



NEWS

03 A royal result
The UK record industry enjoys a boost at the hands of Her Majesty



BIG INTERVIEW

10 Street wise
Indie production hero Stephen Street on his history and today's industry issues



Q&A

14 Kaiser say so
The Kaiser Chiefs reveal the lessons they have learnt in a 16-year career

JOHNNY MARR AND ORBITAL ALREADY SIGNED UP • LABEL ON HUNT FOR ESTABLISHED ARTISTS

Warner launches label services division

LABELS

BY TIM INGHAM

The crowded UK label services sector this week welcomes a significant new player to its ranks: Warner Music.

The major has launched new division Warner Music Artist and Label Services, offering established artists and independent labels access to a suite of specialised marketing and distribution services.

Two famous acts, Johnny Marr and Orbital, have already signed up to the model – while *Music Week* understands another well-regarded artist is on the cusp of joining them.

Building on the Alternative Distribution Alliance (ADA) offering, the service promises to give successful independent musicians the opportunity to leverage Warner Music's international marketing and promotions expertise.

Artists and labels can choose to work with a range of



WARNER MUSIC
ARTIST & LABEL
SERVICES



Dan Chalmers



Services, here we come: Johnny Marr is one of the first big names to start working with Warner's new division

specialist support functions, including: physical and digital sales and distribution; digital

marketing; promotion; publicity; manufacturing; brand partnerships; media planning

and buying; synchronisation and licensing.

Reporting into Christian Tattersfield, CEO of Warner Music UK, the new division will be overseen by Dan Chalmers, managing director of Rhino & ADA UK. Chalmers will manage the new dedicated teams of marketing and promotion execs and work with them to deliver tailored release strategies.

Tattersfield said: "Our priority is to cultivate an environment that allows artists to achieve their full potential."

"We are opening the door for Warner Music UK to create deeper relationships and new commercial partnerships with successful independent acts."

"As MD of both Rhino and ADA, Dan has extensive experience in working with the big-name artists that we will continue to attract to this new service."

Chalmers added: "We are working with industry legends in Johnny Marr and Orbital. The creative diversity of these

artists demonstrates the full range of marketing and distribution expertise Warner Music Artist and Label Services can provide. I look forward to working with Christian and the rest of the team to bring in even more exciting acts."

Orbital worked with Warner Music Artist and Label Services to release their most recent album. The duo utilised a number of specialist operations including label management, retail and online marketing, manufacturing, radio and TV promotion, as well as media planning and buying.

Rob Holden, manager of Orbital, said: "Warner Music's Artist and Label Services allowed us to produce an album in our own way, then use the power and strategic expertise of a major label to support its successful release."

Read our label services special, featuring some of the sector's biggest players, on pages 19-28

Live industry unites for online '.tickets' anti-fraud bid

The live music industry's biggest players have joined forces to bid for a new '.tickets' domain, which they believe could curb online ticket fraud once and for all.

International internet registry organisation ICANN is this week set to announce a shortlist of 2,000 applicants for new domain words which will complement .com, co.uk etc. These include 'music' – likely to be one of the most hotly contested domains.

However, the live industry hopes that it will snag '.tickets' – which it can then turn into a Kitemark of trust for consumers

looking to buy from approved vendors. The application results will be known early next year.

The live music group is being led by Accent Media Limited and The Dot Tickets Organisation, which have been



set up by ticketing industry veteran Steve Machin (formerly of Ticketmaster, Live Nation) and

Andy Lenthall, GM of the Production Services Association.

The likes of STAR, AIF and the MMF have already backed the bid – and *Music Week* understands the trade's biggest promoters will soon join them.

UK Government figures suggest that ticket fraud in the sport and entertainment industries cost consumers, event organisers and credit card providers more than £168m in 2010 alone.

Said Machin: "Ticket fraud is the scourge of the live entertainment business. We believe our '.tickets' application is an independent and structural solution, that can be controlled, trusted and communicated

simply and consistently to customers worldwide."

Jon Webster, CEO of the MMF, added: "Stamping out fraud in ticketing is a significant challenge for the live industry and one that the MMF feels strongly about. The Dot Tickets Organisation proposal will create a safe, secure and trusted environment online, making it easier for fans to spot scams and to visit only trusted websites."

NEWS

EDITORIAL

Dormant
Glastonbury
flatters to deceive

THIS WEEK HERALDED that rarest of uplifting sights for the live music scene. Nope, not a mud-free glamourpuss at Download - but a press release announcing that a UK festival had sold out in record time.

Congratulations go to Kendal Calling in the Lake District, whose affordable ticket price and impressive line-up - including Dizzee Rascal, James and Maximo Park - did the business with a full seven weeks to go before the event kicks off.

Sadly, Kendal is something of a UK festival anomaly this year, with a litany of cancelled or corroded casualties coming to light. A quick count on *MusicWeek.com* a couple of weeks ago showed no fewer than 13 UK festivals had already gone to the wall already in 2012 - most blaming a mixture of cash-strapped punters and an over-saturated marketplace. The highest profile drop-outs, Sonisphere and The Big Chill, will no doubt be back trimmer and stronger next year - but such a secure future is surely not destined for all of their smaller counterparts.

Oxfam's WOWfest joined the growing cancellation list this week, albeit at the hands of a less common enemy, "anti-festival lobbyists". (According to organisers, the Isle Of Wight event suffered from sudden financial demands from the IoW Council related to the festival's licence.)

"Perhaps mid-tier and giant festivals should ape arenas in 2013 - and match music events with sports, lifestyle and TV brand extensions. British Bake-Off at Bestival, anyone?"

Elsewhere, common excuses buzzing around festival promoters for poor demand centre on the distraction of the Olympics, the Jubilee and the European Football Championships. But surely the return of Glastonbury in 2013 is a scarier prospect than all three? And besides, wasn't its absence this year supposed to be a golden opportunity - following a 2011 that saw 30 festivals quashed as the much-loved Truck tumble into liquidation?

At the time of writing, weekend tickets are still available for V 2012, Reading and Leeds, Wakestock, T In The Park, Latitude, Hop Farm and Isle Of Wight. The market has seen better days.

The lack of new headline acts coming through is an obvious culprit - and a direct descendant of A&R budgets being squeezed at piracy-hit labels. That leaves a limited pool of exemplary headliners, making exclusivity and prestige a tricky act to pull off. (That said, last weekend's Download yet again managed to shift all of its weekend tickets - but its headline trio of Metallica, Black Sabbath and The Prodigy was inarguably golden.)

Perhaps the answer for the mid-tier and giant festivals next year will be to ape the UK's arenas. Having seen less money coming from the pockets of music fans - and fewer stadium-filling acts emerging - the likes of the O2, the NEC and Wembley have put bums on seats by hosting sports, lifestyle days and TV brand extensions this year, as well as their usual rock/jazz/dance menu.

Masterchef 2013 at Rockness? The Ideal Home Show at Hard Rock? The Great British Bake-Off at Bestival?

Stranger things have happened - and they might just have to if the already wobbly UK festival circuit is to avoid implosion when the Great Glasto returns next summer.

Tim Ingham, Editor

Do you have views on this column? Feel free to comment by emailing tim.ingham@intentionmedia.co.uk

WILL AMERICAN BROADCASTERS COMPENSATE LABELS?

PPL hopeful of
US radio payday

ROYALTIES

■ BY PAUL WILLIAMS

PPL says it is encouraged by a potential breakthrough in the States in the long-running fight to secure performance royalties from traditional radio stations.

Leading player Clear Channel announced last week it had agreed to pay royalties to country label Big Machine for playing tracks by its artists such as Taylor Swift on its FM stations.

This flies in the face of convention in the States where analogue radio stations are not required to compensate labels and performers for playing their recordings, but has given hope to PPL and others who have been pressing for such payments to be made across US radio.

PPL CEO Peter Leatham said: "It is a very encouraging sign and at the moment we're trying to work out as to what is the dynamics of that, what is causing that to happen, but it is interesting a deal has been done for rights they currently don't have to pay for because they



are going to get inundated now by people."

PPL has played a prominent role in trying to bring about a change in legislation, which would mean FM and AM stations in the States having to pay performance royalties in addition to continuing to reward the writers and publishers of the songs they broadcast.

A further legislation call was led last week by RIAA chairman Cary Sherman who, in light of the Clear Channel deal, told a Congress committee hearing into the future of radio that an industry-wide solution was needed, "not a label-by-label piecemeal solution".

Despite terrestrial stations

"It is interesting a deal has been done for rights they currently don't have to pay for because they are going to get inundated now by people"

PETER LEATHAM, PPL

being exempt from performance royalties at present, the likes of satellite and online services in the US have to pay for them.

This has helped to make the States the biggest generator of income outside the UK for PPL's members with £5.0m collected last year.

"The likes of Sirius XM and Pandora are generating enormous amounts of revenue and making quite large payments to [performance rights organisation] SoundExchange so ultimately SoundExchange is collecting more money," said Leatham.

"Pandora already has about 5% of the total radio market, which is a phenomenal achievement given the number of radio stations in the US."

■ **Annual PPL Analysis:**
See pages 12 and 13

AIM Awards open for business

The AIM Independent Music Awards will be accepting entries for this year's Awards from today (Thursday June 14).

Entries will be accepted from both AIM member labels and non AIM members. Application forms can be downloaded from

www.musicindie.com/awards/enternow and the deadline for entries will be Friday July 27.

The categories open for entry to the 2012 Awards are: Independent Album of the Year; Best 'Difficult' Second Album; Best Live Act (voted for by readers of *The Fly*); Golden Welly Award for Best Independent Festival (voted for

by readers of *This is Fake DIY*); Independent Breakthrough artist of the Year; Genre Spotlight Award (recognising a great release in a niche or specialist genre); Special Catalogue Release of the Year; Best Small Label; and Hardest Working Band or Artist.

Other awards categories include: The PPL Award for Most Played Independent Act; the AIM Pioneer Award (recognising a visionary independent label founder); Outstanding Contribution to Music; Independent Label of the Year; Independent Entrepreneur of the Year; and the Indie Champion Award

(chosen by AIM members).

The second AIM Independent Music Awards' ceremony will be held at The Brewery in Clerkenwell, London on October 29.

Radio 1's Huw Stephens and 6 Music's Steve Lamacq will again take on hosting duties, dishing out 16 trophies to the independent music sector.

Sponsors and partners of this year's show include *The Fly*, *This is Fake DIY*, Sound Performance, PPL, Nokia, The Orchard, *Music Week*, Bird & Bird and eMusic.



ROYAL CELEBRATION SHOWCASE PULLS IN MORE THAN DOUBLE BRITS TELEVISION AUDIENCE

Jubilee gives huge boost to UK music

SALES

BY PAUL WILLIAMS

Thirty-five years after the Sex Pistols tried to ruin the Queen's Silver Jubilee, the class of 2012 will more likely be bowing and curtsying to Her Majesty for delivering one of the biggest TV showcases for music this century.

With the highest television audience of the year so far and overnight ratings bigger than the 12.9 million who watched last year's final of *The X Factor*, the Queen's Diamond Jubilee concert had a hugely positive impact at retail for many of the acts who littered its bill.

While the event's organiser Gary Barlow was the obvious main winner as his commemorative *Sing* album and single with the Commonwealth Band respectively sat at number one on the two main UK charts last Sunday, sales of countless other releases rocketed as a direct consequence of the concert's BBC One broadcast.

As an average 14.7 million tuned in, more than double the 6.2 million who watched February's Brit Awards, one obvious big benefactor was tenor Alfie Boe.

Appearing twice, including on the Buckingham Palace balcony duetting with Renee



Her Majesty: Paul McCartney performs his medley at the Queen's Diamond Jubilee Concert and (below) Alfie Boe's performance saw his albums sales soar

Fleming, he saw sales of both his Decca albums increase by around 530% week on week, according to the Official Charts Company.

Bring Him Home experienced its highest weekly sales since the week before Christmas to rise 159-26, while Alfie re-entered the Official UK artist albums chart at 43.

Around 20 titles across the Top 200 artist albums chart either rose in sales or re-entered as a result of the concert, some



current albums such as Asylum/Atlantic artist Ed Sheeran's + and the Island/Lava Jessie J set *Who You Are*, which both returned to the Top 10, but many others retrospectives by acts performing.

Among the artists whose back catalogues won new takers were Madness, Stevie Wonder, Tom Jones and Elton John.

Following Madness's performance on the roof of Buckingham Palace, sales of their best of *Total Madness* rose

736% to re-enter the chart at 72, two places above *Complete Madness*, also released by Union Square Music. The two hits they performed, *It Must Be Love* and *Our House*, re-entered the singles chart at 81 and 92 respectively.

Three of the four songs Stevie Wonder performed re-entered the Top 200 singles chart, the highest *Superstition* at 52, while two of his retrospectives returned to the albums countdown. They were joined by two best ofs apiece by Tom Jones and Elton John, while highlights of their sets made the singles countdown.

Although Nashville country trio Lady Antebellum were not part of the bill, the concert has clearly won them new followers in the UK as a result of Gary Barlow and Cheryl Cole's cover of *Need You Now*. Their Parlophone-issued 2010 original registered its highest weekly sales yet in the UK, shifting 17,603 copies to re-enter at 22, as the album of the same time re-entered the artist albums chart at 85.

The Diamond Jubilee concert helped artist albums sales lift 4.3% last week compared to the previous week, according to the Official Charts Company, but sales were still 19.1% lower than during the same week in 2011.

Polydor celebrates as Goulding goes global

Polydor's UK office has earmarked Ellie Goulding as a "huge priority" for the rest of 2012, as the singer/songwriter begins to make real headway in the US.

Goulding has clocked up 1.5 million single sales of *Lights* across the Pond, as well as 300,000 sales of her debut album of the same name. Worldwide, her album sales have topped 1.3 million, with 850,000 coming in the UK – and she has shifted more than 4 million tracks in total across the globe.

In the US, the artist has performed on key TV shows

such as *The Late Show With David Letterman*, *The Ellen Show*, *Jimmy Kimmel Live*, *Saturday Night Live* and *Good Morning America*.

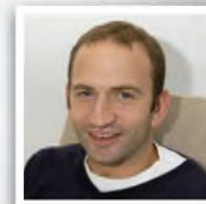
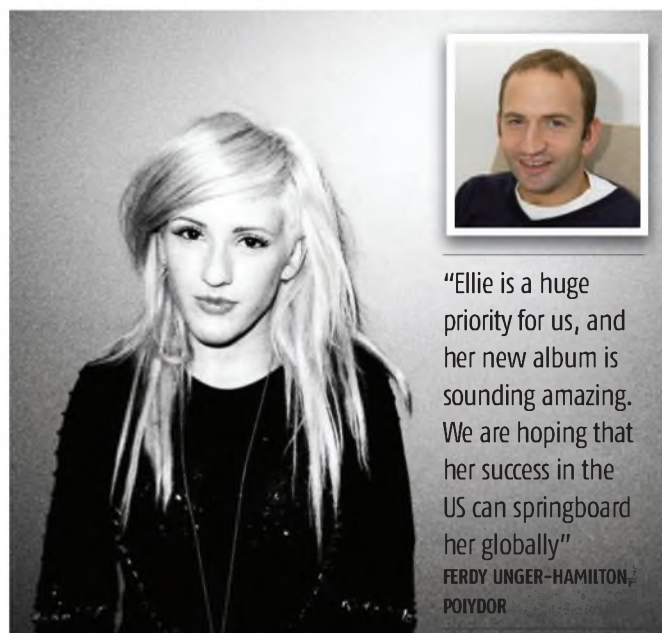
A new album is expected from Goulding in the autumn.

Polydor president Ferdy Unger-Hamilton told *Music Week*: "Ellie appeals as a left field pop artist in the US – there's been a lot of emphasis there on her remixes. The Bass Nectar mix has really helped drive the success of the *Lights* single – which has just cracked the Top 20 on the Hot 100 and we expect it to keep going. We will follow

this up with the first single from the new album later this year.

He added: "Ellie is a huge priority for us, and her new album is sounding amazing. We are hoping that her success in the US can springboard her globally. She has sold almost 1.5m albums, 4 million singles and is a fantastic live artist and big ticket seller wherever she sells records."

Goulding's US success was boosted by a support slot on Katy Perry's US tour last year – and the artist also sang with President Barack Obama at the White House's Christmas Tree Lighting Ceremony.



"Ellie is a huge priority for us, and her new album is sounding amazing. We are hoping that her success in the US can springboard her globally"

FERDY UNGER-HAMILTON,
POLYDOR

NEWS

NEWS IN BRIEF

■ **XBOX:** Microsoft has announced a new music service named Xbox Music. It carries the branding of the video games console but will be compatible across a range of devices including PCs, Windows 8 smartphones and tablets. It will give users access to over 30 million tracks.

■ **NME:** The IPC-owned music publication has settled with singer Morrissey after he sued for libel following a 2007 interview. The title didn't pay out any damages, but apologised for any "misunderstanding".

■ **BPI:** Shadow secretary of state for culture, media and sport, Harriet Harman QC MP will deliver the keynote address at BPI's annual general meeting on Tuesday, July 3 at BAFTA, London.

■ **YOUTUBE:** The video site has reached songwriting and publishing deals with BMG Rights Management, Christian Copyright Solutions, ABKCO Music, Inc., Songs Music Publishing, Words & Music, Copyright Administration, Music Services, Reservoir Media Management, and Songs of Virtual.

■ **DOMINO:** The indie label has announced the launch of Domino Drip, a membership scheme. Powered by drip.fm, the service allows followers of Domino artists to pay a subscription fee and get content delivered to their inbox.

■ **MICHAEL JACKSON:** A previously unheard Michael Jackson demo, Don't Be Messin' Round, has been released by Sony Music to tease the upcoming 25th anniversary edition of the Bad album. It was originally written in 1983, but did not make the Thriller album. The 1987 remix was then overlooked for follow-up Bad.

■ **IPO:** The Government has updated its estimation of the annual worth of the UK copyright industry using new research - and found a £3.2bn shortfall. Music's estimated contribution to the economy in 2009 in terms of 'artistic originals' has leapt tenfold as a result, up from £176m to £1.331bn. The new research was conducted by the Intellectual Property Office.

■ **VEVO:** The online video company has launched a new accolade, the Certified Award - given to music videos that have reached 100 million views on Vevo.com, Vevo's mobile apps and syndication partners.

For all of the latest Music Industry news, bookmark

MusicWeek.com

WEDDING PRESENT'S DAVID GEDGE STARS AT PRIMAVERA PRO CONFERENCE

'Personal relationships key when signing with majors'

EVENT

One of the most respected artists in indie guitar music has claimed that stigma attached to major labels within the artist community can be eroded by the right executives.

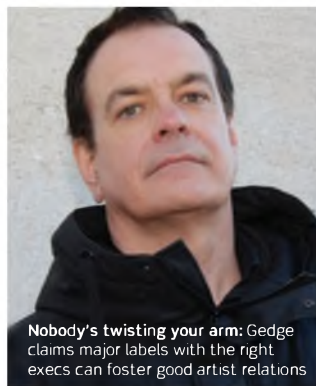
Speaking at the PrimaveraPro conference in Barcelona earlier this month, David Gedge of The Wedding Present discussed his decision to sign with RCA in 1989 and leave the independent Reception label - which prompted some hardcore fans to accuse the group of 'selling out'.

"[Early on] we had interest from majors but we thought they

would interfere with the group and we didn't feel comfortable going down that route," admitted Gedge. "RCA were the only people who said we could carry on doing what we were doing."

When asked if former RCA boss Korda Marshall made signing to the label more personal, Gedge replied: "Yes. The turnaround of staff at major labels is very quick. When he left the company, we did too."

He added: "We had total artistic control. We knew what we wanted and still do. As artists, it is a creative process. The last thing you want is a business person coming in saying, 'You can't do that.'"



Nobody's twisting your arm: Gedge claims major labels with the right execs can foster good artist relations

Gedge, The Wedding Present's guitarist and vocalist, has been a mainstay in the group since it was formed in 1985. The band are still touring and making records - but Gedge

admits that its monetary income sources have changed.

"As income has declined from recorded music we have achieved a certain level in the live sector - it has shifted," he admitted, adding: "I am not sure record labels will exist in the future. Maybe bands will just release stuff on the internet and be their own labels."

Music Week was a media partner of PrimaveraPro, which also saw Domino Records director John Dyer, Bella Union founder Simon Raymonde, Rough Trade Records' Jessica Park and Merlin CEO Charles Caldas attend.

FESTIVALS CASH ISSUES OF LIVE SECTOR DEBATED BY TOP EXECUTIVES

Festivals came under the spotlight at PrimaveraPro. One panel, Big Benefits: The Positive Role of Festivals In Their Cities and Communities, saw a number of festival organisers explain how much money their events bring to their host cities.

The numbers were quite staggering: the South By South West festival, for example, has an economic impact of \$168 million for the city of Austin, Texas; Way Out West Sweden has a financial impact of €10 million for Gothenburg and Eurockeennes is worth €2.5 million to Belfort in France.



Eurosonic, meanwhile, is worth €30 million to Gronigen, although artistic director Peter Smidt

explained that of this €2 million is in cash, while the rest comes from benefits such as media profile and

tourism. However, a major difficulty facing festivals - and one which came up on several panels - is the scarcity of headlining acts.

"There isn't enough headliner talent to go round," said Ear To The Ground's Jon Drape, while discussing the number of older bands who are headlining festivals this year on the Future of Festivals panel.

"It is difficult for artists to get to a point where they can headline festivals," added Mama Group's Adam Ryan.

"It is very difficult to develop and build a solid fan base."

Country Music on verge of UK boost

The Country Music Association is thrilled about launch plans for Carrie Underwood in the UK as its own efforts to increase the genre's popularity here continues.

Under its CEO Steve Moore the Nashville-based organisation has made it a priority to increase country music's presence outside the US, with a particular focus being put on the UK. These efforts will get a significant lift on June 21 when former American Idol winner and country superstar Carrie Underwood plays her first ever UK concert at London's Royal Albert Hall. The sold-out gig will arrive three days

after Sony releases her album *Blown Away*.

In the States the LP became her third consecutive Billboard 200 number one last month when it debuted at the top with 267,000 first-week sales, according to Nielsen SoundScan. "She is an incredibly talented vocalist, writer and entertainer," said Moore. "Her powerful and passionate vocal delivery is second to none in any genre of music. Plus, in person and on stage she is extremely warm and inviting to fans and they are naturally drawn to her. She has every quality necessary to be an

international superstar. It is extremely important for CMA to nurture and support our artists who have international ambitions."

Sony CMG marketing director Phil Savill, whose division is overseeing the UK roll-out of Underwood's album, said: "We certainly welcome interventions from individuals and organisations trying to help break artists in this market and the CMA's detailed demographic knowledge of a section of UK



audience would be very interesting to us. But our focus will remain to break Carrie as a pop artist in the broadest sense and our belief is that we have the album to do it with."

Co-ordination
Sales Release
Partnership
Offline
Media
Promotion
Online Health
Checks
Manufacturing
Reporting
Synchronisation
D2C
Label
Branding
Production
Consumer
Management
Distribution
Physical
Direct
Budgeting
International
Planning
Support
Buying
Administration
Youtube
Digital



Providing a full label services solution for digital and physical distribution, marketing and project management.

MusicWeek The Playlist

10 tracks you need to hear...



MARINA AND THE DIAMONDS
Power And Control (679/Atlantic)
Written with Sten Angello (Swedish House Mafia) and produced by Greg Kurstin, this is a direct, upbeat slice of production-led pop with an anthemic lyric. (Single, July 9)

GRIZZLY BEAR
Sleeping Ute (Warp)

First taste of the New Yorkers' first album in three years, this is a beautifully recorded song. New album due following hometown show at Radio City Music Hall. (From album, Sept 17)



PORTER ROBINSON
Language (MOS)
One of the hottest young producers out there, Language showcases Porter's knack for a melancholy, club-friendly dance track while delivering some serious kick. (Single, July tbc)

POST WAR YEARS

Glass House (Chess Club/RCA)
The first release under their new deal with RCA imprint Chess Club, Glass House is popastic indie pop backed by a video boasting a technicolour Dalek. (From EP, available now)



WALK THE MOON
Anna Sun (Remix) (RCA)
Anna Sun gets a sun-kissed reworking courtesy Albert Hammond Jr. and Gus Oberg who deliver washed-out vocals, bright synths and infectious rhythms. (From album, June 19)

PURE LOVE

Handsome Devils Club (Mercury)
The former Gallows frontman is ticking the right boxes at radio with his new direction, enjoying his second hottest record courtesy of Zane Lowe last week. (Single, July 23)



BIG BLACK DELTA
Ifuckingloveyou (MoB)
From the Nerve management stable (Azari & Ill, Tiga, Booka Shade), BBD is the brainchild of Jonathan Bates (M83, Mellowdrone) who delivers an arresting wall of sound. (Single, July 9)

ANDY GRAMMER

Fine By Me (S-Curve/Warner)
This Radio 2 record of the week has already sold more than 1m in the US, and Grammer is heading to the UK next month to promote it and forthcoming album. (Single, June 25)



IMAMIWHOAMI
Kin (TWIMC/Coop)
Creative vehicle for Swedish artist Jonna Lee whose videos have accumulated 15m hits, this debut is a mix of surrealist pop melody and understated production. (Album, September 3)

HONEY RYDER

Marley's Chains (Oceanic/EMI)
Title track of the album from this UK music trio is a melodic country-inspired pop-appealing treat. A charming vocal from lead singer Lindsay sits alongside sweet harmonies. (Single, out now)



DATA DIGEST

BREAKOUT



BIGKIDS
This boy and girl from Camden claim to bring 'Big singa-long duets to grin your face off to, over DIY beats with lots of saxophones and samples.' Ben Hudson and Rosie Oddie will appear on the mainstage at July's Breakout event at The Proud Galleries in Camden. Get on the guest list at musicweek.com/

SHAZAM TAGGED



The latest most popular Shazam new release chart:
1: WILL.I.AM FEAT. EVA SIMONS This Is Love
2: MAROON 5 Payphone
3: GARY BARLOW Sing
4: AMY MACDONALD Slow It Down
5: WILEY Heat Wave

GIG OF THE WEEK



Who: Haim
Where: The Barfly, Camden
When: June 18
Why: Este, Aiana and Danielle Haim, the hotly-tipped three-sister group from LA who are influenced by Fleetwood Mac, will bring their blend of Californian soft rock, R&B and Kate Bush to London.

SALES STATISTICS



CHART WEEK 23 Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	3,590,104	1,275,895	288,050	1,563,945
PREVIOUS WEEK	3,550,666	1,223,109	321,911	1,545,020
% CHANGE	+1.1%	+4.3%	-10.5%	+1.2%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	77,367,271	30,340,014	7,051,491	37,391,505
PREVIOUS YEAR	71,885,483	36,193,560	6,899,886	43,093,446
% CHANGE	+7.6%	-16.2%	+2.2%	-13.2%

APPOINTMENT TO VIEW



SONISPHERE 2011 (REPEAT)

Friday, June 15 - Sky Arts 1, 10:25am
Highlights from Sonisphere 2011 (we remember thee well, sob). Metallica, Megadeth, Slayer and Anthrax played together for the first time in the UK.

PLAN B, LEONA AND LABRINTH: PROJECT HACKNEY

Sunday, June 17 - BBC Three, 9-10pm
The three former EastEnders head back to the area to work with a group of teenagers at Plan B's (pictured) old school to help focus them on their future and coach them towards a special musical performance in front of 250 of their peers.

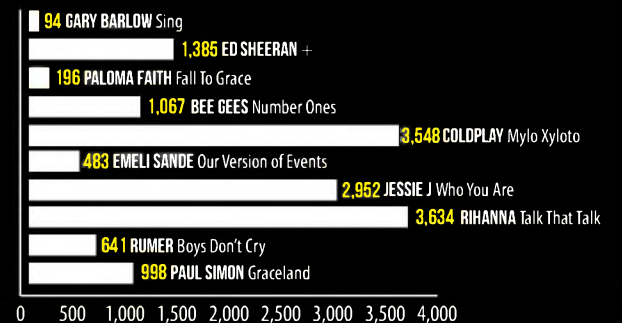
PUNK BRITANNIA: POST-PUNK (1978-1981)

Season 1, Episode 3 of 3
Friday, June 15 - BBC Four, 9pm
In the last of the acclaimed series, the rebellious artists of the new post-punk generation feature - including Gang of Four and Scritti Politti.

PIRATES' BAY



NUMBER OF ILLEGAL FILES FOUND BY MUSO.COM OF TOP 10 ALBUMS ON JUNE 11 2012



CRITICAL MASS



metacritic
Keeping score of entertainment.

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

www.metacritic.com



67

Emeli Sande
Our Version Of Events



63

The Beach Boys
That's Why God Made Radio



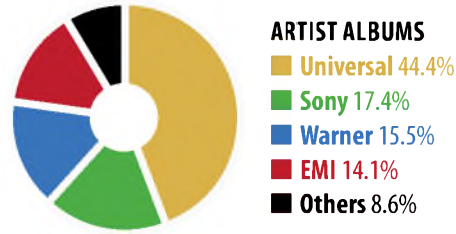
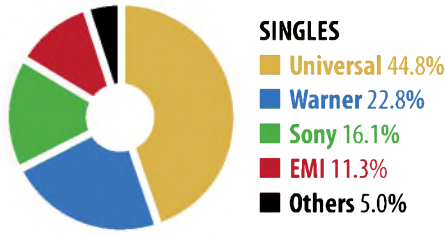
59

The Temper Trap
The Temper Trap

For daily news visit musicweek.com

MARKET SHARES BY CORPORATE GROUP

CHART WEEK 23



FEEDBACK

● **UK music copyright industry worth 10 times original Government estimate - IPO**

Tom Bowler: "More made up stats. Great."

● **Kerrang! Awards 2012 - all the winners**

Rich Dee: "Can't believe Kerrang readers ignored Reckless Love again! Insulting!"

Sarah: "I'm so happy you me at six won the award for best british band, they deserve it soooooo much. Can't believe young guns didn't win the award for best album, bones! ah well, I loved young guns from the verry begining and will always will no matter what!"

● **Government scraps Communications Green Paper**

Simon Gamble: "That makes sense. It's probably best to leave if for Jeremy Hunt's successor."

● **Mark Morrison to release new single and album, embark on first worldwide tour**

Tuula Laitinen: "Mark Morrison makes really good music. He is a master of the art."

TOP 5 STORIES ON MUSICWEEK.COM

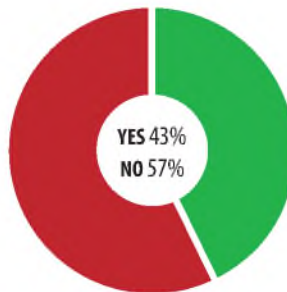
Musicweek.com's most-read stories for period ending June 11

- 01** Government scraps Communications Green Paper
Thursday, June 7
- 02** EC preparing list of concerns over Universal/EMI bid - report
Friday, June 8
- 03** YouTube reaches songwriting publishing deals
Wednesday, June 6
- 04** AIM launches new Indie-Con conference
Wednesday, June 6
- 05** 10 Years Of Download: 'Rock isn't a dirty word'
Friday, June 8

MUSIC WEEK POLL

This week we asked...

Is Google doing enough in the fight against piracy?



Vote at www.musicweek.com

INK SPOTS

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

In this month's *Q Magazine* the untold story of the Stone Roses is flagged up as being full of genius, self-sabotage and betrayal - and doesn't disappoint. With four years research and over 70 interviews, author of new band biography *War and Peace* Simon Spence spills the beans.



Usher declares himself the new Picasso when *Q* finds him flying through the air, affixed to a harness, 40 feet above their heads. He's hoisted from the neck of a "blood"-splattered white suit rehearsing for his lead role in contemporary dance show *Fuerza Bruta*.

Ricky Gervais dresses up as George Michael and Bruce Springsteen as he explains that his job as a comedian is to lose a bit of dignity. Meanwhile, Nicki Minaj says her job is the least easy thing in the world - while charging \$150K for a verse of her "ballsy cuss words".

In the review pages Scissor Sisters hit their stride on "dazzling" fourth album *Magic Hour*, according to Peter Robinson. The critic gives the record four stars out of five, while Andrew Harrison declares *Words And Music* by Saint Etienne the pop connoisseurs' best album for 20 years - with one star short of full marks.

THE MAGIC NUMBERS

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

1

Chart position Ed Sheeran took this week on both the US and Canada official iTunes albums chart

24m

Sales make Gary Barlow and The Commonwealth Band's *Sing* EP the shortest No.1 album in chart history

1st

US No.1 single for a band since Nickelback's *How You Remind Me* in 2001 for Fun. with *We Are Young*

£3.2bn

Added to the economy from the copyright industry, according to new estimates by the Intellectual Property Office (IPO)

30

June: the date when the Beatlemania museum in Hamburg will close after attracting just 150,000 visitors and suffering debts

17m


Viewers watched the finale of the Diamond Jubilee Concert on the BBC





10


Arena dates Donny and Marie Osmond will play for their 2013 UK tour


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


 **@OfficialMelB** makes me sooo sad spice girls wasn't part of the queens jubilee, break my heart big time, i was so up for it, watched some of it on tv, amazing!
(Melanie Brown aka. Mel B) Tues, June 5


 **@JimFrayling** Steel toe-capped boots? Check. Hi-vis? Check. Helmet? Check. Welcome to this year's brief gig season. Can't wait. *(Jim Frayling, Wembley Stadium) Wednesday, June 6*

 **@mistajam** If you are a radio pluggger, especially one who manages to traverse the murky, stormy water of ego between us DJs with ease; I salute you! *(MistaJam, BBC) Thursday, June 7*


 **@SoundCity** I think I've just seen Elton John's jacket from the jubilee concert for sale in a vintage shop in Soho.
(Liverpool Sound City) Wednesday, June 6


 **@CaptHollister** ENOUGH scrawny English boys pretending to be old American folk singers. FRANKLY ONE IS TOO MANY.
(Hollin Jones, Serious Music), Thurs, June 7


 **@SeanBHill** Loving the @musicweek-news cover story about @Creamfields deal/expansion into the US. Congrats to James and his team! *(Sean Hill, Lucia) Monday, June 11*


 **@JagzKooner1** wonder how many more festivals are going to bite the dust this year. just been told another big 1 is in trouble (im not mentioning names) *(Jagz Kooner, producer) June 6*

 **@AllieBailey** Kerrang! awards followed By Download the next day. When will I EVER learn this is a bad idea? Year after year of pain. *(Allie Bailey, Atlantic Records) Thurs, June 7*

 **@bettekoady** wow...the huge roar that just came from the Sony Music canteen lets me know that something eventful just happened on the footie... *(Sarah Lewin, RCA) Monday, June 11*

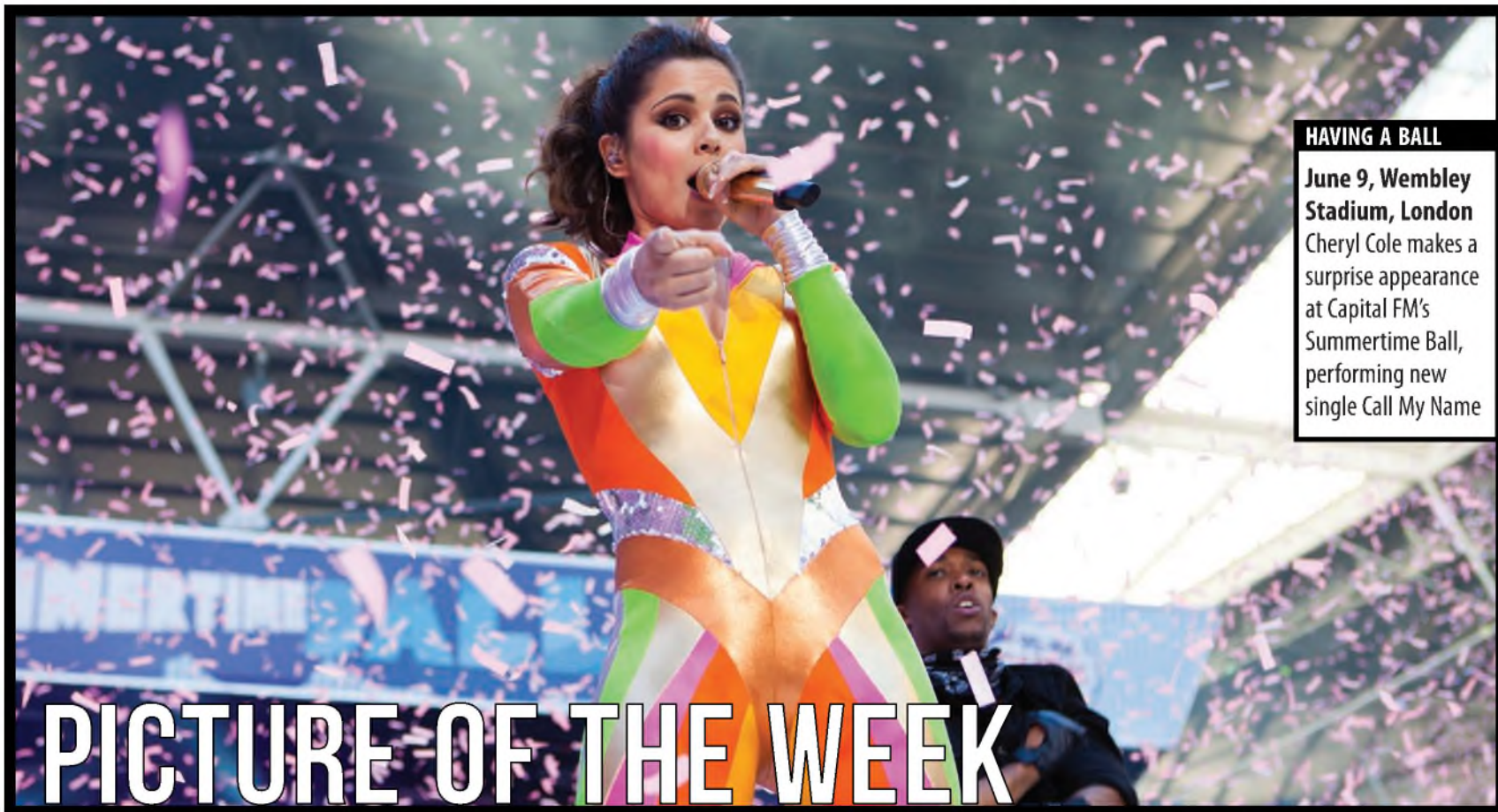
 **@planetjedward** I wonder if We will be the first people carrying the Olympic torch that actually look like the Olympic torch
(Jedward) Wednesday, June 6

 **@smernicki** Thanks to all the tossbag drivers who didn't stop when I was sprawled on the road after stacking my bike this morning in Richmond Park. *(Paul Smernicki, Director of Digital Universal Music UK) Thurs, June 7*

 **@paulsdando** Bands! No! "You are receiving this email so that you can learn more about [bandname]. Do not hesitate to opt out from this list." *(Paul Dando, Starfield Management) Monday, June 11*

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

DATA DIGEST



HAVING A BALL
June 9, Wembley Stadium, London
 Cheryl Cole makes a surprise appearance at Capital FM's Summertime Ball, performing new single Call My Name

PICTURE OF THE WEEK

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



1 BRONYA FRANCIS NOTION, ARTROCKER, DAZED & CONFUSED
Baby Blue - We Were Evergreen

Baby Blue is just as saccharine as its title suggests. Gleeful three-part harmonies over twee instruments – ukuleles, banjos, glockenspiels to name a few – with a dash of electro to bring We Were Evergreen bang up to date to 2012. So utterly joyous, an essential for the summer road trip playlist.



2 SEAN MCGINTY BBC RADIO LANCASHIRE
The Feud - It Ain't Right *Self-release*

The Feud work hard. They've worked tirelessly on their songs and recordings through their DIY approach, whilst also focusing their efforts on gigging and promo. Live, they're as tight as a gnat's ass. I love what they do.



3 CHARLIE IVENS THE LINE OF BEST FIT
Jennifer Left - Black Dog *Singing Hinny Music*

The welcome run of kooky-girls-with-excellent-hair (seriously, where are the kooky boys?) has shuffled up a fresh face. Brighton resident Jennifer Left here distinguishes herself from the Gabby Jeans The Greats with an earthy, natural sing-song trill and a keen ear for an infectious chorus.



4 ANDY FRASER FREE
TOBI - Brighten Up My Day *Mctrax*

Cross John Mayer with Justin Bieber and you get TOBI. As soon as you hear him you can't believe such maturity comes from a 16-year-old. The debut single Brighten Up My Day was written when TOBI was only 14. With such romance and sensitivity it's an instant hit.



ON THIS DAY

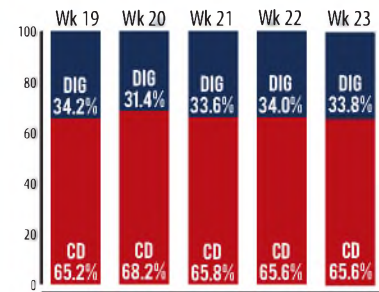
Sunday, June 15 2008

Liverpool is voted England's most musical city in a national Arts Council campaign. The home of bands such as The Beatles (left) and Frankie Goes To Hollywood claimed 49% of an online poll ahead of Sheffield and Manchester.



JUNE 15

DIGITAL vs PHYSICAL



The UK market share for all albums in the past five weeks

CD
 DIGITAL



SIGNS O' THE TIMES



In At The Deep End Records has signed female-fronted quintet **Aurora** (left). An EP is scheduled for release later this year with an album set for shelves in 2013.

Imagem Music USA has signed a joint venture with **Cutcraft Music Group**, signing artist Chet Faker, writer and producer CP Dubb and singer/songwriter V Bozeman.

Spirit Music Group The publisher has signed a

multi-year North American sub-publishing agreement with Italian publisher **Edizioni Curci**. The Curci catalogue includes 45,000 works including Dusty Springfield's You Don't Have To Say You Love Me and Shirley Bassey's This Is My Life (La Vita).

"We're confident we will have much success licensing and promoting this varied collection of authentic, evocative works in high profile productions," said Spirit president Mark Fried.

KEEPING TRACK

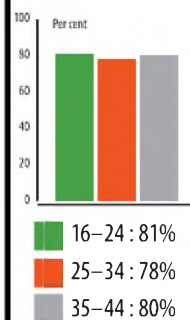


SoundOut is a research and audience insight tool for new music, powered 100% by real music fans and consumers.

Lawson When She Was Mine (Global)
 Overall market potential **VERY GOOD**

80%

Market potential by age



ON THE RADAR **BOYCE AVENUE**

HOT OFF THE HEELS of a support slot under One Direction at their sold out UK/Ireland shows - plus a mammoth 18-month worldwide tour of their own - Florida's Boyce Avenue are back on the road to play their biggest European headline shows to date.

The three Manzano brothers have gone from playing their first UK gigs in mid-2009 to a 13-date headline academies stint this year. Speaking to *Music Week*, the eldest of the trio, Daniel said: "We're pretty happy that in the course of what for most bands would be one album cycle, we've gone from playing for 400 people in

London to what is looking like it will be a sold out show at the Hammersmith Apollo."

"Coming to London is going to be a really special moment for us, just playing a packed out successful show at an iconic venue like that."

The siblings first came together as a band in 2004 when Alejandro (lead vocals, guitar, piano), Fabian (guitar, vocals), and Daniel (bass, percussion, vocals) reconnected after Daniel graduated from Harvard Law School.

They started writing music and performing at local shows. By 2007 they were posting live videos on YouTube of their own songs as

well as stripped back acoustic cover versions of chart-topping hits from the likes of The Wanted, Rihanna, Katy Perry and Coldplay. An online fan base quickly grew, and to date the band's YouTube channel has amassed over 600 million views and over a million subscribers - making it one of the most watched of all time and Boyce Avenue the top ranked band on the site.

Describing their pop-rock sound as "very personal, honest and emotional" the band's debut album (originally released by Universal Republic in 2010) *All We Have Left*, is out now on their own



label 3 Peace Records. Having just bought their own recording studio Boyce Avenue plan to spend the summer writing songs, recording demos and starting the process of getting the next album ready.

On the band's phenomenal online success Daniel said:

LIVE & RELEASE SCHEDULE

LABEL
3 Peace Records

MANAGEMENT
Jonathan Pardo, Free Association Mgmt

DISCOGRAPHY
Debut album: *All We Have Left*

LIVE
Until June 28: UK and Ireland tour
June 23 Isle of Wight festival
June 24 Parkpop, The Netherlands

"Traditionally people look at metrics of chart success and I guess its kind of if that doesn't happen, we're just happy continuing to play for our fans and to put music out for them, they've been very good to us - we've been able to travel and see the world and quit our day jobs."

HE SAID / SHE SAID



“You could never invalidate the power of Born This Way. I don't want to be your fucking queen, I want to be your friend”

Lady Gaga tellingly plays to the crowd in New Zealand - after Madonna covered-slash-mocked her song *Born This Way* in Israel last month

TAKE A BOW **TEAM RICHARD HAWLEY**



THE LOWDOWN

Album: *Standing At The Sky's Edge*
Highest chart position: No.3

- Label:** Parlophone
- General manager:** Miles Leonard
- A&R:** Nathan Thompson and Dean Wengrow
- Manager:** Graham Wrench, Electric Canyon Management
- Release director:** Carole MacDonald
- Marketing:** Paul Baines
- Digital marketing:** Dominic Louth
- National press:** Scott Steele
- Regional press:** Rob Kerford, Sonic PR
- Online press:** Jack Delaney
- Regional radio:** Martin Finn, Jason Bailey & Gillian Fleet
- National radio & TV:** Caroline Poulton, Nicki Kefalas & John Kelly, Out Promotions

MUST-SEE MUSIC TICKETING CHARTS

HITWISE Primary Ticketing Chart		
POS	PREV	EVENT
1	1	COLDPLAY
2	3	ELTON JOHN
3	5	MADNESS
4	6	TOM JONES
5	2	JESSIE J
6	20	ED SHEERAN
7	NEW	ALFIE BOE
8	10	V FESTIVAL
9	NEW	BLINK 182
10	NEW	WESTLIFE
11	NEW	STONE ROSES
12	15	ONE DIRECTION
13	9	T4 ON THE BEACH
14	19	OLLY MURS
15	7	JUSTIN BIEBER
16	NEW	T IN THE PARK
17	18	CAPITAL SUMMERTIME BALL
18	NEW	LADY GAGA
19	NEW	RED HOT CHILI PEPPERS
20	NEW	BRUCE SPRINGSTEEN

VIAGOGO Secondary Ticketing Chart	
POS	EVENT
1	THE STONE ROSES
2	BLINK 182
3	MADONNA
4	ONE DIRECTION
5	WESTLIFE
6	COLDPLAY
7	ED SHEERAN
8	JAY-Z
9	JESSIE J
10	BEACH BOYS
11	BRUCE SPRINGSTEEN
12	LADY GAGA
13	USHER
14	PEARL JAM
15	STEREOPHONICS
16	NICKELBACK
17	RED HOT CHILI PEPPERS
18	BEN HOWARD
19	NICKI MINAJ
20	KEANE

TIXDAQ Primary Ticketing Chart		
POS	PREV	EVENT
1	NEW	BEACH BOYS
2	NEW	DONNY AND MARIE OSMOND
3	1	ONE DIRECTION
4	4	OLLY MURS
5	NEW	ED SHEERAN
6	NEW	MADNESS
7	2	LADY GAGA
8	8	NICKI MINAJ
9	9	LIONEL RICHIE
10	18	JESSIE J
11	7	STONE ROSES
12	14	TOM JONES
13	NEW	EMELI SANDE
14	16	V FESTIVAL
15	10	NOEL GALLAGHER
16	17	MADONNA
17	NEW	JENNIFER LOPEZ
18	20	GEORGE MICHAEL
19	NEW	BRUCE SPRINGSTEEN
20	NEW	HARD ROCK CALLING

HALL & NOTES **THE BEST LIVE VENUES IN THE UK**



THE WEDGEWOOD ROOMS
147b Albert Road
Southsea PO4 0JW
t 023 9286 3911
w wedgewood-rooms.co.uk
Bands contact
info@wedgewood-rooms.co.uk

- Main room capacity**
400
- The Edge (front bar)**
100
- Coming up**
15/06 Dave Benson Phillips
16/06 UK Chili Peppers
21/06 Up C Down C
- 23/06 Jump The Gun + Midday Committee + Kizmit + Observing The Ghost and more
- 25/06 The View + Blackfoot Circle
- 29/06 Small Fakers & Tiddly Kinks
- 30/06 The Impossible Gentlemen

THE BIG INTERVIEW STEPHEN STREET



PRODUCTION

■ BY TIM INGHAM

Ever since Morrissey and Marr handpicked their 20-something session engineer to take charge of Meat Is Murder, Stephen Street's name has been synonymous with the best in UK indie rock.

Street also took lead engineer duties on classic Smiths LP *The Queen Is Dead*, but it's his production work that has helped define the past three decades of domestic commercial guitar music: from Blur's *Parklife* to The Cranberries' *No Need To Argue*; The Smiths' *Strangeways, Here We Come* to Babyshambles' *Shotter's Nation*; Morrissey's *Viva Hate* to The Maccabees' *Colour It In*; and The Courteeners' *St. Jude* to Kaiser Chiefs' *Employment*.

His seminal work with Blur will be celebrated with a special box-set released next month. *21* will contain all five Street-produced albums from the band, plus later efforts *13* and *Think Tank* – as well as five-and-a-half hours of previously unheard material.

Street has spent many hours remastering Blur's recordings for the release – and it's brought back plenty of memories for the man who first entered the music industry at Island Records in the early '80s...

What have you brought to the table in terms of the new Blur boxset?

I've been mostly involved in remastering the five albums, B-sides and singles I made with the band – Graham [Coxon] has been unearthing old demos and unreleased material. He's got a wealth of knowledge. It was a good team effort all round. I still haven't heard the unreleased tracks. It's well-known before I started work on the second album, *Modern Life Is Rubbish*, Blur had made an attempt at recording it with Andy Partridge from XTC – I can't wait to hear that. I'm just as exited as any Blur fan, really. Don't forget that Blur were so productive back then; for every single that came out, there was a CD single, a CD2 single, a 7" single – and we had to record B-sides for each format. That's a hell of a lot of music.

Does the rise of the CD super-box-set bring you some cheer as a producer after seeing music sales tumble and move to MP3 over the years?

Yes, I'm very encouraged to see it. In my side of the industry – i.e. the recording side – we create the music that people love and that inspires them to go and see bands live. But it's been diminished. The younger generation are happy to spend £200-plus on a festival ticket, but they're not so happy to spend their money on recorded music. That's really sickening to people who put a lot of time and effort into working with bands. When something like this happens, you see the work you've put in being appreciated by people who want to listen to it at its best – not through a pair of iPod earphones. Recorded music does have a value, and it's nice to see now and again that people agree with me

What's your take on how digital music has affected sound quality?

In recent years we've seen what's been commonly referred to as the 'loudness wars'. With *21*, we were able to cut the remasters of the older Blur records much louder than they were originally. But we were

STREET'S AHEAD

The legendary Blur and Smiths producer opens up on a life in music – and why indie guitar bands are struggling in 2012



very careful not to go too loud to the point of everything being squared off, compressed and crushed to get maximum volume. Frank Arkwright – a very good mastering engineer at Abbey Road – discussed how loud we wanted to go before it started to affect the dynamics of the recording. We settled on a very good balance.

When EMI put out Blur's last compilation, Midlife, two or three years ago, it was awful. I wish someone would have consulted me about that because the levels were all over the place, and I was really quite angry when I heard it. This time, I wanted to get it really, really right.

People can create music at home more easily than they could when The Smiths or Blur started off. Does that lend itself to a devaluing of music across the creative process?

It helps to chip away at it – you get all these people who have Garageband and think they're suddenly a producer overnight; that what we do is easy. I can tell you that of all the bands I've worked with, the ones who've been big successes are those who have applied themselves to the recording process and put a huge amount of effort into it. I'm saddened by the fact that people who dedicate their life to production and regard themselves as professional are being devalued by people who do it part-time on their Mac at the weekend. You get people slugging off bands for being 'careerist' – The Cribs spring to mind with that argument – but they're on their fifth album. Is that not a career that they're embarking on? Johnny Marr's been around for 20 years plus – there's nothing wrong with having a career in music. If you take it seriously and professionally, you should be valued and rewarded for the effort you put into your recordings.

Do you have any solutions to young people not valuing records like they do the live experience?

We have to re-educate them, but it's going to be difficult. The NME recently did something on 'the record that changed your life' – whatever it was, it was probably funded by a label who invested in that band and probably invested in many others. Anyone who thinks that downloading for nothing is sticking it to the man is wrong. The majority of records that changed people's lives were recorded properly through a proper label.

You're best known for your work on guitar music – which isn't doing the business in the charts like it once was. Why might that be happening?

Because the fanbase who would have been buying The Smiths or The Cure or The Bunmen records in the '80s – or the Blur, Oasis or Pulp records in the '90s – don't buy records anymore. So the charts

is full of the music kids download from iTunes.

Those bands like Arctic Monkeys, The Maccabees, Mystery Jets and so on should have big hit records in 2012, but they don't. Their fanbase don't go and buy their records.

Is that a particular problem with guitar music? Why does the indie music audience download for free in your view?

They're savvy to the fact they can get something for nothing. If they're spending their money on packets of cigarettes, drink and going to festivals, they think: 'I would pay that £7.99 for an album off iTunes, but I'm going to buy my fags instead.' But music is not expensive – I'm sorry, £7.99 for an album is a very low price considering the work that's gone into it. I used to work in a record shop in the 1970s and I

"The charts are full of the music that kids have downloaded from iTunes. Bands like Arctic Monkeys, The Maccabees, Mystery Jets and so on should have big hits records in 2012, but they don't. Their fanbase pays to see them live, but they don't buy their records."

STEPHEN STREET

remember putting albums out for £5.99. If everything moved with inflation, albums would be a lot more than they are today, but they're not because the market dictates the price. The danger is that all the big bands at festivals have enjoyed big record sales in the past. Where's the next generation of real, big headliners going to come from?

Perhaps with the exception of Kasabian or Arctic Monkeys – both over a decade old – there aren't many 'new' indie guitar band headliners. Does that concern you?

It doesn't concern me as long as they're good performers. But I do think over the next few years, the festival market will shrink because of that fact. The reason festivals are so popular at the moment is that it's an easy way of sharing the cost of touring. A lot of people have the misconception that bands make money from touring. They do if they're really, really established, but when they're starting off, they don't. I know for a fact that Blur didn't make any money from touring until after the Parklife album.

Those were the days you went to your record company cap in hand for tour support, to make it possible to get out on the road. By the time you've paid your sound man, lighting, backstage crew, the amplification, the PA system etc., you make nothing – unless you sell a few T-shirts. You played gigs in the hope your CD would sell. We're now in a situation where bands have to come to terms with the fact their album is not going to sell anything – it's become a free advert to see them at festivals. But that's the tail wagging the dog as far as I'm concerned.

Do you see the impact on your position and the demand for top-end producers?

It's the same for everyone in the business. Recording studios have to cut their costs – and you're seeing them close down, which makes me

very angry and very sad. You see great studios like Olympic being closed down because they can't pay their rates.

The bigger problem is that lots of young engineers and producers have already worked out that the records they're creating aren't making money. It's really difficult to come through and progress from that point. Young producers aren't getting the breaks because the money's not their. The budgets available to make records now are far less than they were in the '90s.

The MPG fights to get better credits for producers on iTunes and other services. Do you think there's a lack of accreditation for people on your side of the mixing desk?

I totally agree. When I was a kid listening to T-Rex and David Bowie, I remember seeing the name Tony Visconti and reading up on who he was, as well as his production style and the other bands he'd worked with. It's a real shame that there's no information on iTunes about which studio recorded an album, or who the producer was – that's how I learnt about the greats and how I came to be inspired. For young engineers or recording [trainees], seeing your name on a record that's selling is a huge, huge boost. It's not just the producer – it's the whole team that work on it.

Do you have one record that you look back on with more pride than any you've been involved in?

From the point of view of personal achievement, it would be Viva Hate [which Street produced and co-wrote]. That went against all the odds in the shadow of The Smiths breaking up.

It could have gone horribly wrong and I could have been the most hated man in the UK. Then on the fifth Blur record ['Blur'], I really think we hit our creative stride. I'm very, very proud of that record – it was a big milestone in both Blur's career and my own.

Why do Smiths records still fascinate and interest young people today?

First of all, Morrissey was unlike anyone else in his vocal delivery and his lyrics, he was a complete one-off original. He was and is a true genius – and I don't like using that word lightly. And then you had Johnny, who's just an incredible guitarist. They were a very hard-working unit.

Everyone goes on about Morrissey and Marr all the time, but they were a really tight unit; Andy [Rourke] and Johnny were tuned into each other and Mike was a very solid drummer. Because they were so original in their approach to writing, we weren't caught up in that '80s fashion of trying to sound contemporary; that's helped the records age really well. I'm incredibly proud of being involved in The Smiths, and grateful for them for giving me my big break as a fledgling producer.

Who are the best music industry execs you've worked with?

The ones who spring to mind immediately are Tony Wilson and Geoff Travis; both extremely huge music fans who understand the artist. It was always a pleasure working on records for those two guys.

ABOVE
Great British music | Street recorded classic albums with the likes of The Smiths, Morrissey and Blur

BELOW
Blur 21 | The collectors' boxset will be released on July 30



BUSINESS ANALYSIS

EDITORIAL

US opportunity hints at potential embarrassment of riches for PPL



IT SAYS EVERYTHING ABOUT HOW RAPIDLY PPL's international income has grown from a point of zero over recent years that its latest set of overseas figures – despite again being record-breaking – could be viewed as underwhelming.

After reporting headline-grabbing year-on-year rises over the previous two years of 40.3% and 46.8%, the society this past year saw the revenue it collected from outside the UK grow annually by a far more modest 2.2% to £32.4m.

But accompanying the announcement of this sharp slowdown has been a development across the Atlantic that could ultimately swell PPL's international income stream to levels not previously imagined.

A long-cherished goal for PPL and others has been to start receiving performance royalties from analogue radio stations in the States, one of the few markets in the world, alongside unlikely US bedfellows China, Iran, North Korea and Rwanda, that does not presently pay them. This state of affairs occurs despite FM and AM radio having to compensate songwriters and music publishers for the privilege of playing their repertoire, while other radio outlets in the States such as satellite and online stations have to pay royalties to performers and labels as well as to the songwriting world.

'A long-cherished goal for PPL and others has been to start receiving performance royalties from analogue stations in the US, one of the few markets in the world, alongside unlikely bedfellows China, Iran, North Korea and Rwanda, that does not presently pay them'

However, the possibility of US analogue radio finally having to follow suit after years of unconvincingly arguing its compensation to artists was promoting their music on air moved an encouraging step nearer last week when it was unveiled radio giant Clear Channel had agreed to pay performance royalties to Taylor Swift, Tim McCraw and other artists on the Big Machine label.

This advancement, which emerged at the same time as a Congress hearing on the future of audio was taking place, is clearly a long way off from what the industry has been pressing for years, which is that every traditional radio station in the States is made to pay these royalties. But it is a start and what is particularly interesting about this development is that Clear Channel has agreed to pay out this money despite not legally having to do so.

There remains no justification that stations on the FM and AM bands can get away with not rightfully compensating musicians and labels whose work is fuelling their own businesses, especially when other types of stations in the US are required to do so. What Clear Channel has agreed should not let anyone forget that, but it does at least represent some kind of change in attitude after years of little or no progress. Ultimately, though, what is needed is long-proposed legislation (such a law was discussed by Congress back in 2009) to finally become reality, covering all stations and compensating every artist and label, just as already happens in the rest of the Western World.

Paul Williams, Head of Business Analysis

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

PPL PLEASED... BUT QUIETLY SO

The collecting society broke the £150m revenue barrier for the first time during 2011 – overcoming a harsh economic environment and a tough international climate

PPL 2011 LICENCE FEE INCOME BY SECTOR



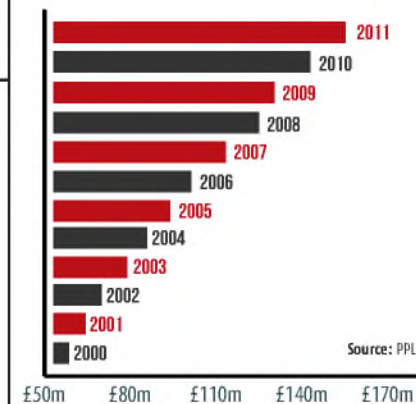
BROADCASTING AND ONLINE 43.1%
PUBLIC PERFORMANCE 35.8%
INTERNATIONAL 21.1%

Source: PPL

EXECUTIVE SUMMARY

- PPL 2011 revenue up 7.0% to £153.5m with distributable income rising 5.4% to £130.8m
- Public performance income up 9.8% to £55.0m
- Broadcasting and online revenue rising 7.3% to £66.2m
- Sharp slowdown in rise of international income to 2.2% annually, taking it up to £32.4m
- Cost to revenue ratio increases from 13.6% to 14.9%

PPL ANNUAL REVENUES



Source: PPL

LICENSING

BY PAUL WILLIAMS

PPL's annual revenues broke through the £150m barrier for the first time in 2011, despite a sharp slowdown in the growth of international income.

Figures unveiled this week at the organisation's AGM in London reveal licence fee income last year reached £153.5m, 7.0% up on the previous year and 56.8% higher than just five years earlier when

£97.9m was brought in.

Fran Nevrlka, who stepped down as PPL CEO last year after 11 years but remains chairman, is "quietly pleased" about the figures, not least because he says he did not want to go out on a bad note.

"What we as a team have achieved has been frankly pretty remarkable because as everybody knows business is not great, not just in the UK but Europe generally," says Nevrlka who was succeeded as CEO by Peter Leatham. "People are struggling, the economy is shot to pieces and exchange rates

INTERNATIONAL GLOBAL EFFICIENCY NEED

PPL CEO PETER LEATHAM believes a smaller year-on-year rise in international income last year has exposed overseas societies' system limitations in handling increased quantities of data.

While the sums collected by PPL overseas in 2011 represented a new annual high of £32.4m, this was only £700,000 more than was brought in during 2010. The year before overseas revenue rose by £10.1m or 46.8%.

"With international over the last number of years we've seen quite dramatic growth, but we start to get to a level or volume whereby, as we've been improving our data, our systems and how we operate, other societies trying to keep up with that volume has become trickier," says Leatham.

"For the first time last year we bumped into a few more problems in trying to get all the overseas societies to be managing the level of information

we were sending them."

All this has further highlighted to the CEO the need to have a "world system that works more effectively and more efficiently" and across borders.

Despite these challenges, both Leatham and PPL chairman Frank Nevrlka expect international revenue to continue to grow with Nevrlka suggesting it could reach £50m annually if PPL can capture 90-95% of what is out there.

Several new countries appeared on PPL's international balance sheet for the first time following deals signed in Bulgaria and Serbia and with the AFM/AFTRA fund in the US, while new agreements were inked in Croatia, Estonia and Latvia as well as with the liquidators of Italian performers organisation IMIAE.

The US provided PPL with the most international income in 2011, bringing in £5.0m, up from £4.6m

PUBLIC PERFORMANCE

PPL OVERCAME A HARSH economic environment to post a near double-digit growth in public performance income last year thanks to system improvements and making businesses more aware about licensing rules.

The organisation managed to bring in around £5m extra compared to the year before to increase its public performance income to £55.0m as it stepped up its efforts to make those using recorded music on the high street and elsewhere more aware of the organisation and the need to be licensed.

"It's creating a greater awareness of PPL because we have to acknowledge there are still businesses who are not terribly familiar with PPL and what it's about," says PPL chairman Fran Nevrkla. "We have been consciously putting more effort into that, going out there to the wider world and explaining hopefully in a user-friendly way what PPL is all about and the fact we don't retain

any of the income and it all goes out to the performers and record labels."

At a time when lots of businesses it deals with are struggling or going to the wall, PPL CEO Peter Leatham (right) says the organisation has to make sure its licensing processes are working as effectively as possible.

"With the number of businesses that are changing hands or closing down it's very challenging just standing still, so one of the aspects of the recession has been you have a lot more work and actions and transactions that take place for no additional money," he notes.

Although it did not affect 2011's numbers, PPL can now collect from the not-for-profit sector for the first time following changes last year to the Copyright, Designs and Patent



Peter Leatham

Act 1988. PPL gave a year's grace to such organisations, but on January 1 2012 it rolled out a new joint licence with PRS covering community buildings and Nevrkla anticipates more joint working with the sister collection society.

"I am cautiously, quietly confident that more joint initiatives will emerge," he says. "We'll be able to do more things collectively in a mutually supportive way, which hopefully will be more effective from a music industry and licensee's point of view, but it will take time."

are all over the shop. We are now getting close, certainly when you look at PPL/VPL combined, to very nearly three times the income the organisation generated when I took over in October 2000."

After administration costs and other deductions, including anti-piracy and industry contributions, that left £130.8m to be distributed to its members. This was up 5.4% on the year, although costs to revenue rose, too, increasing from 13.6% to 14.9%, mainly because of the growing contribution of public performance revenue to overall income. This is more expensive to collect than other revenue.

In fact, public performance was the fastest expanding of PPL's income streams with £55.0m collected during 2011, 9.8% higher than the year



Fran Nevrkla

before. Money brought in from overseas and from broadcasting and online was also on the rise, although in the case of international at a much smaller rate than PPL has got used to in recent years, 2.2% higher at £32.4m.

Broadcast and online income was up 7.3% on the year to £66.2m, a period which saw PPL signing a new deal with ITV.

PPL also reached a new membership milestone last year with the number of individual performers registered rising to around 51,500. The number of record company/rights holder members was heavily up again, increasing to about 3,500, from 6,300 in 2010. The big hike was largely down to a growing number of performers acting as sole traders controlling their own recordings.

PPL INTERNATIONAL INCOME

2011	2010	COUNTRY / INCOME	Source: PPL
1	3	US £5.0m	
2	2	NETHERLANDS £4.0m	
3	1	FRANCE £3.3m	
4	5	GERMANY £3.1m	
5	7	DENMARK £3.0m	
6	6	SWEDEN £2.8m	
7	4	NORWAY £1.8m	
8	8	SPAIN £1.7m	
9	-	BELGIUM £1.1m	
10	n/a	OTHERS £6.6m	



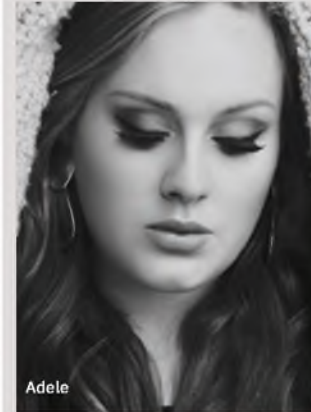
Dollar days: The US topped PPL's international chart in 2011

for the previous 12 months. A year earlier it had been placed behind France and the Netherlands whose revenues to PPL both fell sharply during the year. In France income dropped from £6.3m to £3.3m, while Dutch money to PPL declined from

£5.4m to £4.0m. However, there were rises in territories including Germany (up from £2.4m to £3.1m), Denmark (from £1.5m to £3.0m), Sweden (£2.1m to £2.8m) and Spain (£1.3m to £1.7m).

The below is based on radio and TV broadcasts and plays in venues such as pubs and clubs

PPL'S MOST-PLAYED ARTISTS AND RECORDINGS



Adele

PPL'S THE ARTIST CHART

ARTIST / LABEL	Source: PPL
1 ADELE XL	
2 LADY GAGA Interscope/Polydor	
3 RIHANNA Def Jam/Mercury	
4 TAKE THAT Polydor	
5 BRUNO MARS Elektra/Warner Bros	
6 COLDPLAY Parlophone	
7 KATY PERRY Virgin	
8 JESSIE J Island/Lava	
9 OLLY MURS Epic	
10 DAVID GUETTA Postiva/Virgin	



Lady Gaga



Rihanna



Ludovico Einaudi

ADELE ADDED ANOTHER ACCOLADE to her many 2011 feats by topping PPL's first-ever chart of the year's most-played artists in the UK. Compiled from a mixture of radio and TV broadcasts and what recordings were played last year in the likes of pubs and clubs, the XL signing beat off Universal's trio of Lady Gaga, Rihanna and Take That to lead the countdown.

Adele also heads PPL's chart of the most-played pop tracks of 2011 with Rolling In The Deep, which is joined in the top five in third place by Set Fire To The Rain and in fifth position by Someone Like You.

Universal provides 10 of the 20 most-played artists of the year, mostly made up of contemporary names but also including in 19th place Queen, reflecting the chart tracking exposure not just for current repertoire but back catalogue, too.

On PPL's chart of the most-played classical works a clean-sweep of the top three by Universal's Decca division is led by Italian pianist and composer Ludovico Einaudi's Primavera.

BROADCAST AND ONLINE

PPL 2011 NUMBERS suggest the UK's commercial radio sector is now firmly back on track with revenues brought in from non-BBC stations rising for a second successive year.

After three consecutive years of decline, the money the society collected from commercial stations went back up in 2010 and this trend continued last year, a period which included the sector's biggest quasi-national Capital Network.

"All the excellent efforts commercial radio are making, consolidating their businesses, looking to diversify is starting to pay dividends," says PPL CEO Peter Leatham. "For a number of years we used to turn up every year and receive less money from them because we get a percentage of their advertising/sponsorship revenue so we would end up with a hole [in our revenues]. One of the things that has helped us is by not having

commercial radio declining because at times that has masked other deals we've been doing."

PPL also increased the number of online radio stations it licenses, including at the beginning of this year signing a deal with US-based digital services aggregator Live 365, which streams more than 8,000 internet stations.

The society further continued to license customised online radio services for players such as Last.fm and We7, although its online revenues overall remain limited as the majority of online sound recording licensing is undertaken by individual rights holders rather than collectively. However, PPL chairman Fran Nevrkla believes this is changing.

"The proliferation of services and the huge explosion which has taken place of music usage globally will be such that no individual performer and frankly not even a largish company will be able to deal with it individually," he says.

INTERVIEW KAISER CHIEFS



HAIL TO THE CHIEFS

With their singles collection, *Souvenir*, having entered the Top 20 of the Official UK Album Chart, it's as good as time as any to catch up with (and pay tribute to) the Kaiser Chiefs – one of Great Britain's most successful and likeable indie guitar bands of recent years

TALENT

■ BY DAVE ROBERTS

Who or what inspired you to form a band?

Ricky Wilson: If you go way, way back, it's usually stuff you see on TV or in films. Seeing Michael J Fox doing Johnny B Good in *Back To The Future* was a seminal moment.

Then after that, when you're a bit older and you start going out to see bands and everyone else is going mental, having a really good time, and all you're thinking is you want to be up on stage doing what they're doing, not just worshipping them.

Was there a particular band or night that had that affect on you?

Simon Rix: When you're 11 I think it's the same for everyone, it's people like Hendrix and The Beatles that start you dreaming about being in a band. But then, when we were about 16 we were very lucky, Oasis and the whole Britpop thing started so guitar bands were cool. Also, not that it's all about getting girls, but suddenly being in a band was cool.

Ricky: You join a band and instantly transform from being 'the skinny kid' to 'the skinny indie kid', and you suddenly become attractive.

What did you learn about the machinations of the business once you were in the belly of the beast? Did anything in particular surprise or disappoint you?

Ricky: I'm very disappointed in the spelling mistakes record labels make. That's it, really: spelling.

Interesting. In what context?

Ricky: Artwork and emails mainly. They still spell our name wrong.

Simon: They spelt it wrong on our website. I was upset about that. I thought that would be a minimum requirement.

Ricky: Also, and I'm not saying we're old hands or

"When we came into the business you kind of think everyone knows what they're doing, but sometimes you get a little glimmer that no one knows what they're doing and they're actually frightened of losing their job so no one's actually doing anything, just in case."

RICKY WILSON

anything, but when you first come into the business, you kind of think everybody knows what they're doing, but sometimes you get a little glimmer that no one knows what they're doing, and actually they're all frightened of losing their job so no one's actually doing anything, just in case.

Simon: I guess we've learned more about the processes. Like, when you're 17 you think that playing festivals is glamorous, being on TV is

glamorous, making videos is glamorous. I'm thinking Wham, Duran Duran – glamour. Well, making videos is mainly about early mornings.

Ricky: I used to get really annoyed when I'd watch Popworld or whatever and they'd be on the set of a Sugababes video and they'd be moaning, going 'it's just a lot of hanging about'. And then you're there, and guess what, it's just a lot of hanging about.

The cliché complaint is that when you get into the industry you're disappointed because the execs aren't as passionate about music as you are, and that it's about spreadsheets and budgets.

Ricky: But sometimes that can be a good thing. I mean it's great to have people who are passionate and want to risk their house and everything, but you also want people who know what they're doing and know how to get your stuff in front of the public. Then it's up to the public. They're the ones you really want to be passionate.

Who's the best record exec you've worked with?

Simon: I'm going to name someone we don't work with anymore – so I don't have to pick just one person we still work with – and that's James Dewer, who signed our publishing deal when we were Pava (the band before Kaiser Chiefs) and basically came up with the name Kaiser Chiefs.

Ricky: Jim Chancellor at Fiction's been great. And James Sandom's been a good manager, mainly because he's a bit of a bastard. It's great to have a

bastard working for you, because I know I'd hate to come up against him.

What inspired the 'build your own album' experiment for *The Future is Medieval* [fans could chose 10 tracks for a menu of 20, and pick their own artwork] – and how do you think it went?

Ricky: It was inspired by the frustrations of our third record, which we made quickly and released quickly, being leaked before it came out. I can't even tell you how frustrating that is. You can't find the person who did it and you know they're just doing it as a vanity thing, and not taking into consideration the fact that when you make a record, it's work.

The other thing is, we did it the usual way three times, and the record industry is stuck in a rut in terms of how you release a record.

I love digital downloading, it's one of my favourite tools. The fact that you can be talking about Ugly Kid Joe and be listening to their single within 15 seconds of the conversation starting is brilliant. But it does take away something that is very important about buying music, which is feeling part of it, investing your soul into something, becoming part of a gang. You don't actually feel ownership of it, I don't think.

So that lead to the idea of people being able to chose their track listing, chose their artwork and even sell it.

Does it piss you off that younger consumers place little or no monetary value on your recorded product – whereas you would have saved your money and happily handed it over in order to build something called a 'record collection'?

Ricky: If I was on Grumpy Old Men, then I would say yeah, but I'm not on Grumpy Old Men, and you've got to realise that the world moves on and you can't dig your heels in and expect everything to stay the same. Like I say, I do think they're missing out on something, but you have to go with the flow.

Simon: What does worry me is how it affects people starting a band now. I feel sorry for them. Getting to a level where you can quit your job and be in a band for a living is getting harder and harder.

Hence the proliferation of middle class or even privately educated artists in the charts...

Ricky: You meet some of them and I can't even understand what they're saying they're so posh.

Simon: Makes us look more working class though, which is good.

Ricky: I thought I was middle class, but when I meet some of these guys I think maybe I'm scum.

Ricky, is it true that you were asked to be a judge on *The Voice* and you turned it down?

Ricky: Yeah, I was asked. And it kind of just went away. I'm not going to say that I said 'No fucking way dude!', because I did think about it; I'd have been stupid not to. I went to a couple of meetings.

What persuaded you not to do it?

Ricky: Part of it was just thinking that there'd be a time when I'd have to tell the band... and it will be a disappointment to them.

Simon, would you, indeed, have been disappointed?

Simon: I haven't watched the programme, so I can't say. But it's not really my thing.



ABOVE
Kaiser Chiefs: With Ricky, centre and Simon far left

So you're happy with your decision?

Ricky: Yeah, plus Danny's a lot better looking and more articulate than me, so it's worked out for the best for everyone.

Have you not looked at the spike in sales of *The Script*'s catalogue and thought 'that'd be useful'?

Ricky: Er... of course it's crossed my mind, yes.

Simon: I think it comes down to what we were talking about before: because people buy less records, bands have to do more things and more different things, things that you wouldn't have done in the past, either to raise their profile or just for cash.

We used to turn down offers, brilliant offers, every day on the basis that we thought it would be selling out. Things have changed so much now.

Ricky: Even in the last couple of years it's changed in so much as now if I see an indie band with an ad deal, I don't think 'sell out', I think 'oh well done'.

And that is a massive turnaround, because we were so die hard about not using our music, to the point of turning down in excess of a million pounds just to use our song on an ad for six months – and advertising something we had absolutely no problem with! We just thought, nah, sell out.

Why now for a singles compilation?

Ricky: I knew this question would come up, but I still don't have a good answer, so I end up saying stupid things. I almost start saying things that I hate hearing other bands say: Yeah, this is the end of one chapter and the beginning of a new one...

We're crap in interviews. Another band would say something about being part of a great tradition of British singles bands, and how they've sound tracked the last 10 years of your life... and that's what we should be saying, but instead I'll probably just say there were 16 of them and that seemed like a good number. The truth is we do write really good singles and we are really well known for them.

Simon: People think we're a singles band because when we play live we play the greatest hits. We want people to have a good time, we want them to sing along. But I hope that they go home and listen to the other stuff on the albums and get into it.

Ricky: There's an element of clearing out the attic about it. In fact, whilst we were putting the album together, I was clearing out my attic and that, believe it or not, was when this particular analogy struck me. Except that at this time of year clearing

out the attic is hot work... and this singles collection is ice cool.

Can you put: 'Said Ricky in a comedy voice'?

Absolutely not, no. What struck you about the collection as you put it together? What did you learn about yourselves?

Ricky: I didn't realise how... dark we were. It's weird because we have this reputation as a bright, happy, cheery band. But just go through the songs: I Predict A Riot, Every Day I Love You Less And Less, even Modern Way, which has quite dark undertones, Never Miss A Beat which is actually about what everyone thinks I Predict A Riot is about, Everything Is Average Nowadays, right up to

"We used to turn down offers, brilliant offers, every day, on the basis that it would be selling out. Things have changed so much now."

SIMON RIX

now, with On The Run and Listen To Your Head – 'If you wanna stay alive you've gotta play dead. Honestly, we're not singing about rainbows and unicorns. The tunes just hide it a little bit.

What advice would you give to bands starting out?

Ricky (without a moment's hesitation): Never be the most famous person at a party and never date your hairdresser.

Simon: I went to see a band last week and I was reminded of a very simple piece of advice we were given in the earliest days, and that is: buy a guitar tuner. It costs very little, but it really is essential. Oh, also, I think an average band with a good drummer is a good band, but a good band with a crap drummer is a crap band. So get a good drummer.

Product-wise, what are your plans next?

Simon: We don't have any, really. Ricky's off to do something else...

Ricky: Yeah, I'm doing War of the Worlds over Christmas. I did the album, which is gonna be massive and will sound incredible. And when I was recording I was being friendly saying 'Yeah, I'll do a couple of gigs on the arena tour' and suddenly it was all locked in and I'm doing 30 dates. Then again, it's one song a night and I've got an understudy so it sounds like a piece of piss.

INTERVIEW JENNIE MUSKETT**REFINING RUMER**

Rumer's sophomore album *Boys Don't Cry* went Top 3 in the UK last week. Here, the LP's producer gives us the inside track on the British star's celebrated comeback

PRODUCTION

■ DANIEL GUMBLE

In her role as lead producer on Rumer's *Boys Don't Cry*, the follow-up to 2010's critically acclaimed *Seasons of My Soul*, Jennie Musket could well be seen as treading somewhat unfamiliar territory.

Having carved out a reputation as one of the world's most revered composers in the field of TV and film, she has amassed no fewer than two Emmy awards and five Emmy nominations. Splitting her time between such studios as Air and Abbey Road, as well as her home studio in Highgate, London, Musket has written and produced scores for a raft of TV dramas; most notably, her BAFTA-nominated work on BBC's *Spooks*.

With these projects, she has honed her talent for storytelling with sound; a talent that has lent itself perfectly to the task of bringing to life the tales that lie at the heart of *Boys Don't Cry* – the new Rumer album made up entirely of songs written by male singer-songwriters from the 1970s.

So, just how did Musket come to be involved with the LP? "I had decided to take a year off to write my own project, which is an album of songs," she explains. "I was friends with Rumer at the time so I asked her if she'd like to sing on it. So, we recorded a couple of tracks together, but then her

"We only had a limited time together, so we just worked and worked and worked. It was about as intense an experience as I've ever had in my musical career. We all contributed ideas. It was amazing."

JENNIE MUSKETT, PRODUCER

debut album took off, which was amazing. We still managed to work on a few sessions together – but our time was restricted due to how busy she was with promoting her first album.

"However, during her work on *Boys Don't Cry*, she unfortunately fell out with her producer and asked me for help. At that point, we tried a few things to change it a little bit, which didn't really work that well, so I thought about all the musicians I'd been working with over the years, put a band together and mapped out all the tracks. We then used some of the vocal takes that she'd originally done, as well as some new ones that she did here [Highgate studio]."

With a hand-picked band now in place, the album's music, as well as some additional vocals, were recorded in Studio 1 of London's RAK Studios.

"I think we initially went in to do seven songs with the band, which went really well, and then [Rumer] asked me to do another 12. It was a brilliant time, and it is from those recordings that she eventually selected the tracks for the album."



ABOVE
Top 5 success | Jennie Musket (top left) helped get the best out of Rumer's "beautiful vocals"

There was little over a month between Musket's initial involvement with the album and its completion; a time scale and environment, which, on the surface, presents a stark contrast to the "warm and fuzzy" sound produced on the record.

"We had a limited time, so we just worked and worked and worked," she says. "It's about as intense an experience I've ever had musically. But when you're writing for film, that's also intense, so, to me, this felt luxurious; being able to produce one or two songs a day. And it meant that everyone, from Rumer, to the band, and myself was contributing ideas. It was amazing."

Musket is keen to point out that the approach to both the recording and production of each song was tailored to meet the needs of each number specifically: "Sometimes Rumer would go off and do vocals with Helen Atkinson, who was the recording engineer on the album, and then sometimes she would sit down and sing live with the band. Those occasions were especially moving, as they really showed what a wonderful vocalist Rumer is; they would rehearse a couple of times, get the feel right and discuss it a bit, and then just go for it."

Musket adds: "One of the challenges we had was to bring out the emotions of each song, respecting the original, but finding a new voice for it. For example, *Same Old Tears on a New Background*; Art Garfunkel had a massive, lush string arrangement. This was far too expansive an approach for this record. Knowing I could not hope to 'compete' with this, I had the idea to go the opposite way and used the simplicity and intimacy of a solo guitar and piano as the accompaniment for Rumer's beautiful vocals.

"One magical evening, Rumer came into the studio and sang it live with the band. It was one of those occasions when I just couldn't stop the tears – it's a litmus test and when that happens, I know I've got the right take."

One of the album's core values was the absolute authenticity of both the vocals and the band's performance; an especially rare commodity in a pop industry obsessed with artificial processing.

"There wasn't even a synth in the room on this record," Musket concludes. "Some singers may choose to process their vocals in post-production – Rumer simply doesn't need to."

INTERVIEW AMY MACDONALD

LIGHT YEARS



She continues to sell huge numbers in the EU - what's Amy Macdonald's secret?

TALENT

■ BY TINA HART

A modest and unassuming character but a formidable force in the music industry, wee 24-year-old Scot Amy Macdonald is one of Europe's biggest-selling singer-songwriters. To date, she has sold more than 4 million albums worldwide. Her debut LP *This Is The Life* charted at No. 1 in five countries and achieved multiple platinum status in several. It is one of the top 20 best selling albums of all time in the UK by a UK female solo artist and was one of the Top 10 best selling albums in Europe in 2008. The follow-up, *A Curious Thing*, achieved similar success as it went Top 10 in 10 countries across Europe.

With her third album *Life In A Beautiful Light* released this week, *Music Week* spoke to the Celtic troubadour about her much-needed year off, her favourite places to perform and why she's grateful for picking up *NME* when she was an aspiring musician...

You're returning to music after some time off. You said you slightly pressured between your first two albums to finish them swiftly – do you think that's a modern industry expectation nowadays?

Yeah, I think so. That's the way that it's done so people always try and conform to that. For me, it's detrimental because I don't think that works. I write everything on my own so I can't rely on everyone else – I can't say, "Oh, give me a song."

I finished touring in September, 2009 and the next album was out March 2010. I had to write everything and it just felt too rushed. I would have much preferred to take my time.

With this album, having taken a year, it just felt so much easier for me. It didn't feel like I was writing an album because I didn't write unless I felt some sort of inspiration. I was just out with my friends doing normal things, then if something inspired me I'd get my guitar and write. I never told myself, "You must write 9-5 every day" or whatnot, I just did it much more naturally and it felt like a much better process.

Did you have an ultimate one-year deadline for the album at all?

I was lucky nobody put me under any pressure. My manager said to me: "If it comes to December and you've got two songs, you've got two songs. Nobody can do anything about it." But luckily by September of last year I had 16 songs and it felt like I hadn't even written any of them, it felt like they just appeared so it was really good.

Why did you pick your track *Slow It Down* as the lead single?

The reaction when loads of different people heard it – my family, managers, label. The response for that tune was the biggest response, it was the buzz song. I don't think there was ever a moment when anybody sat down and said: "This is the first single." It was kind of just a mutual agreement that nobody had spoken about. That felt good, it was like a natural choice.

INTERVIEW AMY MACDONALD

"I think record companies should employ somebody that sits down with their new acts and says: 'This is what's going to happen,' because you don't have a clue and you don't really know how anything works. You're just kind of thrown into it and expected to get used to it"

AMY MACDONALD

Is that your 'petrol head' song?

I wrote just after I was driving one day. I came home, I felt inspired and that's the song that came out. I attribute it to being out driving, but thinking back now probably in my subconscious it was more about actually taking a break and taking a year for myself and not feeling like you have to be in everyone's faces all the time. It's fine to disappear and have your own little life and come back.

There are lots of different song themes and moods on the album – what's your favourite?

I get inspiration from everywhere; I don't think I could ever write about one thing. I love watching the world go by and taking different things in, that's really inspiring to me.

For the album, I'm just really proud of it and happy with how everything sounds. I like that there's so many different songs and themes, it means there's variety and something for everyone.

It always changes but I think my favourite song is The Fourth of July, there's something about it. I wanted it to be the album opener and no one else wanted it. Everyone said: "No, the single should open the album," and I was like: "No, I'm standing my ground on this one." I'm glad that I did that because I think it sets the tone perfectly.

When you write, do you ever consciously think of sync opportunities?

I don't, but I think I'm very lucky that these songs finish and they're quite catchy and they could [be synched]. I was with my publisher [Warner/Chappell] recently and they were buzzing, saying "We're going to be able to sync these songs everywhere, it's great!" Fingers crossed!

You've said that you've grown into your voice and you've now got a 'crazy range' – is that something you've been practising or something that's developed on its own?

It's not something that I've consciously been trying to do but I've been gigging since 2006 and with the amount of touring I've done since then, I've been constantly on the road, always singing, and I think I've got a lot of practice in from that.

I've sung in lots of settings – from half-empty little pubs then slowly moved up. I sang the National Anthem in front of 50,000 people at Hampden Park – that was one of my big ambitions and I'm very lucky that I get to do that now. So, I think I've sang in every location and I've got a lot of practice in for the different scenarios.

You've had phenomenal success across many European countries outside the UK – what do you think it is that these audiences respond to?

From what I've been told from people in Switzerland and Germany, they like that I'm authentic, they can relate to what I'm singing and when they look at me I don't

RIGHT
Amy aiming high: Album *Life in a Beautiful Light* was released earlier this week and lead single *Slow It Down* was released in April



seem like some sort of superstar they'll never have contact with. People have said to me that they feel like they know me, that I'm not on a pedestal away from them and that I can kind of relate to them a bit.

I have such amazing support over Europe when loads of people don't get that, so I'm really grateful for it and it's brilliant to be able to tour all these places and see so many cities.

Can you see the obvious differences in your international audiences?

You can. People are different wherever you go but I'm very lucky – I always have a really enthusiastic audience. In Europe especially it's such a mixture there can be little girls at the front then older men at the back and just a mixture of everyone in between. It's really cool that [the music] can appeal to so many.

I love the story that you got your break with your producer Pete [Wilkinson] by submitting a demo via NME...

Pete's also my manager now as well. I'd just been making demos at home and I was reading *NME*. There was an advert that Pete and [co-manager] Sarah had placed in it – they were starting a production company – they were songwriters originally and they'd done a few bits Paolo Nutini.

Their idea was, "We'll get a great singer in and then we'll write the songs." But then I sent them a demo and I wrote all my own songs so that was that idea out the window... Then I signed a production deal with them.

Pete and I made loads of demos in his little home studio. At the time they had Jane Rees who used to work at Warner/Chappell as a publisher. She came around for a meeting one day and I was there because I was recording demos. Pete said "Do you want to sing for Jane?" So I sang her a song and she was like, "That's just brilliant." We gave her the demos but Pete warned her: "We're not ready to go, so don't let anybody hear this."

The next week she'd let the Warner Bros. label hear it and we were like, "Oh God!" So Pete and I spent a couple of weeks racing around London meeting everyone. Through that we eventually signed to Mercury.

After that I was told I needed a manager. I'd done everything with Pete and Sarah. When I came to London I'd come and stay with them, which was great from my mum's point of view... I was

like: "Can youse two not be my manager?" and they were like "We don't know what we're doing!" I said "Who cares?"

They've done the job so brilliantly and I just feel so lucky. It's just good people. Before anything they're two of my closest friends and we always have a laugh.

It's good to know that they two, first and foremost, care about me and it's not about anything else. It feels like we have such a great relationship.

Do you think people should try a similar old-school route if they're trying to get a deal?

I think so. At the time I hadn't even thought anything of it. Now I think about it, if I'd have not bought that magazine, I'd not even be sitting here right now. It just seems so perfect, totally fate, everything aligned for this to happen. I'm so grateful because out of everything, all the success and releasing music, the best part has been meeting Pete and Sarah because I know that they will be my friends for life now.

Apart from Pete and Sarah who are the best record execs you've ever worked with in your six years in the industry?

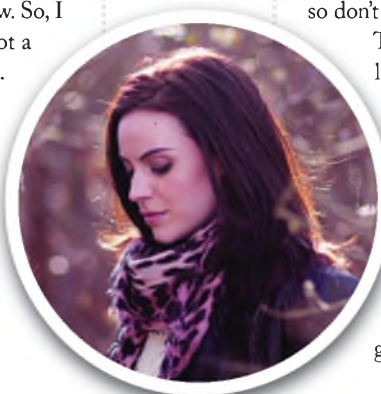
I've always been with Mercury and it was Paul Adam and Jason Iley who signed me. They've been brilliant to me, I couldn't have asked for anyone better. The great thing was, when Pete and I were racing around London, we had offers from loads of labels and that's who we picked. And I know that I've made the right decision.

Everyone that works at Mercury is so easy to get on with and so down to earth and chilled but they're also good at what they do so I feel very lucky to be there.

As someone who started out young in the industry what advice would you give to up and coming artists?

Just be prepared for everything because it is a bit manic. The only thing I hated at the beginning... I think record companies should employ somebody that sits down with their new acts and says: "This is what's going to happen", because you don't have a clue and you don't really know how anything works. You're just kind of thrown into it and expected to get used to it.

You do get used to it really quickly and now I'm on the third album, I know the drill. Just be prepared because it can be quite tough. Just stick there, try your best and hopefully everything goes good – that's all you can do.



WHAT'S A LABEL SERVICE, ANYWAY?

UK music firms are offering artists an alternative to traditional deals - and helping small labels prosper. But what makes each of them unique?

When it comes to career options, both budding and experienced artists have never had it so good. If artists work hard on the road and can knock out professional home recordings, some say they don't even need a record label.

But eventually, whether seen-it-all rock star or wet-behind-the-ears newbie, they're going to have to turn to a company that knows what it's doing for help. As a result, many artists are now looking for alternatives to traditional major label deals - a leg-up to the big time.

In a similar boat, there are a wealth of small labels hoping to take their artists' careers to the next level, but ultimately lacking in resource. What do you do when you unearth a superstar but don't have the funds to help them make it big? You seek help.

Serving these two growing needs, a number of 'label services' companies have sprung up - offering everything from a one-stop shop to take care of artist master rights, to an *a la carte* selection of specialist services such as digital distribution, marketing and admin.

Not all of these companies are all alike, however - or have been built on the same foundations. (Indeed some - such as BMG and Absolute on the recent Dexty's record - find collaboration can sometimes prove the best route forward.)

Here, in their own words, some major UK players in the label services domain tell us exactly why their offering differs from the competition - and stands out in the marketplace...

Well serviced: Noel Gallagher's High Flying Birds was released on the star's own label, Sour Mash, in collaboration with EMI Label Services

FEATURE LABEL SERVICES



ABSOLUTE: IN-HOUSE AND OUTSOURCED

By Henry Semmence, MD



Absolute is one of the oldest, most established companies in the 'label services' sector. It has been instrumental in the success of a wide range of releases with bands and acts as varied as Cascada, George Michael, Editors, Crystal Fighters, Dexys, The Libertines, Mcfly and Noisettes.

Within this industry sector, Absolute is an experienced and highly successful business, able to offer a full range of services either 'in house' or as managed outsource functions.

Getting music to market in a way that can maximise the potential of the copyrights is a specialised function that requires full understanding of all aspects of the process - managing it, marketing it and ensuring it is being paid correctly and on time.

Absolute has a long, proven track record that has delivered time and time again.

Each release is different and Absolute's unique and wide range of skill sets serve to create a tailored and managed route to market, at varying budget levels, fulfilling potential for their clients.



RIGHT AND BELOW
Absolute
establishment:
George Michael
and The Libertines



Absolute moves and adapts with the ever changing market, whilst not forgetting the core elements that make up this process.

Absolute is currently investing heavily and developing a wide range of new digital marketing and promotional strategies to sit alongside and complement the traditional services of sales, manufacturing, marketing and distribution that it has been successfully undertaking for clients over the past 15 years.

Services include:

PHYSICAL DISTRIBUTION

Pick/pack deal via Universal.

DIGITAL DISTRIBUTION

Direct deals with the major retailers worldwide - actively marketing into these sites and managing all aspects of on-line and download retailing.

DIGITAL MARKETING

Digital health check to advise accurately on how you can best to utilise digital channels. Assisting in devising strategy to activate existing or building of fan bases, using platforms such as Facebook and YouTube.

SALES/MARKETING/PROMOTION

Implementing and overseeing all marketing campaigns and liaising directly with clients and their promotional teams to establish a tailored campaign for each stage of the release.

ADMINISTRATION

Registration of all releases with the appropriate industry bodies (PPL, VPL, and MCPS, via the CATCO system).

MANUFACTURING

Organising and advising manufacturing of stock. Controlling and managing the supply chain and stock requirements.

D2C

Creating, developing, manufacturing and fulfilling special product releases worldwide.

INTERNATIONAL

Offering and managing potential routes to market across Europe via several partners.

SYNCHRONISATION

Utilising global contacts to pitch music and responding to music briefs from the advertising, TV/film, gaming and corporate sectors.



EMI: FULLY BESPOKE PACKAGES

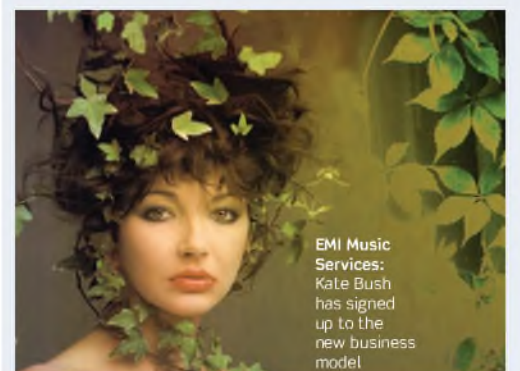
By Michael Roe, SVP Music Services & Abbey Road Studios

EMI Music Services is a proven global service alternative for artists and labels that offers a bespoke relationship across a multitude of disciplines allowing access to a major music companies resource, experience and leverage but without having to commit to a traditional long term rights deal.

We see our role as opening up all the skills and expertise that we have here at EMI to independent artists and labels in a very transparent and open partnership.

Myself and Keith Sweeney, director of Label Services Europe, are the main points of contact for our partners. We recognise and understand that every artist has unique requirements so we work with our partner artists and labels to develop a package of services that works best for them.

Our service is fully bespoke in that any individual element can be chosen or alternatively a mixture can be used to allow EMI to develop the correct creative, promotional, commercial or supply chain strategy for the artist or label.



EMI Music Services: Kate Bush has signed up to the new business model

WARNER MUSIC UK AND ADA
ARE PLEASED TO ANNOUNCE THE LAUNCH OF



WARNER MUSIC ARTIST & LABEL SERVICES

PHYSICAL & DIGITAL SALES & DISTRIBUTION
MARKETING & PRODUCT MANAGEMENT | INTERNATIONAL
PROMOTION | PUBLICITY | DIGITAL MARKETING | D2C
MANUFACTURING | BRAND PARTNERSHIPS
MEDIA PLANNING & BUYING | SYNCH | LICENSING

WARNER MUSIC ARTIST & LABEL SERVICES
WELCOMES THE LEGENDARY
JOHNNY MARR



T: 020 7938 5593 | INFO@ADA-MUSIC.CO.UK | WWW.WMALS.COM

FEATURE LABEL SERVICES



LEFT
EMI campaigns:
Peter Gabriel,
Gaz Coombes
and Feeder



In the last year or so EMI Music Services has led or played significant parts in UK and global campaigns from artists such as Noel Gallagher, Kate Bush, Peter Gabriel, Gaz Coombes, Neil Finn, Motorhead, I Am Kloot, Feeder and we're always on the look out for new partners who like our approach and with whom we feel we can really add value to their careers.

Services include:

CREATIVE

Product management and online marketing, consumer insight and research, design, video commissioning etc

PROMOTIONAL

Radio, TV, online PR, press

COMMERCIAL

Physical & digital sales, brand partnerships, sync, merchandise, D2C

SUPPLY CHAIN

Distribution, copyright admin, manufacture etc.

BMG

BMG: THE 180-DEGREE MODEL

By Alexi Cory-Smith, SVP, BMG Chrysalis UK



When BMG Rights Management opened for business in 2008, two of its key founding ideas were: 1) that the job of a 21st century music company is to work for the artist; and 2) that in the digital age administering master recording rights is not fundamentally different to managing publishing rights and therefore you should do both.

Fast forward three-and-a-half years and we now represent over one million publishing copyrights and over 23,000 master recordings using state-of-the-art technology.

Having achieved scale in publishing, we are now increasingly turning our attention to developing our masters business with a unique proposition to artists – a model based on partnership with a 75/25 split of revenue, something simply unachievable in a typical recording contract.

Already we have had success with UK rock band Deaf Havana (*above*) and Danish pop act The Asteroids Galaxy Tour, but this month BMG Chrysalis UK launched its most high profile release to date, the first new album from Dexys (*below*) for 27 years, *One Day I'm Going To Soar*.

Its chart performance supports our claim that

the BMG masters model can more than match a traditional record label, but with the bonus that the rewards for artists are that much greater.

So how does it work?

First principle is that as a rights management company, BMG should have access not just to the master rights, but to publishing too. In contrast to other models (e.g. the 360 degree deal) in which artists give up some of their live performance and/or merchandise revenue, this is best described as a 180 degree deal.

BMG does not pay traditional cash advances for the master rights. Instead we bankroll the release of the record – everything from manufacturing to marketing – with one proviso – that every single item of expenditure is signed off by the artist or their management. We insist on total transparency.

BMG is a lot more than just an investor. Our close-knit international masters team working from offices around the world offers administration and coordination of all key functions in an artist's campaign.

We believe our model is a great alternative for today's motivated, creatively confident and business-aware artists.



believe digital

BELIEVE DIGITAL: A FLUID APPROACH TO STRATEGY

By Lee Morrison,
Head of Sales & New Business



To us, 'label services' means helping labels get the most from their releases. We specialise in the digital space, which is an increasingly crowded and fast-paced environment. It's not enough to be on Facebook and post Efliers to push releases online. We provide technologies; expert insight into best practice; and design tailor made strategies to help manage release campaigns more effectively online.

Broadly speaking our services fall into providing user-friendly technologies and flexible marketing support. Our technical system allows labels control of their release's distribution. It provides daily sales statistics so labels are able to respond to how well their record is selling internationally and in real time.

We have embeddable marketing tools they can use across their social networks and a digital marketing and social media team to help labels organise their online presence. The team identify and plug any gaps in a label's online presence and develop strategies making the most of online activity to increase brand strength and ultimately, sales.

A growing area is our Video Strategy Service, an increasingly important revenue stream for our clients. We monetise tracks, analyse accounts for channel customisation and organise video metadata to attract more hits. Our system is centralised, which means labels don't need to upload a video more than once for it to appear across platforms, and we are also able to block videos using your music without permission.

Trade Marketing is another key service we provide across territories through our international team. We use our relationships with the digital stores to gain visibility of our clients'

key releases, whilst working with labels to organise exclusives with stores.

The digital space is fluid, and so is Believe's approach to strategy design; keeping flexible and ready to adapt to the fast pace online, and the changing needs of the client as they get on with what they do best, developing artists and releasing great records.

Services include:

DIGITAL MARKETING STRATEGIES

Analysis of your online presence and social media. Building a plan to maximise your release online according to your label needs.

INDIVIDUAL VIDEO STRATEGY

Optimising your video revenue and channel views.

SPECIALIST INTERNATIONAL TRADE MARKETING

Support in promoting your releases to stores internationally.

SYNCHRONISATION

We can get your music placed in film, TV, adverts and computer games both locally and internationally on a non-exclusive basis.

MARKETING TOOLS

Free tools to optimise your reach to fans, and find out more about who your fans are.

USER FRIENDLY BACKSTAGE

Labels have control up uploading their releases to the system. Once in the system, your tracks can be used however you want, for example, to create a catalogue compilation.

DAILY STATISTICS

Find out how your release is performing, and where - in real time. Have the knowledge and adapt your marketing plans accordingly.

ONLINE PAYMENTS

You can request payments direct to your account either monthly or quarterly, with detailed reports available.



LEFT
Believers:
Believe Digital has worked on artists such as Sonic Youth (left) and MC Solaar in collaboration with its label partners

essential music & marketing

ESSENTIAL: FULL PRODUCT DISTRIBUTION – AND EVERYTHING IN-BETWEEN

By Mike Chadwick, MD



Rather than being a recent-ish addition to Essential's offering, label services are fundamental to why the company was set up in 2003.

Essential personally works each release, and this means being flexible enough to work across the spectrum of different label and self-releasing artist set-ups. So the services delivered vary from distribution through to full product management and everything in between.

Some case studies are listed below but at all times the Essential goal is to maximise every retail and marketing opportunity.

Essential recently became the only independent UK distributor to have an office in the world's biggest music market [the US], so can now offer services across the pond too.

Labels and artists with service deals with Essential include C.W. Stoneking; Cheap Thrills; Chris Robinson Brotherhood (Black Crowes); Cosmo Jarvis; Duran Duran; DragonForce; Ed Harcourt; JME; Marilyn Manson (US Digital Marketing); Primus; R&S; Sophie Ellis-Bextor; Scorchers; Stones Throw and Vagrant Records.

Case Studies:

SCROOBIOUS PIP

Services: Core Label Services, Physical and Digital Sales, Digital Retail marketing, D2C
Scroob's debut solo album *Distraction Pieces* came out Pip's own Speech Development label, via a services deal with Essential. This was a great team effort, accomplished on the tiniest budgets, with Scroob working his social media to perfection, getting two videos made for the equivalent of a night out, putting his beard up for

FEATURE LABEL SERVICES



LEFT
Essential artists:
Scroobius Pip and
Paul Buchanan



auction on eBay, and getting someone to build a computer game for the album in exchange for a Lego set!

The campaign was fully co-ordinated by Essential, providing D2C and retail marketing as well as regular sales and distribution. Essential and Scroob's efforts saw the album hit the charts at 35, and make the iTunes top ten, considerably higher than his previous album with Dan Le Sac. Scroob kept full copyright in the album and made a far heftier margin on each sale.

PAUL BUCHANAN

Services: Core Label Services, Physical and Digital Sales and Distribution (Worldwide), Campaign Marketing and D2C

Quite different from his work with The Blue Nile this is a release where each online asset had to be created from the ground up - all parts of the campaign were product managed and co-ordinated by Essential in collaboration with Paul's management. His website build, social media engagement and administration, sales (physical and digital) and D2C were all handled in-house at Essential to help deliver a first mid-week chart position of No. 3. Paul's fantastic album is still being well received by all media with an amazing performance on Later of course being integral to the whole campaign.

Services include:

Label Management; Product Management; European & Worldwide Distribution Options; North American Marketing Services; Campaign Marketing; Core Label Services; PPL & Neighbouring Rights; Mechanical Licence Applications; UK Official Charts Registration; Anti-piracy Coordination; Royalty Collection Services; Manufacturing And Product Design Partners; Promo Team Coordination - Worldwide; A&R Services; Commissioning Remixes; D2C; Website Creation And/Or Administration; Physical And Digital Distribution; Physical Sales Team; Digital Sales Team; Digital Marketing; Licensing & Sync



WARNER MUSIC ARTIST & LABEL SERVICES

WARNER MUSIC ARTIST & LABEL SERVICES

By Dan Chalmers, MD, Rhino & ADA UK



With the launch of Warner Music Artist & Label Services our ambition is to become the go-to partner for successful, established independent artists who want the flexibility to choose what support they need, but who don't want to compromise on the level of expertise and experience they'll have access to.

Our model is built around creating a bespoke service for each of our acts and label partners, assembling a dedicated team around them and ensuring that they receive priority treatment at all times. That's why we will be selective about our roster - we want to create absolute focus around each artist in order to best leverage their existing fan base and help them reach new audiences

RIGHT
Warner label
service signings:
Orbital and
Johnny Marr



to ensure each release achieves its full potential.

Our 'menu' approach takes in the full suite of support functions including physical and digital sales and distribution, product management, digital marketing, promotion, publicity, manufacturing, brand partnerships, media planning and buying, D2C, sync and licensing.

We can offer these services in the UK and beyond. We don't believe in one size fits all and we expect each deal will be unique to the individual act.

Through our Rhino and ADA teams, we already have an impressive track record across a wide spectrum of big-name artists and renowned independent labels. These include The Smiths, Led Zeppelin, Rod Stewart, the Travelling Wilburys, Tom Waits (Epitaph), Eva Cassidy (Blix St.), Joe Bonamassa (Provogue) and Caro Emerald (Dramatico). In order to drive similar success for future partners we will draw from our extensive knowledge base and experience. In addition we have further strengthened and diversified our team to include dedicated marketing and digital specialists.

But part of our artist promise is that we'll never be prescriptive - whatever the campaign needs, we'll identify the best mix of experts, from within our existing network or from outside, and place the artist at its centre.

We've already seen this approach bear fruit with Orbital's latest release. Having also recently signed Johnny Marr and with more exciting deals underway, we are looking forward to growing our presence in this exciting and rapidly-developing part of the business and working with the cream of independent music talent.



POWERED BY TECHNOLOGY.
INSPIRED BY MUSIC.

Kobalt Label Services
LONDON. NEW YORK. SYDNEY.

FEATURE LABEL SERVICES



KOBALT: A SINGLE PARTNER SOLUTION FOR LABELS AND ARTISTS

By Paul Hitchman, MD, Kobalt Label Services



With Kobalt Music Group's groundbreaking Label Services division, a label owner or artist can now work with a single partner to market and distribute their music on a global basis, and via all digital, physical and D2C channels, whilst retaining ownership of their rights and assets.

In January, Kobalt formed the division, Kobalt Label Services (KLS), and announced its acquisition of AWAL, the highly successful London-based digital marketing and distribution company that provides digital distribution for more than 6,000 artists including Radiohead, Moby, Beck, Tina Dico, Chicane and Gabrielle Aplin, to name a few.

As digital revenues overtake physical, and the number and complexity of recording revenue streams continues to multiply, KLS empowers clients to take control of their rights and realize the full extent of their creative vision, whilst being able to plug into world class marketing, global distribution and royalty collection systems to maximize the potential of their releases.

Our clients uniquely benefit from Kobalt's world-class technology, which has set new standards in royalty collection, transparent reporting, digital asset creation and delivery. As a Kobalt Music company, AWAL also gives its clients access to the most creative and innovative of digital distribution and marketing platforms, including exclusive access to BuzzDeck Pro, a data analytics service that delivers powerful

BELOW
One of 6,000: Kobalt provides digital services for thousands of artists such as Beck



insight on an artist's profile, social presence and real time sales.

KLS has established offices and representation in New York and Sydney, augmented by our U.K.-headquartered team headed by KLS Managing Director Paul Hitchman and KLS General Manager Pete Dodge.

KLS deals and campaigns are flexible to suit the individual needs of clients and are driven by a strategic understanding of the 21st Century market, combining the traditional expertise of product and project management with the power of data analytics to inform social media marketing strategies and D2C campaigns.

Services include:

WORLDWIDE DIGITAL DISTRIBUTION

To more than 200 online and mobile services worldwide via AWAL.

PHYSICAL DISTRIBUTION

Via partnerships with leading independent distributors in all key territories.

MARKETING

Effective retail marketing campaigns with digital and physical retailers worldwide. Kobalt's social media marketing team works with clients to devise strategies aimed at optimizing presence, engaging fans and generating sales.

DATA ANALYTICS

KLS and AWAL clients receive exclusive access to BuzzDeck Pro, a world-class data analytics service.

INTERNATIONAL REPRESENTATION

International release management and campaign coordination via Kobalt's offices in key territories including the U.S. and Australia.

CAMPAIGN MANAGEMENT

Dedicated product managers for clients, with coordination of external PR, promotions and marketing teams.

TRANSPARENT ACCOUNTING

As the global leader in royalty accounting, Kobalt provides clients with detailed monthly reporting covering revenues received from all sources.

D2C

Our team at Kobalt has many years experience of setting up and managing bespoke direct-to-consumer campaigns.

SYNC LICENSING & BRAND PARTNERSHIPS

The Kobalt sync team provides a premium sync licensing and creative service supported by more than 40 sync licensing professionals worldwide.

FLEXIBLE DEAL TERMS

We enable clients to retain both ownership and control over all rights and assets – they pick and choose which services they require and, where appropriate, Kobalt will provide advances to fund marketing and promotion.



THE ORCHARD: TECHNOLOGY AROUND THE GLOBE

By Colleen Theis, MD, UK and Europe



Founded 15 years ago, The Orchard is an independent distribution platform and services company that provides marketing, sales and business support with industry-leading technology and operations, forward-thinking strategy and global positioning, allowing its artists, labels, filmmakers and production company clients to focus on creative endeavors.

Services include:

DIGITAL DISTRIBUTION

We have accounts with more than 600 digital and mobile accounts globally, and are always looking for 'what's next.' We manage deliveries into all accounts via our proprietary platform, meaning no delivery queues or third parties, for a rapid, direct route to market.

DIGITAL MARKETING

We have dedicated retail and interactive marketing teams, with staffed offices in London, Paris, Berlin, Barcelona, Florence, New York, San Francisco, Nashville, Mexico City, Sao Paulo and Buenos Aires, and local reps in 15 other markets. For us, marketing starts with a brick and leads as far as the imagination stretches.



Not Just A Digital Distribution Company

Believe Digital is run by Music Lovers for Music Lovers.
We have full sales and marketing teams located in all major territories including the UK, France, Germany, Italy, Spain, US, Canada and Brazil. We employ a team of over 120 staff globally.
All of our technology including the acclaimed "Believe Backstage" system is owned and built in-house.
We are constantly creating new and innovative systems for our clients to use.

Believe Digital – Our distribution arm.

Label services include:



- Specialist trade marketing promotion - **Synchronisation service**
- Individual YouTube strategy** - Online & Social media strategy
- Access to Believe marketing tools - **Online sales reporting and payments**
- Compilation compiler** - Real Time reporting
- Bespoke digital solutions at an International level**
- Much much more...**



Believe Recordings – In-house label.

We have achieved:

- No.1 single in the UK Independent charts** - Top 40 UK albums
- Top 20 UK singles - **Radio 1, 2, XFM and 6 Music playlists**
- UK and International sync placement including: Lovefilm, L'Oreal and MTV
- International Gold status record sales** - Breaking Borders Award Winner



Zimbalam - A fully automated distribution service for unsigned artists:

- We deliver to all the major download stores and streaming services worldwide
- Free fully integrated CRM system** - Free social widgets
- Transparent and easy to read royalty reports - **Over 150 digital number ones**

www.believedigital.com * www.blogbelieve.com * www.facebook.com/believedigital * @believedigital
UK Office: +44 20 7036 8720 * ukoffice@believedigital.com

Who We Work With



FEATURE LABEL SERVICES



LEFT AND BELOW
Orchard artists:
The company has
worked with
acts including
Pitbull and The
Black Angels

PHYSICAL DISTRIBUTION

We own and manage our sales and distribution in North America, servicing all major accounts and independent retailers. We also distribute in the UK, Europe, Australia and New Zealand via a network of local independent companies.

ARTIST SERVICES

We provide label services for artists, working directly with management to provide infrastructure including pan-territorial release and promotion coordination, marketing and promotion consultancy, advertising, D2C campaigns, logistics and manufacturing.

SYNC LICENSING

Our team services the film, TV and advertising industries. We also have a proprietary creative platform for licensing professionals, Concentrated Music.

NEIGHBOURING RIGHTS ADMINISTRATION

We have direct relationships with 29 societies globally to deliver master rights information and collect on behalf of our labels. Our direct collections network means clients are paid promptly.

MECHANICAL LICENSING ADMINISTRATION

We handle mechanical licence payments for our clients in the US and Mexico, which ensures the label's obligations for publishing royalties in those countries are met.



INSET RIGHT
To be Frank:
PIAS has
handled
successful
Frank Turner
albums on a
service deal



PIAS: FROM BASIC ADMIN TO TOTAL IMMERSION

By Peter Thompson, UK MD



Quite a few years now, 2005 at a guess, we decided to start an additional services division at [PIAS] (then Vital) called Integral. The idea was that we could assist the smaller independent record companies in

maximising the marketing potential of any of their artists when extra input was required. This started off as a three-person operation and three of the first artists we worked went platinum, platinum and gold. Not a bad start!

However, reality soon took hold: the problem with service deals is actually getting to grips with the level of services that are required. The brief is potentially huge and there are no parameters. It boils down to two ways of doing things: you either provide a good logistical and administrative backbone to a campaign with a reasonable level of input into marketing and campaign strategy (works very well for established acts with a known fanbase); or you immerse yourself totally into every aspect of an artist's campaign.

Option one can make commercial sense but if as the service company you are also investing money into marketing, the line between a financially successful campaign and a bit of a disaster can be very narrow. With Option two you also have added risk and increased overheads - but you're given a lot more engagement with/commitment to the campaign and, ultimately, more satisfaction. You then start asking for longer terms, more territories, greater involvement with some of the artists and even involvement in the A&R process. Before you know it we might as well be a record company...

So what did we do? We did both! We provide a well-resourced, knowledgeable and experienced structure of people and systems. And we sign or license an act directly to an in-house label imprint where we can develop a long-term strategy for the band knowing that we will hopefully be working with the artists for much longer than a 3/6/9-month campaign on a single album deal.

However, when appropriate, this same team (or various aspects of it)

can be utilised to provide additional services for artists or labels without them needing to sign a record deal.

We no longer call it Integral but Global Project Management and we have a staff of over 30 people to cover every aspect of what would be needed to make a campaign successful. We currently run a number of very successful service deals such as Frank Turner, Enter Shikari and Lisa Hannigan as well as two in-house labels (Play It again Sam and Different) plus another imprint, (PIAS Recordings), where we can license artists that don't necessarily fit on the two in-house labels. We are ambitious, trying to cover all bases - but we like to support different people in different ways. We try to do things properly and we never do it by halves!

Services include:

GLOBAL PROJECT MANAGEMENT

GPM provides artist, managers and labels with a dedicated project manager that develops, co-ordinates and executes the architecture of a complete campaign. The service comprises access to: Marketing & Promotion; Digital and Social Media; Press, Radio (regional & national) and TV; Advertising and Media spend; Asset Creation; Remix or editing requirements; PPL/VPL administration; MCPS administration.

SALES & DISTRIBUTION

Physical and digital sales on a multi-territorial basis from a team that has won the Music Week Sales Award three times in four years. We provide access to global retail services which PIAS market and sell to on a localised basis through specialist staff within our network of offices. We have particular strength in securing promotion and driving revenues outside of the norm, not least through our PIAS Spotify App, dedicated YouTube team and playlist and catalogue marketing experts.

INTERNATIONAL

In house co-ordination and access to a worldwide network of international partners with full marketing and promotional capabilities; liaising with our offices in France, Belgium, Netherlands, Spain, Germany, Australia, Ireland, Japan, Scandinavia and our international partner network in all other territories.

ARTIST PARTNERSHIPS

A dedicated department with GPM working with leading global clients in advertising, brands, television, film, online, video games, and corporate media. Operating across our European offices we provide clients with access to: Premium Music Brands & Content; Sponsorship of Tours & Events; Free Sync Music Searches; Quick Clearances; Marketing Services Including all Media PR/Promotion; Interactive Artist Campaigns; Bespoke Music Creation.

PRODUCTION

Access to a respected, competitively priced in-house solution for physical product, posters, digital redemption codes etc.





Gem Logistics is a dedicated third party logistics provider who manages the distribution of physical product on behalf of some of the leading DVD, Music, PC, Consumer Electronics and Video Game Publishers.

We have proven experience in providing retail ready and direct to consumer solutions and by working pro-actively with our clients, we continue to develop a range of added value services and bespoke solutions to meet their aspirations.

For these solutions and many more, call us today on:

0845 456 6400

Or Online at:

(W) www.gem.co.uk/gemlogistics

(E) enquiries@gemlogistics.co.uk

BODY TALK ERA

WHY MUSIC INDUSTRY'S 'DIGITAL MILESTONE' IS NOT WHAT IT SEEMS

Have recent digital revenues really brought about the 'decline of the CD'? ERA isn't so sure...

ANALYSIS

BY STEVE REDMOND, SPECIAL ADVISOR, ERA



RIGHT
The black album: ERA is concerned by national media taking new stats as proof of the death of the CD

There's a little bit of the farmer in every retailer. It's too wet, it's too sunny, there's too many releases, there's too few releases etc etc.

It's a standing joke with some label people that retailers are always, well... moaning.

Perhaps it's because like farmers, so many of the biggest determinants of success or failure for entertainment are outside their immediate control.

Retailers have no control over the product they are delivered by suppliers, far less over the weather, and yet both can have a significant impact on their business.

But, as they say, just because you're paranoid, it doesn't mean they're not out to get you.

Which is what many retailers felt when they read the BPI's latest announcement about the growth of "digital revenues".

The record companies' analysis of business in the first quarter of 2012 made two key points: (i) that digital had overtaken physical in music (although at the level of record company revenues, rather than retail sales); and (ii) digital's growth had been enough to return the music market itself to growth.

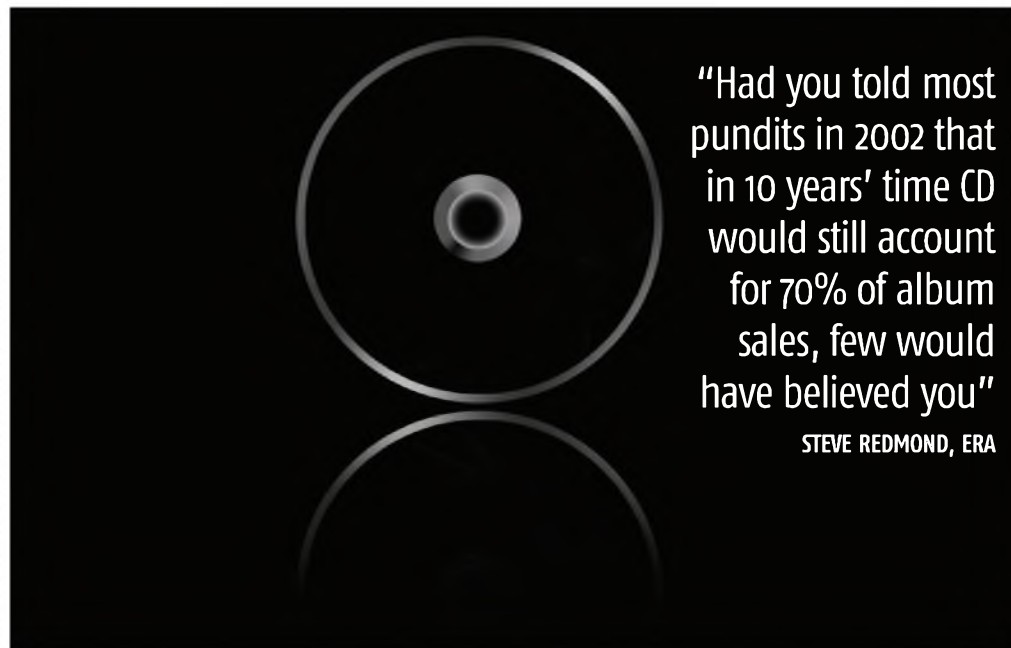
The first objection was to the nature of the figures themselves. "Record company revenues" are clearly important to record companies, but they say nothing about the health of the "music business", nor do they reflect consumer behaviour.

This is ERA's take on the first quarter numbers based on actual sales figures from the Official Charts Company:

RETAIL SALES FIGURES Q1 2011/12 (ERA/Official Charts Company)

FORMAT	Q1 2011	Q1 2012	VARIANCE %
PHYSICAL ALBUMS	£144,254,547	£105,876,877	-26.6
PHYSICAL SINGLES	£733,997	£449,288	-38.8
TOTAL PHYSICAL	£144,988,544	£106,326,165	-26.7
DIGITAL TRACKS	£34,795,532	£37,714,975	8.4
DIGITAL ALBUMS	£36,976,209	£47,420,256	28.2
TOTAL DIGITAL	£71,771,741	£85,135,231	18.6
RETAIL SALES OF MUSIC	£216,760,285	£191,461,396	-11.7
STREAMING*	£7,334,000	£12,400,000	69.1
TOTAL	£224,094,285	£203,861,396	-9.0

*Streaming figures are trade values from BPI



It is difficult to come up with a "retail" figure for streaming, but even if you were to double the trade figures for streaming listed above, the overall market would still have declined.

The numbers show that in terms of retail sales, physical accounted for 55.5%, compared with 44.5% for digital. Add in the BPI's streaming numbers and physical is still in the majority.

So no return to growth, and digital most likely still in the minority - a very different view to the BPI's figures.

It has been ERA's contention for years that commentators, market forecasters and the record industry itself have consistently over-estimated the public's enthusiasm for digital formats. Certainly had you told most pundits in 2002 that in 10 years time CD would still account for 70% of album sales, few would have believed you.

Why is this important? It is important, say retailers, because while they may be made with the best of intentions, such statements potentially mislead and alienate the biggest single group of music buyers in the UK - CD buyers.

Sure enough, in response to the release of the BPI figures, the *Daily Telegraph* ran a leader column, titled 'The End of the CD'.

The *Telegraph* was clearly confused by the BPI's elision of 'record company revenues' and the 'music business' and declared "Britons now spend more on downloading music than on buying CDs". As shown above, they do not.

The *Telegraph* mourned the "passing" of the CD in humorous fashion. "This historic shift is of more import," it wrote, "than the last trolley bus, the rise of trainers or the demise of lard. It is up there with the passing of the toasting fork."

The net impact on any reader still fondly buying CDs would have been to be left feeling a little old-fashioned and behind-the-curve. All this despite the fact that 70% of album sales are still on CD.

So where does ERA stand on this?

Contrary to the way they are sometimes painted,

retailers view themselves as among the most progressive and internet-savvy forces currently operating in the music market.

The record of ERA members like Amazon, Play.com, 7digital, Spotify, Deezer and We7 speaks for itself. HMV, Tesco, Sainsburys and many others have sophisticated internet operations to compete with anyone. More than half of ERA members operate online.

The UK's rich and diverse array of digital music services so often trumpeted by suppliers is the result of retail rather than record company investment.

What all ERA members, whether digital or physical, know, however, is that ultimately the consumer is king, and therefore logically music product should be made available in whatever format the consumer would like to buy it in.

Their fear is that their suppliers seem not to be on the same page.

Certainly reading last week's *Music Week*, one could be forgiven for believing that record companies can't wait to get shot of the CD.

The chairmen of three of the four UK majors greeted "music's digital milestone" as though it was in itself good news.

Only Andria Vidler, CEO of EMI Music, thought to say, "We'll continue to work with all our retail partners to give them the music that their customers want in the ways they want."

There is a growing feeling at retail that rather than following the consumer, record companies are trying to lead them to a digital world many simply do not want.

The loudest debate should not be about digital versus physical, they say. It should be about maximising both.

Their fear is that if we are not careful the greatest threat to the CD may not be consumer indifference, but industry neglect.

Or is that just paranoia?

■ This piece is based on the latest edition of the popular Redmond Blog on the ERA website www.eraltd.org

INTERVIEW AMANDA PALMER



blog thanking them for all the work they did. They might not have done it the way I liked and they may not have done an ideal job, but they absolutely were a part of this whole complicated story. For me to deny that would be insanity.

But the important thing is this - my Kickstarter success is an alchemy of 100 different things: my years on the label, the constant touring, the constant attention to my online presence, the music, the live performances themselves, the emotional content of the songs, how people share them, the artwork my fans have made... the list goes on and on. This wasn't a one-time fluke of magic and timing. This success is the accumulation of 12 years of work, love and planning.

What advice would you give to musicians after hitting the seven-figure mark?

There isn't only one way. A label cannot give an artist a pre-packaged list of how to run their internet presence or communicate with their fans in the modern world. You can give them suggestions, but I'm an incredibly performance art-orientated over-social, crazy online personality: not every artist is that way or wants to be that way.

'NO LABEL CAN MATCH THIS'

The former Dresden Doll has just raised a million dollars through crowd-funding - two years after Roadrunner terminated her contract

TALENT

BY CRAIG SWAN

Amanda Palmer has always been a friend to both controversy and dedicated fans - just not always to record labels.

In April 2010, after a year of begging Warner-owned Roadrunner to terminate her contract, she was finally set free. But to what end? What exactly could the artist - bereft of the company that helped fund her solo career and former band Dresden Dolls - hope to achieve all on her own?

As it turns out, a gigantic amount.

In an achievement that's not so much 'having the last laugh' as 'belching guffaws into the faces of her career doubters', Palmer's just raised over \$1m in crowd-funding via website Kickstarter for new album *Theatre Of Evil*. All of the money was donated by fans - and all of it sent with love.

Surprisingly, *Music Week* finds Palmer (who was once caught up in a very public dispute with Roadrunner over her slender tummy being dubbed too fat for promotional materials) offering platitudes to her former label's execs.

Without them, she admits, she may never have been able to reach the notoriety needed to hit that magic million mark - but she qualifies that there were a multitude of other factors that came into play, too...

What was your initial ambition for the Kickstarter campaign? I read something about \$100,000 being your goal...

The \$100,000 was a very fictional figure - not exactly randomly chosen, but this project was going to happen come hell or high water. It was a really conservative estimate that we would almost

definitely surpass but that wasn't so low that we would be selling ourselves short. We sat down and said: 'Okay, in the worst-case scenario; if there's another 9/11 and a plague and a pox upon humanity and buildings fall down and people on my staff die, what's the minimum amount of money we're going to make?'

Did you ever think you'd hit the million mark?

That was my fantasy. I did what anyone smart would do: I hoped for the best, but I didn't nail my budget or my expectations anywhere specific. But I had a waking dream - a business conversation - with someone a year ago, where I said: "I want to be the first artist to crowd-fund a million dollars and I think I can do it with this record."

This Kickstarter record and campaign has been years in the making: the fanbase has been 12 years in the making, 24/7 non-stop connection, hugs and crashing on floors; on this specific record, I've been in the laboratory of my own office or staff trying to figure out the best chemical combination of release, platform and timing - not to mention the making of the record itself.

What do you make of the argument that you need existing notoriety or fame to succeed with crowd-funding - and your ex-label's marketing has given you that?

The hype and the leg-up that the label gave me shouldn't be dismissed. I think I get painted as an extremist who does nothing but give my label the middle finger and it's absolutely not true. Even when I finally got dropped, I posted a

ABOVE
The future?: Palmer created an online video (inset) explaining her crowd-funding mission to fans

Your lyrics and music is very personal - your fans feel like they know you because of them. Has that been integral to your Kickstarter success?

Yes, but I don't think it's essential to have emotional music to have an authentic relationship with your fans. Look at all genres of music from classical to hip-hop - or even electronic music with no lyrics; those DJs sharing their lives and their experiences with their fans are having just as much success as someone like me who is singing songs about freedom, heartbreak and public hair.

Has any label been in touch to congratulate you - or offer you a deal?

No, and it doesn't surprise me one fucking bit. Seriously: who could offer me a better deal than what I've got? I've just created over a million dollars of capital via a personal contract with my fans that I won't break, and throughout I have maintained total artistic control. There's no label on the face of the earth that can offer me that - and they fucking know it.

If you had one lesson you think that the music industry could learn from your Kickstarter experience, what would it be?

I have a mentor who raised me and taught me everything I know about how to treat people, about how to be in relationships and about how to move through the world. He's not online - he doesn't tweet. I had to sit down and explain the whole Kickstarter thing to him from beginning to end. He listened to the story, thought about it for a second and said: "If you love people enough, they'll give you everything." That pretty much sums it up. That is something a major label and a marketing company cannot do for you.

You cannot fake a real relationship with your fans. Give them yourself, your attention and your love and they'll go to the ends of the earth for you.

BELOW
Kicker: Palmer with her Dresden Dolls cohort Brian Vigliani. The two have worked together for 12 years



RETAIL

HIGH STREET HEROES

MUSIC WEEK SALUTES THE INDIE RETAILERS STILL FIGHTING THE GOOD FIGHT

Give us some background info on Hagggle Vinyl...

I used to sell antiques and in those days I probably only owned five or six records at any one time. I moved into old records after being inspired by a friend who was selling reggae music on the internet.

The shop opened in 1998. For a year prior to that I went around buying records, often all the wrong kind of things, until another friend of mine called Paul came along who was an expert in records and had stacks of them. Without him this shop wouldn't have happened.

How has business changed over the years?

This last year has changed completely and rapidly. One of the things I've never done in the past is recommend where people can buy record players. Suddenly I've had to do that a lot - I send them to a store that I have an affiliation with - because, in the past few years, the age group between 22

and 27 has started buying records again.

I've got a section of good but old jazz music and other stuff that didn't used to sell. Those 22-year-olds have been coming in and I've been selling those records for a pound each. They've been having an education that other shops don't necessarily provide for them.

I saw this trend coming because I heard music like that being used on TV adverts and it occurred to me that these young people have heard this kind of stuff before.

Why do you think people are coming back to vinyl?

It's a little bit to do with places like my shop but I think something's occurring more generally as well. Up until two years ago you could only sell records in mint condition. If they weren't pristine they'd go on the floor. Even if it was a £20 record, you couldn't sell it.

This change is happening



HAGGLE VINYL

114 – 116 Essex Road
London, N1 8LX
t 020 7704 3101
w hagglevinyl.com

because records like this are getting rarer and there's an aspect of original warmth. I really believe that people want some old atmosphere from their records now. They're becoming antiques if you ask me.

How is business in terms of the number of people coming through the doors?

We're seeing far fewer customers and a totally different clientele. But, on the other hand, records that never used to sell in the past are now selling. All sorts of stuff from drum and bass to hardcore to hip-hop.

When I opened the shop I started with good old music from the likes of Roy Orbison. It was difficult to sell but now, even that is selling. Everything is being picked up in every genre, really.

How confident are you about the years ahead?

With everything that's going on in the country everywhere, I still feel that I can go on for another three years no matter what. I wouldn't like to say anything beyond that, but I know I'll be here for another three years for certain.

I don't know where the country's going and how much people are going to be able to afford. We might have to go like Woolies did eventually, who knows. But I'm 70 and feel fit enough to go on until I'm 78. I'm going to be going for a long time. Three years is a guarantee. I've got enough stock to keep me going and I enjoy being here. I might only have 10 customers a day sometimes but they come from all over and I love it.



Owner: Lyn Alexander

"I think something's occurring more generally... I really believe that people want some old atmosphere from their records now. They're becoming antiques"

LYN ALEXANDER, HAGGLE VINYL

INTERNET vs HUMAN

This week's High Street Hero Lyn Alexander takes on his digital rivals ...



WE SAID WE LIKED...

MICHAEL KIWANUKA Home Again



AMAZON RECOMMENDED...

RICHARD HAWLEY Truelove's Gutter



LYN RECOMMENDED...

DUKE ELLINGTON AND JOHNNY HODGES Back To Back

FOPP Top 10 retail chart		
POS	ARTIST	ALBUM
1	SIGUR ROS	Valtari
2	REGINA SPEKTOR	What We Saw From The Cheap Seats
3	ALABAMA SHAKES	Boys & Girls
4	RUMER	Boys Don't Cry
5	PUBLIC IMAGE LTD	This Is PIL
6	PAUL BUCHANAN	Mid Air
7	JACK WHITE	Blunderbuss
8	RICHARD HAWLEY	Standing At The Sky's Edge
9	BEACH HOUSE	Bloom
10	PALOMA FAITH	Fall To Grace

iTUNES Top 10 retail chart		
POS	ARTIST	ALBUM
1	GARY BARLOW & C'WEALTH BAND	Sing
2	COLDPLAY	Mylo Xyloto
3	VARIOUS	Now! 81
4	ED SHEERAN	+
5	KNIFE PARTY	Rage Valley
6	BO BRUCE	Search The Night EP
7	VARIOUS	90s Groove
8	ED SHEERAN	+(Deluxe Version)
9	VARIOUS	Now! Running
10	EMELI SANDÉ	Our Version Of Events

SPOTIFY Top 10 streamed chart		
POS	ARTIST	ALBUM
1	FUN FEAT. JANELLE MONÁE	We Are Young
2	CARLY RAE JEPSEN	Call Me Maybe
3	ALEX CLARE	Too Close
4	TRAIN	Drive By
5	GOTYE	Somebody That I Used To Know
6	RITA ORA	R.I.P. featuring Tinie Tempah
7	NICKI MINAJ	Starships
8	RIHANNA	Where Have You Been
9	DAVID GUETTA	Titanium feat. Sia
10	MARINA AND THE DIAMONDS	Primadonna

REISSUE/REPACKAGE

JUSTIN BIEBER Believe - Limited Edition Platinum Package
Mercury / June 18

Beliebers rejoice! Every piece of Justin Bieber merchandise you have ever wished for has been thrown together in a limited-edition box set.

Released on June 18, The Believe – Limited Edition Platinum Package includes a two-disc deluxe version of the heartthrobs new album Believer, a DVD, an expandable poster, an exclusive T-shirt, a sneaker pin (a badge for your shoe) a mosaic poster, a Believe cinch bag (a drawstring PE bag), AND a Believe Bracelet.

On top of all that swag, fans will also get an autographed picture in a 5"x7"

frame and a swatch of material from the actual outfit Justin wore on the album photoshoot. Don't believe its real? You'll also get a certificate of authenticity. It's £89.99 for the lot.



PRICE CHECK						
	ARTIST / ALBUM	amazon	hmv.com	iTunes	play.com	TESCO
	RUMER Boys Don't Cry	£8.97	£10.00	£7.99	£8.99	£9.97
	SCISSOR SISTERS Magic Hour	£8.97	£10.00	£7.99	£8.74	£8.97

PRE-RELEASE LAMBERT SITS ON AMAZON SUMMIT BUT SLIPS AT HMV

THERE ARE PLENTY of changes to chew on after a two-week break from pre-order chart chatter, thanks to the country's extended holiday in honour of Her Royal Highness.

Adam Lambert has managed to move to the top of the Amazon pre-release table after sitting just outside the medal winning positions a fortnight ago. Much bigger leaps at the e-tailer come from those that follow the American with Linkin Park's Living Things moving from 9-2 and Leona Lewis stretching from 12-3. The Kinks' Live At The BBC album moves from 14-4 and Cheryl completes the Top 5 having been absent altogether when we last looked.

There have been similar shifts at Play, with a number of names jockeying for position during the Jubilee, although movement has been altogether smaller compared to Amazon.

The top spot is taken by Linkin Park who were patiently waiting their turn this time ago in second place. Gojira has also moved just one place (5-4) while

Newton Faulkner goes a few better to take third place from sixth.

Aiden Grimshaw makes a more significant move from No.11 to complete the Top 5, but it's Play's silver medal position that's most interesting. The Gaslight Anthem's Handwritten sits in second this week despite the New Jersey rock band failing to feature before the Bank Holiday break.

HMV's Top 5 looks the most familiar this week, with its top quarter names simply shuffling between themselves. Justin Bieber didn't let his concentration drop during the royal frenzy so Believe is still clutching to the retailer's top spot. Cheryl sits in second having moved up from third position, which is now occupied by Linkin Park who move from fourth.

Meanwhile, Chris Brown has been relegated from 2-4 and Plan B's iLL Manors manages to switch with Adam Lambert's Trespassing to take slot No.5.

AMAZON PRE-RELEASE			
POS	ARTIST/ALBUM / LABEL		
1	ADAM LAMBERT Trespassing 19/RCA		
2	LINKIN PARK Living Things Warner Brothers		
3	LEONA LEWIS Glassheart Syco		
4	THE KINKS At The BBC Sanctuary		
5	CHERYL A Million Lights Polydor		
6	SLASH Apocalyptic Love Roadrunner		
7	BLUR Blur 21 EMI		
8	PLAN B iLL Manors 679/Atlantic		
9	CARRIE UNDERWOOD Blown Away Sony		
10	CAN The Lost Tapes Box Set Mute		
11	LIANNE LA HAVAS Is Your Love... Warner		
12	THE BEAT I Just Cant Stop It Edsel Demon		
13	REVEREND & MAKERS @ Rev... Cooking Vinyl		
14	JUSTIN BIEBER Believe Def Jam		
15	RUSH Clockwork Angels Future		
16	MAROON 5 Overexposed A&M/Octone		
17	ASIA XXX Frontiers		
18	JEFF WAYNE War Of The Worlds Sony		
19	CHRIS BROWN Fortune RCA		
20	THE BEAT Wha'ppen Edsel Demon		

amazon.co.uk

HMV PRE-RELEASE			
POS	ARTIST/ALBUM / LABEL		
1	JUSTIN BIEBER Believe Def Jam		
2	CHERYL A Million Lights Polydor		
3	LINKIN PARK Living Things Warner Brothers		
4	CHRIS BROWN Fortune RCA		
5	PLAN B iLL Manors 679/Atlantic		
6	ADAM LAMBERT Trespassing 19/RCA		
7	MAROON 5 Overexposed A&M/Octone		
8	LEONA LEWIS Glassheart Syco		
9	CALVIN HARRIS New Album Tbc Columbia		
10	CARRIE UNDERWOOD Blown Away Sony		
11	LLOYD King Of Hearts Interscope		
12	VARIOUS Now 82 EMI TV/UMTV		
13	STEPS Steps: The Ultimate Tour Live Sony		
14	SLASH Apocalyptic Love Roadrunner		
15	GASLIGHT ANTHEM Handwritten Mercury		
16	LEVELLERS Static On Airwaves On The Fiddle		
17	DURAN DURAN Diamond In Mind Tape Modern		
18	GOJIRA L'enfant Sauvage Roadrunner		
19	TULISA Tulisa AATW/Island		
20	MICHAEL JACKSON Bad: 25 Sony		

hmv.com

PLAY.COM PRE-RELEASE			
POS	ARTIST/ALBUM / LABEL		
1	LINKIN PARK Living Things Warner Brothers		
2	GASLIGHT ANTHEM Handwritten Mercury		
3	NEWTON FAULKNER Write It... Ugly Truth/RCA		
4	GOJIRA L'enfant Sauvage Roadrunner		
5	AIDEN GRIMSHAW Misty Eye RCA		
6	PLAN B iLL Manors 679/Atlantic		
7	VACCINES Come Of Age Columbia		
8	DELILAH From The Roots Up Atlantic		
9	SPECTOR Enjoy It While... Luv Luv Luv/Friction		
10	VARIOUS Now 82 EMI TV/UMTV		
11	LEONA LEWIS Glassheart Syco		
12	ADAM LAMBERT Trespassing 19/RCA		
13	MAROON 5 Overexposed A&M/Octone		
14	CONOR MAYNARD Contrast Parlophone		
15	SMASHING PUMPKINS Oceania EMI		
16	CALVIN HARRIS New Album Tbc Columbia		
17	RUSH Clockwork Angels Future		
18	LEVELLERS Static On Airwaves On The Fiddle		
19	TULISA Tulisa AATW/Island		
20	LIANNE LA HAVAS Is Your Love... Warner		

play.com

PEOPLE

PERSONNEL LOVELIVE STAFFS UP WITH FOUR NEW SENIOR HIRES



■ LOVELIVE

The live music content specialist has announced a number of senior

hires to support its continuing global expansion.

WILL MCGILLIVRAY, (above) formerly channel manager at MTV for ten years and former Ginx TV creative director joins as head of Content & Programming. He will spearhead LoveLive's development of new IP across TV, mobile and web formats.



■ ABBY NEWELL,

(left) who previously worked at Warner Brothers Entertainment and Sony Music, is taking the role of commercial manager.

Newell will work closely with her new team to build the company's offering and relationships

with outside brands, and is tasked with consolidating LoveLive's reputation in branded content solutions.

PAUL WATKINS, former head of financial planning and analysis at FTSE 250 company Perform Group PLC, joins as finance director. He brings senior level digital media and corporate experience to the team, including rights management and M&A on a global scale.

CHERRY COLLARD, previously of Red Light Campaign, joins the social team which represents LoveLive's continued commitment to investing in digital marketing and distribution IQ.

Following on from the recent launch of LoveLive's Asia-Pacific division, the company has increased its international footprint by joining forces with New York-based Giant Step. The boutique marketing agency, with an expertise in music and entertainment, will act as LoveLive's North American affiliate, helping to grow the business across the continent.

Richard Cohen, LoveLive CEO, said: "I'm thrilled to have such remarkable talent joining the LoveLive team at such an exciting time in our development. Our recent growth has been extraordinary and Will, Abby, Paul, Cherry, and indeed the team at Giant Step, are perfectly placed to support the company's ongoing expansion."

In addition, former managing director **SAM JONES** is elevated to the position of chief operating officer and will report to CEO Cohen and the LoveLive board. His added responsibilities include overseeing the company's international expansion to Asia-Pacific and North America.

■ FREUD / VIAGOGO

OLI WHEELER, board director at Freud Communications and longstanding right-hand man to Matthew Freud, is leaving the consultancy after 18 years to join European online ticket marketplace Viagogo in the newly created role of global comms director from September.



Freud has represented Viagogo since its launch in 2006 and will continue to represent

the company.

Wheeler said: "It was a huge decision to leave Freud's having spent almost all my working life at the agency. However, I have worked with Viagogo for the past six years and it is a very impressive, consumer-focused business. I am excited to be joining a company that is not only the leader in its field, but also one of Europe's most successful internet companies."

During his time at Freud, Wheeler set up the corporate reputation department, now one of the largest divisions, as the consultancy has expanded beyond consumer PR. His main accounts were PepsiCo, Yum Brands and Birds Eye. He is also known as an

expert in crisis communications.

■ DOMINO

Domino Records' communications manager **MONA DEGHAN** has left the indie label after almost four years.

She has exited Domino to take a publicity position at Tell All Your Friends PR alongside Kip Kouri and associates.

Deghan said: "I feel very lucky to have forged the amazing relationships with the artists and staff at Domino Records, and though it pains me to leave this



position, it is not without excitement and optimism for the future."

Pushkar Ojha will now be handling press requests at Domino, radio requests go to Justin Gressley and advertising/ticket requests to Mark Kellner.

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



#33 Denzyl Feigelson, Founder, AWAL

Denzyl Feigelson is a music and entertainment industry entrepreneur with a career boasting 35 years and two self-started companies.

The early Eighties saw him enter the industry on a grand scale when he produced the first multi-racial Concert in the Park in his homeland South Africa before starting artist-management, production and music-licensing company Next Step Inc.

Feigelson then founded and launched digital distribution and label services company Artists Without A Label

(AWAL.com) in 1997 which was sold to Kobalt in January this year - at the same time as the rights firm announced \$100m of new investment.

In 2002 the exec joined Apple as a strategic advisor and music synergist. He was heavily involved in the 2003 launch and subsequent success of iTunes, including overseeing hundreds of global live events for the company, including iTunes Festival.

With his AWAL partners Kevin Bacon and Jon Quarmby, he is also the co-founder of analytics company buzzdeck.com.

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

Helen Boulding, Singer/Songwriter



TOP TIP "Stick at it and never give up, keep striving to perfect your craft, and work hard. Being a musician/writer/performer isn't a job, it's a way of life and a way of being - give your 100% to that being and it'll give you 100% back! Also, always be grateful for the privilege of doing what you love."

"I left school, put my University place back a year and gave myself a year to get into the music industry.

"I started writing material to perform myself as an artist and got a manager who played some of my songs to publishers. Almost immediately Warner Chappell Music Publishing's artist A&R Mike Sault offered me a deal developing me as a writer and artist.

"Just before I signed my publishing deal the boy band 911 covered my track The Day We

Find Love which reached No. 4 in the UK chart. I went on to pen Maybe That's What It Takes for Alex Parks which reached No. 3.

"When I released my solo album New Red Dress, I asked Youth (Verve's Urban Hymns, Primal Scream, Dido) if he would produce the record and it became Album of The Week on Radio 2. I signed to Music Sales in 2010, recording my new album Calling All Angels, from which single The Innocents is currently appears on The Box TV and Magic FM TV."

36 SINGLES & ALBUMS

Flo Rida wets his Whistle with a new entry at No.2 on the Official Singles Chart while Gary Barlow continues to dominate singles and albums



CHARTS FOCUS



38 UK AIRPLAY & STREAMING

Carly Rae Jepsen continues to rule the roost but Coldplay/Rihanna are hot on her heels

40 EU AIRPLAY & DOWNLOADS

Eurovision winner Loreen dominates with six No.1s on Nielsen's EU download charts

42 INDIES & COMPILATIONS

Dexys and Madness (*left*) give the indie charts a distinctly old-school flavour



43 CLUB

Rudimental (*left*) drops off the sales peak but immediately takes the Upfront pole position

44 ANALYSIS

Alan Jones with the latest moves on the weekend and midweek charts

46 KEY RELEASES & PRODUCT

Cheryl's *A Million Lights* is our album pick and we highlight Reverend & The Makers' latest LP

CHARTS UK SINGLES WEEK 23



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

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

THE OFFICIAL UK SINGLES CHART

THIS WK	LAST WK	CHRT	ARTIST / TITLE / LABEL	CHART POSITION	WKS ON CHRT	ARTIST / TITLE / LABEL	CHART POSITION	WKS ON CHRT
1	11	2	GARY BARLOW & THE COMMONWEALTH BAND FEAT. MILITARY WIVES Sing Decca GBUM71202976 (ARV)	1	2	DAVID GUETTA FEAT. SIA Titanium Positiva/Virgin GB28X1100036 (E)	39	26
2	New		FLO-RIDA Whistle Atlantic USAT21201745 (ARV)	2		JUSTIN BIEBER Boyfriend Def Jam USUM71202650 (ARV)	40	37
3	2	9	FUN. FEAT. JANELLE MONAE We Are Young Atlantic/Fueled By Ramen USAT21101399 (ARV)	3	9	B.O.B So Good Atlantic USAT21200255 (ARV)	41	28
4	1	2	RUDIMENTAL FEAT. JOHN NEWMAN Feel The Love Asylum GBAS1200177 (ARV)	4	2	LMFAO Sexy And I Know It Interscope USUM71108090 (ARV)	42	45
5	New		USHER Scream RCA USRC11200367 (ARV)	5		KELLY CLARKSON Dark Side RCA GB1A1100365 (ARV)	43	56
6	New		DJ FRESH FEAT. DIZZEE RASCAL The Power MoS GBEN1200445 (ARV)	6		AVICII FEAT. SALEM AL FAKIR Silhouettes Island SEUM71200514 (ARV)	44	43
7	5	10	CARLY RAE JEPSEN Call Me Maybe Interscope CAB391100615 (ARV)	7	10	LEANNE MITCHELL Run To You Island GBUM71204034 (ARV)	45	New
8	13	5	COLDPLAY & RIHANNA Princess Of China Parlophone GBAYE1101184 (E)	8	5	ED SHEERAN The A Team Asylum GBAS1100095 (ARV)	46	Re-entry
9	6	7	RIHANNA Where Have You Been Def Jam USUM71118074 (ARV)	9	7	JAY-Z & KANYE WEST N****S In Paris Roc-a-fella/Mercy USUM71111621 (ARV)	47	42
10	7	9	ALEX CLARE Too Close Island GBUM71107222 (ARV)	10	9	JASON MRAZ I Won't Give Up Atlantic USEE1110076R (ARV)	48	38
11	9	8	TRAIN Drive By Columbia USSM11106876 (ARV)	11	8	DRAKE FEAT. RIHANNA Take Care Cash Money/Island USCMS1100547 (ARV)	49	40
12	8	5	RITA ORA FEAT. TINIE TEMPAH R.I.P. Columbia/Roc Nation USQX91101862 (ARV)	12	5	FLO-RIDA FEAT. SIA Wild Ones Atlantic USAT21104103 (ARV)	50	44
13	3	2	LOREEN Euphoria Warner Brothers SEPCA1200005 (ARV)	13	2	MARINA AND THE DIAMONDS Primadonna 679 Atlantic GBFFS1200024 (ARV)	51	36
14	New		NELLY FURTADO Big Hoops (Bigger The Better) Interscope USUM71203454 (ARV)	14		STEVE WONDER Superstition Motown/Island USMO10000310 (ARV)	52	Re-entry
15	New		DOT ROTTEN FEAT. TMS Overload Mercury GBUM71202949 (ARV)	15		WRETCH 32 FEAT. ED SHEERAN Hush Little Baby MoS/Levleh GBEN1101292 (ARV)	53	35
16	18	5	LABRINTH Express Yourself Syco GBHMU1200013 (ARV)	16	5	MAROON 5 FEAT. CHRISTINA AGUILERA Moves Like Jagger ABM/Octone USUM71109132 (44V)	54	57
17	17	22	GOTYE FEAT. KIMBRA Somebody That I Used To Know Island AU2521100040 (ARV)	17	22	FAR EAST MOVEMENT FEAT. JUSTIN BIEBER Live My Life Interscope USUM71202349 (ARV)	55	29
18	10	3	THE WANTED Chasing The Sun Global Talent/Island GBUM71202137 (ARV)	18	3	KYLIE MINOGUE Timebomb Parlophone GBAYE1200018 (E)	56	31
19	12	3	PALOMA FAITH Picking Up The Pieces RCA GB1101200304 (ARV)	19	3	SEAN PAUL She Doesn't Mind Atlantic VP USAT21102329 (ARV)	57	41
20	15	17	NICKI MINAJ Starships Cash Money/Island USCMS1200060 (ARV)	20	17	COLDPLAY Paradise Parlophone GBAYE1101143 (E)	58	60
21	14	6	TULISA Young AATW/Island GBUM71200449 (ARV)	21	6	JENNIFER LOPEZ FEAT. PITBULL Dance Again For USM11201994 (ARV)	59	32
22	Re-entry		LADY ANTEBELLUM Need You Now Capitol/Parlophone USCN10900695 (E)	22		EMELI SANDE Next To Me Virgin GBAA1200003 (E)	60	49
23	16	4	D BANJ FEAT SKEPTA & SNEAKBO Oliver Twist Mercury GBUM71201695 (ARV)	23	4	RIZZLE KICKS Mama Do The Hump Island GBUM71106438 (ARV)	61	54
24	4	2	LAWSON When She Was Mine Global Talent/Polydor GBUM71200496 (ARV)	24	2	COLDPLAY Charlie Brown Parlophone GBAYE1101163 (E)	62	73
25	58	2	ED SHEERAN Small Bump Asylum GBAS11200203 (ARV)	25	2	CONOR MAYNARD Can't Say No Parlophone GB0401100202 (E)	63	46
26	22	4	PROFESSOR GREEN FEAT RUTH ANNE Remedy Virgin GBAAA1100130G (E)	26	4	KATY PERRY Wide Awake Virgin USCA1200932 (E)	64	74
27	20	7	CALVIN HARRIS FEAT NE-YO Let's Go Columbia GB1101200207 (ARV)	27	7	JAY-Z & KANYE WEST FEAT FRANK OCEAN No Church In The Wild Roc-a-fella/Mercy USUM71111617 (ARV)	65	51
28	23	9	JESSIE J FEAT. DAVID GUETTA Laserlight Island/Lava USUM71116262 (ARV)	28	9	THE SATURDAYS 30 Days Polydor GBUM71201311 (ARV)	66	30
29	21	3	PITBULL Back In Time IM 365/Polo Grounds USRC11200227 (ARV)	29	3	ED SHEERAN Lego House Asylum GBAS1100206 (ARV)	67	Re-entry
30	New		JUSTIN BIEBER FEAT. LUDACRIS All Around The World Def Jam USUM71205293 (ARV)	30		KELLY CLARKSON Stronger (What Doesn't Kill You) RCA GB1A1100364 (ARV)	68	71
31	25	7	SKRILLEX FEAT. SIRAH Bangarang Asylum USAT21104243 (ARV)	31	7	DAVID GUETTA FEAT. NICKI MINAJ Turn Me On Positiva/Virgin GB28X1100029 (E)	69	47
32	50	25	JESSIE J Domino Island/Lava USUM71113573 (ARV)	32	25	GARY BARLOW & THE COMMONWEALTH BAND Here Comes The Sun Decca GBUM71202984 (ARV)	70	59
33	27	16	AZELIA BANKS FEAT. LAZY JAY 212 Polydor/Azalia Banks USJ11100201 (ARV)	33	16	KNIFE PARTY Rage Valley Earstorm/Warner Bros GBAS11200226 (ARV)	71	New
34	24	5	EMELI SANDE My Kind Of Love Virgin GBAA1200007 (E)	34	5	RIHANNA FEAT. CALVIN HARRIS We Found Love Def Jam USUM71115507 (ARV)	72	65
35	New		AIDEN GRIMSHAW Is This Love RCA GBHMU1200116 (ARV)	35		THE SCRIPT Break Even Phonogenic GBARL000147 (ARV)	73	Re-entry
36	26	4	SCISSOR SISTERS Only The Horses Polydor GBUM71202238 (ARV)	36	4	ALEXANDRA BURKE Let It Go RCA GBHMU1200076 (ARV)	74	33
37	19	2	SEBASTIAN INGROSSO + ALESSO FEAT. RYAN TEDDER Calling (Lose My Mind) Mercury GB481200056 (ARV)	37	2	JESSIE J FEAT. B.O.B Price Tag Island/Lava USUM71029357 (ARV)	75	Re-entry
38	55	2	CAN YOU BLOW MY WHISTLE Iconer USQY1289964 (ARV)	38	2			

Official Charts Company 2012.

212 33	Charlie Brown 62	Laserlight 28	Oliver Twist 23	Sexy And I Know It 42	Time A Team 46	Wild Ones 50	Key ★ Platinum (600,000) ● Gold (400,000) ● Silver (200,000)
30 Days 56	Chasing The Sun 18	Lego House 57	Only The Horses 36	She Doesn't Mind 57	Time Power 6	Young 21	
All Around The World 30	Dance Again 59	Let It Go 74	Overload 15	Silhouettes 44	Timebomb 56		
Back In Time 29	Dark Side 43	Let's Go 27	Panda 38	Sing 1	Titanium 39		
Bangarang 31	Drive By 11	Live My Life 55	Picking Up The Pieces 19	Small Bump 25	Too Close 10		
Big Hoops (Bigger Taz Bottom) 14	Euphoria 13	Mama Do The Hump 61	Price Tag 75	So Good 41	Turn Me On 69		
Boyfriend 40	Expenses Yourself 16	Moves Like Jagger 34	Primadonna 51	Somebody That I Used To Know 17	We Are Young 3		
Break Again 73	Feel The Love 4	My Kind Of Love 34	Princess Of China 8	Starships 20	We Found Love 72		
Call Me Maybe 7	Home Comes The Sun 70	Next To Me 50	R.I.P. 12	Stronger (What Doesn't Kill You) 58	Whistle 2		
Calling (Lose My Mind) 37	Hush Little Baby 33	No Church In The Wild 65	Rage Valley 71	Superstition 52	Whistle 38		
Can't Say No 53	I'm This Love 35	Scream 5	Remedy 25	Take Care 49	Wide Awake 54		

CHARTS UK ALBUMS WEEK 23



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

THE OFFICIAL UK ALBUMS CHART

THIS WK	LAST WK	CHRT	ARTIST / TITLE LABEL/CATALOGUE NUMBER (ISSUE/PRODUCER)	SALES	WEEKS ON CHART	PREVIOUS	CHANGES
1	1	2	GARY BARLOW & THE COMMONWEALTH BAND Sing Decca 3702358 (ARV) (Barlow/Kennedy/Carline/Power/Baker/Cohen)	+50% SALES INCREASE	3		UP
2	13	39	ED SHEERAN + Asylum 5249864652 (ARV) 4★ (Gosling/Hughes/Sheeran/No I.D.)	+50% SALES INCREASE	4		UP
3	2	2	PALOMA FAITH Fall To Grace RCA 88691955512 (ARV) (Hooper/Gosling/AI Shuk/Arnold)	SALES INCREASE	2		DOWN
4	7	37	BEE GEES Number Ones Reprise 8122798857 (ARV) ● (See Gees/Singwood/Mandlin/Richardson/Galuten/Tenail)	SALES INCREASE	37		DOWN
5	11	33	COLDPLAY Mylo Xyloto Parlophone 0875531 (E) 3★ (Havens/Cressall/Simpson)	SALES INCREASE	33		DOWN
6	6	17	EMELI SANDE Our Version Of Events Virgin CDV3094 (E) ★ (Spencer/Haynie/Naughty Boy/Mojam/Herman/Millard/Harrison/Craze/Hoax/Keys/Sande)		17		DOWN
7	20	67	JESSIE J Who You Are Island/Parlo 2758627 (ARV) 3★ (Dr. Luke/Bissett/Corrish/Martin K/Oz/The Invisibile Menz/Arker & James/Thomas/God/Gordon)	+50% SALES INCREASE	67		DOWN
8	9	29	RIHANNA Talk A Pizazz Def Jam 2787842 (ARV) 3★ (Dr. Luke/Ci/Out/Haynie/Harris/StarGate/Crawford/Da Internz/The-Dream/NO-9/Swize/McGrillen/Hit Boy/Alex Da Kid/Chase N. Status/Dean)	SALES INCREASE	29		DOWN
9	3	2	RUMER Boys Don't Cry Atlantic 5310523071 (ARV) (Brown/Rumer/Musker/Foster)		2		DOWN
10	Re-entry		PAUL SIMON Graceland Sony 88691914712 (ARV) (Simon/Hale)				NEW
11	New		KYLIE MINOGUE The Best Of Kylie Minogue Parlophone 6357792 (E) (Various)	HIGHEST NEW ENTRY			NEW
12	10	72	ADELE 21 XL XLCD520 (PIAS) 1★ (+1 Smith/Rubin/Swartz/Watson/Adkins)		72		DOWN
13	New		DEKSYS One Day I'm Going To Soar BMG Rights 53802002 (Absolute Artist) (Schwier/Talbot/Rowland)				NEW
14	5	2	RUSSELL WATSON Anthems Sony 88691991672 (ARV) (Parrick)		2		DOWN
15	New		BEACH BOYS That's Why God Made The Radio Capitol 6028242 (E) (Wilson/Aususo)				NEW
16	New		NEIL YOUNG & CRAZY HORSE Americana Reprise 9362495085 (ARV) (Young/Hanlon/Humphreys)				NEW
17	17	19	LANA DEL REY Born To Die Polydor/Sir 2787091 (ARV) (Haynie/Parker/Berger/Robopop/Bhasker/Duffy/Sneddon/Bauer-Mein/Nowe's/Braide/Shur/Skarbek/Howe)		19		DOWN
18	New		ALEXANDRA BURKE Heartbreak On Hold RCA 8869199902 (ARV) (Garrison/Reynolds/Symphonymph/Spencer/Cut/Father/Gill/Davidson/ISH/Reynolds/Woods/Secor/Smash/Inlike/Isims/Wilkinson/Ree/Triangle/Adams)				NEW
19	New		KAISER CHIEFS Souvenir - The Singles 2004-2012 Polygram BUNTS/CD (ARV) (Streeb/Finson/James/Hodgson/Wilkinson/Wisnitski/Harris/Broudie/D'Hagan/Johns)				NEW
20	12	5	KEANE Strangeland Island 2794888 (ARV) ● (Smith/Wargus/3t)		5		DOWN
21	15	17	GOTYE Making Mirrors Island 2792285 (ARV) ● (DeBorja)		17		DOWN
22	14	30	BEN HOWARD Every Kingdom Island 2771686 (ARV) ● (Bond)		30		DOWN
23	22	32	RIZZLE KICKS Stereo Typical Island 2780337 (ARV) ★ (Whiting/The Rural/Spencer/Future/Cut/Dodds/Barratt/Fat boy slim/Chiarelli/Caruana)		32		DOWN
24	36	91	THE SCRIPT The Script Phonogenic 88697361942 (ARV) 2★ ★ (The Script)	SALES INCREASE	91		DOWN
25	4	2	SCISSOR SISTERS Magic Hour Polydor 3700441 (ARV) (Scissor Sisters/Alford/Pharell/The Wept/Justin/Mark/Price)		2		DOWN
26	Re-entry		ALFIE BOE Bring Him Home Decca 2759210 (ARV) (Morgan/Pochin)				NEW
27	43	21	KELLY CLARKSON Stronger RCA 88697967802 (ARV) (Kennedy/Dean/Jones/Kurstin/Abraham/Oliver/Gad/Roberts/Miley/Habert/Jenkins/Indal/DeStefano/Benson)	+50% SALES INCREASE	21		DOWN
28	55	65	BOB MARLEY & THE WAILERS Legend Jive 50073145867142 (ARV) (Marley/Variou)	HIGHEST CLIMBER	65		DOWN
29	23	29	JAY-Z & KANYE WEST Watch The Throne Roc-A-Fella/Mercury 2765057 (ARV) (West/Jean/Ken/0-13/Pharell/Don Farrar/Mike-Boyz/Killer/The Neptunes/RZA/Levin/Bhasker/Swizz Beatz/Joseph/S1)		29		DOWN
30	New		BOB SEGER Ultimate Hits - Rock And Roll Never Capitols 9451512 (E) (Segar/The Silver Bullet/Muscle Shoals/Funch/Richardson/Cole/Altermeyer/Korsey/Moore)				NEW
31	16	3	FUN. Some Nights Atlantic/Fueled By Ramen FUELS280482 (ARV) (Bhaseni/Cut)		3		DOWN
32	29	29	ONE DIRECTION Up All Night Sony 88697843642 (ARV) (Various)	SALES INCREASE	29		DOWN
33	25	10	NICKI MINAJ Pink Friday... Roman Reloaded Cash Money/Island 2796668 (ARV) ● (Various)		10		DOWN
34	New		BLACK SABBATH Iron Man - The Best Of Sanctuary 3705150 (ARV) (Black Sabbath/Bain/Cic)				NEW
35	37	18	MAVERICK SABRE Lonely Are The Brave Mercury 2770559 (ARV) (Hittes/Arme/Sabre/Hogarth/F1 Smith/J.G. White)	SALES INCREASE	18		DOWN
36	New		LADYHAWKE Anxiety Modular/Island 2793358 (ARV) (Brown/Gabriel)				NEW
37	26	3	TOM JONES Spirit In The Room Island 3701820 (ARV) (Johns)		3		DOWN
38	27	38	LMFAO Sorry For Party Rocking Interscope 2774463 (ARV) (Party Rock/Aqua/Harris/Redino/M.A.A.D.)		38		DOWN
39	41	9	ALABAMA SHAKES Boys & Girls Rough Trade 088082178727 (PIAS) ● (Alabama Shakes)		9		DOWN
40	Re-entry		DAVID BOWIE The Rise And Fall Of Ziggy Stardust EMI 082540 (E) ★ (Sawyer/Strat)				NEW
41	32	28	OLLY MURS In Case You Didn't Know Epic/Syco 88697940942 (ARV) 2★ (The Fearless/Argyle/Bammer/Abison/Future Cut/Frampton/Jordan-Zarikios/Smith/Fitzmaurice/Heels/Paine/Metropolitan)		28		DOWN
42	34	41	DAVID GUETTA Nothing But The Beat Polygram 270838942 (E) ★ (Guetta/Vee/Laren/Tuinfiori/Riesterer/Black Raw/Afrojack/Untrell/Avicii)		41		DOWN
43	Re-entry		ALFIE BOE Alfie Decca 2777376 (ARV) (Morgan/Pochin)				NEW
44	40	7	JACK WHITE Blunderbuss XL XLCD566 (PIAS) ● (White)		7		DOWN
45	54	57	THE SCRIPT Science & Faith Phonogenic 88697754492 (ARV) ★ (Sheehan/D Donoghue/Frampton/Kepner)	SALES INCREASE	57		DOWN
46	31	10	LABRINTH Electronic Earth Syco 88691932932 (ARV) (Labrinth/Da Diggler/Ghenea/McKenzie/Williams)		10		DOWN
47	New		PATTI SMITH Banga Columbia 88697222172 (ARV) (Smith/Shanahan/Daugherty/Kaye)				NEW
48	8	2	SIGUR ROS Valtari Parlophone 66235551 (E) (Bjorgsson/Sveinsson/Hallm/Dyrason)		2		DOWN
49	39	27	THE BLACK KEYS El Camino Nonesuch 7559796331 (ARV) ● (Dunger/Mouse/The Black Keys)		27		DOWN
50	47	30	DRAKE Take Care Cash Money/Island 2783262 (ARV) ● (Shebib/Boi-1da/Montgomery/The Weeknd/Jax Smith/J-Minus/Just Blaze/Graham/Cashe/McKinney)	SALES INCREASE	30		DOWN
51	28	9	ALEX CLARE The Lateness Of The Hour Island 2770437 (ARV) (Diplo/Switch/Rechtshaid/Spencer/The Shining/Eg White)		9		DOWN
52	Re-entry		BRUCE SPRINGSTEEN Wrecking Ball Columbia 88691942541 (ARV) (Anello/Springsteen)				NEW
53	51	8	TRAIN California 37 Columbia 88691987822 (ARV) (Walker/Sinclair/Espinoza/Wattenberg/Zaq/Hodges)	SALES INCREASE	8		DOWN
54	56	93	KATY PERRY Teenage Dream Virgin CDV3084 (E) 3★ (Dr. Luke/Bianco/Martin/StarGate/Stewart/Harrell/Ammo/Wells)	SALES INCREASE	93		DOWN
55	45	142	ADELE 19 XL XLCD313 (PIAS) 6★ (Abbiss/White/Roisson)		142		DOWN
56	Re-entry		MILITARY WIVES In My Dreams Decca 2796665 (ARV) (Cohen)				NEW
57	67	19	PROFESSOR GREEN. At Your Convenience Virgin CDV3092 (E) ● (16bit/Hayes/The Young Boys/Schaff/ISH/TMS/Craze)	SALES INCREASE	19		DOWN
58	62	11	BEE GEES The Ultimate Bee Gees Reprise/Rhino 5122798477 (ARV) ● (Various)	SALES INCREASE	11		DOWN
59	50	11	MADONNA MDNA Interscope 2795815 (ARV) (Madonna/Benassi/Sebastian/Emilina/Crawford/Salvo/Ohlund/Malinda/Indigo/See School)		11		DOWN
60	49	4	TENACIOUS D Rize Of The Fenix Columbia 88691952322 (ARV) (Kimbrough/King)		4		DOWN
61	Re-entry		MAROON 5 Hands All Over ABM/Octone 2749822 (ARV) (Lange)				NEW
62	48	73	BRUNO MARS Doo-Wops & Hoologans Elektra 7567883304 (ARV) 4★ ★ (The Smeezingtons/Needlz/The Supa Dups)		73		DOWN
63	66	34	NOEL GALLAGHER'S HIGH FLYING BIRDS Noel Gallagher's High Flying Birds Sour Mash JDNCCD10 (E) 2★ (Gallagher/Sardy)	SALES INCREASE	34		DOWN
64	38	27	REBECCA FERGUSON Heaven RCA 88691952562 (ARV) ★ (Eg White/Smith/Taylor/Higgins/Xenomania/Lattimer/Christie/Booker/F1 Smith)		27		DOWN
65	46	71	STEREOPHONICS A Decade In The Sun - Best Of V2/Mercury 1780699 (rom arv) 2★ (Jones/Lowe)		71		DOWN
66	19	2	ALT-J An Awesome Wave Infectious INFECT134CD (PIAS) (Andrew)		2		DOWN
67	33	3	JOE BONAMASSA Driving Towards The Daylight Pro-Ject PRD73391 (ACA ARV) (Shelley)		3		DOWN
68	73	32	FLORENCE + THE MACHINE Ceremonials Island 2782808 (ARV) ★ (:-:swarth)	SALES INCREASE	32		DOWN
69	53	6	MARINA AND THE DIAMONDS Electra Heart 679 Atlantic 5310521552 (ARV) (Nowels/Reed/Dr. Luke/Ci/ku/Diplo/Kuamtu/Kimigolu/Move)		6		DOWN
70	60	45	RUMER Seasons Of My Soul Atlantic 5052498455225 (ARV) ★ (Brown)		45		DOWN
71	New		THE HIVES Lex Hives Columbia Deuschland 88 597830092 (ARV) (The Hives)				NEW
72	Re-entry		MADNESS Total Madness Union Square 0698458901484 (SDU) (Dunger/Winslanley)				NEW
73	68	74	NICKI MINAJ Pink Friday Cash Money/Island 2754184 (ARV) ★ (Kane/Swizz Beatz/Crawford/Money/Roem/Wanse/Dak/T-Minus/William/Drew/Money)	SALES INCREASE	74		DOWN
74	Re-entry		MADNESS Complete Madness Union Square USMCD016 (SDU) (Various)				NEW
75	New		DELAIN We Are The Others Rotoner RR67492 (ADA ARV) (Ibci)				NEW

Official Charts Company 2012.

Adelle 12 55	Burke, Alexandra 18	Hives, The 71	Marina And The Diamonds 69	Flying Birds 63	Segar, Bob 30	Key	BPI Awards
Alabama Shakes 33	Come, Alex 51	Howard, Ben 22	Marley, Bob & The Wailers 69	One Direction 32	Simon, Ed 2	★ Platinum (300,000)	Albums
Alt-J 65	Daft Punk 27	Jay-Z & Kanye West 29	Martin, Craig & The Goodies 28	Paloma Faith 3	Sigur Ros 48	● Gold (100,000)	
Barlow, Gary & The Commonwealth Band 1	Delain 75	Jessie J 7	Marley, Bob & The Wailers 69	Perry, Katy 54	Simon, Paul 13	● Silver (50,000)	
Bee Gees 5	Coldplay 5	Jones, Tom 37	Mars, Simon 51	Professor Green 57	Smith, Patti 47	★ 1m European sales	
Bee Gees 58	Dexys 13	Kaiser Chiefs 19	Mars, Simon 51	Rey, Lana Del 17	Springsteen, Bruce 52		
Black Keys, The 49	Drake 50	Labrinth 46	Maverick Sabre 35	Rihanna 8	Steele/Nonesuch 65		
Black Sabbath 34	Ferguson, Rebecca 54	Ladyhawke 36	Military Wives 56	Rizzle Kicks 23	Tenacious D 60		
Boyz n the Bay 43	Florence + The Machine 68	LMFAO 38	Minaj, Nicki 33	Rumer 9	Train 53		
Bonamassa, Joe 67	Fun. 31	Madness 74	Minaj, Nicki 33	Rumer 70	Watsan, Russell 14		
Bowie, David 43	Guetta, David 42	Madness 74	Minogue, Kylie 11	Sande, Emeli 6	White, Jack 44		
Boys 32/33 15		Madness 74	Murs, Lilij 41	Scissor Sisters 25	Young, Neil & Crazy Horse 16		
		Madness 74	Noel Gallagher's High	Script, The 24, 45			

CHARTS UK AIRPLAY WEEK 23

Radio playlists are online at www.musicweek.com

CHARTS KEY

- HIGHEST NEW ENTRY
- HIGHEST CLIMBER
- AUDIENCE INCREASE
- AUDIENCE INCREASE +50%

UK RADIO AIRPLAY CHART TOP 50

POS	LAST	WKS	SALES CHT	ARTIST / ALBUM / LABEL	TOTAL PLAYS	PLAYS +/-	TOTAL AUD (m)	AUD % +/-
1	1	11	7	CARLY RAE JEPSEN Call Me Maybe <i>Interscope</i>	4433	-5.42	60.31	-15.61
2	2	6	3	FUN. FEAT. JANELLE MONAE We Are Young <i>Atlantic/Fueled By Ramen</i>	3881	0.15	50.62	-0.3
3	8	5	8	COLDPLAY & RIHANNA Princess Of China <i>Parlophone</i>	1948	1.94	49.33	15.18
4	10	3	1	GARY BARLOW & THE COMMONWEALTH BAND FEAT. MILITARY WIVES Sing <i>Decca</i>	1393	87.74	47.3	14.17
5	22	3	1	MAROON 5 FEAT. WIZ KHALIFA Payphone <i>A&M/Octone</i>	1749	15.83	47.07	70.79
6	4	6	1	CHERYL Call My Name <i>Polydor</i>	2310	5.72	46.95	-5.89
7	5	4	34	EMELI SANDE My Kind Of Love <i>Virgin</i>	2052	0.15	44.91	-9.44
8	6	5	9	RIHANNA Where Have You Been <i>Def Jam</i>	1593	-5.57	43.76	-2.45
9	13	4	43	KELLY CLARKSON Dark Side <i>RCA</i>	1345	28.71	42.1	10.21
10	12	23	32	JESSIE J Domino <i>Island/Lava</i>	2846	-6.84	38.97	-0.46
11	3	8	18	THE WANTED Chasing The Sun <i>Global Talent/Island</i>	3037	1.3	38.53	-23.03
12	11	8	28	JESSIE J FEAT. DAVID GUETTA Laserlight <i>Island/Lava</i>	2364	-3.86	36.58	-7.23
13	9	8	19	PALOMA FAITH Picking Up The Pieces <i>RCA</i>	2251	-3.6	36.54	-12.1
14	42	2	1	STOOSHE. Black Heart <i>Warner Brothers/One More Tune</i>	1207	29.37	35.75	70.16
15	16	7	24	LAWSON When She Was Mine <i>Global Talent/Polydor</i>	2418	-7.11	32.52	-3.07
16	26	4	5	USHER Scream <i>RCA</i>	936	8.33	31.6	17.91
17	7	8	12	RITA ORA FEAT. TINIE TEMPAH R.I.P. <i>Columbia/Roc Nation</i>	1418	-6.4	31.59	-29.46
18	15	21	17	GOTYE FEAT. KIMBRA Somebody That I Used To Know <i>Island</i>	2940	-0.64	30.61	-9.17
19	14	16	20	NICKI MINAJ Starships <i>Cash Money/Island</i>	1828	-4.69	30.48	-13.41
20	23	5	6	DJ FRESH FEAT. DIZZEE RASCAL The Power <i>MoS</i>	908	11.41	30.45	10.89
21	17	8	21	TULISA Young <i>AATW/Island</i>	1756	-12.55	30.11	-8
22	45	4	10	ALEX CLARE Too Close <i>Island</i>	861	6.96	29.84	50.03
23	20	21	39	DAVID GUETTA FEAT. SIA Titanium <i>Positiva/Virgin</i>	1781	-10.41	28.86	-3.12
24	38	2	2	FLO-RIDA Whistle <i>Atlantic</i>	1007	11.39	27.68	22.75
25	24	4	4	RUDIMENTAL FEAT. JOHN NEWMAN Feel The Love <i>Asylum</i>	937	63.53	26.36	-2.26
26	18	11	11	TRAIN Drive By <i>Columbia</i>	3186	-6.9	26.32	-13.73
27	33	21	60	EMELI SANDE Next To Me <i>Virgin</i>	2423	0.25	25.95	9.17
28	21	11	69	DAVID GUETTA FEAT. NICKI MINAJ Turn Me On <i>Positiva/Virgin</i>	994	-13.94	25.88	-12.48
29	27	22	68	KELLY CLARKSON Stronger (What Doesn't Kill You) <i>RCA</i>	2093	-3.59	25.56	-0.51
30	29	2	16	LABRINTH Express Yourself <i>Syco</i>	922	-11.35	24.66	-0.92
31	30	47	54	MAROON 5 FEAT. CHRISTINA AGUILERA Moves Like Jagger <i>A&M/Octone</i>	1634	-9.77	22.31	-8.08
32	46	2	1	WILL.I.AM FEAT. EVA SIMONS This Is Love <i>Interscope</i>	731	21.43	22.03	11.54
33	28	12	57	SEAN PAUL She Doesn't Mind <i>Atlantic/VP</i>	917	-10.8	21.75	-14.97
34	31	4	1	AMY MACDONALD Slow It Down <i>Mercury</i>	547	7.89	21.31	-12.16
35	35	19	50	FLO-RIDA FEAT. SIA Wild Ones <i>Atlantic</i>	1164	-4.98	21.23	-9.27
36	40	13	63	CONOR MAYNARD Can't Say No <i>Parlophone</i>	919	-12.06	21.09	-2.59
37	39	13	27	CALVIN HARRIS FEAT. NE-YO Let's Go <i>Columbia</i>	1217	-9.52	20.93	-5.97
38	NEW	1	56	KYLIE MINOGUE Timebomb <i>Parlophone</i>	681	0	20.91	0
39	NEW	1	26	PROFESSOR GREEN FEAT RUTH ANNE Remedy <i>Virgin</i>	292	0	20.02	0
40	19	7	36	SCISSOR SISTERS Only The Horses <i>Polydor</i>	1386	-5.2	19.59	-35.62
41	43	2	1	JOSH OSHO FEAT. GHOSTFACE KILLAH Redemption Days <i>Island</i>	199	61.79	19.45	-2.94
42	44	31	93	OLLY MURS Dance With Me Tonight <i>Epic/Syco</i>	1590	2.91	19.28	-3.41
43	37	3	49	DRAKE FEAT. RIHANNA Take Care <i>Cash Money/Island</i>	719	-20.9	18.3	-19.53
44	RE	1	1	ADELE Rolling In The Deep <i>XL</i>	1105	0	18.25	0
45	RE	1	1	COLDPLAY Paradise <i>Parlophone</i>	1198	0	17.69	0
46	RE	1	1	BEACH BOYS That's Why God Made The Radio <i>EMI</i>	184	0	17.56	0
47	47	16	91	KATY PERRY Part Of Me <i>Virgin</i>	2012	-7.49	17.35	-8.73
48	RE	1	1	DJ FRESH FEAT. RITA ORA Hot Right Now <i>MoS</i>	752	0	17.24	0
49	34	14	48	JASON MRAZ I Won't Give Up <i>Atlantic</i>	1937	-15.97	17.04	-27.7
50	50	3	31	SKRILLEX FEAT. SIRAH Bangarang <i>Asylum</i>	89	-1.11	16.81	4.74

Nielson Music (airplay) monitors the following stations 24 hours a day, seven days a week: XTRA, 100-102 2nd Radio, 102.4 Wicks FM, 103.4 The Beach, 105.4 Real Radio, 106.3 Bridge FM, 106.6 Jump FM, 107.7 2FM, 108.7 3FM, 109.7 4FM, 110.7 5FM, 111.7 6FM, 112.7 7FM, 113.7 8FM, 114.7 9FM, 115.7 10FM, 116.7 11FM, 117.7 12FM, 118.7 13FM, 119.7 14FM, 120.7 15FM, 121.7 16FM, 122.7 17FM, 123.7 18FM, 124.7 19FM, 125.7 20FM, 126.7 21FM, 127.7 22FM, 128.7 23FM, 129.7 24FM, 130.7 25FM, 131.7 26FM, 132.7 27FM, 133.7 28FM, 134.7 29FM, 135.7 30FM, 136.7 31FM, 137.7 32FM, 138.7 33FM, 139.7 34FM, 140.7 35FM, 141.7 36FM, 142.7 37FM, 143.7 38FM, 144.7 39FM, 145.7 40FM, 146.7 41FM, 147.7 42FM, 148.7 43FM, 149.7 44FM, 150.7 45FM, 151.7 46FM, 152.7 47FM, 153.7 48FM, 154.7 49FM, 155.7 50FM, 156.7 51FM, 157.7 52FM, 158.7 53FM, 159.7 54FM, 160.7 55FM, 161.7 56FM, 162.7 57FM, 163.7 58FM, 164.7 59FM, 165.7 60FM, 166.7 61FM, 167.7 62FM, 168.7 63FM, 169.7 64FM, 170.7 65FM, 171.7 66FM, 172.7 67FM, 173.7 68FM, 174.7 69FM, 175.7 70FM, 176.7 71FM, 177.7 72FM, 178.7 73FM, 179.7 74FM, 180.7 75FM, 181.7 76FM, 182.7 77FM, 183.7 78FM, 184.7 79FM, 185.7 80FM, 186.7 81FM, 187.7 82FM, 188.7 83FM, 189.7 84FM, 190.7 85FM, 191.7 86FM, 192.7 87FM, 193.7 88FM, 194.7 89FM, 195.7 90FM, 196.7 91FM, 197.7 92FM, 198.7 93FM, 199.7 94FM, 200.7 95FM, 201.7 96FM, 202.7 97FM, 203.7 98FM, 204.7 99FM, 205.7 100FM, 206.7 101FM, 207.7 102FM, 208.7 103FM, 209.7 104FM, 210.7 105FM, 211.7 106FM, 212.7 107FM, 213.7 108FM, 214.7 109FM, 215.7 110FM, 216.7 111FM, 217.7 112FM, 218.7 113FM, 219.7 114FM, 220.7 115FM, 221.7 116FM, 222.7 117FM, 223.7 118FM, 224.7 119FM, 225.7 120FM, 226.7 121FM, 227.7 122FM, 228.7 123FM, 229.7 124FM, 230.7 125FM, 231.7 126FM, 232.7 127FM, 233.7 128FM, 234.7 129FM, 235.7 130FM, 236.7 131FM, 237.7 132FM, 238.7 133FM, 239.7 134FM, 240.7 135FM, 241.7 136FM, 242.7 137FM, 243.7 138FM, 244.7 139FM, 245.7 140FM, 246.7 141FM, 247.7 142FM, 248.7 143FM, 249.7 144FM, 250.7 145FM, 251.7 146FM, 252.7 147FM, 253.7 148FM, 254.7 149FM, 255.7 150FM, 256.7 151FM, 257.7 152FM, 258.7 153FM, 259.7 154FM, 260.7 155FM, 261.7 156FM, 262.7 157FM, 263.7 158FM, 264.7 159FM, 265.7 160FM, 266.7 161FM, 267.7 162FM, 268.7 163FM, 269.7 164FM, 270.7 165FM, 271.7 166FM, 272.7 167FM, 273.7 168FM, 274.7 169FM, 275.7 170FM, 276.7 171FM, 277.7 172FM, 278.7 173FM, 279.7 174FM, 280.7 175FM, 281.7 176FM, 282.7 177FM, 283.7 178FM, 284.7 179FM, 285.7 180FM, 286.7 181FM, 287.7 182FM, 288.7 183FM, 289.7 184FM, 290.7 185FM, 291.7 186FM, 292.7 187FM, 293.7 188FM, 294.7 189FM, 295.7 190FM, 296.7 191FM, 297.7 192FM, 298.7 193FM, 299.7 194FM, 300.7 195FM, 301.7 196FM, 302.7 197FM, 303.7 198FM, 304.7 199FM, 305.7 200FM, 306.7 201FM, 307.7 202FM, 308.7 203FM, 309.7 204FM, 310.7 205FM, 311.7 206FM, 312.7 207FM, 313.7 208FM, 314.7 209FM, 315.7 210FM, 316.7 211FM, 317.7 212FM, 318.7 213FM, 319.7 214FM, 320.7 215FM, 321.7 216FM, 322.7 217FM, 323.7 218FM, 324.7 219FM, 325.7 220FM, 326.7 221FM, 327.7 222FM, 328.7 223FM, 329.7 224FM, 330.7 225FM, 331.7 226FM, 332.7 227FM, 333.7 228FM, 334.7 229FM, 335.7 230FM, 336.7 231FM, 337.7 232FM, 338.7 233FM, 339.7 234FM, 340.7 235FM, 341.7 236FM, 342.7 237FM, 343.7 238FM, 344.7 239FM, 345.7 240FM, 346.7 241FM, 347.7 242FM, 348.7 243FM, 349.7 244FM, 350.7 245FM, 351.7 246FM, 352.7 247FM, 353.7 248FM, 354.7 249FM, 355.7 250FM, 356.7 251FM, 357.7 252FM, 358.7 253FM, 359.7 254FM, 360.7 255FM, 361.7 256FM, 362.7 257FM, 363.7 258FM, 364.7 259FM, 365.7 260FM, 366.7 261FM, 367.7 262FM, 368.7 263FM, 369.7 264FM, 370.7 265FM, 371.7 266FM, 372.7 267FM, 373.7 268FM, 374.7 269FM, 375.7 270FM, 376.7 271FM, 377.7 272FM, 378.7 273FM, 379.7 274FM, 380.7 275FM, 381.7 276FM, 382.7 277FM, 383.7 278FM, 384.7 279FM, 385.7 280FM, 386.7 281FM, 387.7 282FM, 388.7 283FM, 389.7 284FM, 390.7 285FM, 391.7 286FM, 392.7 287FM, 393.7 288FM, 394.7 289FM, 395.7 290FM, 396.7 291FM, 397.7 292FM, 398.7 293FM, 399.7 294FM, 400.7 295FM, 401.7 296FM, 402.7 297FM, 403.7 298FM, 404.7 299FM, 405.7 300FM, 406.7 301FM, 407.7 302FM, 408.7 303FM, 409.7 304FM, 410.7 305FM, 411.7 306FM, 412.7 307FM, 413.7 308FM, 414.7 309FM, 415.7 310FM, 416.7 311FM, 417.7 312FM, 418.7 313FM, 419.7 314FM, 420.7 315FM, 421.7 316FM, 422.7 317FM, 423.7 318FM, 424.7 319FM, 425.7 320FM, 426.7 321FM, 427.7 322FM, 428.7 323FM, 429.7 324FM, 430.7 325FM, 431.7 326FM, 432.7 327FM, 433.7 328FM, 434.7 329FM, 435.7 330FM, 436.7 331FM, 437.7 332FM, 438.7 333FM, 439.7 334FM, 440.7 335FM, 441.7 336FM, 442.7 337FM, 443.7 338FM, 444.7 339FM, 445.7 340FM, 446.7 341FM, 447.7 342FM, 448.7 343FM, 449.7 344FM, 450.7 345FM, 451.7 346FM, 452.7 347FM, 453.7 348FM, 454.7 349FM, 455.7 350FM, 456.7 351FM, 457.7 352FM, 458.7 353FM, 459.7 354FM, 460.7 355FM, 461.7 356FM, 462.7 357FM, 463.7 358FM, 464.7 359FM, 465.7 360FM, 466.7 361FM, 467.7 362FM, 468.7 363FM, 469.7 364FM, 470.7 365FM, 471.7 366FM, 472.7 367FM, 473.7 368FM, 474.7 369FM, 475.7 370FM, 476.7 371FM, 477.7 372FM, 478.7 373FM, 479.7 374FM, 480.7 375FM, 481.7 376FM, 482.7 377FM, 483.7 378FM, 484.7 379FM, 485.7 380FM, 486.7 381FM, 487.7 382FM, 488.7 383FM, 489.7 384FM, 490.7 385FM, 491.7 386FM, 492.7 387FM, 493.7 388FM, 494.7 389FM, 495.7 390FM, 496.7 391FM, 497.7 392FM, 498.7 393FM, 499.7 394FM, 500.7 395FM, 501.7 396FM, 502.7 397FM, 503.7 398FM, 504.7 399FM, 505.7 400FM, 506.7 401FM, 507.7 402FM, 508.7 403FM, 509.7 404FM, 510.7 405FM, 511.7 406FM, 512.7 407FM, 513.7 408FM, 514.7 409FM, 515.7 410FM, 516.7 411FM, 517.7 412FM, 518.7 413FM, 519.7 414FM, 520.7 415FM, 521.7 416FM, 522.7 417FM, 523.7 418FM, 524.7 419FM, 525.7 420FM, 526.7 421FM, 527.7 422FM, 528.7 423FM, 529.7 424FM, 530.7 425FM, 531.7 426FM, 532.7 427FM, 533.7 428FM, 534.7 429FM, 535.7 430FM, 536.7 431FM, 537.7 432FM, 538.7 433FM, 539.7 434FM, 540.7 435FM, 541.7 436FM, 542.7 437FM, 543.7 438FM, 544.7 439FM, 545.7 440FM, 546.7 441FM, 547.7 442FM, 548.7 443FM, 549.7 444FM, 550.7 445FM, 551.7 446FM, 552.7 447FM, 553.7 448FM, 554.7 449FM, 555.7 450FM, 556.7 451FM, 557.7 452FM, 558.7 453FM, 559.7 454FM, 560.7 455FM, 561.7 456FM, 562.7 457FM, 563.7 458FM, 564.7 459FM, 565.7 460FM, 566.7 461FM, 567.7 462FM, 568.7 463FM, 569.7 464FM, 570.7 465FM, 571.7 466FM, 572.7 467FM, 573.7 468FM, 574.7 469FM, 575.7 470FM, 576.7 471FM, 577.7 472FM, 578.7 473FM, 579.7 474FM, 580.7 475FM, 581.7 476FM, 582.7 477FM, 583.7 478FM, 584.7 479FM, 585.7 480FM, 586.7 481FM, 587.7 482FM, 588.7 483FM, 589.7 484FM, 590.7 485FM, 591.7 486FM, 592.7 487FM, 593.7 488FM, 594.7 489FM, 595.7 490FM, 596.7 491FM, 597.7 492FM, 598.7 493FM, 599.7 494FM, 600.7 495FM, 601.7 496FM, 602.7 497FM, 603.7 498FM, 604.7 499FM, 605.7 500FM, 606.7 501FM, 607.7 502FM, 608.7 503FM, 609.7 504FM, 610.7 505FM, 611.7 506FM, 612.7 507FM, 613.7 508FM, 614.7 509FM, 615.7 510FM, 616.7 511FM, 617.7 512FM, 618.7 513FM, 619.7 514FM, 620.7 515FM, 621.7 516FM, 622.7 517FM, 623.7 518FM, 624.7 519FM, 625.7 520FM, 626.7 521FM, 627.7 522FM, 628.7 523FM, 629.7 524FM, 630.7 525FM, 631.7 526FM, 632.7 527FM, 633.7 528FM, 634.7 529FM, 635.7 530FM, 636.7 531FM, 637.7 532FM, 638.7 533FM, 639.7 534FM, 640.7 535FM, 641.7 536FM, 642.7 537FM, 643.7 538FM, 644.7 539FM, 645.7 540FM, 646.7 541FM, 647.7 542FM, 648.7 543FM, 649.7 544FM, 650.7 545FM, 651.7 546FM, 652.7 547FM, 653.7 548FM, 654.7 549FM, 655.7 550FM, 656.7 551FM, 657.7 552FM, 658.7 553FM, 659.7 554FM, 660.7 555FM, 661.7 556FM, 662.7 557FM, 663.7 558FM, 664.7 559FM, 665.7 560FM, 666.7 561FM, 667.7 562FM, 668.7 563FM, 669.7 564FM, 670.7 565FM, 671.7 566FM, 672.7 567FM, 673.7 568FM, 674.7 569FM, 675.7 570FM, 676.7 571FM, 677.7 572FM, 678.7 573FM, 679.7 574FM, 680.7 575FM, 681.7 576FM, 682.7 577FM, 683.7 578FM, 684.7 579FM, 685.7 580FM, 686.7 581FM, 687.7 582FM, 688.7 583FM, 689.7 584FM, 690.7 585FM, 691.7 586FM, 692.7 587FM, 693.7 588FM, 694.7 589FM, 695.7 590FM, 696.7 591FM, 697.7

CHARTS STREAMING WEEK 23

© Official Charts Company 2012

Official Streaming Chart

OFFICIAL UK STREAMING CHART TOP 75

POS	LAST	ARTIST / ALBUM / LABEL
1	1	FUN FT JANELLE MONAE We Are Young <i>Atlantic/Fueled By Ramen</i>
2	2	CARLY RAE JEPSEN Call Me Maybe <i>Interscope</i>
3	3	ALEX CLARE Too Close <i>Island</i>
4	4	TRAIN Drive By <i>Columbia</i>
5	5	GOTYE FT KIMBRA Somebody That I Used To Know <i>Island</i>
6	6	RITA ORA FT TINIE TEMPAH R.I.P. <i>Columbia/Roc Nation</i>
7	7	NICKI MINAJ Starships <i>Cash Money/Island</i>
8	9	RIHANNA Where Have You Been <i>Def Jam</i>
9	11	DAVID GUETTA FT SIA Titanium <i>Positiva/Virgin</i>
10	10	MARINA & THE DIAMONDS Primadonna 679 <i>Atlantic</i>
11	12	TULISA Young <i>A&W/Island</i>
12	13	FLO RIDA FT SIA Wild Ones <i>Atlantic</i>
13	15	JESSIE J FT DAVID GUETTA Laserlight <i>Island/Lava</i>
14	40	COLDPLAY & RIHANNA Princess Of China <i>Parlophone</i>
15	14	SEAN PAUL She Doesn't Mind <i>Atlantic/Vp</i>
16	20	PALOMA FAITH Picking Up The Pieces <i>Rca</i>
17	17	JUSTIN BIEBER Boyfriend <i>Def Jam</i>
18	16	BOB So Good <i>Atlantic</i>
19	18	DRAKE FT RIHANNA Take Care <i>Cash Money/Island</i>
20	25	SKRILLEX FT SIRAH Bangarang <i>Asylum</i>
21	21	CALVIN HARRIS FT NE-YO Let's Go <i>Columbia</i>
22	8	LOREEN Euphoria <i>Warner Bros</i>
23	19	DAVID GUETTA FT NICKI MINAJ Turn Me On <i>Positiva/Virgin</i>
24	22	JAY-Z & KANYE WEST N****S In Paris <i>Roc-A-Fella</i>
25	24	RIHANNA FT CALVIN HARRIS We Found Love <i>Def Jam</i>
26	29	COLDPLAY Paradise <i>Parlophone</i>
27	26	WANTED Chasing The Sun <i>Global Talent</i>
28	23	BEN HOWARD Only Love <i>Island</i>
29	36	ED SHEERAN The A Team <i>Asylum</i>
30	NEW	RUDIMENTAL FT JOHN NEWMAN Feel The Love <i>Asylum/Black Butter</i>
31	28	JESSIE J Domino <i>Island/Lava</i>
32	35	ED SHEERAN Drunk <i>Asylum</i>
33	41	LABRINTH Express Yourself <i>Syco Music</i>
34	42	ED SHEERAN Lego House <i>Asylum</i>
35	30	BEN HOWARD The Wolves <i>Island</i>
36	27	JASON MRAZ I Won't Give Up <i>Atlantic</i>
37	39	AVICII Levels <i>Island</i>
38	31	CONOR MAYNARD Can't Say No <i>Parlophone</i>
39	38	LABRINTH FT TINIE TEMPAH Earthquake <i>Syco Music</i>
40	43	LMFAO Sexy And I Know It <i>Interscope</i>
41	32	EMELI SANDE Next To Me <i>Virgin</i>
42	37	BEN HOWARD Old Pine <i>Island</i>
43	33	KATY PERRY Part Of Me <i>Virgin</i>
44	NEW	ED SHEERAN Small Bump <i>Asylum</i>
45	NEW	GARY BARLOW/COMMONWEALTH BAND Sing <i>Decca</i>
46	64	D'BANJ Oliver Twist <i>Mercury</i>
47	48	EMELI SANDE My Kind Of Love <i>Virgin</i>
48	34	FAR EAST MOVEMENT/BIEBER Live My Life <i>Interscope</i>
49	51	MAROON 5 FT CHRISTINA AGUILERA Moves Like Jagger <i>A&M/Octone</i>
50	62	AZEALIA BANKS FT LAZY JAY 212 <i>Polydor</i>
51	66	COLDPLAY Charlie Brown <i>Parlophone</i>
52	47	BEN HOWARD Keep Your Head Up <i>Island</i>
53	46	RIZZLE KICKS Mama Do The Hump <i>Island</i>
54	52	FLO RIDA Good Feeling <i>Atlantic</i>
55	49	FLORENCE & THE MACHINE Shake It Out <i>Island</i>
56	45	TRAIN Hey Soul Sister <i>Columbia</i>
57	54	KELLY CLARKSON Stronger (What Doesn't Kill You) <i>Rca</i>
58	63	SCISSOR SISTERS Only The Horses <i>Polydor</i>
59	61	ONE DIRECTION What Makes You Beautiful <i>Syco Music</i>
60	60	SCRIPT The Man Who Can't Be Moved <i>Phonogenic</i>
61	53	FOSTER THE PEOPLE Pumped Up Kicks <i>Columbia</i>
62	44	CHRIS BROWN Turn Up The Music <i>Rca</i>
63	57	LANA DEL REY Video Games <i>Polydor</i>
64	55	M83 Midnight City <i>Naive</i>
65	68	DAVID GUETTA/FLO RIDA/MINAJ Where Them Girls At <i>Positiva/Virgin</i>
66	50	SWEDISH HOUSE MAFIA Greyhound <i>Virgin</i>
67	58	LANA DEL REY Born To Die <i>Polydor</i>
68	67	DAVID GUETTA FT USHER Without You <i>Positiva/Virgin</i>
69	NEW	ED SHEERAN You Need Me I Don't Need You <i>Asylum</i>
70	71	ADELE Rolling In The Deep <i>XI Recordings</i>
71	75	LMFAO/LAUREN BENNETT/GOONROCK Party Rock Anthem <i>Interscope</i>
72	69	CALVIN HARRIS Feel So Close <i>Columbia</i>
73	73	OLLY MURS Dance With Me Tonight <i>Epic</i>
74	NEW	PITBULL Back In Time <i>Mr 305/Polo Grounds</i>
75	NEW	PROFESSOR GREEN FT RUTH ANNE Remedy <i>Virgin</i>



CLIMBER: DAVID GUETTA



CLIMBER: COLDPLAY FT. RIHANNA



CLIMBER: LABRINTH



NEW: GARY BARLOW



NEW: PITBULL

CHARTS EU AIRPLAY WEEK 22



PAN-EUROPEAN	
POS	ARTIST/ ALBUM / LABEL
1	JEPSEN, CARLY RAE Call Me Maybe <i>UNI</i>
2	GOTYE FEAT. KIMBRA Somebody That I Used To Know <i>UNI</i>
3	TRAIN Drive By <i>SME</i>
4	FUN. FEAT. MONAE, JANELLE We Are Young <i>WEA</i>
5	MAROON 5 FEAT. WIZ KHALIFA Payphone <i>UNI</i>
6	FLO RIDA Whistle <i>WEA</i>
7	RIHANNA Where Have You Been <i>UNI</i>
8	MINAJ, NICKI Starships <i>UNI</i>
9	SIMPLE PLAN FEAT. PAUL, SEAN Summer Paradise <i>WEA</i>
10	LIMA, GUSTAVO Balada <i>UNI</i>



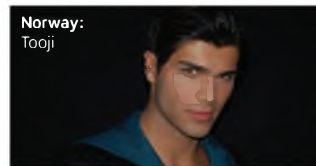
ITALY	
POS	ARTIST/ ALBUM / LABEL
1	CREMONINI, CESARE Il Comico (Sai Che Risate) <i>UNI</i>
2	GIORGIA Tu Mi Porti Su <i>SME</i>
3	MAROON 5 FEAT. WIZ KHALIFA Payphone <i>UNI</i>
4	SCISSOR SISTERS Only The Horses <i>UNI</i>
5	FERRO, TIZIANO Hai Delle Isole Negli Occhi <i>EMI</i>
6	COLDPLAY & RIHANNA Princess Of China <i>EMI</i>
7	LEGEND, JOHN FEAT. LUDACRIS Tonight (Best You Ever Had) <i>SME</i>
8	FUN. FEAT. MONAE, JANELLE We Are Young <i>WMI</i>
9	STADIO FEAT. NOEMI La Promessa <i>EMI</i>
10	TRAIN Drive By <i>SME</i>

DENMARK	
POS	ARTIST/ ALBUM / LABEL
1	JEPSEN, CARLY RAE Call Me Maybe <i>UNI</i>
2	ALPHABEAT Vacation <i>CPH</i>
3	KAKA Bang Bang (Reggaejam) <i>DKR</i>
4	LOVELESS, SHAKA Tomgang <i>UNI</i>
5	MAROON 5 FEAT. WIZ KHALIFA Payphone <i>UNI</i>
6	MEDINA 12 Dage <i>ALM</i>
7	GOTYE FEAT. KIMBRA Somebody That I Used To Know <i>UNI</i>
8	FUN. FEAT. MONAE, JANELLE We Are Young <i>WEA</i>
9	LOREEN Euphoria <i>WEA</i>
10	TRAIN Drive By <i>SME</i>



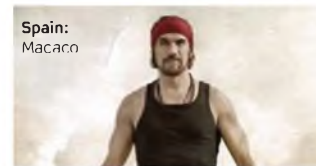
NETHERLANDS	
POS	ARTIST/ ALBUM / LABEL
1	JEPSEN, CARLY RAE Call Me Maybe <i>UNI</i>
2	LIMA, GUSTAVO Balada <i>CNR</i>
3	SANDE, EMELI Next To Me <i>EMI</i>
4	TRAIN Drive By <i>SME</i>
5	ROUDETTE, MARLON New Age <i>UNI</i>
6	LYKKE LI I Follow Rivers <i>WEA</i>
7	SIMPLE PLAN FEAT. PAUL, SEAN Summer Paradise <i>WEA</i>
8	WTF! Da Bop <i>SPI</i>
9	FLO RIDA Whistle <i>WEA</i>
10	AFROJACK & SHERMANOLOGY Can't Stop Me <i>SPI</i>

FRANCE	
POS	ARTIST/ ALBUM / LABEL
1	DJ ANTOINE FEAT. THE BEAT SHAKERS Ma Cherie <i>SME</i>
2	RIHANNA Where Have You Been <i>UNI</i>
3	FLO RIDA Whistle <i>ATL</i>
4	HOUSTON, MATT Positif! <i>EMI</i>
5	SEXION D'ASSAUT Ma Direction <i>SME</i>
6	YOUSOUUPHA FEAT. INDILA & SKALPOVITCH Dreamin' <i>IND</i>
7	GOTYE FEAT. KIMBRA Somebody That I Used To Know <i>UNI</i>
8	BASTO & YVES V Cloudbreaker <i>SM4</i>
9	TACABRO Tacata <i>SME</i>
10	TRAIN Drive By <i>SME</i>



NORWAY	
POS	ARTIST/ ALBUM / LABEL
1	GOTYE FEAT. KIMBRA Somebody That I Used To Know <i>UNI</i>
2	DONKEYBOY Pull Of The Eye <i>WMN</i>
3	LALEH Some Die Young <i>WMN</i>
4	LOREEN Euphoria <i>WMN</i>
5	TOOJI Stay <i>IND</i>
6	AMUNDSEN, FRIDA Rush <i>EMI</i>
7	JEPSEN, CARLY RAE Call Me Maybe <i>UNI</i>
8	MRAZ, JASON I Won't Give Up <i>WMN</i>
9	KIWANUKA, MICHAEL I'll Get Along <i>UNI</i>
10	FUN. FEAT. MONAE, JANELLE We Are Young <i>WMN</i>

GERMANY	
POS	ARTIST/ ALBUM / LABEL
1	DIE TOTEN HOSEN Tage Wie Diese <i>JKP</i>
2	CLARE, ALEX Too Close <i>UID</i>
3	MURS, OLLY Heart Skips A Beat <i>SME</i>
4	DIE AERZTE M&F <i>HOT</i>
5	GOSSIP Perfect World <i>SME</i>
6	MARS, BRUNO Count On Me <i>WMG</i>
7	TRAIN Drive By <i>SME</i>
8	GOTYE FEAT. KIMBRA Somebody That I Used To Know <i>UDD</i>
9	MAROON 5 FEAT. WIZ KHALIFA Payphone <i>UID</i>
10	DIONE, AURA FEAT. ROCK MAFIA Friends <i>UDD</i>



SPAIN	
POS	ARTIST/ ALBUM / LABEL
1	ALBORAN, PABLO Te He Echado De Menos <i>EMI</i>
2	GUETTA, DAVID FEAT. USHER Without You <i>EMI</i>
3	GYM CLASS HEROES FEAT. LEVINE, ADAM Stereo Hearts <i>WMG</i>
4	ESTOPA Me Quedare <i>SME</i>
5	RUBIO, PAULINA Boys Will Be Boys <i>UNI</i>
6	MAROON 5 FEAT. WIZ KHALIFA Payphone <i>UNI</i>
7	CALI & EL DANDEE Yo Te Esperare <i>UNI</i>
8	CRUZ, TAI0 FEAT. FLO RIDA Hangover <i>UNI</i>
9	LA OREJA DE VAN GOGH Cometas Por El Cielo <i>SME</i>
10	MACACO Love Is The Only Way <i>EMI</i>

IRELAND	
POS	ARTIST/ ALBUM / LABEL
1	FUN. FEAT. MONAE, JANELLE We Are Young <i>WEA</i>
2	JEPSEN, CARLY RAE Call Me Maybe <i>UNI</i>
3	MAROON 5 FEAT. WIZ KHALIFA Payphone <i>UNI</i>
4	WANTED, THE Chasing The Sun <i>UNI</i>
5	MARINA AND DIAMONDS, THE Primadonna <i>WEA</i>
6	GOTYE FEAT. KIMBRA Somebody That I Used To Know <i>UNI</i>
7	TRAIN Drive By <i>SME</i>
8	KEANE Silenced By The Night <i>UNI</i>
9	COLDPLAY & RIHANNA Princess Of China <i>EMI</i>
10	JESSIE J FEAT. GUETTA, DAVID Laserlight <i>UNI</i>



SWEDEN	
POS	ARTIST/ ALBUM / LABEL
1	LOREEN Euphoria <i>WEA</i>
2	GOTYE FEAT. KIMBRA Somebody That I Used To Know <i>UNI</i>
3	JEPSEN, CARLY RAE Call Me Maybe <i>UNI</i>
4	TELO, MICHEL Ai Se Eu Te Pego <i>IAM</i>
5	LALEH Some Die Young <i>WEA</i>
6	FUN. FEAT. MONAE, JANELLE We Are Young <i>WEA</i>
7	TRAIN Drive By <i>SME</i>
8	TIMBUKTU Flickan Och Krakan <i>EMI</i>
9	LINDGREN, DAVID Shout It Out <i>EMI</i>
10	PANETOZ Dansa Pausa <i>WEA</i>

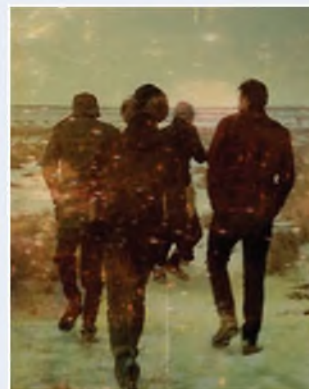
GLOBAL SALES ANALYSIS

BY ALAN JONES

WITH NO BRITISH ACT at No.1 on the album chart anywhere in the world this week, **John Mayer's** Born And Raised remains at the summit in more countries than any other album. Although dipping 1-3 in Denmark, the American singer/songwriter's fifth album remains at the top of the list in the US, Canada and the Netherlands, and debuts at one in Australia and New Zealand. The album also debuts in Portugal (11), Finland (49) and Mexico (53) but loses ground pretty much everywhere else.

Ending a run of number ones by British acts, **Sigur Ros' (right)** new album Valtari unexpectedly debuts at the summit in Ireland and (natch) in their home country of Iceland. It is by far the week's most successful debutant in world terms, simultaneously entering the charts in 16 other countries, including Canada (four), Italy (seven), the US (seven), Norway (12), Australia (14), Switzerland (15), the Czech Republic (18) and the Netherlands (18).

Valtari is Sigur Ros' highest charting album to date in most



countries, whereas the week's second most widely debuting album - **Magic Hour** - is **Scissor Sisters'** least successful yet. Their fourth album, it falls short of the

list altogether in some places, and the pick of its 10 debuts are in Ireland (15), Australia (27) and the US (35).

Tom Jones turned 72 last Thursday, and after reaching nine here and 51 in Ireland a couple of weeks ago, his new album Spirit In The Room makes a modest start in several countries, specifically the Czech Republic (37), Norway (38), Austria (75), Germany (95), Flanders (96) and Wallonia (195).


Rumer's second album Boys Don't Cry is also off and running, with debuts in Ireland (eight), the Netherlands (22), Flanders (42), Wallonia (78), Japan (80) and France (185).

Heaven has done well for **Rebecca Ferguson** in Europe and Australasia, and starts its North American odyssey with debuts in the US (23) and Canada (53). **One Direction's** success in the US has undoubtedly helped Ferguson to gain attention there, with the X Factor angle being played up. She has some way to go before she matches them however. Their Up All Night album was charting in a best-yet tally of 25 countries last week, with a 5-4 jump on its 11th week in the US Top 10, and upwards moves in Canada (4-2), Australia (5-3), New Zealand (8-4), Denmark (10-7), Italy (13-12), Spain (31-29) and France (48-46).

CHARTS EU DOWNLOADS WEEK 22




PAN-EUROPEAN 	
POS	ARTIST/ ALBUM / LABEL
1	LOREEN Euphoria
2	FUN. FEAT. JANELLE MONAE We Are Young
3	JEPSEN, CARLY RAE Call Me Maybe
4	RUDIMENTAL Feel The Love
5	CLARE, ALEX Too Close
6	RIHANNA Where Have You Been
7	BARLOW, GARY & THE COMMONWEALTH Sing
8	GOTYE FEAT. KIMBRA Somebody That I Used To Know
9	TRAIN Drive By
10	PITBULL Back In Time

DENMARK 	
POS	ARTIST/ ALBUM / LABEL
1	LOREEN Euphoria
2	SHAKA LOVELESS Tomgang
3	OUTLANDISH Warrior/Worrier
4	FLO RIDA Whistle
5	JEPSEN, CARLY RAE Call Me Maybe
6	TACABRO Tacata
7	FUN. FEAT. JANELLE MONAE We Are Young
8	MINAJ, NICKI Starships
9	BIEBER, JUSTIN Die In Your Arms
10	MAROON 5 FEAT. WIZ KHALIFA Payphone

FRANCE 	
POS	ARTIST/ ALBUM / LABEL
1	LIMA, GUSTAVO Balada
2	GOTYE FEAT. KIMBRA Somebody That I Used To Know
3	TACABRO Tacata
4	JEPSEN, CARLY RAE Call Me Maybe
5	MATT HOUSTON Positif! (Feat. P-Square)
6	BIRDY Skinny Love
7	SEXION D'ASSAULT Ma Direction
8	RIHANNA Where Have You Been
9	PITBULL Back In Time
10	FLO RIDA Whistle

GERMANY 	
POS	ARTIST/ ALBUM / LABEL
1	LOREEN Euphoria
2	JEPSEN, CARLY RAE Call Me Maybe
3	DIE TOTEN HOSEN Tage Wie Diese
4	FLO RIDA Whistle
5	CLARE, ALEX Too Close
6	PITBULL Back In Time
7	FUN. FEAT. JANELLE MONAE We Are Young
8	LYKKE-LI I Follow Rivers
9	OF MONSTERS AND MEN Little Talks
10	CRUZ, TAIQ There She Goes

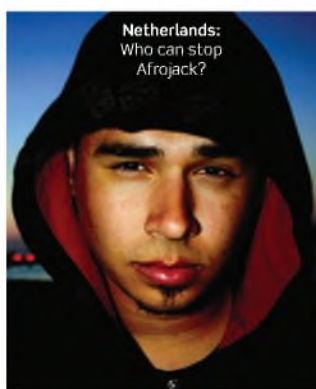
IRELAND 	
POS	ARTIST/ ALBUM / LABEL
1	LOREEN Euphoria
2	FLO RIDA Whistle
3	FUN. FEAT. JANELLE MONAE We Are Young
4	MAROON 5 FEAT. WIZ KHALIFA Payphone
5	MARINA AND THE DIAMONDS Primadonna
6	MINAJ, NICKI Starships
7	JEPSEN, CARLY RAE Call Me Maybe
8	COLDPLAY FEAT. RIHANNA Princess Of China
9	THE DUBLINERS & OTHERS The Rocky Road To Poland
10	RIHANNA Where Have You Been



Spain: Puerto Ricans Wisin & Yandel are at No.9




Italy: Checco Zalone in the pink at No.3




Netherlands: Who can stop Afrojack?





Sweden: Alina Devecerski's Flytta Pa Dej is at No.5

ITALY 	
POS	ARTIST/ ALBUM / LABEL
1	MAROON 5 FEAT. WIZ KHALIFA Payphone
2	EMMA Cercavo Amore
3	CHECCO ZALONE La Cacada
4	MODA Come Un Pittore
5	GOTYE FEAT. KIMBRA Somebody That I Used To Know
6	TRAIN Drive By
7	FUN. FEAT. JANELLE MONAE We Are Young
8	GIORGIA Tu Mi Porti Su
9	SIMPLE PLAN Summer Paradise
10	DJ ANTOINE FEAT. THE BEAT SHAK Ma Cherie

NETHERLANDS 	
POS	ARTIST/ ALBUM / LABEL
1	LIMA, GUSTAVO Balada
2	LOREEN Euphoria
3	YES-R,WOLTER KROES,ERNST DANIE Ben Je Ook Voor Nederland (De
4	TRIGGER FINGER I Follow Rivers
5	JEPSEN, CARLY RAE Call Me Maybe
6	FLO RIDA Whistle
7	WILL AND THE PEOPLE Lion In The Morning Sun
8	JAN SMIT,GERARD JOLING Echte Vrienden
9	AFROJACK FEAT. SHERMANOLOGY Can't Stop Me
10	MINAJ, NICKI Starships

NORWAY 	
POS	ARTIST/ ALBUM / LABEL
1	LOREEN Euphoria
2	BIEBER, JUSTIN Die In Your Arms
3	HALLA, MARTIN Take It With Me (The Voice Of Norge)
4	FUN. FEAT. JANELLE MONAE We Are Young
5	FLO RIDA Whistle
6	LALEH Some Die Young
7	GOTYE FEAT. KIMBRA Somebody That I Used To Know
8	ADAMOU, IVI Lala Love
9	TELO, MICHEL Ai Se Eu Te Pego
10	SIRKUS ELIASSEN Ae Vil Bare Dans

SPAIN 	
POS	ARTIST/ ALBUM / LABEL
1	CALI & EL DANDEE Yo Te Esperare
2	CALI & EL DANDEE No Hay 2 Sin 3 (Gol) (Feat. Da
3	LOREEN Euphoria
4	PABLO ALBORAN Te He Echado De Menos (En Dire
5	RUBIO, PAULINA Boys Will Be Boys
6	LOPEZ, JENNIFER FEAT. PITBULL Dance Again
7	RASEL Me Pones Tierno (Feat. Carlos
8	GOTYE FEAT. KIMBRA Somebody That I Used To Know
9	WISIN & YANDEL FEAT. JENNIFER Follow The Leader
10	JUAN MAGAN Se Vuelve Lora

SWEDEN 	
POS	ARTIST/ ALBUM / LABEL
1	LOREEN Euphoria
2	BIEBER, JUSTIN Die In Your Arms
3	ADAMOU, IVI Lala Love
4	PANETOZ Dansa Pausa
5	ALINA DEVEBERSKI Flytta Pa Dej
6	AGNES One Last Time
7	GOTYE FEAT. KIMBRA Somebody That I Used To Know
8	TELO, MICHEL Ai Se Eu Te Pego
9	JEPSEN, CARLY RAE Call Me Maybe
10	FLO RIDA Whistle

CHARTS INDIES/COMPILATIONS WEEK 23



INDIE SINGLES TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



Madness

- 1 NEW DJ FRESH FEAT. DIZZEE RASCAL The Power / MoS (ARV)
- 2 2 CAN YOU BLOW MY Whistle / Kover
- 3 1 WRETCH 32 FEAT. ED SHEERAN Hush Little Baby / MoS/Levels
- 4 NEW PRECISION TUNES Payphone / PT
- 5 NEW MADNESS Our House / Union Square (SDU)
- 6 NEW MADNESS It Must Be Love / Union Square (SDU)
- 7 3 TIESTO & WOLFGANG GARTNER FEAT. LUCIANA We Own The Night / Musical Freedom (PIAS)
- 8 NEW TOM JONES & STEREOPHONICS Mama Told Me Not To Come / Gut
- 9 4 DJ FRESH FEAT. RITA ORA Hot Right Now / MoS (ARV)
- 10 NEW I'M AT A PAYPHONE Payphone / B-Creative
- 11 8 ADELE Someone Like You / XL (PIAS)
- 12 10 ADELE Set Fire To The Rain / XL (PIAS)
- 13 14 JAMES VINCENT MCMORROW Higher Love / Believe Digital (Absolute Arvato)
- 14 12 ADELE Rolling In The Deep / XL (PIAS)
- 15 RE NOEL GALLAGHER'S HIGH FLYING BIRDS AKA - What A Life! / Sour Mash (E)
- 16 NEW CALL MY NAME Call My Name / B-Creative
- 17 11 THE TEMPER TRAP Sweet Disposition / Infectious (PIAS)
- 18 NEW HIT MASTERS Payphone / Hit Master
- 19 17 KNIFE PARTY Internet Friends / Earstorm
- 20 RE ADELE Make You Feel My Love / XL (PIAS)

INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



Dexys

- 1 1 ADELE 21 / XL (PIAS)
- 2 NEW DEXYS One Day I'm Going To Soar / BMG Rights (Absolute Arvato)
- 3 6 ALABAMA SHAKES Boys & Girls / Rough Trade (PIAS)
- 4 5 JACK WHITE Blunderbuss / XL (PIAS)
- 5 8 ADELE 19 / XL (PIAS)
- 6 11 NOEL GALLAGHER'S HIGH FLYING BIRDS Noel Gallagher's High Flying Birds / Sour Mash (E)
- 7 2 ALT-J An Awesome Wave / Infectious (PIAS)
- 8 3 JOE BONAMASSA Driving Towards The Daylight / Provogue (ADA ARV)
- 9 RE MADNESS Total Madness / Union Square (SDU)
- 10 MADNESS Complete Madness / Union Square (SDU)
- 11 NEW THE WALKMEN Heaven / Bella Union (ROM ARV)
- 12 4 PUBLIC IMAGE LIMITED This Is PIL / PIL Official
- 13 RE GEOFFREY GURRUMUL YUNUPINGU Gurrumul / Dramatico/Skinnyfish (ADA ARV)
- 14 NEW FRIENDS Manifest / Lucky Number (PIAS)
- 15 7 THE ENEMY Streets In The Sky / Cooking Vinyl (Essential/GEM)
- 16 9 BEACH HOUSE Bloom / Bella Union (rom arv)
- 17 NEW FEAR FACTORY The Industrialist / AFM (PH)
- 18 NEW JACK SAVORETTI Before The Storm / Fullfill (ARV)
- 19 10 THE TEMPER TRAP The Temper Trap / Infectious (PIAS)
- 20 12 WRETCH 32 Black And White / Levels/MoS (ARV)

COMPILATION CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- 1 1 VARIOUS Now That's What I Call Music 81 / EMI TV/UMTV (E)
- 2 NEW VARIOUS Dreamboats & Petticoats - Three Steps / UMTV/EMI TV (ARV)
- 3 2 VARIOUS 90s Groove / MoS/Sony (ARV)
- 4 5 VARIOUS Dance Party 2012 / Sony Music/UMTV (ARV)
- 5 3 VARIOUS R&B In The Mix 2012 / AATW/UMTV (ARV)
- 6 6 VARIOUS Keep Calm And Relax / Sony/Rhino (ARV)
- 7 7 VARIOUS Now That's What I Call Running / EMI TV/UMTV (E)
- 8 8 VARIOUS Made In Britain / Sony RCA (ARV)
- 9 NEW VARIOUS I Grew Up In The 70s / EMI TV (E)
- 10 4 VARIOUS Now That's What I Call Britain / Decca/EMI TV (ARV)



- 11 9 VARIOUS Back To The Old Skool Garage Classics / MoS (ARV)
- 12 12 VARIOUS Ultimate Clubland / AATW/UMTV (ARV)
- 13 13 VARIOUS The Boys Are Back In Town / UMTV (ARV)
- 14 11 VARIOUS Pacha - Ibiza Dance Anthems / New State (E)
- 15 10 VARIOUS Britpop Anthems / EMI TV (E)
- 16 16 VARIOUS Mash Up Mix Bass 2012 / MoS (ARV)
- 17 17 VARIOUS The Best Of British / UMTV/EMI TV (ARV)
- 18 NEW VARIOUS Hed Kandi Beach House 2012 / Hed Kandi (ARV)
- 19 14 VARIOUS Street Life / Sony/UMTV (ARV)
- 20 RE VARIOUS Greatest Ever Dad - The Definitive / Greatest Ever USM (SDU)



DJ Fresh Indie Singles (1)



The Walkmen Indie Albums (11), Breakers (1)



Friends Indie Albums (14), Breakers (3)



Jack Savoretti Indie Albums (18), Breakers (4)



Japandroids Indie Albums Breakers (10)

INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



Chris Kamara

- 1 7 PRECISION TUNES Payphone / PT
- 2 2 TIESTO & WOLFGANG GARTNER FEAT. LUCIANA We Own The Night / Musical Freedom
- 3 NEW I'M AT A PAYPHONE Payphone / B-Creative
- 4 NEW CALL MY NAME Call My Name / B-Creative
- 5 17 HIT MASTERS Payphone / Hit Master
- 6 6 KNIFE PARTY Internet Friends / Earstorm
- 7 5 TONIGHT WE ARE YOUNG We Are Young / Cover Hits
- 8 NEW CHRIS KAMMY KAMARA/JOE PUBLIC Sing 4 England / 12Th Man
- 9 14 RADICAL FACE Welcome Home / Moir
- 10 4 JULIA STONE You're The One That I Want / Flock
- 11 RE DISCLOSURE FEAT. SINEAD HARNETT Boiling / Greco Roman
- 12 RE COLLEGE FEAT. ELECTRIC YOUTH A Real Hero / Valerie
- 13 9 TONIGHT We Are Young / Classic Recordings
- 14 16 LILY KERSHAW As It Seems / Blue Gnu
- 15 15 THE HEAVY How You Like Me Now / Counter
- 16 NEW SOLO 45 Muay Thai Kick To Face / Adamantium
- 17 19 CHART HITS ALLSTARS Titanium / Highroller Music
- 18 RE HERE'S MY NUMBER SO CALL ME Call Me Maybe / New Style
- 19 20 NATIONAL ANTHEM UK / Code Red/Defected
- 20 12 CHOIR OF YOUNG BELIEVERS Hollow Talk / Ghostly

INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



The Walkmen

- 1 NEW THE WALKMEN Heaven / Bella Union
- 2 RE GEOFFREY GURRUMUL YUNUPINGU Gurrumul / Dramatico/Skinnyfish
- 3 NEW FRIENDS Manifest / Lucky Number
- 4 NEW JACK SAVORETTI Before The Storm / Fullfill
- 5 NEW CHRIS ROBINSON BROTHERHOOD Big Moon Ritual / Silver Arrow
- 6 NEW SQUACKETT A Life Within A Day / Antenna/Esooteric
- 7 1 PUBLIC SERVICE BROADCASTING The War Room / Test Card
- 8 RE GURRUMUL Rrakala / Dramatico/Skinnyfish
- 9 NEW KREATOR Phantom Antichrist / Nuclear Blast
- 10 NEW JAPANDROIDS Celebration Rock / Polyvinyl
- 11 5 GRIMES Visions / 4AD
- 12 11 POLICA Give You The Ghost / Memphis Industries
- 13 10 SBTRKT SBTRKT / Young Turks
- 14 NEW BILL NELSON & THE GENTLEMEN Live In Concert At Metropolis Studios / Salvo
- 15 RE CARLOS BONELL Magical Mystery Guitar / David Young
- 16 3 HEATHER PEACE Fairytales / Kaleidoscope
- 17 8 IMAGINED VILLAGE Bending The Dark / Emmerson Concrake
- 18 16 JUBILEE STREET PARTY BAND Jubilee Street Party - Sing-A-Longs / Red Sauce
- 19 6 ADMIRAL FALLOW Tree Bursts In Snow / Netwerk
- 20 2 EDWARD SHARPE & THE MAGNETIC ZEROS Here / Rough Trade

CHARTS CLUB WEEK 23

Club charts are available on MusicWeek.com every Friday

UPFRONT CLUB TOP 40

POS	ARTIST / TRACK / LABEL
1	36 3 RUDIMENTAL FEAT. JOHN NEWMAN Feel The Love / <i>Asylum</i>
2	8 2 THE CUBE GUYS FEAT. LUCIANA Jump / <i>AATW</i>
3	3 2 FERRY CORSTEN FEAT. ARUNA Live Forever / <i>New State</i>
4	5 6 SANDER VAN DOORN FEAT. MAYAENI Nothing Inside / <i>MoS</i>
5	6 3 IAN CAREY & ROSETTE FEAT. TIMBALAND & BRASCO Amnesia / <i>AATW</i>
6	9 3 WILLIAM NARAINÉ Let The Sunshine Flow / <i>Shake</i>
7	15 4 PALOMA FAITH Picking Up The Pieces / <i>RCA</i>
8	20 2 PREEYA KALIDAS Love Between Us / <i>3 Beat/2 Tone Ent</i>
9	2 5 LABRINTH Express Yourself / <i>Syco</i>
10	21 7 VICTORIA AITKEN Weekend Lover / <i>White Label</i>
11	17 2 DANNY OWEN FEAT. SARAH-JANE NEILD Stand Up / <i>23rd Precinct</i>
12	37 2 DAVID GUETTA FEAT. CHRIS BROWN I Can Only Imagine / <i>Positiva/Virgin</i>
13	19 3 STEAMPUNK Forever Loved / <i>AATW</i>
14	13 4 NADIA ALI & SPENCER & HILL Believe It / <i>Simp'y Delicious/Strictly Rhythm</i>
15	26 2 THE KNIIVELS LOVE LULU Love Loves To Love, Love / <i>Whorehouse</i>
16	12 4 CASCADA Summer Of Love / <i>AATW</i>
17	23 2 CEDRIC GERVAIS Molly / <i>AATW</i>
18	31 3 HAMPENBURG & ALEXANDER BROWN Raise The Roof / <i>Disco Wax</i>
19	25 2 JODIE CONNOR FEAT. BUSTA RHYMES Take You There / <i>3 Beat</i>
20	14 4 BASSHUNTER Northern Light / <i>3 Beat</i>
21	22 2 ROGER SANCHEZ & SIDNEY SAMPSON Flashing Lights / <i>Stealth</i>
22	1 2 TIESTO & WOLFGANG GARTNER FEAT. LUCIANA We Own The Night / <i>Musical Freedom</i>
23	32 2 LEONY! Last Night A D.J. Saved My Life / <i>Tiger</i>
24	28 3 EMELI SANDE My Kind Of Love / <i>Virgin</i>
25	40 2 MARKUS BINAPFL Follow Your Heart / <i>Voodoo</i>
26	16 9 DJ FRESH FEAT. DIZZEE RASCAL The Power / <i>MoS</i>
27	NEW THE WIDEBOYS The Word / <i>Worldwide Phonographics</i>
28	NEW CHICANE & VIGRI Three / <i>Modena</i>
29	NEW KAREN RUIJMY Fragile / <i>H&I</i>
30	39 2 MARC JB & INAYA DAY Every Breath / <i>White Label</i>
31	NEW LOREEN Euphoria / <i>Warner Brothers</i>
32	10 4 DOT ROTTEN Overload / <i>Mercury</i>
33	NEW BINGO PLAYERS Rattle / <i>MoS</i>
34	18 3 PETER LUTS Everyday / <i>Hitt</i>
35	34 2 MOBIN MASTER & ROYAAL Wherever You Will Go / <i>CSR/Uma</i>
36	24 7 ELTON JOHN VS PNAU Good Morning To The Night / <i>Mercury</i>
37	35 8 RITA ORA FEAT. TINIE TEMPAAH R.I.P. / <i>Columbia/Roc Nation</i>
38	Re 2 MORITOS Remolino / <i>Baxx</i>
39	NEW DJ S.K.T FEAT SHANAY HOLMES Sky High / <i>Up-Tempo</i>
40	29 4 D BANJ FEAT SKEPTA & SNEAKBO Oliver Twist / <i>Mercury</i>

COMMERCIAL POP TOP 30

POS	ARTIST / TRACK / LABEL
1	8 9 CARLY RAE JEPSEN Call Me Maybe / <i>Interscope</i>
2	14 3 AMELLE FEAT. DBX God Won't Save You Now / <i>Crown</i>
3	13 2 RUDIMENTAL FEAT. JOHN NEWMAN Feel The Love / <i>Asylum</i>
4	15 2 PALOMA FAITH Picking Up The Pieces / <i>RCA</i>
5	10 3 NELLY FURTADO Big Hoops (Bigger The Better) / <i>Interscope</i>
6	9 4 CASCADA Summer Of Love / <i>AATW</i>
7	11 4 LAWSON When She Was Mine / <i>Global Talent/Polydor</i>
8	17 2 KATY PERRY Wide Awake / <i>Virgin</i>
9	RE 2 TAIO CRUZ FEAT. PITBULL There She Goes / <i>4th & Broadway</i>
10	NEW 1 KYLIE MINOGUE Timebomb / <i>Parlophone</i>
11	2 5 THE WANTED Chasing The Sun / <i>Global Talent/Island</i>
12	7 5 CHERYL Call My Name / <i>Polydor</i>
13	16 2 EMELI SANDE My Kind Of Love / <i>Virgin</i>
14	28 2 SANDER VAN DOORN FEAT. MAYAENI Nothing Inside / <i>MoS</i>
15	1 7 DJ FRESH FEAT. DIZZEE RASCAL The Power / <i>MoS</i>
16	NEW 1 LOREEN Euphoria / <i>Warner Brothers</i>
17	NEW 1 SCORCHER FEAT. TALAY RILEY It's All Love / <i>Blue Colla</i>
18	22 3 MARCUS COLLINS Mercy / <i>RCA</i>
19	30 2 PREEYA KALIDAS Love Between Us / <i>3 Beat/2 Tone Ent</i>
20	3 6 SCISSOR SISTERS Only The Horses / <i>Polydor</i>
21	20 2 KAMALIYA Arrhythmia / <i>Handi</i>
22	21 2 SEAN ENSIGN FEAT. SUGAR DEUCE Boyfriend / <i>Titan Sounds</i>
23	NEW 1 JODIE CONNOR FEAT. BUSTA RHYMES Take You There / <i>3 Beat</i>
24	NEW 1 IAN CAREY & ROSETTE FEAT. TIMBALAND & BRASCO Amnesia / <i>AATW</i>
25	NEW 1 APDW FT NINA MIRANDA Dazzled / <i>Hysterical</i>
26	5 4 LABRINTH Express Yourself / <i>Syco</i>
27	27 7 JENNIFER LOPEZ FEAT. PITBULL Dance Again / <i>Epic</i>
28	NEW 1 STEAMPUNK Forever Loved / <i>AATW</i>
29	24 7 ALEXANDRA BURKE Let It Go / <i>RCA</i>
30	23 5 SAM SPARRO I Wish I Never Met You / <i>Positiva/Virgin</i>

© Music Week. Compiled by DJ feedback and data collected from the following stores: online sites and distributors: 3MR Records, CD Pool, Know How, Phonika, Pure Groove, Trax (London), Eastern 31oc (Manchester), 23rd Precinct (Glasgow), 3 Beat (Liverpool), The Disc (Bradford), Crash (Leeds), Global Groove (Stoke), Catapult (Cardiff), Hard To Find (Birmingham), Plastic Music (Brighton), Power (Wigan), Streetwise (Cambridge), The Disc (Bradford), Zahua (Middlesbrough), Bassline (Belfast), 3eatport, Inno, Unique & Dynamic.



UPFRONT



COMMERCIAL POP



URBAN

Rudimental turns fundamental club chart convention on its head

ANALYSIS

BY ALAN JONES

Club chart promotion is generally about generating buzz on records before their commercial release – but every so often the procedure is reversed and two records which have already been No.1 on the OCC sales chart rise to the top of the Upfront and Commercial Pop charts this week.

On the Upfront list, there's a mighty 36-1 leap for **Rudimental** feat. **John Newman**

following a full service of the drum & bass monster in more club-friendly mixes by the likes of Patrick Hagenaar and Gorgon City. Its arrival at the summit synchronising with its departure from the top of the sales chart, it secured 13.54% more support in Upfront venues last week than runner-up **Jump** by **The Cube Guys/Luciana**.

Meanwhile, some 10 weeks after debuting atop the sales pyramid, **Carly Rae Jepsen's** debut smash **Call Me Maybe** dashes 8-1 on the Commercial

Pop chart. The track previously peaked at three on the chart some seven weeks ago in its original mix and its big resurgence is due to subsequent remixes by **Almighty**, **Manhattan Clique**, **Coyote Kisses** and **10 Kings Vs. Ollie Green**.

On the Urban chart, **Preeya Kalidas' Love Between Us** eases 1-2 to make way for **No Church In The Wild** by **Jay-Z and Kanye West** feat. **Frank Ocean**. The latter track explodes 8-1 in only its second week on the chart.

URBAN TOP 30

POS	ARTIST / TRACK / LABEL
1	8 2 JAY-Z & KANYE WEST FEAT FRANK OCEAN No Church In The Wild / <i>Roc-a-fella/Mercury</i>
2	1 6 PREEYA KALIDAS Love Between Us / <i>3 Beat/2 Tone Ent</i>
3	2 4 DOT ROTTEN Overload / <i>Mercury</i>
4	16 2 JODIE CONNOR FEAT. BUSTA RHYMES Take You There / <i>3 Beat</i>
5	3 4 D BANJ FEAT SKEPTA & SNEAKBO Oliver Twist / <i>Mercury</i>
6	6 4 NELLY FURTADO Big Hoops (Bigger The Better) / <i>Interscope</i>
7	11 5 RUDIMENTAL FEAT. JOHN NEWMAN Feel The Love / <i>Asylum</i>
8	4 6 LABRINTH Express Yourself / <i>Syco</i>
9	27 6 USHER Scream / <i>RCA</i>
10	15 3 TAIO CRUZ FEAT. PITBULL There She Goes / <i>4th & Broadway</i>
11	7 9 RITA ORA FEAT. TINIE TEMPAAH R.I.P. / <i>Columbia/Roc Nation</i>
12	5 8 MIA Bad Girls / <i>Mercury/Interscope</i>
13	NEW 1 THE WIDEBOYS The Word / <i>Worldwide Phonographics</i>
14	12 3 CHRIS BROWN Don't Wake Me Up / <i>RCA</i>
15	NEW 1 JOSH OSHO FEAT. GHOSTFACE KILLAH Redemption Days / <i>Island</i>
16	17 3 NADIA OH Slapper A(Yye) / <i>Tiger Trax</i>
17	19 10 STARBOY NATHAN Cosmic Kiss/Who Am I / <i>Vibes Corner/Mana</i>
18	13 7 RIHANNA Where Have You Been / <i>Def Jam</i>
19	9 7 DJ FRESH FEAT. DIZZEE RASCAL The Power / <i>MoS</i>
20	14 4 JASMIN KORA Me And Ma Girlz / <i>Helicopta</i>
21	NEW 1 KENDRICK LAMAR FEAT. DR. DRE The Recipe / <i>Interscope</i>
22	10 8 JENNIFER LOPEZ FEAT. PITBULL Dance Again / <i>Epic</i>
23	18 7 WRETCH 32 FEAT. ED SHEERAN Hush Little Baby / <i>MoS/Levels</i>
24	NEW 1 FLO-RIDA Whistle / <i>Atlantic</i>
25	23 2 EMELI SANDE My Kind Of Love / <i>Virgin</i>
26	20 5 MAC MILLER Frick Park Market / <i>Island/Rostrum</i>
27	22 6 MATRIX & FUTUREBOUND FEAT. LUKE BINGHAM All I Know / <i>3 Beat/AATW</i>
28	25 3 SUAVE DEBONAIR FEAT. PETE CANNON Play Your Game / <i>Suavedebonair.Com</i>
29	29 15 NICKI MINAJ Starships / <i>Cash Money/Island</i>
30	26 5 CHIDDY BANG Mind Your Manners / <i>Regal</i>

COOL CUTS TOP 20

POS	ARTIST / TRACK
1	DAVID GUETTA FEAT. CHRIS BROWN I Can Only Imagine
2	KNIFE PARTY Rage Valley Ep
3	FLORENCE + THE MACHINE Spectrum
4	DRUMSOUND & BASSLINE SMITH Through The Night
5	MADEON FEAT. NICHOLAS Finale
6	ZINC Goin In
7	NETSKY Come Alive
8	MAJOR LAZER Get Free
9	THOMAS GOLD Fanfare
10	REUBEN KEENEY FEAT. GLENN ROSBOROUGH Give It Some Time
11	STAFFORD BROTHERS FEAT. MDPC Pressure
12	CICADA Edge (Reloaded)
13	STEFAN OBERMEISTER Traveller
14	LITTLE BOOTS Headphones
15	AN21 & MAX VANGELI V STEVE ANGELLO H8rs
16	SAM SPARRO I Wish I Never Met You
17	MIKE SNOW Waves
18	SPECTRASOUL FEAT. TAMARA BLESSA Away With Me
19	DUB PISTOLS Alive
20	GOSSIP Move In The Right Direction



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

CHARTS ANALYSIS WEEK 23



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

- **CHERYL** *Call My Name* Polydor
- **PRECISION TUNES** *Payphone* PT Records
- **TYLER JAMES** *Higher Love* Island
- **JUSTIN BIEBER FEAT. BIG SEAN** *As Long As You Love Me* Mercury
- **LILYGREEN & MAGUIRE** *Ain't Love Crazy* Warner Music Entertainment



- **TREY SONGZ** *Heart Attack* Atlantic
- **AMY MACDONALD** *Slow It Down* Vertigo
- **MAX MILNER** *Free Fallin'* UMTV
- **BO BRUCE** *Running Up That Hill* UMTV
- **BADDIEL/SKINNER/LIGHTNING SEEDS** *3 Lions* Epic
- **VINCE KIDD** *Like A Virgin* Island

UK ALBUMS CHART

- **USHER** *Looking 4 Myself* RCA
- **AMY MACDONALD** *Life Is A Beautiful Light* Vertigo
- **MAXIMO PARK** *The National Health* V2



- **HOT CHIP** *In Our Heads* Domino
- **FLEETWOOD MAC** *25 Years - The Chain* Warner Bros
- **BOBBY WOMACK** *The Bravest Man In The Universe* XL
- **RUSH** *Clockwork Angels* Roadrunner
- **STONE ROSES** *The Very Best Of* Silverstone
- **NEIL YOUNG Official Release Series Discs 1** Reprise
- **JOHNNY CASH** *The Classics* Sony Music
- **JOE WALSH** *Analog Man* Concord
- **ALAN JACKSON** *Thirty Miles West* Hump Head
- **TYLER JAMES** *The Unlikely Lad* Island
- **SAINT ETIENNE** *Words And Music* UMC

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

Source: Official Charts Company

SINGLES

■ BY ALAN JONES

Gary Barlow and **The Commonwealth Band** had got something to sing about on Sunday, as their song of that name catapulted to the top of the singles chart, while their identically-titled album remains at No.1. The single increased sales week-on-week by 338.91% to 142,470 – the highest weekly sale for a No.1 for 25 weeks.

His 14th No.1 single (he has had 11 with Take That and two solo) as an artist, Sing is Barlow's 11th as a writer, and the fourth for the song's co-author, Andrew Lloyd Webber.

Barlow's concert performance on *Need You Now* with **Cheryl Cole** has no recorded equivalent, but it gave a huge boost to **Lady Antebellum**'s original, which re-enters the chart at 22. Although that's a notch below its 2010 chart peak, its sales last week (17,603) are by far its highest weekly tally, and lift overall sales of the track to 214,997.



MIDWEEK NO.1

Gary Barlow & The Commonwealth Band: Sing

Flo Rida's *Whistle* blew up big when finally unleashed on Tuesday (5th). It galloped to first-week sales of 78,205, although its late release meant that *Can You Blow*'s soundalike version prospered early in the week, and eventually sold a further 9,122 copies to climb 55-38. *Whistle* is Flo Rida's 17th Top 75 entry and his ninth Top 10 hit.

Scream is **Usher**'s 23rd Top 75 entry, and his 15th Top 10 hit. Arriving at No.5 on sales of 48,584 copies, it is the second single from Usher's new album *Looking 4 Myself*, which also houses recent No.4 hit, *Climax*.

Looking to secure his third straight No.1 - he topped with *Louder* last July and *Hot Right Now* in February - **DJ Fresh** falls somewhat short, with *The Power*

(Feat. **Dizzee Rascal**) debuting at six (43,406 sales).

Nelly Furtado's *Big Hoops (Bigger The Better)* debuted at 14 (22,367 sales). It is the first single from her upcoming album, *The Spirit Indestructible*.

Justin Bieber scored his fifth Top 40 hit in nine weeks with *All Around The World* debuting at 30 (11,790 sales). It reunites him with **Ludacris**, with whom he paired for the 2010 No.3 hit *Baby*, which remains his biggest seller, with sales to date of 442,432 copies.

Coldplay secured their 13th Top 10 hit, and **Rihanna** her 22nd, with their collaboration *Princess Of China* jumping 13-8 (36,392 sales). Rihanna's latest solo hit, *Where Have You Been*, eased 6-9 (32,532 sales).

Feel *The Love (Rudimental feat. John Newman)* dipped 1-4 (51,974 sales).

Overall singles sales were up 1.11% week-on-week at 3,590,104 – that's their highest level for 15 weeks, and 13.35% above same-week 2011 sales of 3,167,407.

ALBUMS

■ BY ALAN JONES

As memories of the Diamond Jubilee Concert fade, so do sales of organiser **Gary Barlow**'s *Sing* single and album, which were number one last Sunday. Barlow will definitely lose the singles chart leadership to his concert singing partner **Cheryl Cole**, who will romp to her third solo No.1 with *Call My Name* – but predicting the outcome of the battle for album chart honours is more difficult. Tuesday's midweek sales flashes show **Usher**'s *Looking 4 Myself* commanding an 8.40% lead over *Sing*, and a 13.85% lead over Amy Macdonald's new album, *Life In A Beautiful Light*. Place your bets...

Barlow completed a notable Diamond Jubilee double last week, with *Sing* catapulting 11-1 on the singles chart, while the album of the same name remained at No.1, with greatly increased sales. Both discs also credit the Commonwealth Band. Numerous other artists who performed at the Diamond Jubilee Concert on The Mall were rewarded with renewed and improved chart activity, although



MIDWEEK NO.1

Usher: Looking 4 Myself

overall sales are disappointingly flat.

The *Sing* album increased sales 88.75% week-on-week to 75,538 - the third highest weekly sale by any artist album this year - as it spent its second week at No.1.

Sing had a huge 260.96% lead over **Ed Sheeran**'s *+*, which rallied 13-2 (20,927 sales), helped by his performance of *The A Team* at the Diamond Jubilee Concert, *Small Bump* at The Voice UK final and renewed TV advertising. On the singles chart, *Small Bump* leapt 58-25 (15,033 sales), while *The A Team* rebounded 118-46 (7,632 sales).

The Diamond Jubilee Concert attracted huge audiences for BBC One both live on the night and via an edited highlights show the following afternoon. It also helped participants **Jessie J**'s *Who You Are* (20-7, 11,284 sales), **Kylie Minogue**'s new 25th anniversary hits compilation *The Best Of* (a No.11 debut, 9,703 sales), **Alfie Boe**'s *Bring Him Home* (159-26, 5,188 sales) and **Alfie** (a re-entry at 43, 3,429 sales), **The Military Wives**' *In My Dreams* (90-56, 2,856 sales), and **Madness** compilations *Total Madness* (a re-entry at No.72, 2,231 sales) and *Complete Madness* (122-74, 2,208 sales).

With main man **Brian Wilson** (69) on board for the first time since their eponymous 1985 album, *The Beach Boys* celebrate their 50th anniversary with *That's Why God Made The Radio*. Debuting at No.15 (7,926 sales), it also features **Mike Love** (71), **Al Jardine** (69), **Bruce Johnston** (69) and **David Marks** (63). It is the highest charting album of new material by the band since 1971 when *Surf's Up* also reached No.15.

Neil Young racked up his 45th chart entry, debuting at No.16 (7,891 sales) with *Americana*. It is his first album with American trio *Crazy Horse* since *Greendale* in 2003.

Paul Simon's 1986 blockbuster *Graceland* has its silver jubilee marked a little belatedly by a plethora of special editions, and it too returned to chart duty, at 10 (10,168 sales). Remastered and expanded to mark the 40th anniversary of its original release, **David Bowie**'s classic 1972 album *The Rise And Fall Of Ziggy Stardust & The Spiders From Mars* re-entered the chart at 40 (3,643 sales).

Overall album sales were up 1.22% week-on-week at 1,563,945 – 16.51% below same-week 2011 sales of 1,873,198.

THE 2012 NORDOFF ROBBINS O2

SILVER CLEF
AWARDS AND
LUNCHEON

Taking place on Friday 29th June 2012 at the London Hilton
on Park Lane, 22 Park Lane, London, W1K 1BE

Now in its 37th year, the Nordoff Robbins O2 Silver Clef Awards will once again bring together the cream of the current music scene for one afternoon of celebration.

Each year the awards honour artists from across the music industry, whilst raising much-needed funds for our vital work transforming the lives of vulnerable people through music.



www.nordoff-robbins.org.uk

For tickets, or further information, please email: rachel.walker@nordoff-robbins.org.uk
or abena.mills@nordoff-robbins.org.uk or telephone the Nordoff Robbins office on: 020 7428 9908

Tables (for 10 people) are available for £3,200. Individual seats available upon request.



INDUSTRY EVENTS DATES FOR YOUR DIARY

14/06 GLADE FESTIVAL
King's Lynn, Norfolk



June

8-17

Meltdown, South Bank
London
meltdown.southbankcentre.co.uk

14-17

Glade Festival, King's Lynn
gladefestival.com

15-17

Lovebox, London
lovebox.net

22-24

Isle of Wight Festival
isleofwightfestival.com

29

The Nordoff Robbins O2
Silver Clef Awards, Park Lane
Hilton, London
nordoff-robbins.org.uk/o2silverclef

29-1 (July)

Cornbury Festival, Oxfordshire
cornburyfestival.com

July

5-6

AIM Members Conference /
AGM, London
musicindie.com

5-8

Roskilde, Denmark
roskilde-festival.dk

6-7

T In The Park
Kinross-shire, Scotland
tinthepark.com

14-17

Rhythms Of The World,
Hitchin, Hertfordshire
rotw.org.uk

14-16

Latitude Festival,
Southwold, Suffolk
latitudefestival.co.uk

26-29

Cambridge Folk Festival,
Cherry Hinton Hall, Cambs.
cambridgefolkfestival.co.uk

**FORTHCOMING
FEATURES**



June 29

Classical Music Focus

Music Week takes a special look at the classical music sector - asking those in the know about the state of the market, and

how heritage and classic recordings are stacking up against the new breed of crossover artists. We'll also be looking into how a market so reliant on physical product is transitioning into the digital age.

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

* All feature dates subject to change

PRODUCT KEY RELEASES



► **FIONA APPLE** Every Single Night



► **GAGGLE** From The Mouth Of The Cave

JUNE 18

SINGLES

- **2:54** Creeping (Fiction)
- **FIONA APPLE** Every Single Night (Columbia)
- **CITIZEN** Deep End EP (Madtech)
- **JAMIE CULLUM** Everything You Didn't Do (Island)
- **ELRO** Real World (Warner Brothers)
- **KASSIDY** Oae Man Army (Vertigo)
- **KINDNESS** House (Female Energy/Polydor)
- **LETHAL BIZZLE FEAT. JME & FIRE CAMP** Leave It Yeah Remix (360)
- **MAROON 5 FEAT. WIZ KHALIFA** Payphone (A&M/Octone)
- **JOSH OSHO FEAT. GHOSTFACE KILLAH** Redemption Days (Island)
- **POLICA** Dark Star (Memphis Industries)
- **ED SHEERAN** Small Bump (Asylum)
- **SKINNY LISTER** Rollin' Over/Colours (Sunday Best)
- **TREY SONGZ** Heart Attack (Atlantic)
- **SAM SPARRO** I Wish I Never Met You (Positiva/Virgin)
- **STOOSHE** Black Heart (Warner Brothers/One More Tune)
- **JESSICA SYMONDS** Black Flame EP (Band Camp)
- **SERJ TANKIAN** Occupied Teardrops (Reprise)
- **PAUL WELLER** Birthday (Island)
- **ZINC** Gain In (Rinse)

ALBUMS

- **FIONA APPLE** The Idle Wheel (Columbia)
- **JUSTIN BIEBER** Believe (Def Jam)
- **BOY** Mutual Friends (Decca)
- **CAN** The Lost Tapes Box Set (Mute)
- **THE CHAPMAN FAMILY** Cruel Britannia (Best Before)
- **CHERYL A** Million Lights (Polydor)
- **TOM CRUISE** Rock Of Ages (Sony)
- **NELLY FURTADO** The Spirit Indestructible (Polydor)
- **TIM HUGHES** Ultimate Collection (Kingsway)
- **KATHERINE JENKINS** Best Of British (Decca)
- **LEMONADE** Diver (Matador)
- **IGGY POP** Play It Safe - The Collection (Sony)
- **REVEREND & THE MAKERS @** Reverend_Makers (Cooking Vinyl)
- **SMASHING PUMPKINS** Oceania (EMI)
- **SAM SPARRO** Return To Paradise (EMI Australia)
- **TANITA TIKARAM** Can't Go Back (EarMusic)

JUNE 25

SINGLES

- **BEAT CONNECTION** The Palace Garden, 4AM (Tender Age/Moshi Moshi)
- **BELLERUCHE** 16 Minutes (Tru Thoughts)
- **BENGA FEAT. BEBE BLACK** Icon (RCA)
- **CHRIS BROWN** Don't Wake Me Up (RCA)
- **TAIO CRUZ FEAT. PITBULL** These Sne Goes (4th & Broadway)
- **DEADMAUS FEAT. CHRIS JAMES** The Veldt (Parlophone)
- **JASON DERULO** Undeclared (Warner Brothers/Beluga Heights)
- **DUB PISTOLS** Alive/Mucky Weekend (Sunday Best)
- **INCISIVE FEAT. FRANK BLUCAS** It's Alright (Myish)
- **SABRINA JOHNSTON** Champion Vaults Vol 3: Satisfy My Love (Champion)
- **R KELLY** Share My Love (Jive)
- **ADAM LAMBERT** Never Close Our Eyes (15/RCA)
- **SANTIGOLD** Keepers (Atlantic)
- **SEAN PAUL FEAT. ALEXIS JORDAN** Got 2 Luv U (Atlantic Vp)
- **SWEET BILLY PILGRIM** Archaeology (Parlophone)
- **WILL.I.AM FEAT. EVA SIMONS** This Is Love (Interscope)

ALBUMS

- **NATASHA ANASTASI** Natasha Anastasi (Rise Music Int.)
- **GOGOL BORDELLO** Gypsy Punk's Tee Bundle (Sideonummy)
- **CATHERINE AD** Reprise: The Covers Collection (Outsiderhood)
- **CITIZENS!** Here We Are (Kitsune)
- **FLO-RIDA** Wild Ones (Atlantic)
- **GLENN FREY** After Hours (Polydor)
- **GAGGLE** From The Mouth Of The Cave (Transgressive)
- **GOJIRA** L'enfant Sauvage (Roadrunner)
- **MACY GRAY** Covered (Island)
- **R KELLY** Write Me Back (Jive)
- **LETTIE** Good Fortune, Bad Weather (Outerworld)
- **THE LEVELLERS** Static On The Airwaves (On The Fiddle)
- **LINKIN PARK** Living Things (Warner Brothers)
- **MAROON 5** Overexposed (A&M/Octone)
- **METRIC** Synthetica (Abko 's)
- **MMG** Self Made Volume 2 (Warner Brothers)
- **THE OFFSPRING** Days Go By (Columbia)
- **JOSH OSHO** L.I.F.E (Island)
- **THE SEARCHERS** Hearts In Their Eyes (Sanctuary)

▶ **DUB PISTOLS** Worshipping The Dollar▶ **NICKI MINAJ** Pound The Alarm▶ **PLAN B** iLL Manors▶ **OF MONSTERS AND MEN** My Head Is...▶ **SPECTOR** Enjoy It While It Lasts

- **VARIOUS** Sound System - The Story Of Jamaican Music (*Island*)
- **THE YOUNG** Dub Egg (*Motador*)

JULY 2

SINGLES

- **BRANDY FEAT. CHRIS BROWN** Put It Down (*RCA*)
- **DIRTY PROJECTORS** Gun Has No Trigger (*Domino*)
- **NEWTON FAULKNER** Clouds (*Ugly Truth/RCA*)
- **THE GASLIGHT ANTHEM** 45 (*Mercury*)
- **GET PEOPLE** Harmonize EP (*Lux/Luv/Luv*)
- **GOSSIP** Move In The Right Direction (*Columbia*)
- **ANDY GRAMMER** Fine By Me (*Warner Brothers*)
- **GURRUMUL FEAT. SARAH BLASKO** Bayini (*Dramatica*)
- **JAVEON** Murder In The Night EP (*Island*)
- **MAVERICK SABRE** These Days (*Mercury*)
- **KATY PERRY** Wide Awake (*Virgin*)
- **PLAN B** Lost My Way (*67% Atlantic*)
- **REAL ESTATE** Exactly Nothing (*Domino*)
- **RIZZLE KICKS** Dreamers (*Island*)
- **THE STOWAWAYS** Time For Change (*Stowaways*)
- **TWO INCH PUNCH** Saturn The Slow Jams EP (*Island*)

ALBUMS

- **AVALANCHE CITY** Our New Life Above The Ground (*Warner Brothers*)
- **CHRIS BROWN** Fortune (*RCA*)
- **DUB PISTOLS** Worshipping The Dollar (*Sunday Best*)
- **ANDY GRAMMER** Andy Grammer (*Warner Brothers*)
- **ALISTAIR GRIFFIN** Albion Sky (*Dramatica*)
- **THE KING BLUES** Long Live The Struggle (*Transmission*)
- **ADAM LAMBERT** Trespassing (*15/RCA*)
- **LAURA MARLING** Live (*Virgin*)
- **EUGENE MCGUINNESS** The Invitation To The Voyage (*Domino*)
- **THE NEW PORNOGRAPHERS** Mass Romanticism (*Motador*)
- **REDNEK** One Year Later (*Rogue Industries*)
- **REPTAR** Body Faucet (*Lucky Number*)
- **ANDRE RIEU** Songs From My Heart (*Decca*)
- **SLAUGHTERHOUSE** Welcome To: Our House (*Polydor*)
- **THE VIEW** Cheeky For A Reason (*Cooking Vinyl*)

JULY 9

SINGLES

- **ASAP ROCKY** Goldie (*Columbia*)
- **CODE MANTA** Code Manta EP (*Rogue Industries*)
- **E.B.R.U FEAT. DURRTY GOODZ** Mad (*Hittroom*)
- **FILTHY BOY** Naughty Corner (*Aec*)
- **FLORENCE + THE MACHINE** Spectrum (*Island*)
- **DAVID GUETTA FEAT. CHRIS BROWN AND LIL WAYNE** I Can Only Imagine (*Positiva/Virgin*)
- **NORAH JONES** Say Goodbye (*Blue Note/Parlophone*)
- **MARINA AND THE DIAMONDS** Power & Control (*67% Atlantic*)
- **NICKI MINAJ** Pound The Alarm (*Cash Money/Island*)
- **BEN MONTAGUE** Love Like Stars (*Nisic Sounds/EM*)
- **NAS** The Don (*Def Jam*)
- **HOT CHELLE RAE** I Like It Like That (*RCA*)
- **LANA DEL REY** National Anthem (*Polydor/Stranger*)
- **LUKE RITCHIE** Cover It Up (*Angel Falls*)
- **CLED SOU** Never A Right Time (*Island*)
- **THE VACCINES** No Hope (*Columbia*)
- **WILL YOUNG** I Just Want A Lover (*RCA*)

ALBUMS

- **MELANIE C** Stages (*Red Sin*)
- **THE CROOKES** Hold Fast (*Fierce Panda*)
- **DIRTY PROJECTORS** Swing Lo Magellan (*Domino*)
- **FAMILY OF THE YEAR** Loma Vista (*Nextwerk*)
- **NEWTON FAULKNER** Write It On Your Skin (*Ugly Truth/RCA*)
- **LIANNE LA HAVAS** Is Your Love Big Enough? (*Warner Brothers*)
- **DAN LE SAC** Space Between The Words (*Sunday Best*)
- **RUSH** Clockwork Angels (*Future*)
- **SERJ TANKIAN** Harakiri (*Reprise*)
- **TWIN SHADOW** Confess (*4AD*)
- **LUKE WHITE** Outside In (*Strongwire*)

JULY 16

SINGLES

- **DANIEL POWTER** Cupid (*Jeg/EM*)
- **GIVERS** Ceiling Of Plankton (*Island*)
- **RUBY GOE** Badman (*Goe*)
- **ALISTAIR GRIFFIN** Just Drive (*Dramatica*)
- **REN HARVIEU** Tonight (*Island/Kid Sloves*)
- **RICHARD HAWLEY** Down In The Woods (*Parlophone*)

- **JAGGA** Love Song (*Epic*)
- **ELTON JOHN VS PNAU** Sad (*Mercury*)
- **TOM JONES** Tower Of Song (*Island*)
- **KING CHARLES FEAT. MUMFORD & SONS** The Brightest Light (*Island*)
- **LADY ANTEBELLUM** Wanted You More (*Capitol/Parlophone*)
- **MICHA B** Hammer Remix Bundle (*RCA*)
- **SWEDISH HOUSE MAFIA** Don't You Worry Child (*Virgin*)

ALBUMS

- **DANIEL POWTER** Turn On The Lights (*Jeg/EM*)
- **DEERHOOF & OF MONTREAL** Stygian X: Bisection (*Polyvinyl*)
- **NATALIE DUNCAN** Devil In Me (*Decca*)
- **IAN GILLAN & TONY IOMMI** Ian Gillan & Tony Iommi: Whocares (*Earmusic*)
- **ELTON JOHN VS PNAU** Good Morning To The Night (*Mercury*)
- **M&D SUBSTANCE** The Trip (*MeeKa*)
- **NAS** Life Is Good (*Mercury*)
- **PLAN B** iLL Manors (*67% Atlantic*)
- **ANGUS STONE** Broken Brights (*Desert Harvest*)
- **TRON** 5th Anniversary Remix Album (*Parlophone*)
- **VARIOUS** Jesus Christ Superstar (*Polydor*)

JULY 23

SINGLES

- **HAVANA BROWN FEAT. PITBULL** We Run The Nigh (*Island*)
- **CLEMENT MARFO & THE FRONTLINE FEAT. GHETTYS** Champion (*Warner Brothers*)
- **CLOCK OPERA** Belonging (*Island*)
- **DOG IS DEAD** Glockenspiel Song (*Atlantic*)
- **GAZ COOMBES** Simulator (*Hot Fruit/Virgin*)
- **KEANE** Sovereign Light Cafe (*Island*)
- **KIMBRA** Warrior/2 Way Street (*Warner Brothers*)
- **LINKIN PARK** Lost In The Echo (*Warner Brothers*)
- **JENNIFER LOPEZ FEAT. FLO-RIDA** Goin' In (*Mercury*)
- **MAJOR LAZER** Get Free (*Mad Decent*)
- **CONDOR MAYNARD** Vegas Girl (*Parlophone*)
- **MAC MILLER** Party On Fifth Ave. (*Island/Rostrum*)
- **ERIC PRYDZ** We Can Mirage (*Virgin*)
- **RED HOT CHILI PEPPERS** Brendan's Death Song (*Warner Brothers*)
- **JOSS STONE** While You're Out Looking For Sugar (*Sonea/Surfdog*)
- **PAUL WELLER** The Attic (*Island*)

ALBUMS

- **THE CAST OF CHEERS** The Cast Of Cheers (*Coop*)
- **THE GASLIGHT ANTHEM** Handwritten (*Mercury*)
- **CALVIN HARRIS** New Album Tbc (*Columbia*)
- **JOE JACKSON** The Duke (*Earmusic*)
- **KIMBRA** Vows (*Warner Brothers*)
- **OLYMPIC ALBUM** Olympic Album (2012 Opening Ceremony) (*Decca*)
- **PASSION PIT** Gossamer (*Columbia*)
- **LUKE RITCHIE** The Water's Edge (*Angel Falls*)

JULY 30

SINGLES

- **ANGEL** Wonderful (*Island*)
- **CASPA FEAT KEITH FLINT** War (*Parlophone*)
- **CHARLI XCX** You're The One (*Asylum*)
- **CHILDISH GAMBINO** Fire Fly (*Island*)
- **SANDY DENNY & THEA GILMORE** Sailor (*Island*)
- **DRAKE FEAT. RICK ROSS** Lord Knows (*Cash Money/Island*)
- **FAR EAST MOVEMENT** Turn Up The Love (*Interscope*)
- **GIN WIGMORE** Devil In Me (*Polydor*)
- **GYM CLASS HEROES FEAT. RYAN TEDDER** The Fighter (*Atlantic/Fueled By Ramen*)
- **BEN HOWARD** Old Pine (*Communion/Island*)
- **LAST DINOSAURS** Zoom (*Polydor*)
- **NIKI & THE DOVE** Somebody (*Mercury*)
- **RICK ROSS** Touchin' You (*Mercury*)

ALBUMS

- **DELILAH** From The Roots Up (*Atlantic*)
- **CONDOR MAYNARD** Contrast (*Parlophone*)
- **MARILYN MONROE** The Very Best Of Marilyn Monroe (*Decca*)
- **RICK ROSS** God Forgives, I Don't (*Mercury*)

AUGUST 6

SINGLES

- **ALEX CLARE** Hummingbird (*Island*)
- **FAZER** Killer (*Island*)
- **KARIMA FRANCIS** Glory Days (*Mercury*)
- **OF MONSTERS AND MEN** Little Talks (*Island*)
- **PET SHOP BOYS** Winner (*Parlophone*)
- **WE ARE AUGUSTINES** Book Of James (*Parlophone*)
- **WHILE SHE SLEEPS** Tais Is The Six (*Columbia*)

ALBUMS

- **BEAT CONNECTION** The Palace Garden (*Tender Age/Moshi Moshi*)

- **DJ SHADOW** A Perfect World: The Best Of DJ Shadow (*Island*)
- **JAY JAMES PICTON** Play It By Heart (*Decca*)
- **WHILE SHE SLEEPS** Tais Is The Six (*RCA*)

AUGUST 13

SINGLES

- **BASTILLE** Bad Blood (*Virgin*)
- **DADA LIFE** Kick Out The Epic Motherf**ker (*Polydor*)
- **LONSDALE BOYS CLUB** Ready To Go (*Future/Island*)
- **NERVO** You're Going To Love Again (*Positiva/Virgin*)
- **JESSIE WARE** Night Light (*Island*)

ALBUMS

- **BRANDY** Two Eleven (*RCA*)
- **KARIMA FRANCIS** The Remedy (*Mercury*)
- **THE KINKS** At The Bbc (*Sanctuary*)
- **OF MONSTERS AND MEN** My Head Is An Animal (*Island*)
- **SPECTOR** Enjoy It While It Lasts (*Lux/Luv Fiction*)
- **TODDLA T** Watch Me Dance: Agitated By Ross Orton & Pipes (*Nirja Tune*)

AUGUST 20

SINGLES

- **JAKE BUGG** Seen It All (*Mercury*)
- **DJ KHALED FEAT. CHRIS BROWN, RICK ROSS, LIL WAYNE & NICKI MINAJ** Take It To The Head (*Island*)
- **JOSH OSHO FEAT. CHILDISH GAMBINO** Giants (*Island*)
- **S.C.U.M** Whitechapel Remixes EP (*Mute*)

ALBUMS

- **DJ KHALED** Kiss The Ring (*Island*)
- **LONSDALE BOYS CLUB** Lonsdale Boys Club (*Future/Island*)
- **OLYMPIC ALBUM** Olympic Album (2012 Closing Ceremony) (*Decca*)
- **JESSIE WARE** Devotion (*Island*)

AUGUST 27

ALBUMS

- **NEIL HALSTEAD** Palindrome Hunches (*Island*)

Please email any key releases information to isabelle.nesmon@intentionmedia.co.uk

PRODUCT RECOMMENDED

ALBUM OF THE WEEK



CHERYL A Million Lights (Polydor)



June 18

Cheryl returns with her third solo album which claims to mark 'an advancement in both her confidence and maturity'.

The Polydor release has strong R&B influences throughout whilst drawing on the energy of dance music in places, such as that of Calvin Harris collaboration, lead single Call My Name, and dub-effects on track Girl In The Mirror.

Cheryl spent nearly a year in the studio recording the LP, working with a vast array of producers including America's Jim Beanz and Beema Boys and British talents Naughty Boy, Alex Da Kid and Hy-Grade. will.i.am features on the track Craziest Things which tells the story of a couple in a volatile relationship.

Since Cheryl first came to prominence as a member of Girls Aloud ten years ago she has gone on to sell over 10 million records. Her debut solo single Fight For This Love went to No. 1 in ten countries. Both solo albums 3 Words and Messy Little Raindrops also topped The Official Album Chart in the UK.

TRACK OF THE WEEK



AZARI & III Into the Night (Loose Lips/Island)



July 16

With their breed of brooding electronic beats smoothly laced with a signature soulful vocal, Azari & III exploded onto the scene with cult underground hit Hungry for the Power - a track that infiltrated dance floors and airwaves around the world and ignited the festival circuit last summer.

The next single to be released from their self-titled debut album is hedonistic anthem Into The Night. It boasts 'breathing velvety synths over a melodic melting bassline' courtesy of the production skills of Dinamo Azari and Alixander III and vocal from Starving Yet Full.

This summer the band are bringing their live show back to the UK with a performance on June 17 at Lovebox festival, followed by an intimate gig at London's 100 Club on June 18.

INCOMING ALBUMS

ANDY GRAMMER Andy Grammer (*S-Curve*/ Warner Bros.)



After a million track sales and a No. 1 Billboard Heatseeker album, Los Angeles

singer-songwriter Andy Grammer will release his self-titled debut in the UK. His transatlantic campaign has started well with single Fine By Me recently being honoured as Radio 2's Record of the Week.

Recorded with producers including Matt Wallace (Maroon 5, R.E.M.), S*A*M* & Sluggo (Katy Perry, Metro Station) and Barrett Yeretsian (Cristina Perri), the LP blends vibrant pop, rock and soul with heartfelt lyrics and memorable melodies.

Grammer has appeared on The Tonight Show with Jay Leno, toured with Natasha Bedingfield and Gavin DeGraw, and became the first male artist since 2003 to reach the Top 10 at Adult Pop Radio in the US. **JULY 2**

THE KING BLUES Long Live The Struggle



(Transmission Recordings)

The King Blues disbanded earlier this year - but have left the music

industry with a final offering in the form of album Long Live The Struggle.

The LP is the follow-up to 2011's critically acclaimed Punk & Poetry and claims to boast a 'newfound maturity and depth' thanks in part to the record's producer John Feldmann (Good Charlotte, Panic! At The Disco).

Tracks such as We Are The Future and Modern Life Has Let Me Down (released as a free download in May) are said to ring like the King Blues of old. As well as angrier musings, there are gentler, subtler outings such as Walking Away, Tear Us Apart and tearjerker, Wasted Words.

Special guests on the record include Jason Butler and Rancid frontman Tim Armstrong. **JULY 2**

GLENN FREY After Hours (Polydor)



Six-time Grammy Award winner and founding member of The Eagles, Glenn Frey will soon release

his first solo album since 1995. He has co-produced the LP with Richard F.W. Davis and Michael Thompson, members of The Eagles touring band.

A collection of classic love songs from the Fourties to the present, After Hours is Frey's sixth studio album.

The two-and-a-half year project was developed out of his passion for the songs and sounds of artists such as Tony Bennett, Nat King Cole, and Dinah Washington.

Included is Fourties classics such as Sentimental Reasons and My Buddy, and favorites from some of his contemporaries, such as Brian Wilson's Caroline No and Randy Newman's Same Girl, as well as American standard Route 66. **JUNE 25**

STAFF PICK: TIM INGHAM, EDITOR



REVEREND AND THE MAKERS

@Reverend_Makers
(Cooking Vinyl)

"His heart's in the right place."

That's the stock critic's softener when it comes to Jon 'Reverend' McClure - preceding a string of paragraphs savaging the self-appointed Sheffield sage's over-reliance on psych-Britpop riffs and cocksure rhyming couplets.

The Reverend has thus far avoided complete defilement at the journo's

pen due to his saving grace: a worthy political cause. He's aggressively castigated the BNP and become a prominent figurehead for Love Music, Hate Racism. Good bloke, fairly.

What are we to make, then, of @Reverend_Makers, a CD whose accompanying PR worryingly tells us

McClure has ditched his politicking? Has the sizeable Yorkshireman finally ambled red-eyed into the fatal crosshairs of his detractors?

Not quite; there are a smattering of smartly-crafted, surprisingly danceable tracks here - enough to remind us that beyond the Cooper Clarke posturing and puffed-up hectoring, the artist who penned Heavyweight

Champion Of The World has always known his way round a catchy pop tune.

Best of the bunch is Out Of The Shadows; a disco-flecked ass-shaker elevated by the cooing

vocals of McClure's keyboardist (and better half) Laura Manuel. Other highlights include dogmatically dumb electro thumper Bassline and swaying love song (of sorts) Warts'N'All - in which McClure's suitor is encouraged to stop clamouring to hide her imperfections on social media. **JUNE 18**



PRODUCT REISSUES

PROPAGANDA • DREAMBOATS AND PETTICOATS • VARIOUS • FRANCE GALL

PROPAGANDA - *Wishful Thinking* (ZTT/Salvo SA1/OCDD 055)



Four months after the sumptuous sonic showcase that is *A Secret Wish* was released in 1985 to become the most successful album in the Propaganda canon, it was joined on the shelves of record stores by *Wishful Thinking*, which featured radical re-inventions of the tracks by Paul Morley and Bob Kraushaar. Now remastered, repackaged and expanded with the eight original 'disturbances' joined by five previously unreleased 'deviations', *Wishful Thinking* differs considerably from *A Secret Wish*, with complex, electronic departures which provide a thoughtful and powerful alternative vision of familiar tracks like *Dr. Mabuse*, *P.Machinery* and *Duel*. The album is presented in triple gatefold 'mini-vinyl' packaging, with extensive new liner notes and expanded artwork.

VARIOUS - *Dreamboats And Petticoats: Three Steps To Heaven* (Universa/EMI TV 5338566)



One of the most successful and unexpected album franchises developed in the last five years, the rock'n'roll nostalgia series *Dreamboats And Petticoats* has thus far generated well in excess of 2.5m sales and spun off a successful musical. The latest in the series, *Three Steps To Heaven*, comprises only pre-Beatles male acts but is none the weaker for that, with 50 blockbuster tracks from the rock'n'roll era, including classic recordings by Elvis Presley, Cliff Richard & The Shadows, Billy Fury, Buddy Holly & The Crickets and The Everly Brothers. With an average playing time of less than two and a half minutes, the tracks are models of economy: melodic, succinct and never outstaying their welcome. In a complicated world,

their very simplicity and durability are welcome. The evocative cover picture features the late Billy Fury, Gene Vincent, Eddie Cochran and Adam Faith, alongside the still living Joe Brown, Marty Wilde and Jess Conrad - who came up with the concept, and the title, reasoning that is is "only three short steps for me, Marty and Joe before we join the other lads in Rock 'n' Roll Heaven."

VARIOUS - *3/60: Legends Of Soul* (Crimson CRIM 350015)/3/60: *Northern Soul* (CRIM 350013)



Bringing to 15 the number of releases in the series since its launch last July, all 3/60 branded albums live up to their name by featuring 60 recordings spread across three CDs. Generally selling for around £6, they are both inexpensive and popular, with an 80s compilation already selling upwards of 15,000

copies, with several others shifting upwards of 10,000 units. The Northern Soul compilation is a perfect primer for the genre, with more widely known recordings like *The Snake* by Al Wilson, *Blame It On The Pony Express* by Johnny Johnson & The Bandwagon and *Young-Holt Unlimited's* uplifting instrumental *California Montage* punctuating lesser known but equally worthy cuts. *Legends Of Soul* is also well worth the average cost of less than 10p per track, with *The Chi-Lites' Homely Girl*, Jackie Wilson's *Reet Petite* and Bobby Womack's powerful re-interpretation of *California Dreaming* among the standouts. My only (minor) criticism is that there is no Motown, and maybe a little too much of Holland/Dozier/Holland's *Invictus/Westbound* labels.

FRANCE GALL - *Made In France: France Gall's Baby Pop*

(RPM International RETRO 905)

Not the most vocally gifted or

france gall



technically correct of the legions of French ye-yé singers who flourished in the 1960s but one of the most enigmatic, France Gall's 1963-1968 output for the Phillips label is distilled into an intriguing and very enjoyable album. Unlike most of her contemporaries, who were primarily recording French-language versions of popular British and American songs, Gall was supplied with rather more appropriate and tailored homegrown material, much of it written especially for her by Serge Gainsbourg, whose twist on 1960s contemporary was... different. That's not to say it was inaccessible - quite the opposite at times, as opening track *Poupee De Cire, Poupee De Son*, which won the Eurovision song contest in 1965 representing Luxembourg, proves - but *Teenie Weenie Boppie* is about LSD and *Les Sucettes* subversively suggests oral sex.

UNSIGNED ARTIST? WANT TO REACH RECORD LABELS? TRY MUSIC WEEK PRESENTS...

MusicWeek Presents

Advertise on the Music Week Presents CD and reach key people in:

A&R

Publishing

Artist management

Live music agents and promoters



Contact Czaralee Anderson

020 7354 6000

czaralee.anderson@intentmedia.co.uk

MW MARKETPLACE

contact: CZARA-LEE ANDERSON Tel: 020 7354 6000 czaralee.anderson@intentmedia.co.uk
price per marketplace box £150.00 per week (min 3 months booking)

Your Army, Part-time Bookkeeper

Your Army Promotions & Management require a Bookkeeper to implement the accounts function across 4 small companies in the same media group. Three days a week / flexible hours. Responsible for generating sales invoices, maintaining the sales & purchase ledgers, maintaining the EU Vat No. sales list, chasing all accounts receivable, processing expenses and log petty cash receipts, bank & PayPal account reconciliation, invoice/ remittance filling. Experience with Advanced Excel, Mac Mail and the Universal Music invoicing system Unlport preferred.

Please send a C.V. and covering letter to cvs@your-army.com

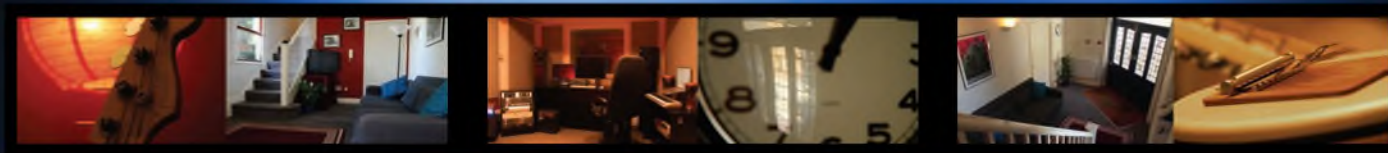
Your Army, PR Officer

Your Army Promotions are looking for a dynamic new publicist. The ideal candidate will be knowledgeable about electronic music and have experience in online and print PR. Social Media strategy is a bonus. They will be proactive and confident in seeking out new business. Salary will be commensurate with the candidate's experience.

Your Army Promotions is an industry leader working with some of the biggest and most credible acts in the world. The PR team are currently working with the likes of Hudson Mohawke, Dillon Francis Squarepusher, Orbital, Jack Beats, B.Traits, Youngman, Hervé, Zombie Disco Squad, Chris Baio and Digitalism.

Please send a C.V. and covering letter to cvs@your-army.com

PLEASE DO NOT APPLY IF YOU DO NOT HAVE MUSIC PR EXPERIENCE

**ravenscourt studios**

West London Recording Studios Pro Tools HD/Logic Pro

Experienced In House Engineers
Long Term Let's and Dry Hire Available
Affordable Rates

0208 354 7486

www.ravenscourtstudios.com

sam@ravenscourtstudios.com

FOR SALE:

Period Grade II listed country house (dating back to 1429) with separate recording studio and office in grounds. Situated in Great Missenden, Buckinghamshire, the property comprises 4 double bedrooms, 3 reception rooms, spacious kitchen (with gas-fired Aga) and charming conservatory, 3 bathrooms, air-conditioned recording studio with vocal booth and home office suite.

Set upon approximately 1.5 acres of landscaped gardens additional features include a heated swimming pool with electric cover, hot tub, large fenced-in duck pond and complete privacy down a 50 yard off street drive behind electronic gates. A fantastic entertaining house both in Winter and Summer. The house is 40 minutes from Marylebone on the Chiltern line and has easy access to the M40, M25 and London Heathrow, whilst Buckinghamshire boasts some of the finest schools in the UK. Excellent local amenities, doctors and dentists.

Guide price £1.2 million.

For further information please contact: nigelrush@appletreesongs.com



MW MARKETPLACE



Advertising Sales Executive Needed

Pollstar is the International leader in Concert Tour Information. The current opening for an Advertising Sales Executive offers a dynamic career opportunity. Applicants should have a minimum of five years sales experience, preferably including Sales Management experience, strong references and solid computer skills. Pollstar is a growth company. For more information and to apply go to: www.pollstar.com/careers

Pollstar UK, LTD.
 Leroy House • 436 Essex Rd • Suite 4M
 London N1 3QP United Kingdom
 tel: + 44 (0) 207 359.1110
 fax: + 44 (0) 207 359.1131

www.Pollstar.com/careers



Refresh yourself and feel nature's kiss, on an out-of-the-ordinary holiday

Go forward to nature - in these unique boutique holiday abodes

Stay in a luxury yurt, tipi, safari tent, treehouse or off-grid home. Places where there is no need for alarm clocks - the birds will wake you with song.





www.qualityunearthed.co.uk
 01348 830 922



1-2-hear

MUSIC PROMOTIONS & ARTIST MANAGEMENT

WWW.1-2-HEAR.COM | CLARE@1-2-HEAR.COM |
 1-2-HEAR, 1 RIVINGTON STREET, SHOREDITCH, LONDON, EC2A 3DT






PROFESSIONAL RECORDING/MIXING STUDIO + ARTIST DEVELOPMENT

AGILE STUDIOS ARTISTS/MIXES FEATURED ON:
 BBC "THE CUT", RADIO 1 ROCK SHOW, IOW FESTIVAL & BESTIVAL

COMPETITIVE RATES & DISCOUNTS AVAILABLE

WWW.AGILESTUDIOS.CO.UK INFO@AGILESTUDIOS.CO.UK

Robertson Taylor

Providing insurance for the music, events and festivals sector since 1977

robertson-taylor.com International Insurance Brokers

Paul Twomey D +44 (0)20 7510 1285
 M +44 (0)7753 569 655
 paul.twomey@rtib.co.uk

Martin Goebbels D +44 (0)20 7384 9222
 M +44 (0)7788 148 672
 martin.goebbels@rtib.co.uk

Robertson Taylor 33 Harbour Exchange Square London E14 9GG
 Lloyd's Brokers. In the UK authorised and regulated by the Financial Services Authority
 An Entertainment Insurance Partners Worldwide company.



CDR / DVDR DUPLICATION
 AUDIO WATERMARKING
 ONLINE MASTERING
 AUDIO EDITING
 VIDEO SERVICES
 VINYL CUTTING

MEDIADISC ARE ON THE MOVE!
 AS OF WEDNESDAY 6TH JUNE
 OUR NEW ADDRESS WILL BE:
 THE LOMBOK BUILDING
 THE OLD GAS WORKS
 2 MICHAEL ROAD
 LONDON
 SW6 2AD

020 7385 2299
www.mediadisc.co.uk






MW MARKETPLACE

contact: CZARA-LEE ANDERSON Tel: 020 7354 6000 czaralee.anderson@intentmedia.co.uk
price per marketplace box £150.00 per week (min 3 months booking)



Outstanding Award Maker to the Trade
DLM is licensed by the BPI




Award Specially designed by DLM for Columbia Records
Size 60 X 60cm (24" X 24")
Incorporates the new BPI Hologram Wording Plaque


If you forget to order - no problem - we'll make & deliver it within 24 hours!!! at no extra charge!

complimentary in-house design service

Tel: 020 8123 7271
sales@dlmdisplay.com
www.dlmdisplay.com
Established 1981



Platform One would like to thank our patrons
John Giddings - Solo & Isle of Wight Festival
Rob Da Bank - BBC Radio One, Sunday Best & Bestival
Andy Gray - Producer & Composer
Mark King - Level 42
and the following companies for their continued support:



Platform One is one of the brightest, futuristic looking schools I've ever seen and is a truly inspiring educational establishment that is firing out new musical talent at a rate of knots. I'm a huge fan!
Rob Da Bank - BBC Radio One, Sunday Best & Bestival

www.platformone.org T: 01983 537550

FIFTH ELEMENT

Public Relations & Artist Management

5
Public Relations
Pr

Contact Catherine Hockley at
FIFTH ELEMENT Pr
44 Christchurch Avenue, London NW6 7BE
info@fifthelement.biz
www.fifthelement.biz



CDR / DVDR DUPLICATION
AUDIO WATERMARKING
ONLINE MASTERING
AUDIO EDITING
VIDEO SERVICES
VINYL CUTTING

MEDIADISC ARE ON THE MOVE!
AS OF WEDNESDAY 6TH JUNE
OUR NEW ADDRESS WILL BE:
THE LOMBOX BUILDING
THE OLD GAS WORKS
2 MICHAEL ROAD
LONDON
SW6 2AD

020 7385 2299
www.mediadisc.co.uk




Tel: + 0044 (0)1992 55 88 00
Email: info@graphicnature.co.uk
Web: www.graphicnature.co.uk

< Recording > Rehearsing > Mastering > Online Store > Tour Supplies > Studio Space > Post Production >

Graphic Nature - "Hertfordshires premier recording and rehearsal facility"

- * One expansive recording studio with four live rooms, one control room, all with post production screens and 56 channels of simultaneous audio.
- * Three acoustically treated rehearsal spaces with air conditioning and Pro PA systems, mics and stands included.
- * Fully licensed bar on site with draft lager & cider on tap.
- * Unique customer loyalty scheme - Awarding free drinks & recording time.
- * Sky TV, pool table, games, entertainment and lounge.
- * Experienced staff on hand 7 days a week.
- * In house radio station broadcasting LIVE every Saturday.
- * Five private office/audio suites available to hire 24/7 - Short & long term.
- * All work from professional, intermediate and beginners undertaken.



Graphic Nature - 18 Mimram Road, Hertford, Hertfordshire, SG14 1NN - UK.

MusicWeek

THE BUSINESS OF MUSIC



Price per marketplace box
£150.00
per week (min 3 months booking)

Contact:
CZARA-LEE ANDERSON

Tel: 020 7354 6000
E-mail: czaralee.anderson@intentmedia.co.uk



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



A HOUSE ON FIRE
Mike Weatherley MP's Rock The House competition - which aims to raise the political profile of the importance of copyright and live music amongst politicians - recently came to a close within Parliament, with Liverpool band The Verdict winning in the Best Band Category. Judges included UK Music's Jo Dipple, the BPI's Ian Moss, Universal's Andrew Daw, Vintage TV's David Pick, Caffé Nero's Pablo Ettinger, Radio 1's Ben Cooper, The Bedford's Tony Moore, Live Nation's Andy Copping, EMI's Paul Fletcher, Classic Rock's Scott Rowley, Metal Hammer's Alex Milas and the MIA's Paul McManus. All acts were nominated by their local MP - including Jen Armstrong, who won in the Best Solo Artist category. Liverpool's The Picket was named Best Venue. (1) Mike Weatherley MP with The Verdict; (2) The Bedford's Tony Moore with Jen Armstrong; (3) Eventim's Rob Edwards with Jen Armstrong; (4) Rick Wakeman with Caffé Nero's Pablo Ettinger



KEY SONGS IN THE LIFE OF...

PAUL CAREY



Founder,
The Music
Management

First record you remember buying?

Say Say Say - Paul McCartney & Michael Jackson. It was the first 12-inch vinyl I bought and I didn't look back. I've now got 5,000.

Which track would you like played at your funeral?

Samuel Barber's Adagio for Strings on the way in and William Orbit's dance version on the way out.

What's your karaoke speciality?

Gold, Spandau Ballet. Pretty much anyone can sing this, another favourite is Billy Idol's White Wedding which makes for a great karaoke duet.

Which song would be the 'first dance' at your wedding?

I can't say that because I'm getting married on June 30 and I don't want to spoil it, it's definitely nothing schmalzy though.

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

Thomas Dybdahl - I Just Can't Bring Myself to Say the Words.

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

Say A Little Prayer, Aretha Franklin. This song keeps on giving and giving and always makes me feel good.

Best artist meeting of your life so far?

I've met so many amazing people. I stood next to Brad Pitt at the urinals at Live 8, I've met Nelson Mandela twice and President Clinton but the best artist would have to be David Bowie whom I represented for five years. He's the icon of all icons.



ARCHIVE

MUSIC WEEK June 20, 1963

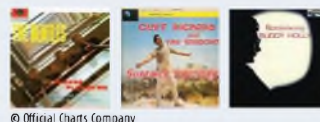


Pye Records will land in Holland next month with *Music Week* able to reveal that the first release to make the venture will be a Kenny Ball (left) disc... All Star Festival - the LP produced to aid the world's refugees - has sold a million copies globally just three months after its official release... The first offer on a new label called Surprise will come with a free G-string. The LP is called *Music To Strip By...* To more wholesome news,

EMI's south London rep Dennis L. Watkins is celebrating on behalf of his seven-month-old son Kevin who has been named Star Baby Of Greenwich for 1963. Kevin was chosen from 300 entrants by actress June Thorburn. Kev took away a silver rose bowl, a pushchair and "enough baby food to last him the rest of his life" - a prize that will no doubt rapidly lose its appeal over time.

TOP 5 LP 20.06.63

POS	ARTIST	SINGLE
1	THE BEATLES	Please Please Me
2	CLIFF RICHARD & THE SHADOWS	Summer Holiday
3	BUDDY HOLLY	Reminiscing
4	ELVIS PRESLEY	It Happened At World's Fair
5	SOUND TRACK	West Side Story



TOP 5 EP 20.06.63

POS	ARTIST	ALBUM
1	FRANK IFIELD	Frank Ifield's Hits
2	CLIFF RICHARD	Holiday Carnival
3	BOBBY VEE AND THE CRICKETS	Just For Fun
4	BILLY FURY AND THE TORNADOS	Billy Fury And The Tornados
5	THE SPOTNICKS	On The Air



NEW RELEASES RECOMMENDED 20.06.63



The Tymes So Much In Love

The Tornadoes The Ice Cream Man

The Tymes So Much In Love is tipped for success when it hits the stands on June 25 and Peutla Clark's Valentino is currently "selling big" alongside Janie Marden's Make The Night A Little Longer. Meanwhile in the Records You Must Stock section, The Tornadoes' The Ice Cream Man is recommended alongside Billy Fury's When Will You Say I Love You and Buddy Holly's Bo Diddley.





◀ GUETTA ROOM

David Guetta was in London town recently, when he was presented with an award by the EMI Music UK team for platinum sales in the UK of his current album *Nothing But The Beat* (300,000) - plus over 2.5 million singles from the album sold in the UK to date. *Nothing But The Beat* is still selling strongly in the UK with sales now approaching 500,000.

[L-R] Caroline Prothero (Prohibition DJ Management); Caroline Hilton (Artist Relations & Event Manager, EMI Music UK); Jason Ellis (Director, Positiva Records); Tony Barnes (Senior Digital Marketing Manager, Virgin Records UK); Andria Vidler (CED EMI Music UK & Ireland); Alex Sayers (Junior Product Manager, Virgin Records UK); David Guetta; Stella Fabinyi (Promotions Coordinator, EMI Music UK); Grazia Tribulato (International Marketing Director, EMI Music UK); Carole MacDonald (VP Marketing, EMI Music UK); Jasmin Ludolf (International Marketing Coordinator, EMI Music UK)

▶ THIS IS YOUR 'LIFE

Before Irish man band Westlife played their final ever London gig at The O2 Arena last week, they posed with their touring team as they were presented with plaques for the sold-out Farewell Greatest Hits Tour. Top L to R: Sarah Donovan (Live Nation), Sarah Sherlock (Solo), Kian Egan, John Giddings (Solo), Karen Ringland (Westlife Production Manager), Maria Barry (Live Nation), Barry Clayman (Live Nation), Mark Feehily, Steve Guest (Guesty PR), Jo Headland (Live Nation). Front: Shane Filan, Nicky Byrne.



FABLED LABELS

RUTHLESS RECORDS



Founded 1987

Key Artists Eazy-E, N.W.A, JJ Fad

Founded by rapper Eazy-E (real name Eric Wright) and Jerry Heller in Compton, California, Ruthless Records is widely credited with pioneering gangsta rap West Coast hip-hop.

Heller was the manager of hip-hop group N.W.A when he founded Ruthless in 1987 along with Eazy-E who was a member N.W.A along with Ice Cube, Dr. Dre, DJ Yella and MC Ren.

As a vehicle for both N.W.A and Eazy's releases, the label's first successful single was *Boyz-n-the-Hood in the hood* from Wright, followed by *Dopeman* and *8-Ball* from the group as a whole.

Not restricted to putting out the work of its founding figures, Ruthless also released work from acts such as Frost and JJ Fad. The outfit's first full release, however, was N.W.A's *Straight Outta Compton*, which went multi-platinum and was followed by Eazy-E's solo debut *Eazy-Duz-It* - a release that did well in LA's hip-hop underground.

Dr. Dre eventually left N.W.A, which ultimately broke up entirely, and went on to set up Death Row Records. A rivalry sparked between Death Row and Ruthless when Eazy-E signed the likes of *Gangsta Dresta* and *B.G. Knocc Out*. MC Ren remained on Ruthless post-N.W.A and was joined by names such as Will 1X and the Atban Klann and will.i.am and Apl.de.ap who would later form The Black Eyed Peas.

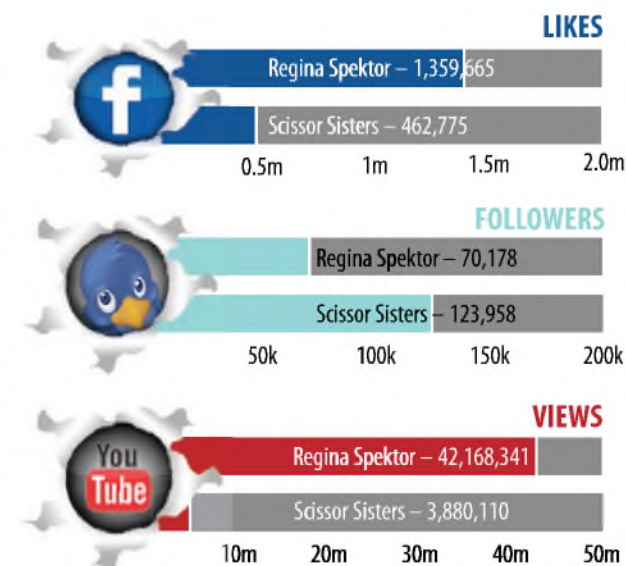
Did You Know?

An N.W.A biopic called *Straight Outta Compton* is currently in the works with F. Gary Gray in the director's chair.



SOCIAL STANDING

Official fan pages go head-to-head



REGINA SPEKTOR VS SCISSOR SISTERS

MusicWeek

Incorporating fono, MBI, Future Hits, Green Sheet, Hit Music, Promo, Record Mirror and Tours Report

Editorial Sales 020 7226 7246
020 7354 6000

Music Week is published 50 times a year by Intent Media London, 1st Floor, Suncourt House, 18-26 Essex Road, London, N1 8LN, England

© Intent Media 2012. No part of this publication may be reproduced in any form or by any means without prior permission of the copyright owners.

CONTACTS

- EDITOR** Tim Ingham
Tim.Ingham@intentmedia.co.uk
- HEAD OF BUSINESS ANALYSIS** Paul Williams
Paul.Williams@intentmedia.co.uk
- SENIOR STAFF WRITER** Tom Pakinkis
Tom.Pakinkis@intentmedia.co.uk
- STAFF WRITER** Tina Hart
Tina.Hart@intentmedia.co.uk
- CHART CONSULTANT** Alan Jones
- SENIOR DESIGNER** Ed Miller
Ed.Miller@intentmedia.co.uk
- CHARTS & DATA** Isabelle Nesmon
Isabelle.Nesmon@intentmedia.co.uk
- EDITORIAL ASSISTANT** Rhian Jones
Rhian.Jones@intentmedia.co.uk
- PLAYLIST EDITOR** Stuart Clarke
Stuart@littlevictoriesltd.com
- ADVERTISING MANAGER** Darrell Carter
Darrell.Carter@intentmedia.co.uk
- DEPUTY ADVERTISING MANAGER** Archie Carmichael
Archie.Carmichael@intentmedia.co.uk
- SENIOR ACCOUNT MANAGER** Matthew Tyrrell
Matthew.Tyrrell@intentmedia.co.uk
- SALES EXECUTIVE** Czaralee Anderson
Czaralee.Anderson@intentmedia.co.uk
- SENIOR PRODUCTION EXECUTIVE** Alistair Taylor
Alistair.Taylor@intentmedia.co.uk
- GROUP CIRCULATION & MARKETING MANAGER** David Pagendam
David.Pagendam@intentmedia.co.uk
- SUBSCRIPTION SALES EXECUTIVE** Craig Swan
Craig.Swan@intentmedia.co.uk
- OFFICE MANAGER** Lianne Davey
Lianne.Davey@intentmedia.co.uk
- PUBLISHER** Dave Roberts
Dave.Roberts@intentmedia.co.uk
- MANAGING DIRECTOR** Stuart Dinsey
Stuart.Dinsey@intentmedia.co.uk

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

© Intent Media 2012
All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means electronic or mechanical, including photocopying, recording or any information storage or retrieval system without the express prior written consent of the publisher. The contents of Music Week are subject to reproduction in information storage and retrieval systems. Registered at the Post Office as a newspaper.

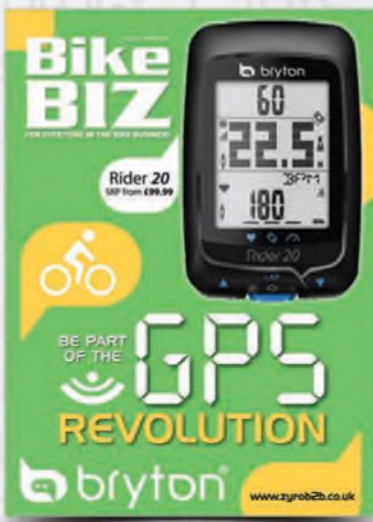
Printed by Pensord Press Ltd, Tram Road, Pontllanfrath, Blackwood, Gwent NP12 2YA

Subscription hotline 020 7354 6000
Email craig.swan@intentmedia.co.uk

To manage your subscription online visit www.subscriptions.co.uk/musicweek and click on **Manage My Subscription**.

UK £235; Europe £275;
Rest of World Airmail (1) £350;
Rest of World Airmail (2) £390.
Refunds on cancelled subscriptions will only be provided at the Publisher's discretion, unless specifically guaranteed within the terms of subscription offer.

"How do you think I feel when you call my name? / My name, say my name baby"



Knowledge is Power

In the music, cycling, video games, video game development, computer & IT, broadcast technology, toys, musical instruments, installations and professional audio businesses...

You can subscribe to any of our market leading trade publications by contacting
Lindsay.Banham@intentmedia.co.uk

[PIAS]

[PIAS] is proud to have been providing labels, artists and managers with 'Label Services' for over 7 years. The depth of service offered by [PIAS] is without comparison and built upon significant resource, experience and expertise. It's delivered through our **Global Project Management (GPM)** team.

Marketing & Promotion

Design and execution of fully managed marketing campaigns including:

- **Digital and Social Media** - cross platform promotion and calls to action
- **Press, Radio (regional & national), TV** - combination of in-house and trusted partners
- **Advertising and Media spend** - planned, managed, analysed and refined
- **Asset Creation** - managing the design and delivery of artwork, posters, videos and other marketing materials
- **Remix and editing requirements** - from commissioning to delivery
- **PPL/ VPL and mechanicals administration**

[PIAS] Sales & Distribution

- Physical and Digital sales on a multi-territorial basis.
- **[PIAS] UK Sales Team** has won the Music Weeks Sales Award 3 times in the last four years and is without doubt the most experienced indie team in the business.
- **[PIAS]'s Digital service** - Sales and marketing to global retail services with an additional strength in driving revenues outside of the norm, not least through the [PIAS] Spotify App, a dedicated YouTube team and in-house playlist & catalogue marketing experts.

[PIAS] International

We provide in-house co-ordination and access to a worldwide network of partners with full marketing and promotional capabilities. The International team liaise with our [PIAS] offices in UK, France, Belgium, Netherlands, Spain, Germany, Australia, Ireland and Scandinavia plus our wider international partner network.

[PIAS] Artist Partnerships

A dedicated department within GPM working alongside leading global clients in advertising, brands, television, film, online, video games, and corporate media. Operating across our [PIAS] offices we provide clients with access to:

- Premium Music Brands & Content Partnerships
- Sponsorship of Tours & Events
- Free Synch Music Searches
- Quick Clearances
- Interactive Artist Campaigns and Bespoke Music Creation

[PIAS] Production

- Access to our respected, well managed, competitively priced in-house solution for physical product, posters, digital redemption codes, artwork etc

PLEASE NOTE: [PIAS] UK is moving to great new offices on 21st June.



Our new office address is:
1 Bevington Path
London, SE1 3PW

All phone numbers and emails remain the same
Please use this link for a map: <http://goo.gl/maps/sofS>

