wave (43 plays), followed by 106.3 Bridge FM and Signal 107 (41 each).

Adele's nearest challengers are now **Maroon 5**, who are in with a chance of their third straight No.1 on the list, courtesy of One More Night, which climbs 3-2 with plays up by 294 (15.71%) and audience



rising 8.93m (16.52%) week-onweek, to 2,166 and 63.05m, respectively. Smash Hits Radio was its biggest supporter, airing it 47 times but 35.29% of its audience came from 18 plays on Radio Two, and a further 25.72% from 22 plays on Radio One.

It is very rare for any track to achieve the biggest increase in plays AND audience for two weeks in a row - but that's exactly what Beneath Your Beautiful has achieved for Labrinth feat, Emeli Sande, After catapulting 768-20 last week, the track springs to No.6, its plays climbing from 1,375 to 2,518 (up 83.13%) and its audience rocketing from 29.68m to 52.30m (up 76.21%). It was helped by a massive increase from three plays to 19 on Radio One, which consequently provided a top share of 26.84% of its audience, just eclipsing the 25.63% contribution of the nine stations in The Capital Network, which provided a tally of 517 airings.

Beneath Your Beautiful also makes impressive progress on the TV airplay chart, where its promotional videoclip soars 11-1, ending the three week reign of Flo Rida's I Cry. Despite adding 54 airings week-on-week to reach the very substantial total of 727, I Cry cannot resist Beneath Your Beautiful's huge surge in support, which see it rising from 423 plays to 749 (a 77.07% increase), and jumping 11-1. Of the 37 channels on the Nielsen Music Control TV panel - its highest polling figure to date - Beneath Your Beautiful was aired most frequently on the new Capital TV (107 plays), Massive R&B (93) and Chart Show TV (80).

Official Streaming Chart

CHARTS STREAMING WEEK 44 © Official Charts Company 2012

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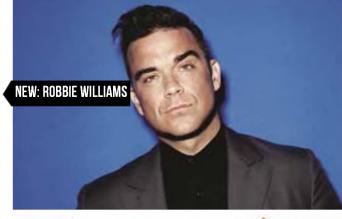
OFFICIAL UK STREAMING CHART TOP 75

LAST ARTIST / ALBUM / LABE

- SWEDISH HOUSE MAFIA/MARTIN Don't You Worry Child Virgin 2
- RIHANNA Diamonds Def Jam
- PSY GANGNAM Style Island 3 11
- CALVIN HARRIS/FLORENCE WELCH Sweet Nothing Columbia 4
- TAYLOR SWIFT We Are Never Ever Getting Back Together Mercury 21 LABRINTH FT EMELI SANDE Beneath Your Beautiful Syco Music
- SCRIPT FT WILL I AM Hall Of Fame Epic/Phonogenic 5
- DAVID GUETTA FT SIA She Wolf (Falling To Pieces) Parlophone
- MAROON 5 More Night A&M/Octone 16
- 8 FLO RIDA | Crv. Atlantic
- 6 MUMFORD & SONS | Will Wait Gentlemen Of The Road/Island
- 9 ELLIE GOULDING Anything Could Happen Polydor
- 13 14 FUN Some Nights Atlantic/Fueled By Ramen
 - 13 CONOR MAYNARD FT NE-YO Turn Around Parlophone
- **15** 10 NE-YO Let Me Love You (Until You Learn To Love Motown
 - OWL CITY/CARLY RAE JEPSEN Good Time Interscope/Republic 12
- **17** 26 FUN FT JANELLE MONAE We Are Young Atlantic/Fueled By Ramen
 - OF MONSTERS & MEN Little Talks Universal Republic 22
 - **ONE DIRECTION** Live While We're Young Syco Music 15
- 20 NEW ROBBIE WILLIAMS Candy Island
- **21** 17 FLORENCE & THE MACHINE Spectrum Island
 - MAROON 5 FT WIZ KHALIFA Payphone A&M/Octone 20
 - 24 CARLY RAE JEPSEN Call Me Maybe Interscope
 - SAM & THE WOMP Bom Bom One More Tune/Stiff 18
 - 27 JAKE BUGG Two Fingers Mercury
 - 48 ALT-J Breezeblocks Infectious Music
- **27** 58 DISCLOSURE FT SAM SMITH Latch Island/Pmr EMELI SANDE Read All About It Pt 3 Virgin 19
- LITTLE MIX Winds Syca Music 29 23
- 30 39 CALVIN HARRIS FT EXAMPLE We'll Be Coming Back Columbia
- 31 ALT-J Something Good Infectious Music 53
- 25 OTTO KNOWS Million Voices Mercury 32
- JUSTIN BIEBER FT NICKI MINAJ Beauty And A Beat Def Jam 33 45
 - RUDIMENTAL FT JOHN NEWMAN Feel The Love Asylum/Black Butter 28
- **35** 69 ALT-J Tessellate Infectious Music
 - I IIMINEERS Ho Hey Decca 83
 - 32 GOTYE FT KIMBRA Somebody That I Used To Know Island
 - 29 XX Angels Young Turks
 - KANYE WEST/JAY Z/BIG SEAN Clique Good Music 33
- 40 40 DAVID GUETTA FT SIA Titanium Parlophone
- 41 47 LAWSON Standing In The Dark Global Talent
 - JLS Hottest Girl In The World Reg 78
 - 30 MUMFORD & SONS Babel Gentlemen Of The Road/Island
 - NEW WILEY/SKEPTA/JME/MS D Can You Hear Me (Ayayaya) One More Tune
 - ALEX CLARE Too Close Island 36
- 45 46 37
 - JAY-Z & KANYE WEST N****S In Paris Roc-A-Fella 34 MUSE Madness Helium 3/Warner Bros
- 47

 - FLO RIDA Whistle Atlantic 38
- SKRILLEX FT SIRAH Bangarang Asylum 43 51
- 52 54 SWEDISH HOUSE MAFIA Greyhound Virgin
 - 55
 - 42 JAKE BUGG Lightning Bolt Mercury
 - TRAIN Drive By Columbia 52
- 56 56 57
 - NEW NAUGHTY BOY FT EMELI SANDE Wonder Virgin
 - 44
- 59 RE
- 60 41 JASON MRAZ I Won't Give Up Atlantic
- RE CALVIN HARRIS Feel So Close Columbia 61
- 62 50 RITA ORA How We Do (Party) Columbia/Roc Nation
- 63 46 MUMFORD & SONS Whispers In The Dark Gentlemen Of The Road/Island
- NICKI MINAJ Pound The Alarm Cash Money/Island 64 57
- 65 66 RIHANNA FT CALVIN HARRIS We Found Love Def Jan
- SWEDISH HOUSE MAFIA Save The World Virgin 66 59
- 73 LABRINTH FT TINIE TEMPAH Earthquake Syco Musi 67
- 68 NEW ALT-J Fitzpleasure Infectious Music
- 69 62 **COLDPLAY** Paradise Parlophone
- DAPPY Good Intentions Aatw/Island 70 49
- 71 NEW ALT-J Matilda Infectious Music
- 72 ED SHEERAN The A Team Asylum 63
- 73 NEW ALT-J Dissolve Me Infectious Music
- ED SHEERAN Lego House Asylum 74 70
- 75 51 MUMFORD & SONS Holland Road Gentlemen Of The Road/Island











- 48 PINK Blow Me (One Last Kiss) Rea 31 49 35 WILEY FT MS D Heatwave One More Tune/Warner Bros
 - 50
 - NICKI MINAJ Va Va Voom Cash Money/Island 53 54

 - COLDPLAY & RIHANNA Princess Of China Parlophone
 - AMELIA LILY You Bring Me Joy Xenomania
 - 58
 - PALOMA FAITH Never Tear Us Apart Rca

CHARTS EU AIRPLAY WEEK 43

nielsen

PAN-EUROPEAN

- ARTIST/ ALBUM / LABE
- 1 RIHANNA Diamonds UNI
- 2 ADELE Skyfall IND
- 3 MAROON 5 One More Night UNI
- **ROBBIE WILLIAMS** Candy UNI 4
- DAVID GUETTA FEAT. SIA 5 She Wolf (Falling To Pieces) EMI **OWL CITY & CARLY RAE JEPSEN**
- 6 Good Time UNI
- 7 ALICIA KEYS Girl On Fire SME
- 8 PINK Blow Me (One Last Kiss) SME
- ASAF AVIDAN One Day (Reckoning Song) 9
- 10 CARLY RAE JEPSEN Call Me Maybe UNI



POS ARTIST/ ALBUM / LABEL

- 1 ROBBIE WILLIAMS Candy UNI
- EROS RAMAZZOTTI 2 Un Angelo Disteso Al Sole UNI
- 3 NEGRAMARO Ti E' Mai Successo? SUG
- 4 MUSE Madness WMI
- **CESARE CREMONINI** Una Come Te UNI 5
- 6 MALIKA AYANE Tre Cose SUG
- 7 **RIHANNA** Diamonds UNI

BY ALAN JONES

- OF MONSTERS AND MEN Little Talks UNI 8
- 9 ZUCCHERO Guantanamera (Guajira) UNI
- 10 ASAF AVIDAN One Day (Reckoning Song)

SALES IN EXCESS OF 1,208,000

copies in the US alone would have

ensured that Taylor Swift's fourth

last week even if it hadn't shifted a

album, Red, was the global No.1

single unit elsewhere. In fact, the

album also topped the chart in

Australia, Canada, Ireland, New

an excellent showing in Japan,

Zealand and the UK. It also made

where it was bidding to become the

first number one by a Western act

June 2011. According to Japanese

chart compilers OriCon. Red

debuted at number three in the

since Lady GaGa's Born This Way in

GLOBAL SALES ANALYSIS

DENMARK ARTIST/ ALBUM / LABEL

FRANCE

2

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q

France: Flo Rida

NORWAY

2

3

4

5

6

7

8

9

10

OS ARTIST/ ALBUM / LABEL

TAYLOR SWIFT We Are Never Ever

KARI BREMNES Denne Veien IND

Getting Back Together UNI

RIHANNA Diamonds UNI

KIMBRA Good Intent WMN

NARUM Sa Lenge Je Vil WMN

FUN. Some Nights WMN

FIRST AID KIT Blue PLY

JONATHAN JEREMIAH

Lazin' In The Sunshine UNI

SIVERT HOYEM Where Is My Moon EMI

1 ADELE Skyfall PLY

POS ARTIST/ ALBUM / LABEL

1 FLO RIDA | Cry WEA

RIHANNA Diamonds UNI

Pursuit Of Happiness UN

(Falling To Pieces) Cap

KID CUDI FEAT. MGMT & RATATAT

DAVID GUETTA FEAT. SIA She Wolf

CANARDO FEAT. TAL M'en Aller WEA

CHRIS BROWN Don't Wake Me Up SME

ALICIA KEYS Girl On Fire SME

Good Time un

This Is Love UNI

OWL CITY & CARLY RAE JEPSEN

WILL.I.AM FEAT. EVA SIMONS

10 R.I.O. FEAT. U-JEAN Summer Jam UNI

- 1 SHAKA LOVELESS Ikke Mere Tid UNI NABIHA Mind The Gap SME 2
- 3 **RIHANNA** Diamonds UNI
- ALPHABEAT Love Sea CPH 4
- JULIE MARIA Beat PLG 5
- **OWL CITY & CARLY RAE JEPSEN** 6 Good Time UNI
- 7 ADELE Skyfall PLG
- TAYLOR SWIFT We Are Never Ever 8 Getting Back Together UNI
- 9 FUN. Some Nights WEA

10 MAROON 5 One More Night UNI



NETHERLANDS ARTIST/ ALBUM / LABE

1	ADELE Skyfall v2R
2	ROBBIE WILLIAMS Candy UNI
3	OWL CITY & CARLY RAE JEPSEN

- Good Time UNI THE SCRIPT FEAT. WILL.I.AM 4 Hall Of Fame SME
- FUN. Some Nights WEA 5
- ASAF AVIDAN 6 One Day (Reckoning Song) SME SWEDISH HOUSE MAFIA FEAT, JOHN
- MARTIN Don't You Worry Child EMI WILL.I.AM FEAT. EVA SIMONS
- 8 This Is Love UN

country, with sales of 32,073,

putting it just 0.87% (282 sales)

behind Leo in second place and

8, whose 8Est led the list for a

1.79% (583 sales) behind Kaniani

second time. It was the closest top

three there for years, and was won

Kanjani 8 album sold over 298,000

copies in debuting at number one

the previous week. Red completes

debuts in Demark (No.3), Spain (4),

Netherlands (76), Flanders (79) and

a surprisingly small portfolio with

Switzerland (12), Brazil (16), The

Wallonia (152).

with an unusually low sale - the

9 **RIHANNA** Diamonds UNI

10 LOREEN Euphoria WEA

Worldwide ales success

British bands Mumford & Sons and Muse continue to do well with their latest albums. Mumford & Sons' Babel loses control of the charts in Ireland (1-2), Flanders (1-2) and The Netherlands (1-3). It also remains in the Top 10 in Canada

RMANY	
ARTIST/ ALBUM / LABEL	

1 RIHANNA Diamonds up

GEF

- 2 ROBBIE WILLIAMS Candy UID
 - ADELE Skyfall IDG
- LYKKE LI I Follow Rivers WMG 4
- ASAF AVIDAN 5 One Day (Reckoning Song) SME
- LINKIN PARK Burn It Down WMG 6
- DIE TOTEN HOSEN Altes Fieber IKP 7
- 8 OF MONSTERS AND MEN Little Talks up
- **BRUNO MARS** 9 Locked Out Of Heaven WMG
- **DAVID GUETTA FEAT. SIA** 10 She Wolf (Falling To Pieces) EMI



SPAIN

1

2

- POS ARTIST/ ALBUM / LABEL **GOTYE FEAT. KIMBRA** Somebody That I Used To Know UNI JUAN MAGAN & BELINDA
- Te Voy A Esperar SME 3 FLO RIDA Whistle WMG
- CARLY RAE JEPSEN Call Me Maybe UNI 4
- MAROON 5 FEAT. WIZ KHALIFA 5 Payphone UNI
- 6 TRAIN Drive By SME
- FUN. FEAT. JANELLE MONAE 7 We Are Young WMG
- ALEIANDRO SANZ Se Vende UNI 8
- PABLO ALBORAN Tanto EMI 9
- 10 ONE DIRECTION Live While We're Young SME

(2-3), New Zealand (2-4), The USA (2-4), Austria (6-5), Australia (5-6), and Iceland (8-9), and reaches new peaks in South Africa (18-8) and Brazil (18-13).

Muse's The 2nd Law typically debuted a week later that Babel and is proving hard to dislodge, particularly in Portugal and Wallonia, where it remains number one.

It falls 1-3 in France, and is also Top 10 in Hungary (4-3), Switzerland (3-3), Flanders (2-4), Estonia (2-5), Finland (5-8), Taiwan (4-8, international chart), Norway (2-8), Austria (7-9), Spain (5-10), The Netherlands (6-10), Mexico (7-10) and (Iceland (10-10). It debuts in Brazil (number 25).



1 RIHANNA Diamonds Un

- ONE DIRECTION 2
- Live While We're Young Sme THE SCRIPT FEAT. WILL.I.AM 3 Hall Of Fame Sm
- OF MONSTERS AND MEN Little Talks Uni 4
- SWEDISH HOUSE MAFIA FEAT. JOHN 5 MARTIN Don't You Worry Child Uni
- MUMFORD AND SONS I Will Wait Uni 6
- 7 ADELE Skyfall Pia
- 8 LYKKE LI I Follow Rivers Wea
- **ROBBIE WILLIAMS** Candy Uni 9
- 10 CALVIN HARRIS FT. FLORENCE WELCH Sweet Nothing Sm



SWEDEN

- POS ARTIST/ ALBUM / LABEL
- PETRA MARKLUND 1 Handerna Mot Himlen FAM
- 2 FUN. Some Nights WEA
- 3 STIFTELSEN Vart Jag An Gar UNI
- LINNEA HENRIKSSON Lyckligare Nu SME 4
- 5 AGNES One Last Time ROX
- LOREEN Crying Out Your Name WEA 6
- 7 LALEH Some Die Young WEA
- SWEDISH HOUSE MAFIA FEAT. JOHN 8 MARTIN Don't You Worry Child EMI
- THE SCRIPT FEAT. WILL.I.AM 9 Hall Of Fame SME
- **10 RIHANNA** Diamonds UNI

Bat For Lashes' critically

acclaimed third album The Haunted

Man is her most widely appreciated

yet. After opening with debuts in 10

(number 24), Sweden (number 53)

countries last week, it now adds

and The USA, where it enters at

number 64, comprehensively

beating her previous peak of

album, Two Suns.

number 141 set by her second

chart penetration by British acts,

Bradford doom metal veterans My

Dving Bride's 11th studio album A

Map Of All Our Failures debuts in

Wallonia (118) and Flanders (147).

Germany (82), France (106),

In a busy week for fairly low level

Finland (number 18), Portugal

2

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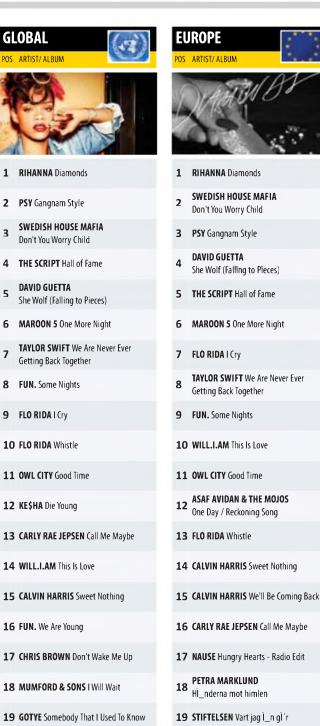
5

6

7

CHARTS SPOTIFY WEEK 44

Spotify



20 CALVIN HARRIS We'll Be Coming Back

NETHERLANDS

POS ARTIST/ ALBUN

- 1 RIHANNA Diamonds
- SWEDISH HOUSE MAFIA 2 Don't You Worry Child
- NIELSON Beauty & De Brains 3
- ASAF AVIDAN & THE MOJOS 4 One Day / Reckoning Song
- 5 THE SCRIPT Hall of Fame
- PASSENGER Let Her Go 6
- 7 **PSY** Gangnam Style
- DAVID GUETTA 8 She Wolf (Falling to Pieces)
- GERS PARDOEL 9 Liever Dan Lief - Rapversie
- 10 WILL.I.AM This Is Love

AUSTRIA

1

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9

ARTIST/ ALBUM

Worry Child

SWEDISH HOUSE MAFIA Don't You

2 OF MONSTERS AND MEN Little Talks

CALVIN HARRIS Sweet Nothing

TAYLOR SWIFT We Are Never Ever

Getting Back Together

PSY Gangnam Style

BIRDY Skinny Love

WILL.I.AM Hall of Fame

MUMFORD & SONS | Will Wait

MAROON 5 One More Night

10 RIHANNA Diamonds

ipain. Iuan Magar

NORWAY

2

3

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9

POS ARTIST/ ALBUM

1 RIHANNA Diamonds

THE SCRIPT Hall of Fame

SWEDISH HOUSE MAFIA

She Wolf (Falling to Pieces)

MAROON 5 One More Night

Getting Back Together

WILL.LAM This Is Love

10 R.I.O Party Shaker feat. Nicco

8 FLO RIDA I Cry

TAYLOR SWIFT We Are Never Ever

Don't You Worry Child

PSY Gangnam Style

DAVID GUETTA

20 GOTYE Somebody That I Used To Know

SPAIN

ARTIST/ ALBUM JUAN MAGAN FEAT. BELINDA 1

Austria: Swedish House Ma

- Te Voy A Esperar
- 2 PSY Gangnam Style
- DCS FEAT. JUAN MAGAN 3 Angelito Sin Alas
- 4 EFECTO PASILLO Pan y Manteguilla
- GOTYE Somebody That I Used To Know 5
- 6 FLO RIDA Whistle
- 7 **RIHANNA** Diamonds
- 8 WILL.I.AM This Is Love
- 9 **YANDAR** Te Pintaron Pajaritos
- 10 CARLY RAE JEPSEN Call Me Maybe

FRANCE

- POS ARTIST/ ALBUM **ASAF AVIDAN & THE MOJOS** 1 One Day / Reckoning Song
- 2 **RIHANNA** Diamonds
- 3 **PSY** Gangnam Style
- 4 C2C Down The Road
- DAVID GUETTA 5 She Wolf (Falling to Pieces)
- 7

6

M83 Midnight City

ALEX CLARE Too Close

- 8 CARLY RAE JEPSEN Call Me Maybe
- 9 FLO RIDA I Cry

10 KID CUDI Pursuit Of Happiness



1 RIHANNA Diamonds

- 2 MARTERIA Lila Wolken
- 3 **PSY** Gangnam Style
- DAVID GUETTA 4 She Wolf (Falling to Pieces)
- ASAF AVIDAN & THE MOJOS 5 One Day / Reckoning Song
- 6 FLO RIDA I Cry
- KLANGKARUSSELL 7
- Sonnentanz Original Version SWEDISH HOUSE MAFIA 8
- Don't You Worry Child
- R.I.O. FEAT. U-JEAN Summer Jam 9
- 10 OWL CITY Good Time





UNITED STATES

ARTIST/ ALBUM

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

- SWEDEN
 - 1
 - Don't You Worry Child
 - 2 **PSY** Gangnam Style
 - 3 **RIHANNA** Diamonds
 - PETRA MARKLUND 4 HI nderna mot himlen
 - THE SCRIPT Hall of Fame 5
 - 6 STIFTELSEN Vart jag Ì_n gÌ ´r
 - 7 **NAUSE** Hungry Hearts

9

- DAVID GUETTA 8 She Wolf (Falling to Pieces)
 - ASAF AVIDAN & THE MOJOS One Day / Reckoning Song
- 10 MAROON 5 One More Night

ST / AL RUM SWEDISH HOUSE MAFIA

CHARTS INDIES/COMPILATIONS WEFK 44



COMPILATION CHART TOP 20







- VARIOUS Bbc Radio 1'S Live Lounge 2012 / Sony/UMTV/Rhino (ARV) VARIOUS Until Now - Swedish House Mafia / Virgin (E)
 - VARIOUS Pop Party 10 / Rhino/UMTV (ARV)
- VARIOUS Now Thats What I Call 905 Dance / EMITY (E)
- VARIOUS Now That's What I Call Music 82 / EMITV/UMTV (E)
- VARIOUS Classic Tearjerkers / Sony RCA (ARV) VARIOUS Teenage Kicks 1977-1981 / EMI TV/UMTV (E)
- VARIOUS Best Of Bond James Bond 50 Years / EMI (E)
- VARIOUS Be My Baby 2 / Sony/UMTV (ARV)
- VARIOUS Return To Soul City / UMTV (ARV)

- 11 6 VARIOUS Girls On Top / Sony (ARV)
- VARIOUS The Sound Of Dubstep 5 / Mos (ARV) 12 9
- VARIOUS The Complete Halloween Party Album / USM Junior (SDU) 13 12
- 14 10 VARIOUS Now That's What I Call Running / EMI TV/UMTV (E)
- 15 13 VARIOUS Addicted To Bass - Winter 2012 / MoS (ARV)
- 16 14 VARIOUS Now That's What I Call A No 1 / EMITY/UMTV (E)
- VARIOUS Euphoria Electronic Dance Music / MoS (ARV) 178
- VARIOUS Annie Mac Presents 2012 / Island (ARV) 18 11
- VARIOUS Monster Halloween Hits / EMI TV/Sony (ARV) 19 RF
- VARIOUS Seriously 805 / Rhino/UMTV (ARV) 20 15

INDIE SINGLES TOP 20



1 ADELE Skyfall / XL (PIAS)

- 2 NEW HOT NATURED & ALI LOVE Benediction / Hot Creations JULIO BASHMORE Au Seve / Broadwalk (rom arv) 3 3 WOODKID Run Boy Run / Green United 4 5 17 BOBBY BORIS PICKETT Monster Mash / Decca (ARV) 6 MONSTA Holdin' On / OWSLA (ING) ALT-J Something Good / Infectious (PIAS) 7 10 8 ADELE Someone Like You / XL (PIAS) 11 9 NEW MATT CARDLE The First Time Ever I Saw Your Face / So What (Essential/GEM) 10 NEW LET ME SEE BENEATH YOUR Beneath Your Beautiful / Devoted PUBLIC ENEMY Harder Than You Think / Slon. jamz 11 9 12 14 CHOPPER XXL Gangnam Style / Kiss The Povement 13 13 PORTER ROBINSON Language / MoS (ARV)
- 14 NEW MASTERS IN FRANCE Playin' With My Friends / A&G (AMD/U)
- 15 8 THE XX Angels / Young Turks (PIAS)
- ADELE Set Fire To The Rain / XL (PIAS) **16** 16
- DJ FRESH Gold Dust / Data/Mos (ARV) 17 RF
- 18 NEW MATT CARDLE It's Only Love / So What (Essential/GEM)
- JOHN MURPHY In The House In A Heartbeat / XL (PIAS) 19 18
- ADELE Rolling In The Deep / XL (PIAS) 20 19

INDIE ALBUMS TOP 20



NEW MATT CARDLE The Fire / So What (Essential/GEM) 2 NEW MADNESS Oui, Oui, Si, Si, Ja, Ja, Da, Da / Cooking Vinyl (Essentio)/GEM) 3 3 ALT-J An Awesome Wave / Infectious (PIAS) 4 NEW PETER ANDRE Angels And Demons / Snapper (PROP) 5 NEW EVA CASSIDY The Best Of Eva Cassidy / Blix Street (ADA Arv) NEW THE SOLDIERS The Soldiers / DMG TV (SDU) 6 DANIEL O'DONNELL Songs From The Movies .. And More / DMG TV (SDU) 7 1 8 NEW BLACK COUNTRY COMMUNION Afterglow / Mascat (ACA Arv) **9** 2 **ADELE** 21 / XL (PIAS) THE XX Coexist / Young Turks (PIAS) 10 4 11 NEW PARKWAY DRIVE Atlas / Epitoph (ACA Arv) 12 NEW THE TWANG 10:20 / Jump The Cut (Essential/GEM) JEFF LYNNE Long Wave / Frontiers Records (Ph) 13 6 DIONNE WARWICK Now / H And I (ARV) 147 ADELE 19 / XL (PIAS) 15 9

- DJ FRESH Nextlevelism / Mos (ARV) 16 13
- 17 14 ELO Mr Blue Sky - The Very Best Of / Frontiers Records (PH)
- 18 RE DJANGO DJANGO Django / Because (ADA Arv)
- JOHN DENVER Take Me Home / Music Digital (Delta/SonyDADC) 19 10
- 20 NEW TRACEY THORN Tinsel And Lights / Strange Feeling/Buzzin Fly (PIAS)





Dionne Warwick Indie Albums (14)







Polica Indie Album Breakers (2)



Parkway Drive Indie Albums (11)



- JULIO BASHMORE Au Seve / Broadwalk (Broadwalk) 1 2
- **2** 1 WOODKID Run Boy Run / Green United (Green United)
- MONSTA Holdin' On / OWSLA (Owsla) 3 4
- 4 NEW LET ME SEE BENEATH YOUR Beneath Your Beautiful / Devoted (Devoted Music)
- 5 CHOPPER XXL Gangnam Style / Kiss The Povement (Kiss The Povement)
- WMASTERS IN FRANCE Playin' With My Friends / A&G (A&G) 6
- JOHN MURPHY In The House In A Heartbeat / XL (XI Beggars) 7 6
- LAUREN AQUILINA Fools / Lauren Aquilina (Lauren Aquilina) 8 3
- THE HEAVY Short Change Hero / Counter (Nir.ja Tune) 9 8
- RICHARD O'BRIEN/PATRICIA QUINN Time Warp / Ode Sounds & Visuals (Ode Sounds & Visuals) 10 20
- 11 NEW SMOSH Ultimate Assassin's Creed 3 Song / Smosh (Smosh)
- TRYHARDNINJA & THE CREEPERS Minecraft Style / Tryhardnin ja & The Creepers (Tryhardnin ja & The Creepers) 12 15
- K-POP SMASH HITS Gangnam Style / Big Eye Music (Cleopatra) 13 16 DISCLOSURE FEAT. SINEAD HARNETT Boiling / Greco-Roman (Greco-Roman) 14:13
- 15 NEW GIRL ON FIRE This Girl Is On Fire / Voice Express (Voice Express)
- PALMA VIOLETS Best Of Friends / Rough Trade (XI Beggars) 167
- 17 13 AWOLNATION Sail / Red Bull (Red Bull)
- **18** 11 WOODKID Iron / Green United (Green United)
- 19 14 LET THE SKY FALL Skyfall / Devoted (Devoted Music)
- 20 RE RADICAL FACE Welcome Home / Morr (Morr Music)

INDIE ALBUMS BREAKERS TOP 20

ARTIST / ALBUM / LABE



NEW PARKWAY DRIVE Atlas / Epitaph (Epitaph) 2 RE POLICA Give You The Ghost / Memphis Industries (Memphis Industries) GODSPEED YOU BLACK EMPEROR Allelujah Don't Bend Ascend / Constellation (Constellation) 3 1 NEW CODY CHESNUTT Landing On A Hundred / One Little Indian (One Little Indian) 4 NEW LONDON FOX SINGERS/HALLOWEEN Halloween Party For Kids / Classic Fox (Classic Fox) 5 NEW NEUROSIS Honor Found In Decay / Neurot (Neurot) 6 7 NEW KAMELOT Silverthorn / Steamhammer (Spv Recordings) NEW HUEY & THE NEW YORKERS Say It To My Face / Naim Edge (Naim Edge) 8 9 NEW TOBY KEITH Hope On The Rocks / Hump Head (Wrasse) JOSEPHINE Portrait / Ark Recordings (Ark) 10.4 11 NEW DILJIT DOSANJH Back To Basics / Moviebox (Moviebox) 12 NEW JUST DANCE KIDS Halloween Kids Party 2012 / Kids Club (Kids Club) SHOW OF HANDS Wake The Union / Hands On Music (Hands On Music) 13 5 14 NEW SAM LEE Ground Of Its Own / The Nest Collective (The Nest Collective) 15 NEW GRAVEYARD Lights Out / Nuclear Blast (Nuclear Blast) 16 NEW MIGUEL CAMPBELL Back In Flight School / Hot Creations (Hot Creations) IRIS DEMENT Sing The Delta / Flariella (Flariella) 17 20

- 18 PAUL BANKS Banks / Matador (XI Beggars) 19
- LPO/PARRY The 50 Greatest Pieces Of Classical / xs (xs) 20 ANDY BURROWS Company / Play It Again Sam (Pias Recordings)

CHARTS CLUB WEEK 44

Rihann:



UPFRONT CLUB TOP 40

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	9	2	KAMALIYA BUTTERFLIES / Handi Music
2	10	12	HANNAH GOOD FEELING / Snowdog
3	NE	V 1	LENNY KRAVITZ SUPERLOVE / Roadrunner/Atlantic
4	8	4	EXAMPLE CLOSE ENEMIES / Ministry Of Sound
5	22	4	BEN PEARCE WHAT I MIGHT DO / MIA
6	1	З	WILEY FEAT. SKEPTA, JME & MS D CAN YOU HEAR ME (AYAYAYA) / Warner Bros
7	19	4	PAUL VAN DYK FEAT. ADAM YOUNG ETERNITY / 3 Beat
8	14	5	LOST WITNESS FEAT. ADAM ZINDANI OUR SUNS RISING / Transmission Recording:
9	15	5	ELLIE GOULDING ANYTHING COULD HAPPEN / Polydor
10	20	5	COSMIC GATE & J'SOMETHING OVER THE RAINBOW / Black Hole Recordings
11	21	4	LADYHAWKE BLUE EYES / Island
12	30	3	ELEKTROKID FREE YOUR MIND / white label
13	34	2	JENN D LOSE IT / All Around The World/Universal
14	23	4	SUB FOCUS FEAT. ALPINES TIDAL WAVE / Mercury
15	NE	W 1	THE OVERTONES LOVING THE SOUND / Warner Music
16	37	2	NANTES UNSATISFY / Deadhand Music
17	39	2	RANDOM CRASH FEAT. KAI LOVE ELECTRIC MISTRESS / Crosh Test Audio
18	28	9	STEVE AOKI & ANGGER DIMAS FEAT. IGGY AZALEA BEAT DOWN / 3 Beat
19	RE	8	BINGO PLAYERS FEAT. FAR EAST MOVEMENT GET UP (RATTLE) / Ministry Of So
20	12	6	CALVIN HARRIS FEAT. FLORENCE SWEET NOTHING / Calumbia
21	2	5	MOBY EXTREME WAYS (THE BOURNE LEGACY) / Little Idiot
22	NE	W 1	RITA ORA SHINE YA LIGHT / Roc Nation/Columbia
23	29	2	ROBBIE WILLIAMS CANDY / Island
24	27	2	THE EX SENATORS ANGEL / Heatshield
25	25	5	MATHIEU BOUTHEIR FEAT. SOPHIE ELLIS BEXTOR BEAUTIFUL / Serial
26		W 1	STEVE AOKI VS. DURAN DURAN HUNGRY LIKE THE WOLF / Trident
27		W 1	LABRINTH FEAT. EMELI SANDE BENEATH YOUR BEAUTIFUL / Syco
28	17	7	OTTO KNOWS MILLION VOICES / PM:AM/Mercury
29	18	10	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN DON'T YOU WORRY CHILD / W
30		W 1	DJ FRESH FEAT. MS. DYNAMITE GOLD DUST / Ministry Of Sound
31		W 1	RIHANNA DIAMONDS / Def Jam/Mercury
32		W 1	GIRLS ALOUD SOMETHING NEW / Polydor
33		W 1	PET SHOP BOYS LEAVING / Parlaphone
34	38		GEMINI FREEDOM / Inspected
35		W 1	MIKA NEWTON COME OUT AND PLAY / Friendship Collective
36		W 1	APDW FEAT. MEG TALTOO GIRL / Kysterical
37		W 1	
38		W 1	ALESSO FEAT. MATTHEW KOMA YEARS / PM:AM
39	4	5	KRYDER FEAT. BO BRUCE DAMAGED / Dent/House-Trained

DADA FEAT. TAZ & LEXI DOLLAR / Destined

COMMERCIAL POP TOP 30

PO	s last	WKS	ARTIST / TRACK / LABEL
1	5	3	LITTLE MIX Dna / Syco
2	NEV	V 1	RIHANNA Diamonds / Def Jam/Mercury
3	16	3	KAMALIYA Butterflies / Handi Music
4	18	2	WILEY FEAT. SKEPTA, JME & MS D Can You Hear Me (Ayayaya) / Worner Bros.
5	15	3	LAWSON Standing In The Darkness / Polydor
6	24	2	EXAMPLE Close Enemies / Ministry Of Sound
7	25	6	HANNAH Good Feeling / Snowdog
8	14	4	MAROON 5 One More Night / A&M/Octone
9	2	3	ROBBIE WILLIAMS Candy / Island
10	20	2	CHRISTINA AGUILERA Your Body / Sony
11	12	5	REBECCA FERGUSON Backtrack / Sony
12	.30	2	OLLY MURS FEAT. FLO RIDA Troublemaker / Sony
13)	5	PITBULL FEAT. TJR Don't Stop The Party / London
	NEV		GIRLS ALOUD Something New / Polydor
15		5	JLS Hottest Girl In The World / Epic
	-4	4	ELLIE GOULDING Anything Could Happen / Polydor
17			RITA ORA Shine Ya Light / Roc Nation/Columbia
	26	4	PET SHOP BOYS Leaving / Parlophone
	NEV		LABRINTH FEAT. EMELI SANDE Beneath Your Beautiful / Syco
	11		CALVIN HARRIS FEAT. FLORENCE Sweet Nothing / Columbia
21		4	TINCHY STRYDER Help Me / Island
	.27	2	IAGO VS. SHENA Release The Pressure / Vidisco/Exklusive
	NEV		THE OVERTONES Loving The Sound / Warner Music PINK Blow Me (One Last Kiss) / RCA
24		4	
25	NEV	• I 6	LEO THE LION Only For One Night / The Lion Raw Entertainment/Transmission Recordings OTTO KNOWS Million Voices / PM:AM/Mercury
20		9	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child / Virgin
	.28	4	
_	NEV		JENN D Lose It / All Around The World/Universal
30			TYLER JAMES Single Tear / Island
30	INCV	V 1	TEER JAMES Single real / Island





COMMERCIAL POP

Butterflies soars to top Upfront Chart as Little Mix rule Pop list

ANALYSIS BY ALAN JONES

ive weeks after Keisha

White fluttered her way to number two on the Upfront chart with Butterflies, an entirely different song of the same name jumps 9-1 Upfront and 16-3 on the Commercial Pop chart to become the biggest hit thus far for Ukranian singer Kamaliya.

A former beauty queen who is married to a billionaire businessman, Kamaliya's Upfront chart victory was by a narrow

4.75% margin over fellow East European, Hannah from Estonia, who thus came within an ace of her fifth number one on the chart with Good Feeling. Kamaliya's single incidentally, appears in a mulitiplicity of mixes by no fewer than nine different mixers or mixing teams, and was promoted to clubs by both of the major promotions companies Power and Music House.

On the Commercial Pop chart, Little Mix score their second No.1, with DNA emulating Wings, which topped

the chart in August. Finishing just 2.34% ahead of Rihanna, whose Diamonds sparkles to a No.2 debut after finally being serviced in club mixes, Little Mix are the second X Factor act in a row to top the chart, dethroning JLS. Rebecca Ferguson, Olly Murs and Misha B are elsewhere in the Top 40, while Leona Lewis and Curtis Moore (an X Factor entrant in 2009) drop off the list.

Diamonds jumps 62-31 on the Upfront chart for Rihanna, while topping the Urban club chart for the second time.

URBAN TOP 30

-0.	LADI	WIND	ANTIST / TRACK / EADEL	PUS	ANTIST / TRACK
1	1	5	RIHANNA Diamonds / Def Jam/Mercury	1	BINGO PLAY
2	7	6	WILEY Can You Hear Me (Ayayaya) / Warner Bros.		Rattle (Get L
3	2	5	PITBULL FEAT. TJR Don't Stop The Party / London	2	ALESSO Yea
4	3	6	KANYE WEST, JAY Z & BIG SEAN Clique / Good Music/Mercury	3	RUDIMENTA
5	5	6	50 CENT FEAT. DR. DRE & ALICIA KEYS New Day / Polydor		CLARE Not (
6	22	3	LITTLE MIX Dna / Syco	4	CHASE & ST
7	8	4	LUKE BINGHAM FEAT. SWAY Gemini / 3 Beat	5	MATRIX & F
8	20	2	ALICIA KEYS FEAT. NICKI MINAJ Girl On Fire / RCA		Magnetic Ey
9	6	6	JLS Hottest Girl In The World / Epic	6	NETSKY FT I
10	9	8	TODDLA T FEAT. CLEO SOL Code To Crack / white label	7	CALVIN HAR
11	11	15	NE-YO Let Me Love You (Until You Learn To Love Yourself) / Def Jam/Mercury		Drinking Fro
12	4	6	A*M*EPlay The Game Boy / Universal	8	GEMINI 3d F
13	14	10	PUBLIC ENEMY Harder Than You Think / Stor.jomz	9	STEVE ANGE
14	12	3	STICKY Pedal Riddim / Big Dada/Forbes List	10	A-TRAK & Z
15	19	3	LABRINTH FEAT. EMELI SANDE Beneath Your Beautiful / Syco		The Danceflo
16	13	6	TINCHY STRYDER Help Me / Island		JULIAN JOR
17	10	7	NAS FEAT. AMY WINEHOUSE Cherry Wine / Def Jam/Mercury		SWAY FT MF
18	NEV	V 1	CHARLIE BROWN FEAT. YUNGEN & MS. D Dependency / All Around The World		FLASHMOB
19	NEV	V 1	MATRIX & FUTUREBOUND FEAT. BABY BLUE Magnetic Eyes / Viper/Metro/3 Beat	14	BROOKES B
20	16	3	MARVELL Weezy / Marvell Music		Loveline
21	18	3	POLYNA Crazy / Sodarock UK	15	THE ASTON
22	15	8	KEISHA WHITE Butterflies / GC Recordings		Sunrise (Wo
23	NEV	V 1	USHER Numb / RCA		MONSTA Mo
24	21	3	MISHA B Do You Think Of Me / Relentless		KIRSTY Han
25	NEV	V 1	CHRIS BROWN Don't Judge Me / RCA	18	JONO FERN
26	17	5	NAUGHTY BOY FEAT. EMELI SANDE Wonder / Virgin		Someone To
27	24	7	CONOR MAYNARD FEAT. NE-YO Turn Around / Parlophone		KEATCH Add
28	27	12	MARIAH CAREY FEAT. RICK ROSS & MEEK MILL Triumphant (Get 'Em) / Def Jam/Mercury	20	RRIGHT RRI
29	30	2	EXAMPLE Close Enemies / Ministry Of Sound	- 6#	hà dai

30 26 4 ANGEL HAZE New York / Island

Construction Week, Completed by DJ feedback and data collected from the following stores, online sites and distributors; BMR Records, CD Peol, Know How, Phonica, Pure Groove, Trax (London), Eastern Blue (Manchester), 23rd Precinct (Glasgow), 3 Beat (Liverpool), The Dix (Bradilord), Crash (Leeds), Global Groove (Stoke), Catapuil (Cardiff), Hard To Find (Birmingham), Plostic Music (Brighton), Power (Wigan), Streetwise (Cambridge), The Disc (Bradford) Kahua (Middlesborough) Bassolivision (Belfast), Beatport, Juno, Unique & Dynamic

ERS FT FAR EAST MOVEMENT (qU

COOL CUTS TOP 20

- AL FT JOHN NEWMAN & ALEX Givina In
- ATUS FT LIAM BAILEY Big Man UTUREBOUND FT BABY BLUE
- BILLIE We Can Only Live Today RIS FT TINIE TEMPAH
- m The Bottle Romeo
- ELLO & THIRD PARTY Lights
- INC FT NATALIE STORM Like
- DAN & MARTIN GARRIX Bfam
- R HUDSON Charge
- Hot
- ROTHERS FT HAZ-MAT
- SHUFFLE VS TOMMY TRASH n't Get Lost)
- onsta Ep
- ds High
- ANDEZ FT CARMICHAEL
- Love Stars To The Sky
- IGHT MACHINES Theme From Dio

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 an www.ministryofsound.com/radie



CHARTS ANALYSIS WEEK 44

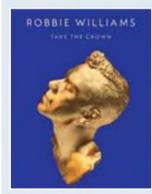
CHARTBOUND

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

- SUB FOCUS/ALPINES Tidal Wave Mercury
- BEYONCE Listen Columbia
- NO DOUBT Don't Speak Interscope
- TAYLOR SWIFT Love Story Mercury
- DES'REE I'm Kissing You Sony
- WILLY MOON Yeah Yeah Island
- PALOMA FAITH Just Be RCA
- FRANKIE COCOZZA She's Got A Motorcycle Long Island
- KATY PERRY Firework Virgin
- RITA ORA FEAT. TINIE TEMPAH R.I.P. Columbia/Roc Natio
- DJ FRESH FEAT. RITA ORA Hot Right Now Ministry Of Sound
- SNEAKBO FEAT. L MARSHALL Sing For
- Tomorrow Play Hard
- SNEAKBO Zim Zimma Play Hard
- COLDPLAY Fix You Parlophone

UK ALBUMS CHART



- ROBBIE WILLIAMS Take The Crown Island
- JLS Evolution BCA

ANDRE RIEU & JOHANN STRAUSS

- **ORCHESTRA Magic of The Movies** Decca
- MILITARY WIVES Stronger Together Decca
- CHRIS MOYLES The Difficult Second Album Mercury
- AEROSMITH Music From Another

Dimension Columbia

- NE-YO R.E.D. Def lam
- ANDREA BOCELLI Opera Decca
- KRISTONA TRAIN Dark Black Mercury MANIC STREET PREACHERS Generation
- Terrorists Columbia
- NO DOUBT The Singles 1992-2003 Interscope RYAN KEEN Back TO The Ocean Lookout
- Mountain FRANKIE GOES TO HOLLYWOOD Frankie Said Salvo
- JETHRO TULL Thick As A Brick Chrysalis
- KATY PERRY Teenage Dream Virgin

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

SINGLES

BY ALAN JONES

weet success for Robbie Williams last weekend, as Candy debuted at number one to become his 14th chart-topping hit, more than eight years after Radio became his 13th. Selling 137,581 copies to debut at number one - the fourth highest tally of the year it was helped both by pent-up demand from several weeks of radio play and his performance of it on The X Factor Results show the day it was released. Candy remained at number one on Tuesday's midweek sales flashes, while his ninth solo set, Take The Crown, stormed to the top of the album ratings.

38 year old Williams, from Stoke, scored seven number ones as a member of Take That, and has now matched that tally with solo singles. He thus equals the success of friend, rival and former bandmate Gary Barlow, who has had 11 number ones with Take That and three solo. Barlow



helped facilitate Williams' latest success, co-writing Candy with Norwegian Terje Olsen. The only artists with more number one hits on the singles chart - which is 60 years old next week, and has been topped by more than 1,200 tracks - are Paul McCartney (21), John Lennon (20), George Harrison (18) and Ringo Starr (17), all of whom scored 17 with The

Beatles; and Elvis Presley (20 number ones, three of which were 2005 reissues of previous charttoppers). Cliff Richard is level with Williams and Barlow on 14 number ones.

Making way for Williams at the top of the chart, Beneath Your Beautiful dipped to number two on Sunday for Labrinth feat. Emeli Sande, with sales off just

4.63% at 102,786 sales. That's the second highest sale for a number two this year, falling just below the 103,438 copies that Sande's solo hit Next To Me sold to hold the position some 37 weeks ago.

13 weeks after debuting at number one with Ms. D collaboration Heatwave on sales of 114,121, Wiley had to settle for a number three debut (75,984 sales) for follow-up Can You Hear Me (Ayayaya), which again features Ms. D as well as Skepta and JME.

With Skyfall continuing to dominate the box office chart, Adele's theme to the Bond film rebounded strongly, jumping 7-5, with sales up 47.20% week-onweek at 65.822. It is Adele's sixth biggest single, with sales of 333,673 in just five weeks.

Previously placed 26th, 17th and 12th, fraternal duo Disclosure's debut hit Latch (feat. Sam Smith) edged ever close to the Top 10, climbing to number 11 (24,496 sales).

Overall singles sales were up 5.39% week-on-week at 3,519,133 - 12.46% above same week 2011 sales of 3,129,214.

It's just over a year since 2010

first album, Letters, debuted and peaked at number two - behind

ALBUMS

BY ALAN JONES

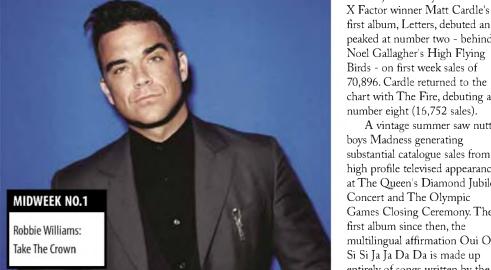
obbie Williams is set to take the crown this weekend with the album of that title on schedule to score a number one debut - Tuesday's midweek sales flash showed the album taking a massive 94.69% lead over nearest challengers JLS' new set Evolution. Take The Crown will be Williams' 10th number one solo album. With introductory single Candy likely to continue at number one, Williams will also be looking to collect his first chart double since December 2001, when he topped the singles chart with Nicole Kidman collaboration Somethin Stupid and the album chart with Swing When You're Winning. Williams and JLS are but

two of six acts set to storm the Top 10 with new entries this weekend as the top end of the chart gets one of its biggest shake-ups of the year.

After debuting last week at number one, Calvin Harris seems likely to dip to number four with 18 Months.

Housing six top two hits, including the Florence Welch collaboration Sweet Nothing, which topped the chart a fortnight ago, 18 Months sold 52,356 copies last week to take

Source: Official Charts Company



pole position. It is Harris' second number one album, following Ready For The Weekend, which debuted at number one in 2009 on sales of 36,308 copies. His 2007 debut album, I Created Disco, opened and peaked at number eight, recording first week sales of 16,121 copies. Sweet Nothing dipped 3-6 (51,629 sales) last weekend, while a seventh track from 18 Months entered the Top 40 - Drinking From The Bottle (feat. Tinie Tempah) debuted at number 25 (14,145 sales).

Featuring newly recorded stripped down versions of Kylie Minogue hits, The Abbey Road Sessions couldn't quite deliver the sixth number one of the

Australian's 24 year album chart career, debuting at number two (37,556 sales) last Sunday to become her 22nd chart entry.

All 10 Simply Red studio albums - from 1985's Picture Book to 2007's Stay - made the Top 10, with four of them going to number one. Leading light Mick Hucknall settled for lower ground with his 2009 solo debut, Tribute To Bobby, a celebration of blues and soul legend Bobby 'Blue' Bland, which reached number 18 on first week sales of 7,482. His second solo album is the similarly retro American Soul on which he covers R&B classics. It fared much better, debuting at number six (18,429 sales) on Sunday.

Noel Gallagher's High Flying Birds - on first week sales of 70,896. Cardle returned to the chart with The Fire, debuting at number eight (16,752 sales). A vintage summer saw nutty boys Madness generating substantial catalogue sales from high profile televised appearances at The Queen's Diamond Jubilee Concert and The Olympic

Games Closing Ceremony. Their first album since then, the multilingual affirmation Oui Oui Si Si Ja Ja Da Da is made up entirely of songs written by the band who are now all in their 50s, and debuted at number 10 (15,968 sales).

Neil Young is 67 on 12 November but shows no sign of slowing down and, supported by Crazy Horse, racked up his 47th chart entry with Psychedelic Pill (number 14, 12,279 sales). It arrived just 21 weeks after their previous album, Americana debuted and peaked at number 16 (7,891 sales).

Peter Andre made his eighth visit to the chart with Angels & Demons (number 18, 9,869 sales).

Overall album sales were up 12.36% week-on-week at 1,810,009 - 10.00% below same week 2011 sales of 2,011,161.



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

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INDUSTRY EVENTS DATES FOR YOUR DIARY



November

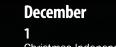
17 Scottish Music Awards – The Tartan Clefs 2012, Old Fruitmarket, Glasgow tartanclef.org

22

Music Futures Conference, Newcastle generator.org.uk/event/ music-futures-conference

27

Artist and Manager Awards (sponsored by Spotify), Troxy, London amawards.org



Christmas Independent Label Market (AIM) Musicindie.com

14

MPA Christmas Lunch, Hilton Park Lane, London MPAonline.org.uk/content/ mpa-christmas-lunch-1

January

26-29 Midem 2013, Cannes midem.com



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

April 11

Music Week Awards 2013 The Brewery, London Musicweekawards.com

May

16-18 The Great Escape, Brighton EscapeGreat.com



December 7 Music & Video Games

Music Week investigates the growing relationship between these two vital entertainment sectors

To discuss a range of print and digital commercial opportunities associated with Music Week's forthcoming features, please email Darrell.Carter@intentmedia.co.uk or Rob.Baker@intentmedia.co.uk or telephone 020 7354 6000. * All feature dates suLject to change

PRODUCT KEY RELEASES



► CHRISTINA AGUILERA Lotus 12.11

www.musicweek.com

NOVEMBER 12

SINGLES

- EXAMPLE Close Enemies (Mos)
- ALESSO Years (Mercury)
- ANIMAL COLLECTIVE Applesauce (Domino)
- JUSTIN BIEBER FEAT. NICKI MINAJ Beauty
- And A Beat (Def Jam)
- BIG BOI FEAT. KELLY ROWLAND Mama
- Told Me (Def Jam)
- BON IVER Beth/Rest (4Aa)
- FEED ME & CRYSTAL FIGHTERS Love is All I Got (MauStrap)
- GREEN DAY Stray Heart (Reprise)
- THE KILLERS Miss Atomic Bomb (Vertigo)
- LINKIN PARK Castle Of Glass (Warner Brothers)
- MCFLY Love Is Easy (Island/Super)
- MELANIE C FEAT EMMA BUNTON I Know
 Him So Well (Red Girl Records)
- KARL PHILLIPS & THE MIDNIGHT
- RAMBLERS Attack The Brain (Medical)
- LANA DEL REY Ride (Polydor/Stranger)
- RHYE The Fall Ep (Polydor/Innovative Leisure)
 RACHAEL SAGE Abby Would You Wait (M
- Press)
- SOUNDGARDEN Been Away Too Long

(Vertigo)

- **REGINA SPEKTOR** How (Sire/Warner Brothers)
- THEME PARK Two Hours (Transgressive)
- THE WEEKND Wicked Games (Slumberland)
 WHITNEY HOUSTON FT. R KELLY I Look To
 You (Red)
- ALBUMS
- CHRISTINA AGUILERA Lotus (Rca)
- BIG BOI Vicious Lies And Dangerous
- Rumours *(Det Jam)*
- BJORK Biophilia Remix Series 8 (One Little Indian)
- ALFIE BOE Storyteller (Decca)
- CESARIA EVORA Miss Perfumado 20Th
 Anniversary (Sony (Jassica))
- CLINIC Free Reign (Domino)
- CRYSTAL CASTLES (Iii) (Fiction)
- DEFTONES Koi No Yokan (Reprise)
- DRUMSOUND & BASSLINE SMITH Wall Of
 Sound (New State)
- ENFORCER Into The Night (Earache)
 BRIAN ENO Lux (Warp)
- ETERNAL TAPESTRY A World Out Of Time
- (Thrill Jockey)
- FOSTER & ALLEN The Ultimate Collection
- GAMMA RAY Live ? Skeletons & Majesties (Earmusic)
- GOLDEN VOID Golden Void (Thrill Jockey)
- GREEN DAY Dos! (Reprise)
- WHITNEY HOUSTON I Will Always Love You



- ► EXAMPLE The Evolution Of Man 18.11
- The Best Of Whitney Houston (Rca)
- JOHNNY HALLYDAY L'attente (Warner Music)
- NIGHTWISH Imaginaerum (The Score)
- (Nuclear Blast)
- ONE DIRECTION Take Me Home (Syco)
 THE POGUES Live Best Of (Warner Brothers)
- PUNCH BROTHERS Ahoy! (Nonesuch)
- THE ROLLING STONES Grrr! (Polydor)
- RACHAEL SAGE Haunted By You (M Press)
- SNOWGOOSE Harmony Springs (Open Hearth)
- SOUNDGARDEN King Animal (Vertigo)
- THE STAVES Dead And Born And Grown
- (Atlantic)
- ROD STEWART Merry Christmas, Baby (Decca)
- T&N Slave To The Empire (Earnusic)
- TIGA Tiga Non Stop (Different Recordings / Pias)
- VITALIC Rage Age (Different)
- THE WEEKND Trilogy (Slumberland)
- AMY WINEHOUSE Amy Winhouse At The Bbc (Islana)

NOVEMBER 18

ALBUMS

• EXAMPLE The Evolution Of Man (Mos)

NOVEMBER 19

SINGLES

(Polvdor/Levels)

You (Reprise)

Love Me (Parlophone)

Here (Champion)

THE AVETT BROTHERS Live & Die (Islana)
 DON BROCO Hold On (Search And Destroy/Rca)

• CHRIS BROWN Don't Judge Me (Rca)

KELLY CLARKSON Catch My Breath (Rea)

DALEY FEAT. JESSIE J Remember Me

DAN DEACON Crash Jam (Domino)
 DEAP VALLY End Of The World (Islana)

• DEXTERS Recover (This Feeling)

THE DREAM Done Chick (Def Iam)

• DONALD FAGEN I'm Not The Same Without

GABRIELLE APLIN Please Don?T Say You

• GIRLS ALOUD Something New (Polydor)

• IZZI DUNN Visions (Idunnit Music)

JAKWOB Blinding (Boom Ting)
 LULU JAMES Be Safe (Black Butter)

• ALICIA KEYS Girl On Fire ()

MIKE DELINQUENT PROJECT FEAT

DONAE?O, MZ BRATT & KCAT Party?S Over

NOISETTES | Want You Back (Mono-Ra-Rama)

THE GOOD NATURED 5-Ht (Regal/Parlophone)

THE CHEVIN Champion (50)

DAY Stand Up (Pale Blue)

► JAKE BUGG Lighting Bolt 31.12

AL BUMS

SINGLES

(Warner Brothers)

ALBUMS

Brothers)

AL RUMS

AL RUMS

Brothers)

ALBUMS

SINGLES

TBC

ALBUMS

U2 TBC (Mercury)

METALLICA TBC (Mercury)

Temper (20-20)

• C2C Tetra (Mercury)

FEBRUARY 18

ANGEL The World (Island)

FEBRUARY 25

ANGEL About Time (Islana)

• JAKE BUGG Country Song (Mercury)

NOAH & THE WHALE TBC (Mercury)

MARCH 18

• TEGAN AND SARA Heartthrob (Sire/Warner

Deluxe (Umc/Islana)

FEBRUARY 4

PURE LOVE Beach Of Diamonds (Mercury)

MARIANNE FAITHFULL Broken English

FIONN REGAN The Bunkhouse Vol. 1:

Anchor Black Tattoo (Universal Ireland

• C2C Down The Road (Mercury)

• DEVLIN A Moving Picture (Islana)

PURE LOVE Anthems (Mercury)

BULLET FOR MY VALENTINE Temper

FOALS Holy Fire (Warner Brothers)

FEBRUARY 11

GARY CLARK JR Blak And Blu (Warner Bros)
 EMILIA MITIKU I Belong To You (Warner

• EMILIA MITIKU You're Not Right For Me

christina perri

• CHRISTINA PERRI A Very Merry Perri... 19.12

• HILLSBOROUGH TRIBUTE He Ain't Heavy,

• CONOR MAYNARD Animal (Parlophone)

• KYLIE MINOGUE On A Night Like This

• PET SHOP BOYS Memory Of The Future

• CHRISTINA PERRI A Very Merry Perri

• TAIO CRUZ Fast Car (41h & Broadway)

JAKE BUGG Lightning Bolt (Mercury)

• THE KILLERS Here With Me (Vertian)

• RED HOT CHILI PEPPERS Pink As Floyd

BLACK VEIL BRIDES Wretched & Divine

• PLANTMAN Whispering Trees (Arlen)

STEVE LUKATHER Transition (Mascal)

DEVLIN FEAT. DIANE BIRCH Rewind (Island)

• DAVID GUETTA Just One Last Time (Feat.

• FRANK OCEAN Lost (Def Jam)

DECEMBER 19

DECEMBER 24

Taped Rai) (Parlophone)

DECEMBER 31

SINGLES

(Parlophone)

(Parlophone)

AL BUMS

SINGLES

SINGLES

(Warner Brothers)

ALBUMS

(Island/Lava)

ALBUMS

ALBUMS

SINGLES

JANUARY 7

JANUARY 14

JANUARY 21

JANUARY 28

Christmas (Atlantic)

He's My Brother (Tbc)



- ► ALICIA KEYS Girl On Fire 19.11
- TOM ODELL Another Love (Rea)
- OLLY MURS FEAT. FLO RIDA Troublemaker
 (*Epic/Syca*)
- RUDIMENTAL Asylum (Asylum/Atlantic)
- THE VACCINES | Always Knew (Columbia)
- VALERIE JUNE Workin' Woman Blues (Sunday)
- Best)
- WILD BELLE Its Too Late For Love (Sony)

ALBUMS

- 10CC Tenology (Mercury/Umtv)
 LEONARD BERNSTEIN The Joy Of Christmas
- (Sony Classical)
- BJORK Bastards (One Little Indian)
- SUSAN BOYLE Standing Ovation: The
- Createst Songs From The Stage (Syco)

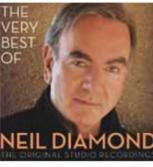
 MICHAEL BUBLE Christmas (Reprise)
- COLDPLAY Live 2012 (Parlophone)
- DAVID GREILSAMMER Mozart-In-Between
- (Soriy Classical)
- PLACIDO DOMINGO Ave Maria (Sony Classicai)
 EUGENE ORMANDY The Glorious Sound Of
- Christmas (Sony Classical)
- FAKE BLOOD Cells (Different Recordings)
- VITTORIO GRIGOLO Ave Maria (Polydor)
- TIM HECKER & DANIEL LOPATIN
- Instrumental Tourist (Gelia Union) INTERPOL Turn On The Bright Lights-10Th Anniversary (Mataaar)
- ITZHAK PERLMAN Eternal Echoes (Sory
- LADY ANTEBELLUM On This Winter's Night
 (Capitor)
- LITTLE MIX Dna (Syco)
- NICKI MINAJ Pink Friday ... Roman Reloaded
 Reup (Cash Money/Island)
- ROBERT PALMER Heavy Nova... Plus &i
 Don't Explain... Plus Ridin'high & Honey...
 (Demon)
- THE RED PAINTINGS You're Not One Of
- Th**em** (Ueg/Emi)
- RIHANNA Unapologetic (Del Jam)
- SIGHA Living With Ghosts (Hattlush)

NOVEMBER 25

- SINGLES
- COLOUR THE ATLAS Colour The Atlas Ep
 (Ualv Truth/Rea)
- YEASAYER Reagan's Skeleton (Mute)

NOVEMBER 26

SINGLES
BAND OF HORSES Little Biblical
(olumbia/Brown)



► NEIL DIAMOND The Very Best Of 26.11

- CLEMENT MARFO & THE FRONTLINE Last Night (Warner Bros)
- DELILAH Never Be Another (Atlantic)
- DRAKE We'll Be Fine (Cash Money/Island)
- IMAGINE DRAGONS Hear Me (Polydor)
- ELTON JOHN VS PNAU Phoenix (Mercury)
- JUVENILES Through The Night Ep
- Az/Universai;
- KE\$HA Die Young (Rea)
- LITTLE GREEN CARS The John Wayne (Young & Lost)
- LOWER THAN ATLANTIS Go On Strike
- (Islana) BRUNO MARS Locked Out Of Heaven
- (Elektra)
- NE-YO Forever Now (Motown/Mercury)
- NEON TREES Everybody Talks (Mercury)
- PINK Try (Rca)
- PLATNUM Do It Different (*FII In Recordings*)
- ED SHEERAN Give Me Love (Asylum)
- STUBBORN HEART Starting Block (One Little
- Indian;
- TIGA Plush (Different Recordings / Pias)
- TULISA Sight Of You (Aatw/Islana)
- VOYEUR Blame It On The Youth (Madtech)
 YOUNG GUNS You Are Not (Play It Again Sam)
- YOUNG GUNS You Are Not (Play It)

ALBUMS

- ED ALLEYNE-JOHNSON Purple Electric
 Violin Concerto (Demon)
- KELLY CLARKSON Greatest Hits Chapter 1
- (Rca)
- DANIEL O'DONNELL Daniel At 50 (Dmg Tv)
- NEIL DIAMOND The Very Best Of Neil Diamond: The Original Studio Recordings
- (Cmg/Sony)
- GIRLS ALOUD Ten (Fascination)
- KATHERINE JENKINS This Is Christmas (Warner Brothers)
- 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 (J/Mr 305/Polo
- Grounds;
- STOOSHE. Stooshe (Warner Music/ Future Cut)
 T.REX The Slider 40Th Anniversary (Demon)
- TULISA The Female Boss (Actw/Island)
- VIOLET BONES Decline Of Vaudeville (Animal)
- Farm)
- JAIN WELLS To Be Real (Choiceless Awareness)

DECEMBER 3

- SINGLES
- ANGEL Time After Time (Island)



- ► CHASE AND STATUS Big Man 03.12
- CHASE & STATUS Big Man (Mercury)
- ENVOY Seawall (Soma)
 - NATHAN FAKE Paean (Border Community)
 - FREE FALL Power & Volume (Nuclear Blast)
- THE HEARTBREAKS Hand On Heart (Nusic Sounds)
- LIANNE LA HAVAS Age (Warner Brothers)
- LITTLE NIKKI Intro Intro (Columbia)
- MAJOR LAZER Jah No Partial (Mad Decent)
- MUMFORD & SONS Lover Of The Light

BEANS ON TOAST Fishing For A Thank You

• CHRISTIAN GERHAHER Romantische Arien

PLACIDO DOMINGO Songs (Sony Classical)

• ONLY BOYS ALOUD Only Boys Aloud

ANDRE RIEU December Lights (Motif)

MARK STEWART Exorcism Of Envy (Future

THE FEATURES How It Starts (Rmg Rights)

OWL CITY Shooting Star (Island)

ROMANZ My Angel (Select Music)

(Mercury/Big Machine)

AL BUMS

Road/Island)

Money/Islana)

DOT ROTTEN Karmageddon (Mercury)
 TAYLOR SWIFT I Knew You Were Trouble

• MUMFORD & SONS The Road Red Rocks

Special Edition (Super Deluxe) (Gentlemen Of The

• GAVIN ROSSDALE Wanderlust (Earmusic)

VEKTOR Outer Isolation (Earache)
 LIL'WAYNE | Am Not A Human Being Ii (Cash

DECEMBER 17

• FLORENCE + THE MACHINE Lover To Lover

• SEAN PAUL How Deep Is Your Love (Atlantic

• THEFFT Focus What (Madtech)

• JACK BEATS Somebody To Love

(Deconstruction/Columbia)

KE\$HA Warrior (Rca)

KID CUDI Indicudi (Islana)

DECEMBER 10

(Gentlemen Of The Road/Island)

 PLAN B FEAT. LABRINTH Playing With Fire

(679/Atlantic)

ALBUMS

(Xtra Mile)

(Soriy Classical)

(Relentless)

SINGLES

(Island)

PRODUCT RECOMMENDED

ALBUM OF THE WEEK



STOOSHE Stooshe (Warner Bros Records)



November 26

French-born electronic

music artist Vitalic

releases his third

studio album Rave

Age, mixed by

Rising girl band Stooshe will release their debut album this month following Top 5 singles Love Me and the gold-certified Black Heart. Produced in the main by Future Cut (Olly Murs, Lily Allen), the album stands to deliver Stooshe's signature Nineties sensibility with a futuristic sound, taking in influences from urban-pop, reggae/ska crossover and Motown-esque vocals.

The trio take on the TLC classic Waterfalls in a single release that will precede the album on November 12.

The MOBO Best Newcomer nominees have attracted a legion of fans following an early N-Dubz tour support slot and thousands of downloads of their free download mixtape, The Stoosh Tape. That momentum escalated when the lyric video to their debut single Betty Woz Gone attracted over 150,000 YouTube views in just two days, making it the most viewed video in the UK.

Recently, on the live circuit Stooshe performed at a host of summer festivals, and have supported Nicki Minaj on tour as well as Jennifer Lopez at The O2 Arenas in London and Dublin.

INCOMING ALBUMS

VITALIC Rave Age (Different Recordings)



Stephane Alf Briat (known for his work with Air and Phoenix), next week

The record has been described as "a ballsy, firecracker that showcases not just $\boldsymbol{\varepsilon}$ passion for big room, electro smashers and electronica, but a broad set of influences that stretch from punk and film soundtracks to disco and indie dance.

Roping in a range of vocal talent to add another dimension to Vitalic's instrumentals results in appearances from Joe Reeves (Shit Disco), Owlle and Rebeka Warrior (Sexy Sushi), and Mickael Karkousse (Goose).

After passing through London on November 3, Vitalic will bring his new show concept, VTLZR, to selected venue across Europe throughout 2012 and into the New Year NOVEMBER 12



Oliver Everett (aka E) and Wonderful, Glorious is the tenth Eels album

The band, which features guitarists The Chet and P-Boo, bass player Koool G Murder and drummer Knuckles, all had a hand in the writing of the record.

Eels' previous release, 2010's Tomorrow Morning, was hailed as "sly, inviting, emotional [and] complex" by USA Today Tomorrow Morning was the final part of a trilogy that included the albums Hombre Lobo and End Times

The Chicago Sun?Timecalls Eels' discography "one of the most consistent bodies of work in modern rock" and Q Magazinedeclares Everett to be "one of the most prolific, adventurous and moving songwriters of the FEBRIJARY 4 nast decade."

STUBBORN HEART Stubborn Heart

white label 12" last year and followed it

up earlier this summer with the Need Someone EP on Kava Kava records.

The duo have recently drawn

comparisons to the XX, Sbtrkt, James

Blake and Four Tet, and their full-length

eponymous debut has been hailed as

"a stunning and surprisingly poignant

Stubborn Heart has been selected as

Rough Trade's prestigious Album Of The

Month for November and they have had

abundant and varied support from the

likes of Gilles Peterson and Ministry of

The band have forthcoming live

performances are to be followed by UK

NOVEMBER 5

and European shows over the next

Sound to Xfm and Rinse fm.

four weeks

electronic soul record"

(One Little Indian)

Stubborn Heart, aka

Luca Santucci and

up a buzz with a



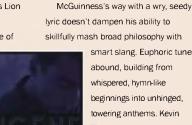
EUGENE MCGUINNESS The Invitation To The Voyage (Domino) London-born Eugene McGuinness's Lion

was my single of last year - a deliriously frantic, relentless slice of

agit-pop that sounded every bit as weird and wonky as it did urgent and bohemian. ("Cross-dressing cagefighters juggle the bones/Skeletons dancing up on xylophones.")

His follow-up track, Shotgun, was more of a groin-led stab at a get-'empogo-ing banger - complete with sample from head-bobbing staple. The Theme From Peter Gunn. I was left impressed, but far less charmed.

In the context of McGuinness's sonically agile album, however, both tracks help bring balance to a



smart slang. Euphoric tunes abound, building from whispered, hymn-like beginnings into unhinged, towering anthems. Kevin Rowland would surely be enamoured with the gothic Heads-Shoulders-Knees-And-

Toes playfulness of Thunderbolt - and its thumping, surprisingly soulful chorus.

"Destiny's calling, but reception's so poor," McGuinness warns us on album highlight Videogame - a class song which fully matches Lana Del Rey's phenomenal near-namesake. Hopefully no so poor, Eugene, as to rob people of the chance to download this corking LP OUT NOW

MUMFORD & SONS Lover Of The Light

TRACK OF THE WEEK



December 3

Lover of the Light is a song that Mumford & Sons had been playing live months before they settled into the recording sessions for Babel. It has become an integral part of their current live set, with Marcus playing drums, and Winston replacing his banio with an electric guitar. It is a soaring, dramatic rock song, and one that has translated from the stage to record without losing any of its energy.

The London band returned in September with LP Babel which debuted at No.1 in the UK and US charts as the fastest-selling album of the year (and the fastest-selling rock album in the US since AC/DC back in 2008), Babel has now sold in excess of 1 million copies globally.

Lover of the Light will follow the release of a live DVD. The Road To Red Rocks, which is out on November 26.

memorable collection of songs that

Voyage a real later contender for British

must make The Invitation To The

pop/rock album of 2012.



STAFF PICK: TIM INGHAM, EDITOR

PRODUCT REISSUES

ARTIST1 • ARTIST2 • ARTIST3 • ARTIST4

ROLLING STONES: Grrr! (Polydor 3710816)



Available as a 40 song 2 CD set (3710816), a 50 song 3 CD set with (3710919) and without

(3710914) a book and tour postcards, an 80 song 5 CD/7inch/book/postcard/poster/print set (3712341) and as a 50 song 5 album vinyl set (3711006), Grrr! commemorates the Rolling Stones' 50th anniversary, and is a potent reminder of the tremendous canon of the greatest rock 'n' roll band in the world. A more than adequate replacement for the band's last major compilation, 40 Licks, which has sold over 1.12m copies since its 2002 release, Grrr! revisits the highlights of one of the strongest bodies of work of any rock act. Starting with their career opening covers of Chuck Berry's Come On and Buddy Holly's Not Fade Away, it works its way chronologically through the incredibly purple patch that followed thanks to original Jagger/Richard compositions like The Last Time Satisfaction and Get Off Of My Cloud right through to

Gloom And Doom and One Last Shot, their first new recordings since 2006. Both are remarkably good, rollocking rock songs from a band that appears to have lost none of its edge and is heading back out on tour with an average age of nearly 70.

STEVE MILLER BAND: Children Of The Future

(Edsel EDSA 5003)/Sailor (EDSA 5004)/Brave New World (EDSA 5005)/Your Saving Grace (EDSA 5006)/Number 5 (EDSA 5007)



this latest batch all originally released on Capitol are, in the order shown above, their very first albums, released in a burst of creative energy between 1968 and 1970. Newly remastered and released in digipack editions with full lyrics and new liner notes based on conversations with Miller, they come from an era when the band were playing a tight mix of blues and rock much favoured over their later more commercial

material by purists. UK producer Givn Johns helmed the first four (Miller himself the fifth) initially in London, and there is no denying the influence of the British blues boom on debut set Children Of The Future in particular, with some fine Miller originals, an excellent extended version of Big Bill Broonzy's Key To The Highway. Band member Boz Scaggs showed great promise singing lead on his own tunes Baby's Calling Me Home and Steppin' Stone, and later went on to fame as a solo artist. Sailor includes the track Gangster Of Love, while Brave New World introduces Space Cowboy, both excellent tracks in their own right. whose titles were reprised in Miller's later hit, The Joker.

FRANKIE VALLI & THE FOUR SEASONS: Jersey Beat: The Music Of

(Rhino 8122797317)



The Beach Boys were the best harmony vocal group on the West Coast of America

in their heyday but had real competition from East Coasters Frankie Valli & The Four Seasons, who proudly proclaimed their New Jersey her tage and put together a string of immaculate pop hits. The Four Seasons' stock raised by the success of the stage musical The Jersev Boys which portraved their rise to fame, Rhino first put out this incredibly good compilation, made up of new remasters, in 2007, Now reissued at a more modest price point in a double jewel case, it manages to cram 76 recordings including highlights of Valli's parallel solo career - onto a 3 CD set, each almost 80 minutes long. Arranged in chronological order, their sophisticated harmony hits, typically with Valli's falsetto taking lead, include such classics like Sherry, Big Girls Don't Cry, Rag Doll, Who Loves You, December 1963 (On What A Night) and many more, most of them written by the band's keyboard player Bob Gaudio. Overall a sparkling selection, the enjoyment of which is further intensfied by the

inclusion of an information packed 84 page booklet, and a 40 minute bonus DVD featuring TV appearances and promotional videos by the band. The only fly in the ointment is that despite the aforementioned remastering, the sound on a few of the tracks is woefully muddy.

DIANA ROSS: Upside Down: The **Collection** (Spectrum SPEC 2118)



A cut above most budget albums, Upside Down: The Collection is heavily loaded with hits, making

it an ideal Diana Ross primer, 18 of its 20 tracks - all but 1977 disco biscuits Your Love Is So Good For Me and Top Of The World, both of which charted in America - made the Top 40 in the UK, and include such classics as Love Hangover, I'm Coming Out, Ain't No Mountain High Enough, I'm Still Waiting and the more subtle I Thought It Took A Little Time. A fine package is completed by a 12 page booklet with liner notes by Paolo Hewitt.

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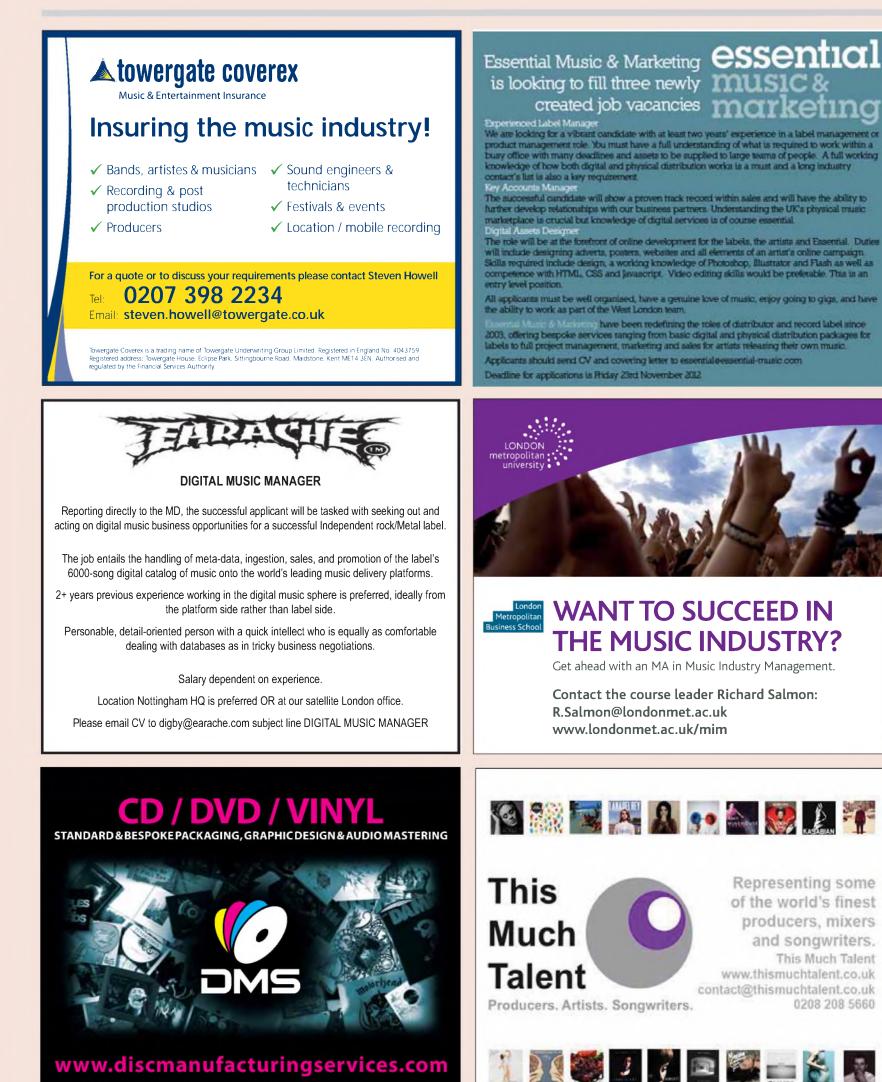
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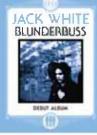
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ON THEIR BIKE

Cycling across Morocco is a sticky, sweaty business - but completely worth it for causes as good as Teenage Cancer Trust and Nordoff Robbins. Assembled music business types did just that recently, raising over £200,000 with the three day ride in sweltering conditions. Heroes one and all. [Industry types from left to right] Alexander Milas (Editor, Metal Hammer), Barry Drinkwater (CEO, Global Merchandising), Dave Shack (VP International, Sony UK), William Luff (Director of Publicity, EMI), Paul Fletcher (Marketing Director, EMI), Mark Fuller (Founder, Concept Venues), Rod Smallwood (CEO, Phantom Music Management), Robin Moore (Hit & Run) and Des Murphy (Teenage Cancer Trust).

SINGLES TOP 5 05.11.05

2 ARCTIC MONKEYS | Bet You Look Good

SINGLE

You Raise Me Up

On The Dancefloor

Push The Button

The Mountain

05.11.05

Intensive Care

Their Law - The

Singles 1990-2005

Taller In More Ways

Piece By Piece

Back To Bedlam

King Of

Tripping

ARTIST

1 WESTLIFE

3 SUGABABES

4 KATE BUSH

ROBBIE

WILLIAMS

ALBUMS TOP 5

ARTIST

ROBBIE 1

WILLIAMS

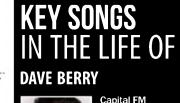
2 THE PRODIGY

3 SUGABABES

4 KATIE MELUA

JAMES BLUNT

5





Capital FM Breakfast Presenter

First record you remember buying? I think it was Bobby Brown's Don't Be Cruel on cassette from the Asda in Charlton's industrial park.

Which song would be the first dance at your wedding? Myself and my wonderful ex always quite fancied Etta James, At Last, But now, if I ever marry I'll put an argument forward that it should be whoever is No.1 in the

Which track would you like played at your funeral?

charts that week. I like the Russian roulette of it all.

The shining jewel in my cremation musical crown would be the Back To The Future theme tune. However, I hope there is still a lot of time left for an artist to come up trumps before then.

What's your karaoke speciality? Sympathy For The Devil by The Rolling Stones, Karaoke isn't really part of my life as I know I can't sing. That's why I get paid to talk and write about music and not make it.

What was the best artist meeting of your life?

Meeting Sir Paul McCartney in a tiny studio in the basement of XFM was pretty special. As, too, was being one of a handful on the sound stage rehearsals for the Oasis tour of 2005 and telling Noel, "It was brilliant! You did all my favourites! You even did Acquiesce!!" To which he calmly replied, "Err, no we didn't Dave," Awkward!

Recommend a track Music Week readers may not have heard ... Murderland by the sadly no longer together but great Officer Kicks. In fact, download it now!

What's your favourite single/track of all time? Impossible to answer (though Jumping Jack Flash is close). I'm going for the theme to Cheers.

THESE KIDS ARE ALRIGHT

The new Teenage Cancer Trust Music Advisory Board got together in London for their inaugural meeting the other week, only to be interrupted by a noisy rock star. Happily, it was TCT patron and all-round top man Roger Daltrey CBE. What a dude. [left to right] Roger Daltrey CBE, Jeanette Lee, Simon Esplen, Emma Greengrass, Mike McCormack, Cerne Canning, Steve Guest. (Brian Rose and Mike Smith also in attendance but not pictured).

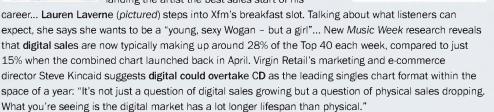
ARCHIVE

MUSIC WEEK November 5, 2005



Radio 1 controller Andy Parfitt says the newlyappointed head of music George Ergatoudis' knowledge of online services will steer the station's future as a multi-media brand... Robbie Williams' first solo album without Guy Chambers, Intensive Care, opens with 373,832 over-the counter sales, landing the artist the best sales start of his

BEET BEET AND BEET ADDA



NEW RELEASES RECOMMENDED 05.11.05



MADONNA Confessions On A Dancefloor **GIRLS ALOUD** Biology

Girls Aloud, who are "spearheading what looks certain to be a big comeback for pop records this winter", are back with Biology: a "dazzling single with more invention and energy about it than pretty

much anything happening in more alternative circles" says Music Week. Confessions On A Dancefloor from Madonna is album of the week. With "squelching synths and gut-wrenching bass" it's her "best record since Ray Of Light".

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MusicWeek

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> "Hey ho, here she goes / Either a little too high or a little too low"



F GROG













✓ ▼FUN PEOPLE INDIE PHOTO BOOTH

The AIM Awards last week in London provided plenty of respect'n'frolics and - thankfully for Run-Off Groove's purposes -

a photo booth for those in their glad rags to go berserk in.

Amongst the faces here, you might just spot Peter Thompson and

Geoff Muncey (PIAS), Ali Tant (Essential), Dot Levine (UK Music),

Julie Weir and Austen Cruickshank (Visible Noise), Lara Baker

(AIM), Natalie Judge (Matador), Sharon Matheson (INgrooves),

Tristan Lillingston (Raw Power), Matt Riley (Hospital Records),

Enter Shikari manager Ian Johnsen and Laura Sykes (Secretly













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