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MusicWeek



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THIS IS A REWARD LINK

<http://reward-my-music.com/526>



A WAY TO BE REWARDED BY YOUR FANS

A WAY TO MONETIZE THE AUDIENCE OF YOUR TRACKS

on Facebook, Youtube, Google +, Soundcloud, Dailymotion, Twitter, Mixcloud, Tumblr, Vimeo, Pinterest, Reddit, Stumble upon, LinkedIn, Myspace, Blogger, Orkut, Hi5 etc etc...

NOW

GO ON MOOZAR.COM

GET A LINK FOR EACH OF YOUR TRACKS

AND HAVE YOUR FANS REWARD YOUR MUSIC

everywhere it is enjoyed and shared !

moozar

GET THE LINK. SPREAD IT. REWARD THE MUSIC.

moozar.com PRESENTS THE REWARD LINK

Or in other words: Moozar is a direct way for music fans to financially reward an artist when they enjoy their tracks ... on Facebook, Youtube, Souncloud and anywhere it's listened to and shared ...

Moozar provides a single reward link for each track. Check out an example of the set-up at:

<http://reward-my-music.com/526>

Moozar's clever app will post a "reward link" when an artist syncs their tracks from Youtube, Souncloud, Vimeo, Dailymotion, Mixcloud with Moozar. This "reward link" spreads with the track when it's "liked" and/or "shared" by fans. Anybody can experience Moozar and support an artist, by posting and sharing on the web the "reward link" they found in the Moozar Library.

Moozar's free apps are intended to create an easy way for artists to build a band profile page, a playlist for fans, to be exposed on facebook, or on their own website or their blog. The 'Spread with my reward link' (share) and "Reward" buttons are attached to each track to make it easy for fans to reward the music they love.

Musicians are gaining more exposure than ever due to the wonders of the Internet and the availability of listening to and watching music – whether on a phone, tablet, Smart TV or computer. Moozar is the way to reach out to an online audience and reward the artists who've provided the content.

Moozar is a fair concept as participating artists get 100% of the reward when it comes from a link they have posted. Any band, musician, label, producer, performer, author, composer... can subscribe for free. An array of engaged lawyers, surrounded by record labels and web designers, have developed this new business model. It's legal. It looks good and it works.

When asked "Do you think fans will reward?" The Moozar founders claim this premise is outdated. "How to encourage web users to reward the music they like" is key to moving forward: fans share the music; the reward link should be shared too !

HAVE YOUR FANS **REWARD** YOUR MUSIC EVERYWHERE IT'S **SHARED**!



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ISP FREEZES PLANS TO RIVAL ITUNES • DIGITAL MUSIC AWARDS LOOKING UNCERTAIN THIS YEAR

BT scraps digital music service

DIGITAL

BY TIM INGHAM

BT's long-awaited digital music service has been canned by the technology company.

According to leaked tender documents obtained last year, the planned service would have offered BT's 5.5 million broadband customers a not-for-profit alternative to iTunes – and helped wean them off piracy.

Speaking to *Music Week* as part of our special anti-piracy feature in this issue, a BT spokesperson said: "The UK has a vibrant digital music market and we don't see at the moment how a similar BT service will offer anything new to customers. However, we will keep the

"The UK has a vibrant digital music market and we don't see at the moment how a similar BT service will offer anything new to customers"

BT SPOKESPERSON

BT



situation under review."

The BT service was widely seen in industry circles as a clear investment in content from the ISP – helping build bridges with industry following the firm's opposition to the Digital Economy Act. BT was still

in discussions with major labels in late 2011 over the platform.

Meanwhile, BT is staying quiet on whether it will host its annual Digital Music Awards this year. The DMA website continues to show assets from

Olympics etc."

BT will sponsor a wealth of live music as part of Olympics spin-off BT London Live throughout July, August and September. And it has this month made one major investment in copyright content: snapping up TV rights to three seasons of Premier League matches alongside BSkyB for £3 billion.

Discussing BT's historic opposition to the Digital Economy Act, the spokesperson told *Music Week*: "BT welcomes the Government and OFCOM's recent indications and guidance on the next steps on implementation of the DEA. Our intention is to comply diligently with our obligations and to be ready for its implementation."

■ Read our anti-piracy special feature: Pages 19-21

2011's event, and no dates have been confirmed for 2012.

"No decision has been made yet on the DMAs," added the spokesperson. "It's a busy calendar this year with the

DEA's legal letters are on course for 2014

OFCOM will finally publish its Initial Obligations Code of Practice proposal later this month – leaving the way clear for warning letters to be sent out to illegal files sharers in 2014.

The code is a much-delayed requirement of the Digital Economy Act, and will set out a timetable for implementation.

OFCOM published its first draft code in May 2010, but has faced repeated legal challenges from ISPs.

An OFCOM spokesperson told *Music Week* that the first 'three-strikes' letters were likely to be sent out in 2014. Meanwhile, a rep for the



Department Of Media, Culture and Sport said the Government expected letters to be distributed in the first quarter of 2014.

OFCOM dismissed any chance of the letters being sent out as early as 2013.

The CBI's chief policy director, Katja Hall, warned the Government last week that without robust IP and regulatory frameworks, the UK's creative

industries would suffer abroad.

Speaking at Sony Music UK HQ, she said: "Creative businesses will be reluctant to export if they think their IP will be stolen. The Government needs to take a stronger lead on the international stage in calling for enforcement measures.

"We also need to recognise the potential that a modern, internationally-focused regulatory framework holds for today's creative companies.

"The BBC's iPlayer is an excellent example of a digital platform already successfully exporting creative content around the world."

Leona teams up with Smith

Fraser T Smith is overseeing production of Leona Lewis's new album, making it the first time a producer has worked across one of her releases.

The co-writer of Adele's Set Fire To The Rain and Taio Cruz's Break Your Heart told *Music Week* that, while other producers were working on what will be in Glassheart her third studio set, he was taking a production role for the whole album as well as co-authoring about half of its tracks.

This approach is entirely different to Lewis's first two albums Spirit and Echo, which were littered with different songwriters and producers across

their tracks, among them Max Martin, Dr Luke, Stargate, Ryan Tedder and Steve Mac.

Sony/ATV-signed Smith suggested having one producer would result in Lewis "making an artist album rather than a collection of songs".

Using a mixture of producers for one album, he reckoned "you end up with maybe two or three radio songs and not necessarily the album sales you want".

"It's been amazing," he said, adding that the Syco album, which is due for release on November 26, was about 80% finished.

■ Read our European songwriter analysis: Pages 14-17

NEWS

EDITORIAL

Is digital music becoming a super market?



YOU DON'T GET TO BE AS SUCCESSFUL as Tesco by taking your eye off the ball. Which is exactly why the shock from last week's £10.8 million swoop for streaming music service We7 didn't sting for too long.

Here is a supermarket that introduced music downloads online as far back as 2004 – a clear signal that the company has long recognised an opportunity when it comes to digital entertainment.

Back then it became the first UK supermarket to go head-to-head with iTunes – three years before even Amazon launched its Mp3 store. Dotcom niche-seekers might like to jest otherwise, but the people at the top of this British behemoth's entertainment and digital departments are clearly no dinosaurs – and pay attention to trends. (It's possibly no fluke that Tesco's We7 buyout came a week after headline-grabbing BPI data revealed the surprising strength of digital services in the UK.)

Tesco may have built its empire on nibbles, 'nanas and nappies, but make no mistake: it's very adept at positioning itself in markets yet to reach its mum'n'dad consumer base.

Look no further than its recent acquisition of streaming video service BlinkBox. What the heck is Tesco doing buying a Netflix rival? It's hard to be sure. That's kind of the point.

"In one fell swoop Tesco could make ad-funded streaming a more legitimate business for the music market"

What will be particularly intriguing about Tesco's latest acquisition will be how it uses its Clubcard database to leverage both customer loyalty and behaviour in a server-based world. The company already has a huge hulk of information on a giant shopper base – something the likes of Spotify and Apple will envy. Meanwhile, it's made landgrabs in pricey everyday essentials of the middle classes; from car insurance to mobile tariffs – offering plenty of scope for networked subscription payments.

The most likely next step will be a free-to-listen, ad-funded music service with a subscription tariff add-on for Tesco Mobile customers – a la Deezer and Orange. So far, so predictable.

But think of the future possibilities: Tesco knows more than anyone about how we shop and which FMCG products we gobble up week-in-week out. Wouldn't targeted advertising utilising this kind of data – on a mass scale – be worth a pretty penny to Glaxo, or Coca-Cola or Pepsi? You betcha.

The music industry will have its fingers crossed this is the route Tesco will go; in one fell swoop it could make ad-funded streaming a far more promising and legitimate business across the market.

A slight pang of worry arises when you consider Tesco's history of rack-'em-low pricing on CD, loss leading to drag people in stores for a high basket spend. Could music streaming become little more than a Clubcard user benefit? The embryonic state of the music streaming market means now is not the time for anyone to devalue it in consumers' eyes.

If for one hope things move in another, more tantalising direction: the more you listen to the free service (plus ads) the more Clubcard points you accrue. A digital music loyalty scheme with tangible, tasty benefits? One which gives streaming a new audience – and finally raises its scale to sustainable levels in the UK?

Every little helps.

Tim Ingham, Editor

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

EMI launches Electrospective extravaganza



EMI VP, global campaigns
David Rowe

MUTE, WALL OF SOUND ON BOARD FOR GLOBAL CAMPAIGN

LABELS

BY TIM INGHAM

EMI Music has launched an ambitious global multi-platform campaign celebrating the development of electronic music since 1958, working with the likes of Mute's Daniel Miller and Wall Of Sound's Mark Jones.

Electrospective brings together the earliest days of technological innovation at the BBC Radiophonic Workshop with current dance music superstars including David Guetta and Deadmau5.

The EMI Music, Mute and Virgin catalogues are being leveraged to chronicle the key works of acts such as Kraftwerk and Brian Eno, through to Depeche Mode and The Human League, the explosion of electronic dance music in the late Eighties and the rise of global stars like Daft Punk and The Chemical Brothers.

Activity will centre on the Electrospective.com site, and include: the release of a double CD compilation and an album of rare and unreleased mixes; a repressing over of 30 classic dance albums on vinyl; global promotion of 550 seminal electronic music albums via physical and digital music outlets; a dedicated Electrospective online store; an artist roundtable event at a London location in partnership with Mojo, Mixmag, Future Music magazines and supporting technology partners; an OpenEMI developer 'sandbox' for developers to create new digital concepts and products (launching in July); an Electrospective Spotify app (August); competitions; and social media activity.

Artists involved with the initiative include David Guetta, Paul Oakenfold, Arthur Baker, Sister Bliss, Carl Cox, Giorgio Moroder, Midge Ure and Martyn Ware.

David Rowe, EMI Music's VP of global campaigns, told *Music Week*: "It's not often you see a catalogue marketing initiative take place on a truly global scale and on this many platforms. In fact, I think this is probably the biggest you'll see."

"That doesn't mean to say we're spending millions and millions; the beauty of this is that it's about engagement with media and artists. This is about partnerships – it's not about waving a chequebook around."

He added: "The response we have had to Electrospective from our creative, commercial and technology partners has been extremely positive. I would especially like to thank Mute's Daniel Miller and Wall of Sound / Back To The Future's Mark Jones for their unwavering support, as well all of the artists, producers, DJs and managers that have given their time to be involved in the Electrospective campaign so far."

Essential feels Halo effect with OST deal

Independent UK distributor Essential Music & Marketing has added a raft of indie label partners to its roster as it secures the contract to distribute the OST for upcoming video game Halo 4.

Labels such as rock house Razor & Tie, Nashville-based Thirty Tigers, Canada's Hidden Pony and the Australian Staple Group's label UNFD have signed with Essential on Europe-wide label and services deals.

Razor & Tie has specialised in the rock market with artists including All That Remains, Foreigner, Richard Ashcroft and Chelsea Grin. The label's deal with Essential officially kicks off with multi-platinum act P.O.D whose new album *Murdered Love* is due for release in



mid-July.

Meanwhile, British record producer and score composer Neil Davidge will be the lead composer for the soundtrack of Halo 4, which will be distributed by Essential in a services deal spanning Europe.

John Franck, SVP of marketing for Razor & Tie

commented: "We're thrilled to be partnering up with the Essential Music family in the UK and Europe. Razor & Tie is dedicated to growing its roster on a global level and we believe this is a pivotal strategic alliance for both our companies."

Mike Chadwick, founder and MD of Essential Music and Marketing said: "We're really pleased to be signing such venerable international labels; Razor & Tie particularly has been in our sights for a while and to have them on board is a real coup. These North American partnerships are exactly where we want to be expanding as a company and having such success so early on for our US office is a testament to the ability of our US CEO Erik Gilbert and his team."

EU TOUR DRAWS RECORD CROWDS • KILIMANJARO COULD LAUNCH 10 FESTIVALS IN 2013

Sonisphere's 250,000 reasons to be cheerful

LIVE

■ BY TIM INGHAM

Sonisphere festival may be absent on the UK live music roll call this summer – but the brand can boast of having a barnstorming year on the continent.

The touring Sonisphere event will have played to over 250,000 punters by the time its final leg finishes in France early next month.

This year's tour has seen sold-out shows in Yverdon, Switzerland (35,000 tickets) and Helsinki, Finland (47,000), whilst Sonisphere in Warsaw, Poland welcomed over 50,000 ticket-holders in May.

The biggest of all five of this year's Sonisphere events took place in Madrid on May 25 and 26, with 90,000 people partying into the early hours over the two days – a 25,000 rise in ticket sales on 2011.

"It's been a good summer," said Kilimanjaro founder Stuart Galbraith, who bought out AEG's share in the promoter earlier this year. "In particular, we're proud of Poland, which has seen some very tough market conditions



Spainisphere: Kilimanjaro's Madrid show attracted 90,000 over two days, whilst its Europe-wide tour pulled in over 250,000 punters

predominantly because of Euro 2012."

Buoyed by the success of Sonisphere's European tour, Galbraith says the number of themed events across the EU could increase next year – although Kilimanjaro is remaining cautious.

"The Sonisphere brand is now becoming established as the rock brand in these

markets," he said. "It's our fourth year into Spain and in Finland and our third year into Switzerland. A festival takes up to five years to establish its market position and we're now starting to see that happen."

He added: "We're just looking at Sonisphere on its merits and we're already planning for next year. I would hope we'll see at least six to 10

Sonispheres through Europe in 2013. We're just finishing off date options and we're out there making offers for headliners."

Headliners at Sonisphere this year have included Metallica and Soundgarden, whilst Marilyn Manson and Evanescence will finish off the France show at Snowhall Park, D'anneville on July 7 and 8.

"With the economic



"The Sonisphere brand is now becoming established as the rock brand in these markets. It's our fourth year into Spain and in Finland; our third year into Switzerland"

STUART GALBRAITH, KILIMANJARO

conditions as they are, it's too early to say whether we'll put on more [Sonisphere events] next year. We're certainly looking again at some of the countries we haven't been to this year, like Italy, Greece and Turkey. The fact is festivals are not recession-proof, particularly when you have markets severely affected by the economic downturn. That needs to be taken into account very carefully before we make any more decisions."

Galbraith clarified that the UK leg of Sonisphere was still "part of the mix" for Kili's 2013 plans. "We've got our option dates in place and we're out there making headline offers," he added.

Music's worth to business revealed in PPL and PRS investigation

Pub, club and bar owners have overwhelmingly endorsed the benefits of music to their businesses as PPL looks to introduce new pricing tariffs to the sector.

Joint research commissioned by PPL and PRS for Music reveals 93% of those running such places say playing music creates a better atmosphere for their customers and 85% that it boosts staff morale, while more than half (56%) reckon trade would be hit without it

The study has been carried out on behalf of the two organisations under their joint MusicWorks campaign, which highlights the financial and emotional benefits music can bring to businesses, and comes as PPL continues to lobby the club and bar sector about new tariffs



Pub quiz: Pubs, clubs and bars responded with one voice about the importance of music in their establishments

it wants to bring in. These have already prompted a hostile reception from within the sector

PPL CEO Peter Leatham has argued the current tariffs, which cover recorded music when it is played by DJs and for dancing in the likes of late-night bars and clubs, do not achieve

a fair price for its members' sound recordings.

Leatham told the PPL AGM at Kings Place in London last week his organisation had so far published two consultation papers on the matter and would continue to consult with the relevant sectors and their trade bodies.

"I have already stressed the importance of listening to our customers and this is a clear example. It is critical that we understand from the nightclub and bar sector where we need to modify our position based on their detailed input," he added.

The MusicWorks study questioned 1,008 small and medium enterprise owners. 71% of pub, club and bar owners said music in the workplace made their employees more productive. Some 73% of those quizzed reckoned music could increase sales or results, while 88% said it could relieve tension and awkward silences for their customers.

Some 77% of business owners said music raised staff morale and created a better working place and 19% suggested business

would be lost without it. Within the retail sector 79% of businesses questioned said it created a better atmosphere for their customers, while more than half (55%) reckoned it could increase sales or results.

There were similar high figures for music from the owners of factories and within the hospitality sector.

Among factory owners, 74% reckoned it improved staff morale and 78% that it created a better working atmosphere, while within the hospitality industry this figure rose to 84% and without music 33% reckoned they would lose business.

An accompanying website (www.musicworks4you.com) has been launched to further underline the MusicWorks campaign on the web.

NEWS

NEWS IN BRIEF

■ **THE VOICE UK:** The TV talent show's 11-date live UK tour, planned for a September debut, has been scrapped due to poor ticket sales.

■ **RADIO ACADEMY:** The trade body's chief executive John Myers is to leave the at the end of this month to focus on a 'personal project' within the media industry. He joined Radio Academy in April 2011.

■ **IPC:** The media publisher is set to launch 30 publications on Apple's digital newsstand. NME and Uncut will both appear on the platform later this month.

■ **HMV:** Lloyds Banking Group-owned buyout firm LDC is reportedly in talks to buy a package of assets put up for sale by HMV including a number of artist management firms and entertainment venues that are part of HMV Live.

■ **UNION SQUARE MUSIC:** The UK firm is starting a Kirsty MacColl reissue programme this autumn under 'The One and Only Kirsty MacColl' theme.



Following a long-term deal with MacColl's estate, the catalogue specialist has announced that the project will see USM exploit recordings including UK hits Days, Free World and Walking Down Madison, via synchronisation and sub-licensing.

■ **SONOS:** The high-end wireless home audio system developer has raised \$135 million in funding led by private equity firm Kohlberg Kravis Roberts.

■ **THE BEAT:** The influential ska revival band have signed a long-term global deal with EMI Music Publishing.

■ **BELLA UNION:** The indie label has signed The Flaming Lips with a new album from the band set for release on July 30. The new LP will be called The Flaming Lips And Heady Fwends and was put out in limited edition vinyl for Record Store Day in April.

■ **FACEBOOK:** The social network has soft launched a new 'Share Music' button, which makes it easier for users to do just that. The button has popped up without any announcement on selected Facebook pages alongside the standard 'Update status', 'Add photo/video' and 'Ask a question' tabs.

For all of the latest Music Industry news, bookmark

MusicWeek.com

BOX TV: 'NEW CHANNELS WILL HELP LABELS REACH TRICKY DEMOGRAPHIC'

Q TV makes way for 'unique' Heat

MEDIA

BY TIM INGHAM

Bauer Media and Box TV's new Heat TV channel will provide plenty of avenues for labels to connect with a hard-to-reach audience, according to its creators.

The station will replace Q TV, the music channel affiliated to Bauer's monthly magazine, on Tuesday, July 3 across Sky and Virgin Media.

Music videos will run alongside breaking news stories and links to social networks on Heat TV, which will use the branding made famous by Bauer's weekly celeb magazine.

The channel will run 24 hours a day, seven days a week.

When asked if Heat would provide a platform for labels to break new acts, Box TV MD Gidon Katz told *Music Week*: "Absolutely. Heat TV provides a strong platform for the music industry to launch new and established artist material in addition to driving cross-promotional activities and ultimately album and single sales in the industry.

"Heat has such a strong following with a loyal, hard-to-reach audience base. The TV



Turn on the heat: The celeb savvy brand looks to bring big talent to the screen



"Heat has such a strong following with a loyal, hard-to-reach audience base. The TV channel will allow the industry to target this audience whether it is online, in print, through social networks, through radio and now, on TV"

GIDON KATZ, BOX TV

heat! Top 10. We'll also premiere successful Box TV formats on the channel such as the third series of panel-led biog series, Real Stories. Season

three will feature Pink (l/f) David Guetta and Nicki Minaj."

Discussing the end of Q TV's broadcast, Katz said:

"Bauer Media is continually exploring new and innovative ways of engaging with Q readers as the brand evolves under the editorship of Andrew Harrison."

Q TV first aired in October 2000 and was originally a jukebox channel, where viewers made music video selections over premium rate phone lines.

channel will allow the industry to target this audience whether it is online, in print, through social networks, through radio and now, on TV.

He added: "It is a unique proposition that will appeal to Heat's key audience and open up many opportunities to music labels allowing them to promote their artists across a multi-platform channel which targets a very specific, hard-to-reach demographic."

Katz said the stations

programming strategy will be built on three pillars of news, access and editorial.

"For example with news we have *heat's* Huge News and *heat's* Huge Week of News which is a rolling news and weekly roundup show," he explained. "We'll also have the best access to talent with regular celebrity takeovers and guest presenters who will take over the playlists to produce shows like The Daily



Moozar offers artists direct fan payment

A new service that provides a platform for fans to pay artists directly has launched online.

Moozar ties in neatly with social media embeds, creating a 'reward link' when acts synchronise their tracks from the likes of YouTube, SoundCloud, Vimeo, Dailymotion and Mixcloud.

Their reward link is then re-posted whenever a fan 'Likes' a song or video on Facebook – or whenever they share the content on other social networks.

Moozar creates a single reward link for each track, which allows fans to pay the artist via PayPal.

Moozar partners can post the link on their sites, in order to increase the views for the artist – and take part in the value chain.

moozar

GET THE LINK. SPREAD IT. REWARD THE MUSIC.

"Typically, the artist recovers 80% of the reward," explained Moozar lead developer Florian Torres. "The person that posts the reward link recovers 20% of the amount of reward – so if the artist posts his own reward link, they get 100% of the money."

In addition, once an artist subscribes to Moozar for free, the firm provides them with apps to help spread their reward link. When songs are posted and spread by Moozar itself, the company takes a 20% cut of any

money received with the artist claiming 80%.

Despite a soft launch just two months ago, Moozar already counts over 600 artists amongst its subscribers.

"Our goal is to bring to hands and musicians a way to transform their views, likes, shares etc. into money," explained Torres. "Artists have access to a detailed financial report in real time once connected. It can be viewed and downloaded and outlines the

donations received on the artist's behalf."

When an artist receives a donation, a statement is updated showing the history of their transactions. Collected money is available 90 days after it has been received by Moozar. Artists will receive payments, on request, by PayPal transfer according to information provided during registration. Rewards received stay on their PayPal account, administered by Moozar. More info: moozar.com

DOWNLOAD STORE 'JUST THE START' • UK SUPERMARKET QUESTIONS CURRENT LP PRICES

Sainsbury's: we're not done with digital music

RETAIL

■ BY TIM INGHAM

Tesco may have grabbed the headlines in the past week with its audacious £10.8m buyout of streaming service We7 – but it's not the only UK supermarket with significant aspirations in digital music.

Sainsbury's has told *Music Week* that its new MP3 store is just the first step in the education of its consumer base when it comes to digital content – and that it is fully aware of streaming content's role in the future of retail.

The new service, hosted on the Sainsbury's Entertainment website, was launched last month. It provides customers with access to over 2.3 million downloads, with singles starting



at 89p and 'Deal of the week' albums for £4.99. Customers gain Nectar points after downloading.

Tesco launched its download service as far back as 2004, whilst Amazon unveiled its DRM-free AmazonMP3 platform in 2007.

"Whilst not the first to market, we have been very

careful to launch an MP3 service that works on all levels for our customers," said Sainsbury's Entertainment category manager Matt Newman.

"To this end, our 'Downloading Made Easy' message is as important as the market leading pricing.

"We are delighted with the reception so far and will continue

to utilise our significant physical store business to guide our customers and Sainsbury's colleagues online as shopping habits evolve. However, an MP3 store is just the start of our digital aspirations for the entertainment category."

When asked how traditional retailers could compete with the growing streaming market, Newman added: "It is impossible to ignore the impact and ever-growing desirability of 'consumption' over 'ownership' – smarter retailers should be embracing these newer models as an opportunity.

"There is a defined place in the market where any number of streamed music iterations can complement a more 'traditional' physical music offer. You have to be clear on what you're presenting to your customers



"An MP3 store is just the start of our digital aspirations for the entertainment category"

MATT NEWMAN, SAINSBURY'S

and be creative with your commercial execution."

Despite a keenness to work with the record industry on its digital service, Newman noted that the current SRP for chart albums may need rethinking.

"A tough market demands focused, strategic relationships with our partners and it's imperative we continue to face into the challenges and subsequent opportunities together," he said. "However, if the industry wants to sustain a physical in-store business, they need to facilitate driving forward sales. Whilst price is not the only issue and the average selling price has come down at a total level, the price of a frontline chart CD is still £9.99, as it was 10 years ago, which seems out of kilter."



Amanda Palmer Cooks up label deal

She raised over \$1 million through crowd-funding – and now Amanda Palmer has signed a unique partnership with Cooking Vinyl.

Although her new LP, *Theatre Is Evil*, will be globally released through Palmer's own label, 8ft Records, Cooking will handle the distribution, project management, marketing and promotional services across the UK and Europe.

Palmer's requests to be

dropped by Warner-owned Roadrunner were granted two years ago. Her new deal sees her retain 100% of her rights and make the lion's share of the money, as well as maintaining full artistic control over the campaign. Her management team, Girlie Action, will handle all label functions in the US.

After the European album release on September 10, Palmer will tour for two weeks in the territory and return for

a more extensive tour in March 2013.

Cooking Vinyl founder Martin Goldschmidt said: "I am proud to welcome Amanda to Cooking Vinyl, as well as being a fantastic artist she is very forward-thinking in her approach to the business.

"Our relationship is not a traditional record deal and reflects her ethics. She joins The Cult to become our second refugee from Roadrunner Records."

EMI Music Publishing signs with James Grant Group

EMI Music Publishing has struck a unique partnership with a UK entertainment management company to create their own production music library.

The James Grant Group's music library will be launched on PLAY – EMI Music Publishing's global platform for production music for TV, radio and advertising.

The library will provide music for use across broadcast and commercial projects with EMI Production Music supplying creative support plus full administration, distribution and marketing.

The James Grant Music Library will offer content from a network of composers and producers who will create music

across a range of genres and mirror the most up-to-date record label releases. TV and film producers will be able to call on this network of composers to create bespoke music to meet specific project requirements.

Jonathan Channon, EVP, media and business development, EMI Music Publishing commented: "Our

businesses will complement each other to deliver mutual benefits and opportunities for our respective client bases. We look forward to a long and productive partnership with them"

Richard Northen, A&R director James Grant Music: "James Grant Music is fast establishing itself as a leading music production provider for

the commercial and TV sectors, especially with its work with the independent production community. Being on the EMI Play network will also enable us to reach more producers internationally, helping them with their music needs and introducing them to the James Grant Group's wider proposition of services."

NEWS

Wakeman is in for MIRC 2012



Prog-rock legend, composer and raconteur Rick Wakeman will address more than 200 musical

instrument retailers at this year's Musical Instrument Retail Conference & Expo (MIRC).

The event takes place at The Brewery, Chiswell Street London – where the Music Week Awards were held earlier this year – on Thursday, June 28. It's free for retailers to attend and they will all go home with a VIP retail gift bag.

The day will comprise of conference sessions in the morning, followed by a free lunch. The expo (www.mirc-expo.com) will open in the afternoon, while an after-show drinks reception, sponsored by Roland UK, will be held at the Chiswell Street Dining Rooms, situated opposite The Brewery.



Photo: Lee Wilkinson / www.livemultimedia.co.uk

Wakeman (pictured) will be topping off the conference with his keynote speech – A Grumpy Old Keyboard Player's View of the Music Industry – in which he will relate his recollections as both a performer and customer.

Now in its third year, MIRC, in association with Musikmesse, is backed by *Music Week* sister publication *MI Pro*.

The UK's top 250 musical instrument retailers are set to attend and dealers can still register by emailing mirc@intentmedia.co.uk

A limited number of additional Event Packages are available.

Contact Jodie.Holdway@intentmedia.co.uk, or call 01992 535647 to find out more.

ORGANISERS HERALD 'BEST EVER' EVENT • SELL-OUT PREDICTED FOR NEXT YEAR

World-beating headliner secured for Download 2013

LIVE

BY TIM INGHAM

An "internationally renowned" headliner has already been secured for Download Festival 2013 – as Live Nation predicts another sell-out event.

The 2012 festival took place earlier this month at Donington Park. Over 100,000 ticket-holders braved heavy rain and muddy conditions to witness The Prodigy, Metallica and Black Sabbath headline the five-day event, which was the tenth Download in history.

Due to demand, early-bird tickets for 2013's event – which will take place on June 14-16 – have already gone on sale at Downloadfestival.co.uk.

Live Nation promoter and festival booker Andy Copping told *Music Week* this month's event was "the best Download there has ever been".

He added: "We have been inundated with notes of congratulations and thanks from all corners of the globe. The fans in particular have been very vocal in saying that they believe that this has been the best Download ever and that they loved the experience in spite of the rain leading up to the festival."

The festival season has under-



Back in black: Metallica frontman James Hetfield at Download 2012

Photo: Andrew Whitton

performed this year, with tickets still available for the UK's biggest events and 14 cancellations – making Download's weekend ticket sell-out all the more remarkable. The 2013 market

brings yet more competition in the shape of Glastonbury, but Copping said that the Download team remained unworried about the festival giant's return.

"Having just had the best

Download on record, I'm confident that we can hit sell-out numbers again next year," he said, adding: "There are always improvements to be made. We spend a lot of time speaking to the fans and asking them for their input and we always action their ideas."

Metallica returned to Donington for the seventh time to headline Saturday's Main Stage, performing the *Black Album* in its entirety, plus hits including *Master of Puppets* and *Seek and Destroy*. Black Sabbath headlined the Sunday night, whilst on Friday The Prodigy played after a rousing set by Chase & Status. Meanwhile, acts such as Soundgarden, Megadeth, Refused, Shinedown and Anthrax returned to the UK on Download 2012's stages.

Copping said Live Nation already has one act confirmed to headline next year's event.

"The act I already have locked in to headline Download next year is an internationally renowned band, that will please a lot of people, including myself," he added.

Download Festival specials will broadcast next month on Sky Arts with bands set to be aired in the programming including Slash, The Prodigy and Metallica.

One Media posts profits after spending spree

Independent publishing group One Media PLC has posted impressive fiscal results for the first half of its fiscal year.

For the six months ending April 30, the firm recorded a 29.3% year-on-year increase in turnover to over £1 million. It posted pre-tax profits of £204,667, a year-on-year jump of 35.4%, while cash balances were announced as £792,938 at April 30.

Eleven new music catalogues were acquired in the period,



Infante and beyond: One Media CEO looks to the future

while the firm this week snapped up a pop video collection from label OVOW, including performances from

The Moody Blues, Phil Collins and Iggy Pop.

One Media was set up in 2005 and listed its shares on the Plus Markets Exchange to become what it claims is the only City Listed independent purely digital music label and rights owner. It has invested over £1.25 million in 50-plus catalogue acquisitions since 2006 and now owns rights for in excess of 120,000 tracks.

CEO Michael Infante said: "It's doubly gratifying to be

delivering a great set of results for One Media in the first half year, as digital revenues in the industry overtake physical for the first time.

"One Media will be energetically looking for new acquisitions to continue its development, as well as ensuring that each and every catalogue we currently already work is given the best possible sales platform. It's an exciting time to be a digital music company and hungry for growth."

AIM
INDEPENDENT
MUSIC
AWARDS
2012

AIM INDEPENDENT MUSIC AWARDS 2012

Enter now!

Rewarding the people, releases, companies and artists that made 2011/12 a great year for independent music.

COULD YOU WIN ONE OF THIS YEAR'S AIM AWARDS?

AIM is now taking entries for the following categories, from both members and non-members:



BEST LIVE ACT

BEST INDEPENDENT FESTIVAL

**INDEPENDENT BREAKTHROUGH
OF THE YEAR**

BEST 'DIFFICULT' SECOND ALBUM

BEST SMALL LABEL

**SPECIAL CATALOGUE RELEASE
OF THE YEAR**

HARDEST WORKING BAND OR ARTIST

INDEPENDENT ALBUM OF THE YEAR

GENRE SPOTLIGHT AWARD

TICKETS SELLING FAST!

Tables are now available for the ceremony, taking place in London on

29TH OCTOBER 2012.

Tables of 10 are priced from £800-1950 and individual tickets from £80. Inclusive of welcome drinks reception, 3-course dinner and drinks, and afterparty

www.musicindie.com/awards



DIY MusicWeek THE FLY



SOUND PERFORMANCE

Bird & Bird



The Orchard

NOKIA

MusicWeek The Playlist

10 tracks you need to hear...



AZEALIA BANKS

Liquorice (Polydor)

From Banks' debut EP, 1991, Liquorice takes production cues from 90s dance, while Rankin steps in to direct the visually arresting video. (From EP, out now)

HAIM

Forever (Polydor)

Following this track's video release and their recent sold-out London show, it seems the hotly-tipped female trio are living up to the hype. (From EP, out now)



MIKA

Celebrate (Island)

Co-written with UK solo artist Fryars, and Pharrell Williams, and produced by Nick Littlemore (Pnau) this is an explosive return. (Single, September 9)

CAT POWER

Ruin (Matador)

As emotionally impactful as we have come to expect, Cat Power delivers a song that is at once melancholy and sun-kissed. (From album, September 3)



TWIN SHADOW

Five Seconds (4AD)

First taste of the US artist's new album, Five Seconds showcases an ambitious musical progression, backed by an engaging video. (From album, July 9)

EL PERRO DEL MAR

Innocence Is Sense (Memphis Ind.)

Swirling soundscapes provide a surreal backdrop to Del Mar's almost yelping, emotional vocal, before building to a soaring climax. (Single, July 9)



KONSTANTINAS

Plastocene Terrain

Atmospheric songs accompanied by stunning artwork created on the basis of the track names and conversations between author and designer. (DVD audio album, out now)

GLASS ANIMALS

Cocoa Hooves (KayaKaya)

First single from Glass Animals and the first release on new XL imprint Kaya Kaya, this is a stunning start for both. (Single, out now)



JAKWOB FEAT. KANO

Please (Mercury)

One of a handful of collaborations from Jakwob's currently reacting at specialist radio - this is one of his more melancholy moments. (From mixtape, out now)

BEATRICE ELI

The Conquerer (Levels)

We've been acutely aware of Beatrice Eli for some time now. This stunning track sounds like Robyn at her darkest and most emotional. Discover it. (Single, tbc)



BREAKOUT



BEBE BLACK

Hailing from Dorset, Black can currently be heard on Benga track Icon. After swiftly impressing Columbia and signing to the label as a solo artist, she is recording her debut album. She will perform at July's Breakout event at The Proud Galleries in Camden.

Get on the guest list at musicweek.com/



The latest most popular Shazam new release chart:

1: will.i.am FEAT. EVA SIMONS

This Is Love

2: CHRIS BROWN Don't Wake Me Up

3: WILEY FEAT. RHYMEZ & MS D Heatwave

4: GARY BARLOW Sing

5: KNIFE PARTY Bonfire

GIG OF THE WEEK



Who: Oh Mercy Mgmt Showcase feat. Eugene McGuinness + more

Where: The MacBeth, Hoxton

When: June 23

Why: This Feeling club night is hosting one night with five great acts. Also on the line-up are Coves, Filthy Boy, Swanton Bombs and The Death Rays of Arcilla.

DATA DIGEST

SALES STATISTICS



CHART WEEK 24 Compiled from Official Charts Company sales data by Music Week

| VS LAST WEEK | SINGLES | ARTIST ALBUMS | COMPILATIONS | TOTAL ALBUMS |
|----------------------|------------|---------------|--------------|--------------|
| SALES | 3,321,484 | 1,351,339 | 352,716 | 1,704,055 |
| PREVIOUS WEEK | 3,590,104 | 1,275,895 | 288,050 | 1,563,945 |
| % CHANGE | -7.5% | +5.9% | +22.4% | +9.0% |
| YEAR TO DATE | SINGLES | ARTIST ALBUMS | COMPILATIONS | TOTAL ALBUMS |
| SALES | 80,688,755 | 31,691,353 | 7,404,207 | 39,095,560 |
| PREVIOUS YEAR | 74,973,441 | 37,977,092 | 7,284,827 | 45,261,919 |
| % CHANGE | +7.6% | -16.6% | +1.6% | -13.6% |

APPOINTMENT TO VIEW



DAVID GUETTA NOTHING BUT THE BEAT: THE MOVIE

Saturday, June 23 - 4Music 2:15-3:05am
Fly-on-the-wall documentary featuring the international superstar DJ (pictured) as he embarks on his first full UK tour. Guest appearances from Kelly Rowland, Usher and Fatboy Slim.

BBC HACKNEY WEEKEND 2012 COVERAGE

Saturday, June 23 - BBC3, 7pm-12am
Live coverage of Radio 1's Hackney Weekend featuring performances from Emeli Sandé, Ed Sheeran, Nicki Minaj, Kasabian, Jay-Z, Rita Ora and Leona Lewis - presented by DJs Fearne Cotton, Greg James and Gemma Cairney. Plus, there is a look at the history of the area.

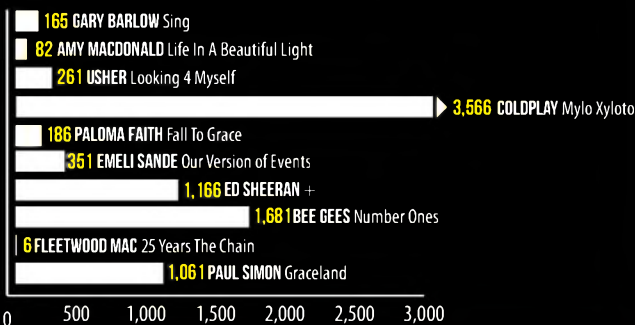
ISLE OF WIGHT FESTIVAL 2012 HIGHLIGHTS (PART 1 OF 2)

Saturday, June 23 - Sky1, 1-2pm
The most memorable moments from this year's music festival which features Bruce Springsteen, Elbow and Pearl Jam on the line-up.

PIRATES' BAY



NUMBER OF ILLEGAL FILES FOUND BY MUSO.COM OF TOP 10 ALBUMS ON JUNE 19 2012



CRITICAL MASS



metacritic
Keeping score of entertainment

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

www.metacritic.com



84

RICHARD HAWLEY
Standing At The Sky's Edge



79

USHER
Looking 4 Myself



65

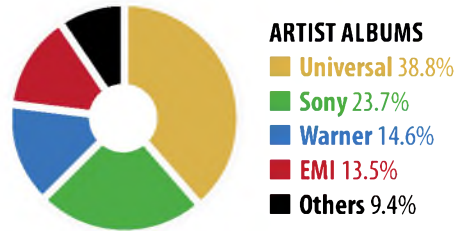
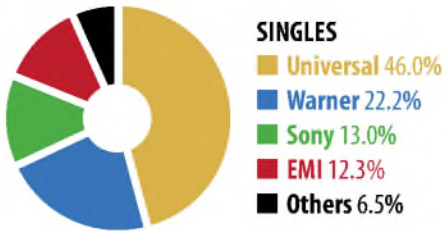
ED SHEERAN
+

For daily news visit musicweek.com

MARKET SHARES BY CORPORATE GROUP



CHART WEEK 24



FEEDBACK



Sting lends support to campaign to bring Amazing Radio back to digital

Jo Oliver: "Great to see Sting still able to empathise with artists at the start of their careers. Artists who are real musicians and songwriters who haven't just had a leg up by The X Factor/big label/TV reality machine to have a short, fat, force-fed career devoid of meaning. Thank you sir. For supporting something as valuable as Amazing Radio. Let's get it back on DAB. Please!"

Madeline Paterson: "Yes indeed. Bring it back. We need Amazing Radio."

PPL boss blasts Olympics' free stance for musicians

Anthony Anderson: "A very fair point - outrageous! And yet there was plenty of budget to create new arrangements of the 200-plus national anthems (despite the fact that arrangements approved by the national Olympic committees already existed). And further budget to record them all again."

TOP 5 STORIES ON MUSICWEEK.COM

Musicweek.com's most-read stories for period ending June 19

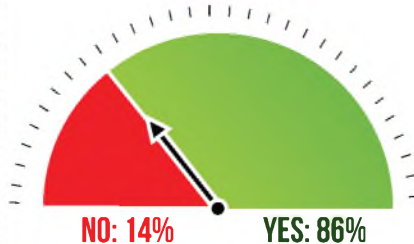
- 01** Tesco swoops for We7
Thursday, June 14
- 02** PPL boss blasts Olympics' free stance for musicians
Thursday, June 14
- 03** One Direction will become \$100m business empire, says Sony
Wednesday, June 13
- 04** Grainge, Faxon, Mills to attend Universal, EMI hearing
Friday, June 15
- 05** Sting lends support to Amazing Radio campaign
Wednesday, June 13

MUSIC WEEK POLL

This week we asked...

Would a tightly controlled 'tickets' domain solve the problem of online ticket fraud?

Vote at www.musicweek.com



INK SPOTS

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

The dramatic ups and downs of The Kinks' Ray Davies are on the front of *The Word* and inside the cover he says 48



years of making music have taught him that there's nothing new but there's still things to be written: "for me it's about an endless supply of humanity, a new greatness will emerge as each golden age is fired by creativity".

Joe Walsh recalls the hazy days as an alcoholic in the seventies when the James Gang supported The Who, and mentor Keith Moon taught him how to mix fertiliser and detergent in a condom and flush it down a hotel lavatory - where it would generally explode three floors below.

Tracey Thorn says that in some ways she wasn't really cut out for a career in the music industry: "I've always been a bit of a square peg in a round hole" and having kids has made her put music second place.

Laetitia Sadier reveals that the record that made her want to be a singer was The Smiths' first album.

Rob Young reckons Snowgoose are where the frost of fantasy and the icicle of ambient meet the sturdy winterwear of folk (sort of) and have found their "place in the sun" with debut album *Harmony Springs*.

THE MAGIC NUMBERS

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



£0

Paid to Morrissey in a settlement in relation to the libel case he brought against NME in 2007 for an article where he said the magazine "deliberately twisted" his words to make him appear racist

91%

Stake supermarket giant Tesco has purchased in music streaming site We7 for £10.8m

44m

Records sold by Westlife... Band member Shane Filan was recently declared bankrupt

£1

Paid by supermarket chain J Sainsbury for HMV Group's shareholding in ebook networking site Anobii

\$100m

Of business chairman and CEO of Sony Music UK Nick Gatfield expects boy band One Direction will represent over the next year

345

No.1s on the Billboard charts for American Idol contestants on the show's 11th anniversary

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



@Eve_Barlow "My new album in my opinion is... EUPHORIC." - Usher. Not backward in coming forward.
(Eve Barlow, Deputy Production Editor at C/MOJC/Empire) Monday, June 11



@itsohsobritish Got offered the job of volume controller at Cher Lloyd's concerts... I turned it down.
#itsohsobritish (British People) Monday, June 11



@doctorpcircus some people take music too seriously
(Doctor P (Shaun Brockhurst)) Tuesday, June 12



@AI_Horner Literally every single time I hear that Carly Rae Jepsen song I am underwhelmed by how un-crazy she is.
(AI Horner, freelance) Tuesday, June 12



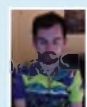
@StantonWarriors Back in London! Shit cafe breakfast served by a moody wannabe gangster yoot, followed by a rip off surly taxi encounter. Great to be home!
(Stanton Warriors) Wednesday, June 13



@jamesjammcmahon Listening to Blink-182's last record Neighborhoods. Never thought I'd like a Blink-182 record, let alone love one
(James McMahon, Kerrang! Editor) Wednesday, June 13



@kanyewest THANKS TO ALL MY FANS. I AM TWEETING UNDER THE STAGE WHILE JAY IS RAPPING IN DUBLIN ON MY BIRTHDAY. YOU GUYS MAKE ALL MY DREAMS POSSIBLE.
(Kanye West) Wednesday, June 13



@timjoddy hot chip live. pretty, er, wow. that's my review done.
(Tim Boddy, The 405) Thursday, June 14



@BenAllenMusicPR I hate the juxtaposition of having hair cut on a really 'good hair day'. What does one do, wait until the next day? #middle-classproblems
(Ben Allen, BAM! PR) Thursday, June 14



@RozzerM Dear @Dominos_UK. I am stuck at home ill with no food (or money for that matter) Please send me promotional pizza.
(Roz Mansfield, Atlantic) Thursday, June 14



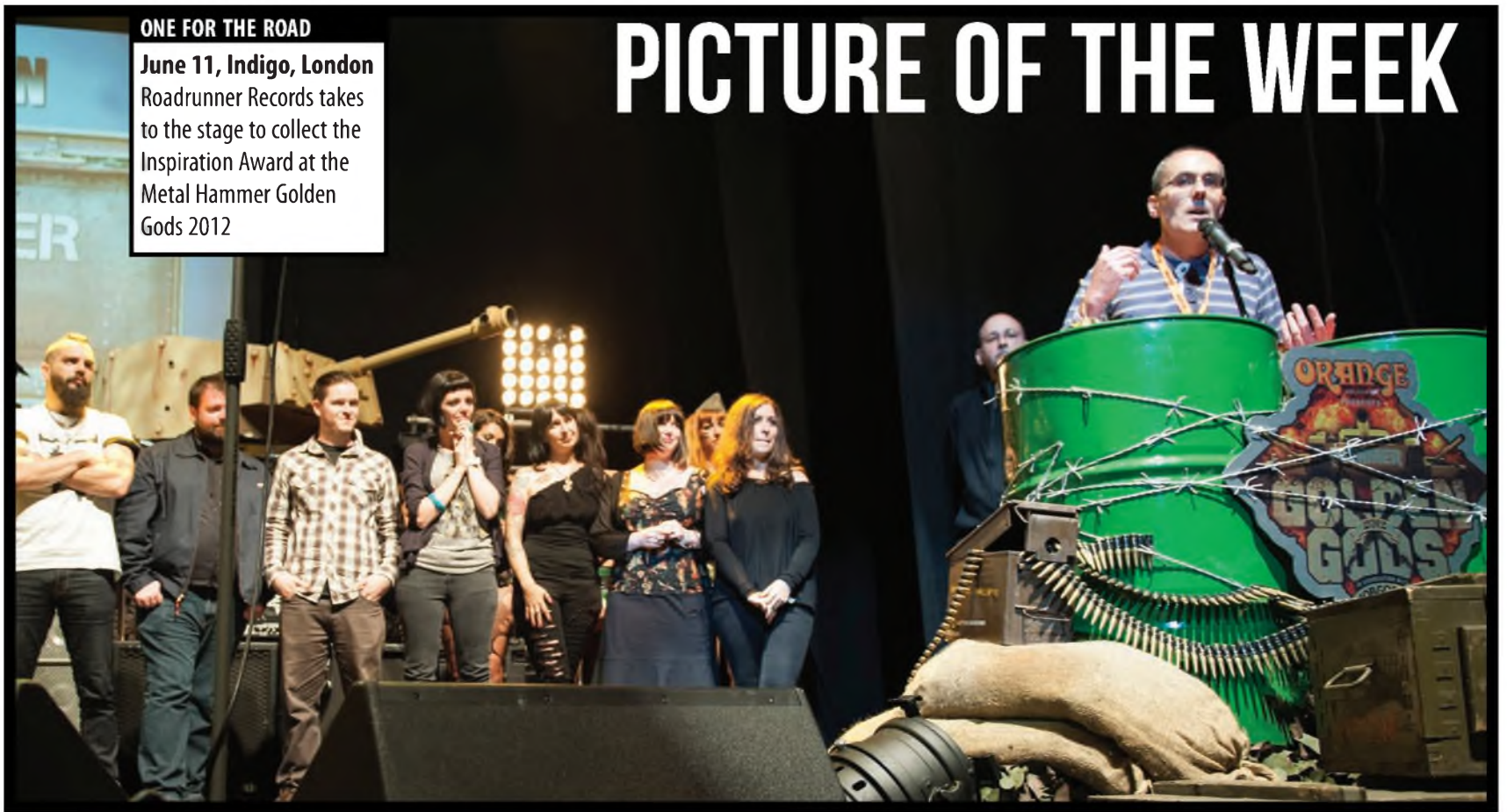
@Pursehouse In a rush I just misspelled astonishing on my iPhone & it autocorrected as 'Astonish Fly'. That's a record label name waiting to happen.
(Simon Pursehouse, Sentic Music) Thursday, June 14



@pipsrecords Actually, properly, mindblowingly excited about a concert for once. Refused, August, boom.
(Pip Newby, PIAS) Friday, June 15

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

DATA DIGEST



ONE FOR THE ROAD

June 11, Indigo, London
Roadrunner Records takes to the stage to collect the Inspiration Award at the Metal Hammer Golden Gods 2012

PICTURE OF THE WEEK

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



1 EOGHAN MCDERMOTT XFM
The Coronas - Closer To You

Ireland's all-conquering indie-pop foursome announce their UK intentions with ferocious musical prowess on their wicked new album. Wonderfully crafted nuggets of radio-friendly splendor are aided by the fact that charismatic frontman Danny O' Reilly has one of the most rich and versatile voices of his generation. Arctic Who?



2 ROBERT ELMS BBC LONDON
New Street Adventure - Say It Like You Mean It

New Street adventure are probably the finest young band I've seen emerge for many moons, a real blend of energy and soul, good songwriting, a fine first record and they can certainly do it live too. One I am certainly expecting big things from.



3 JAMIE GRIFFITHS SMOOTH RADIO
Nell Bryden - Shake The Tree

This confident second album from Brooklyn songstress Nell Bryden shows the talented singer-songwriter has new strings to her guitar. It's a set of beautiful songs to lose yourself in. Lyrically she's as gifted as ever and these personal tales of life and love in the Big Apple leave you feeling uplifted.



4 DAVID KUSHER SPIRAL EARTH
The Toy Hearts - Whiskey - Wood Ville Music

Flooding the senses with swing, honky tonk, and echoes of country trailblazers, laced with years of endeavour and the freshest sounds, Whiskey puts The Toy Hearts at the forefront of UK Americana. An album to raise a glass to.



ON THIS DAY

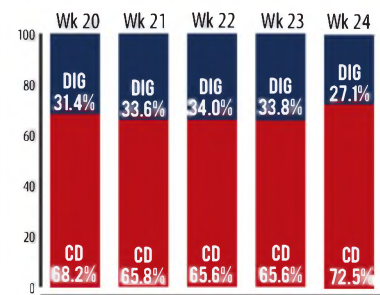
JUNE 22

Saturday, June 22 1963

Little Stevie Wonder enters the US singles chart for the first time with Fingertips Parts One and Two. He is just 13 years old.



DIGITAL VS PHYSICAL



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

CD
DIGITAL

Official Charts Company

SIGNS O' THE TIMES



Blue Note Records has signed soul/R&B vocalist **Aaron Neville**, and will release a full-length album this autumn produced by Keith Richards and Blue Note Records president Don Was.

Peer Music has announced a deal with **Cayman Music**. The Cayman catalogue includes songs from artists including Bob Marley, Eric Clapton, Free and The Coasters.

Peer Music has signed Moscow born hip-hop artist

Dzharn. After releasing four albums in Russian, he now has his sights set on breaking the UK and Europe.

Brew Records has signed **Nine Black Alps** and will release their fourth album in October, when the band will also tour the UK for the first time in three years.

Syco Music has signed Britain's Got Talent finalists **Loveable Rogues**. Currently in the studio writing and recording new material, the trio will release their debut single later this year.

KEEPING TRACK

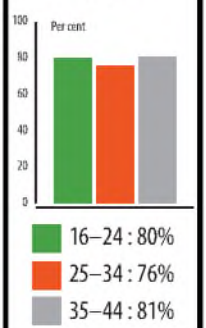


SoundOut is a research and audience insight tool for new music, powered 100% by real music fans and consumers.

David Guetta/Chris Brown | Can Only Imagine
Overall market potential **VERY GOOD**

79%

Market potential by age



ON THE RADAR **MISHA B**

RARING TO RETURN to music following her X Factor fame and fresh from a recent school tour, Misha B is set to unleash her feisty attitude on the UK charts, following the release of Why, Hello World, which earned her the accolade of Mixtape of the Week on BBC Radio 1Xtra in April.

Debut single Home Run is scheduled for release on July 15 through Relentless Records. Speaking to *Music Week* about choosing it as her official debut release, Misha said: "Everybody at the label was like "This has to be the single" I feel like it's a great starting point and it really captures my sound."

"It started off a sad song inspired by my ex but then elements of fun were added!"

The element of fun is a running theme for Misha as she describes her autumn-release debut album which features collaborations with top UK producers TMS, MNEK and Naughty Boy, as fresh, fun and funky.

"I hate the word journey," she muses "but that's what my music is! [The album] will showcase all my different flavours."

And her infamous rapping will be featured too "every now and again. With my rapping, I do it when it feels right."

Strutting on to the X Factor audition stage to belt out an attitude-laden version of Aretha Franklin's Respect in 2011, Misha wasn't one of the show's contestants that audiences were quick to forget. Whilst making it to fourth place and garnering comparisons to Chaka Khan (or Jackie Chan as she thought Louis Walsh said) the soulful songstress won legions of fans and stands today with a more than 230,000 Twitter followers, 63,000 Facebook fans and over 7 million views on YouTube. Her most famous fan, who has kept in touch, is mentor Kelly Rowland – Misha revealed: "Kelly's been real-



ly supportive, she's been supportive ever since I left the show."

Misha's named her army of followers Aliens: "They're out of this world," she explained. "I think the world alien means not being afraid to stand alone and be yourself. I say my fans are aliens because they support me regardless of

LIVE & RELEASE SCHEDULE

JULY 15 DEBUT SINGLE: Home Run
SECOND SINGLE tbc
DEBUT ALBUM tbc
LABEL
 Katie Collard 020 7361 8421 and Shabs Jobanputra, Relentless / Sony
MANAGEMENT
 Char Grant, Modest! Management
LIVE
 July 12 Yoyo, Notting Hill Arts Club

what they hear about me."

Living to her personal motto 'dream big' her ambitions stretch further than single sales: "I'd like to one day perform at the Brits or on BET [the Black Entertainment Network]. That's one of the stations that I've grown up watching, so fingers crossed, one day..."

HE SAID / SHE SAID



"We wish to make clear that we do not believe Morrissey is a racist... we apologise to Morrissey if he or anyone else misunderstood our piece"

The NME says sorry, sort of, for a 2007 article. The Mozfather believed the 'twisted' piece painted a vulgar picture. So much so he took NME to court. The pair finally settled last week.

TAKE A BOW TEAM KEANE



THE LOWDOWN

Album: Strangeland
 Highest chart position: 1

Label: Island
General manager: Jon Turner
A&R: Louis Bloom
Manager: Adam Tudhope, assisted by Beth Louise Warren - Everybody's Management
Marketing: Chris Scott - Island Records
National press: Sarah Pearson - Wasted Youth PR
Regional press: Monique Wallace - Island
Online press: Matt Brown and Ellie Jones - Stayloose
National radio: Rob Lynch - Airplayer
Regional radio: Phil Witts - Island
TV: Andrea Edmondson - Island

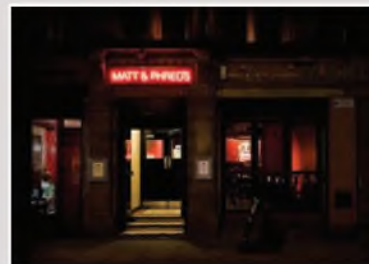
MUST-SEE MUSIC TICKETING CHARTS

| 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

Main room capacity 180

Coming up

22/06 Orla Murphy
 23/06 Terri Shaltiel
 25/06 Latin Jam

MATT & PHREDS

64 Tib Street
 Northern Quarter
 Manchester M4 1LW
 t 0161 831 7002
 w mattandphreds.com
Bands contact
 club@mattandphreds.com

26/06 Magdalena Reising (above)
 27/06 John Fleming Quartet
 28/06 La Tinto Bros
 29/06 1920s Speakeasy Featuring The Lazy River Jazz Band

THE BIG INTERVIEW PROFESSOR GREEN

SELLING HIS

The UK rapper is a Puma brand ambassador and has teamed

TALENT

■ BY TINA HART

Time was, artists could shout loud and proud about not “selling out”; avoiding all commercial opportunities safe in the knowledge that his or her recorded revenues would top up the bank balance.

These days, it's nowhere near that easy. Just like the labels that sign them, acts rely on a range of revenue streams to get by – from live to merch to syncs for products in far-flung places.

If they are offered a commercial opportunity with a brand that fits with their world view, it makes sense to snap it up, particularly in an era when brands themselves have shaped up – and approach artists with bona fide ‘partnerships’, rather than tacked-on attempts to beguile a performer's audience.

Some of the best examples of these band-meets-brand team-ups have been demonstrated by Professor Green. The UK rapper has worked with the likes of Coca-Cola-owned energy drink Relentless, snack company Doritos and – in a long-term deal – leisurewear legends Puma.

He was even recently approached by bespoke beer specialist Signature Brew to create his own ale, Remedy; handily coinciding with the single release of the same name.

Music Week caught up with Pro Green – real name Stephen Manderson – at the International Music Summit (IMS) in Ibiza to talk about his musical tastes and why, as such a strong-minded artist, he is happy to work so closely with commercial entities...

You're known to dabble in dance music.

Growing up, what was the first sub-genre of dance you listened to?

Jungle. I'm showing my age now, innit. I grew up in East London. I'm 28 now but when I was nine or 10 I would play out on the estate. All the olders were coming out in their stolen cars, playing their jungle tapes. That was my first introduction to it and that was the first genre of music I got into.

What about nowadays: if you had to pick one sub-genre, what would it be...?

Maybe dubstep. It's probably what I've had the most fun with and it crosses over into my world as much as I cross over into its.

Do you think you'll be doing more dubstep-leaning music yourself in the future?

I'll always do bits and bobs with it. You see loads of sub-genres that pop up and disappear. I think that dubstep will stick around.

It just seems to be getting bigger and bigger doesn't it?

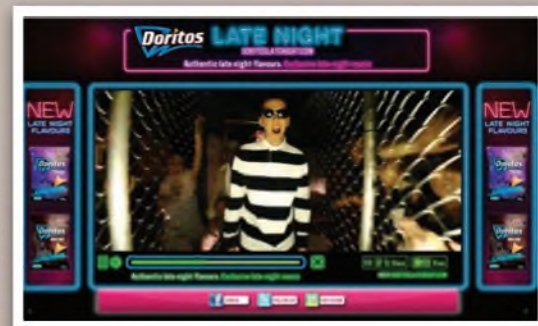
Completely. You look at what happened to drum and bass and jungle, it got commercialised, but it still exists in its original form now and then. It's bubbling up again now. That's because we're coming of age. Everyone was listening to it back then, playing out. It's kind of coming back around now in 2012.

When you said dubstep's getting a bit commercialised you pulled a pained face. What's the problem with commercialising it for you?

I don't think there is a particular problem – I think all music should have a chance to become popular. It's when you start hearing dubstep influences in Britney Spears records and it's a bit cringeworthy. You have people who have no understanding of the genre – they just put a wobbly bass in there because they think it sounds cool and they think it's what people want to hear. But it's not done for a real reason. I suppose people that

produce pop records will just work with whatever's current.

Let's talk about you teaming up with brands. I thought your partnership with Doritos on the interactive 360-degree video (below) a while back was really clever...



I wouldn't have had the opportunity to do that if it wasn't for doing that branding deal. For me that's a big part of it. Even with the Puma thing, to do intimate gigs in places where I wouldn't be able to normally; things like that I appreciate because it gives me a chance to strip the band back.

Sometimes it's just me, a DJ and backing vocalist in a small club where people have to do things for tickets. They have to be fans, essentially. They don't have to pay for the tickets but they have to do things and get involved.



SOLE... WITH DIGNITY

...d up with the likes of Doritos and Relentless. So what does he think of brands moving into music?



Do brands bring the opportunities to you, or do you seek them out? They tend to reach out and present stuff to me. I'm in my second year with Puma but it fits. My whole thing with brand ambassadorship and branding deals is that it has to fit. In my first year I did a lot of short-term deals and learnt what to do and what not to do. I've said no to more deals than I've said yes to.

Really? Like what?

Kappa made an offer, erm... which I did turn my nose up at. Does that make me a bit of a snob?

No, perhaps it's just a generational stereotype...

I was a massive part of that stereotype. I never wore Kappa as a kid. Puma's always been quite cool. It kind of sits well with me and also I actually wear the trainers. I don't have to be made to do it. It's not something that I think: "Oh God." I don't have to think of the pound signs when I put them on my feet.

A lot of artists coming out now are entering into these kind of brand partnerships. Do you think there's less of a 'selling your soul' stigma than there used to be?

Yeah, more now than ever, it's accepted. But it always, always depends on whether it fits or not.

You can see that some things are clearly and only for financial gain. I'm not up for compromising my integrity.

What's been your favourite commercial campaign that you've done?

Puma. Because it's been so easy, it's kind of fitted in seamlessly. There's been no days of waking up going: "Aaargh. Not again."

Everything I've done with them has crossed over into places which I've already done work. Like we've just done this thing with *FHM* (above *1/2*). I sit well in *FHM* anyway, I've done so much with them in the past.

It says a lot that I'm still in the contract with Puma after two years.

LEFT
He's with the brand: PG has partnered up with the likes of Doritos, Relentless Energy and Puma

RIGHT
Getting his kicks: PG is in the second year of his partnership with Puma, whose trainers he regularly wears



RELENTLESS AMBITION



In a deal brokered by EMI Music's UK Brand Partnerships Team, Professor Green has been announced as an ambassador of Relentless Energy Drink. He will work on several promotional projects with the brand throughout 2012.

The move marks the end of the Coca-Cola-owned brand's Virtues campaign, which used four brand ambassadors - jiu-jitsu champion

Roger Gracie, street dancer Zoe Green, BMXer Mark Webb and guitarist Steph Carter from the band Gallows.

A Coca-Cola spokesperson said: "It's the perfect ambassadorship; both share a dedication to their art, both are defiant in the face of compromise, and both live life to the full in a truly no-half-measures way."

BUSINESS ANALYSIS EU SONGWRITERS**EDITORIAL**

Music industry realises its own global village



BRITISH ACTS HAVE ENJOYED POCKETS of real success in the States over the past year as record-breaking Adele has been joined in the Billboard charts by the likes of One Direction, The Wanted and Calvin Harris.

But, as pleasing as all this is, of far greater significance is the creative shift that has been playing out behind the scenes with writers and producers from the UK and mainland Europe impacting the US market in a way that has not happened in years.

In the case of those from the continent their influence on the American music industry right now is unprecedented with writers and producers from Sweden, Norway, France and elsewhere regularly turning up on hits by some of the US's biggest superstars.

On this side of the pond we have long got used to fluctuations in the success of UK recording artists in the States, with our fortunes seemingly dependent on the musical trends at any given time and the quality of British talent we have to export. However, what we are witnessing here appears not to be a trend but a wholesale shift in the way the business creatively now works.

The good news from a British perspective is that our writers and producers appear to be more than holding their own, from artists writing their own material like Adele to non-performing writer/producers such as Steve Mac, Wayne Hector and Fraser T Smith. But these individuals' own success is occurring against a backdrop of the Anglo-American stranglehold on popular music now being over and in 2012 international hits can come from absolutely anywhere.

In what truly reflects a worldwide music industry, it is now more common than ever for multi-million-selling tracks to have been created in several countries or more. This may involve a series of writers, each contributing a different skill to the work, which is then carefully built and woven together.

Quite often it is writers and producers from outside the UK and US supplying these skills, reflected by many of the world's most successful writers and producers now hailing from somewhere on the European continent. That would have been unthinkable a few years ago, at a time when the UK would annually condescendingly snigger at mainland countries' pop efforts at Eurovision when we were supposedly so superior.

To the purists the modern approach in creating hits may sit uncomfortably with sometimes half a dozen or more writers all working on one track, often physically apart and in different countries. It all flies in the face of the tradition of the individual singer-songwriter coming up with a tune or the established songwriting team, but it clearly gets results.

But the "old-fashioned" method still gets a look-on, witnessed by Ed Sheeran who, at a time when a number of the biggest hits in the States are the results of committees of writers and producers, was set to debut in the US Top 10 this week with an album of songs as back to basic as you can get.

Paul Williams,
Head of Business Analysis

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

EURO INVASION SIGNALS A NEW CONTINENTAL SHIFT IN THE US



ABOVE
British success: Calvin Harris is the only person to have written solely two of the US's 40 biggest downloads of the year

EXECUTIVE SUMMARY

■ More than half of 40 biggest-selling downloads in US this year include writing credits by UK or European songwriters



■ British writers Adele, Ed Drewett (left), Wayne Hector, Steve Mac and Fraser T Smith figure among Top 10 US downloads of year to date, while half of Top 10 co-penned by Swedes

■ Songwriters from Denmark, France and Norway all represented in 2012's Top 40 one-track downloads in States

■ Calvin Harris only person to have written solely two of the US's 40 biggest downloads of the year

INTERNATIONAL

■ BY PAUL WILLIAMS

Europe's songwriters and producers are rolling out their own type of single currency across the Atlantic with a full-scale invasion of Billboard's Hot 100 chart

Not since the second Brit Invasion of the 1980s has the main singles countdown in the States been so accommodating to UK and European writers and producers with half of Nielsen SoundScan's 40 biggest-selling downloads of the year so far carrying at least some creative input from the other side of the pond.

However, what totally differs from when the likes of Culture Club, Duran Duran and Wham! were ruling the Hot 100 three decades ago is this

The Billboard chart has witnessed foreign incursion before – not least the much-trumpeted Brit Invasion of the Eighties. Now a host of European songwriters and producers are doing the same as multi-national talent makes a big impact in the US



ABOVE Flying their flags: The multi-national invasion includes Darke Soulshock, Frenchman David Guetta and Australian Sia Furler

latest invasion is a multi-national one, taking in writers and producers not just from Britain but from across the continent, too. And in a further change to the assault of the 1980s, when artists more typically wrote their own material, the current chart takeover has largely been achieved with songs either not written by the acts themselves or penned with the assistance of other writers.

Representing the Hot 100's very own version of Eurovision, the top end of the chart just this year has featured not only a number of British songwriters, among them Adele, Wayne Hector, Steve Mac and Fraser T Smith, but also writers from countries such as Sweden (including Max Martin, Carl Falk and Rami Yacoub), France (David Guetta among them), Norway (including Amund Bjørkland and Espionage) and Denmark (Soulshock). And further flying the flag for non-US talent are Belgian-Australian Gotye and Aussie Sia Furler, co-writer of tracks such as Flo Rida's Wild Ones.

"The situation for European writers and UK writers has never been as good here as it is now," says New York-based Brit Tim Blacksmith, co-manager of Norwegian songwriters and producers Stargate whose relocation to the US in 2005 helped to further open the door for other continental writers as they showed the way by delivering a series of mega-hits for US-signed superstars such as

ANALYSIS OF THE TOP DOWNLOAD SELLERS

Source: Nielsen SoundScan/Music Week research



THE GLOBAL HOT 100 TO 23.06.12

| POS | ARTIST/TITLE / LABEL / WRITING NATIONALITY OF TRACK |
|-----|--|
| 1 | GOTYE FEAT. KIMBRA Somebody That I Used To Know Samples 'n' Sounds/Universal BELGIAN-AUSTRALIAN, BRAZILIAN |
| 2 | FUN. FEAT. JANELLE MONAE We Are Young Fueled By Ramen US |
| 3 | CARLY RAE JEPSEN Call Me Maybe Schoolboy/Interscope CANADIAN |
| 4 | KELLY CLARKSON Stronger (What Doesn't Kill You) RCA UK/US/SWEDISH |
| 5 | NICKI MINAJ Starships Young Money/Cash Money TRINIDADIAN-US, MOROCCAN-SWEDISH, UK, SWEDISH |
| 6 | ONE DIRECTION What Makes You Beautiful Columbia SWEDISH, US |
| 7 | FLO RIDA FEAT. SIA Wild Ones Poe Ray Entertainment/Atlantic US, SWEDISH, AUSTRALIAN, FRENCH |
| 8 | THE WANTED Glad You Came Mercury UK |
| 9 | ADELE Set Fire To The Rain XL/Columbia UK |
| 10 | MAROON 5 FEAT. WIZ KHALIFA Payphone A&M/Octone US, SWEDISH |



US SONGWRITERS are increasingly having to take a back seat in their own country's singles market with overseas writers featuring on nine of the 10 biggest one-track downloads this year.

Leading the way is Gotye featuring Sia's Somebody That I Used to Know, which is co-credited to the Belgian-Australian and the late Brazilian guitarist/composer Luiz Bonfá thanks to a sample and is the US's top singles seller of the year so far with around 5 million units sold, according to Nielsen SoundScan.

Kobalt-signed Gotye is joined in the year-to-date Top 10 by a number of other non-American songwriters with the fun featuring Janelle Monae smash We Are Young uniquely the only track among 2012's very top sellers to have been written entirely by homegrown writers. Penned by the band and the track's American producer Jeffrey Bhasker, it is the US market's second biggest single of the year, having shifted around 4.8 million copies by last week.

Although Carly Rae Jepsen's Call Me Maybe in third place was written by an all-Canadian team comprising Tavish Crowe, the track's producer Josh Ramsay and Jepsen herself, the vast majority of the overseas writers in this Top 10 hail from the UK and Europe.

British writers are strongly represented, most expectedly on two of the three tracks recorded by UK artists. Universal Music Publishing's Adele and Sony/ATV Fraser T Smith (signed to what is now BMG Chrysalis at the time) share the spoils on the XL signing's Set Fire To The Rain, which has sold around 2.5m copies in the US this year and 3.9 million in total, while Peermusic's Steve Mac and Warner/Chappell pair Wayne Hector and Ed Drewett co-penned The Wanted's Stateside breakthrough Glad You Came.

However, UK songwriters are also enjoying Stateside success on hits by non-British artists with one-time Scritti Politti



keyboard player and BMG Chrysalis-signed David Gamson (left), one of the four writers of Kelly Clarkson's 3 million US seller Stronger (What Doesn't Kill You) and Hector making a second appearance in the year-so-far Top 10 on Nicki Minaj's Starships. This he co-wrote with Moroccan-born Swede RedOne (Sony/ATV), Swedes Carl Falk (BMG Chrysalis) and Rami Yacoub (Kobalt), and Minaj (Universal) herself.

Falk and Yacoub are also two of the three writers of One Direction's What Makes You Beautiful, which moved back into the top five of the Billboard Hot 100 last week, having now sold 2.6 million copies in the US. They are joined on the credits by EMI's Swedish-based US writer Savan Kotecha with the track one of many examples among the year's biggest sellers of how hits these days are frequently created by multi-national teams.

Across Nielsen SoundScan's 40 biggest-selling downloads in the US in the year to date just over half of them feature writers from the UK and Europe. Thirteen of the tracks include input from British songwriters, most of which were written or co-written by the recording artists themselves. These include four cuts from Adele, Coldplay's Universal-published Paradise and Ellie Goulding's Lights which, written by Global Talent's Goulding and its two producers Richard Stannard (Sony/ATV) and Ash Howes (BMG Chrysalis), has now sold around 1.5 million copies in the US and has still to



peak on the Hot 100, having further climbed 14-13 last week.

Sony/ATV's Jessie J is represented by her track Domino, which has sold 1.3m copies this year in the States, while EMI Publishing's Calvin Harris is uniquely the only writer to have solely authored two of the year's 40 biggest downloads in the States: We Found Love for Rihanna and his own fronted Feel So Close.

Next to the Brits, Swedish writers are the next most represented European nation and crop up on five of the year's Top 10 through Stronger, Starships, What Makes You Beautiful, Flo Rida featuring Sia's Wild Ones and Maroon 5 featuring Wiz Khalifa's Payphone.

This was co-penned by Kobalt-signed Shellback who is co-writer and co-producer of Maroon 5 featuring Christina Aguilera's Moves Like Jagger, which has sold an additional 1.1 million copies in the States this year, taking its cumulative US total beyond 5 million.

The best-sellers list also includes writers from France, Denmark and Norway, the latter taking in the EMI-published pair of Epsen Lind and Amund Bjørklund (below) who as Espionage co-wrote American rock band Train's Drive By with lead singer Patrick Monahan. Espionage's involvement in the track, which they also co-produced with Butch Walker, shows that it is not just in the more likely areas of pop, R&B, hip hop and dance that US artists and labels are turning to Europe for assistance but in other genres, too.

However, one area where US songwriters retain a tight grip on their own market is country. A handful of tracks from the genre, by acts including Luke Bryan, Eric Church and Carrie Underwood, have sold enough to be among the top sellers of the year and all of them were penned exclusively by Americans.

However, as someone like Wayne Hector has proved, having written for acts such as Rascal Flatts in the past, even Nashville is not immune to this great European influx.

BUSINESS ANALYSIS EU SONGWRITERS



CLOCKWISE FROM LEFT
 Brits abroad:
 Songwriters Adele
 Adkins, Steve Mac,
 Fraser T Smith and
 Wayne Hector



Rihanna, Katy Perry and Ne-Yo.

Pre-dating even Stargate in the States was Stockholm-based Cheiron Studios whose writers included Max Martin, Rami Yacoub and the late Denniz Pop and who were behind Nineties hits for acts such as Britney Spears, Backstreet Boys and 'N Sync.

As Syco managing director Sonny Takhar notes: "Some of the writers who came through Cheiron like Rami are the guys still having hits today. They really set the tone for European songwriters and producers having major success with American artists in America. They paved the way for the current crop of songwriters."

Following on the heels of Cheiron, the Stargate duo of Tor Erik Hermansen and Mikkel Eriksen have been at the forefront of what has been a significant shift both musically in the States as well as a change in how many Hot 100 hits are now created. As the US mainstream has gone more pop and dance, including on recordings by urban artists, the more the American industry has looked towards Europe, which particularly excels in these genres. At the same time it has become increasingly common for "committees" of songwriters and producers to be

behind the biggest hits, rather than one or two individuals. These "committees" are often built around established production teams such as Stargate, but they may also involve other writers who are pooled from across the globe and will each contribute a particular skill.

To meet this demand, Thomas Scherer, who is in charge of international repertoire coordination at BMG Rights, says more and more songwriters are travelling the world to work rather than just staying in their home territory. Most commonly, this songwriting migration is occurring between Europe and the US.

"If you want to make something happen in the States with the songwriter guys we have like [One Direction hit What Makes You Beautiful co-writer]

"Some of the writers who came through Cheiron like Rami [Yacoub] are the guys still having hits today. They really set the tone for European songwriters and producers having major success with American artists in America. They paved the way for the current crop of songwriters"

SONNY TAKHAR, SYCO

Carl Falk you need to travel," he says. "With your publisher, of course, you have to know which people are in the Shakira or Roc Nation camp or who is involved with Dr Luke. For an artist like Pink, for example, a publisher needs to get their songwriters to Los Angeles to write with her or with other songwriters who might already have a couple of tracks on her album. You can't just depend on being in Stockholm or London or wherever and write great songs and hope they will be discovered."

In the case of Stargate, Blacksmith says the pair relocated to the States because they wanted to prove themselves in the biggest music market in the world, having already been very successful across Europe penning hits for acts such as Blue and S Club 7.

"[The US] is the biggest place for music right now and some of the most incredible artists in the world are here," he notes. "It's like being a top class footballer who's played most of his life in the Premiership and he wants to try his hand in La Liga and he wants to go up against some of the best players in the world. You've got to keep challenging yourself."

As a co-writer of two Hot 100 hits in Break Your Heart with Taio Cruz and Set Fire To The Rain with Adele, Fraser T Smith is a good example of a writer who has benefited from how the US music scene has developed in recent years. He has found US attitudes changing both towards his own music and how US executives regard European musicians and writers and what they can do.

"There's always been a great respect for pan-European writers, but 10 years ago when the US dominated the R&B and hip-hop scene I found it difficult to do anything because a lot of executives over there were very closed to UK writers," says the Sony/ATV-signed writer and producer.

Even when it came to his work with Taio Cruz – now one of the biggest-selling digital artists of all time in the States with Dynamite alone having been downloaded around 6 million times there – Smith found US attitudes initially were cold.

"I remember Sarah [Smith's wife and manager] had a meeting and played an executive Break Your

A PERFECT TIME FOR POP AMERICA'S CHANGING MUSIC TRENDS OFFER OPPORTUNITIES



FOR UK AND EUROPEAN songwriters and producers targeting the States the musical environment there right now both on radio and in the download charts is perfect for them.

However, that was not always the case. As Darah Music managing director David Howells recalls, around two decades ago US labels and radio stations completely turned their back on pop.

But as there was still a demand for it from the public an opportunity opened up for European writers, including Cheiron Studios writers such as Swede Max Martin who helped to kick-start a European writing and production revolution when he penned Britney Spears' iconic breakthrough hit Baby One More Time and continues to be a leading force, often in collaboration with US writer and producer Dr Luke. And in 2012 pop in the States is in vogue once more.

"People are back to great pop songs," says Howells whose clients include Steve Mac, co-

writer of The Wanted's US smash Glad You Came. "You listen to a Katy Perry track or Adele or Bruno Mars. There's a whole bunch of people making fabulous pop songs, coupled with amazing vocal talent and production values. If you put it together right and you deliver an album full of hits the album sells."

Another factor in this new European songwriting invasion is what BMG Rights' Thomas Scherer notes has been the rise of urban as effectively the new pop music in the US. However, the immediate result of this shift was less focus on the melody and lyric and hits becoming more track-driven. This created yet another opening for UK and European writers as someone was needed to add the melody to the beats.

"European songwriters have a lot of skills when it comes to the melody," Scherer suggests. "In Stockholm they craft the songs. They work on one song maybe three months and try to find the essence of it. It's the same

with Steve Mac and Wayne Hector who is tremendous when it comes to finding the right melody."

"There's nowhere better for melodies than Stockholm. There's something in the water there," adds Syco managing director Sonny Takhar. "We've always made records in Sweden, dating back to the early Cheiron days with artists like Five."

For Carl Falk and his fellow Swedish songwriters the resurgence of pop music and focus again on melody in the US has suited their talents perfectly.

"We like good melodies and today it's easier to write a solid, genuinely good song without drowning it in a big production. It's all about the song today," says Falk who penned three tracks on Syco act One Direction's Billboard 200 chart-topper Up All Night with fellow Swede Rami Yacoub and Swedish-based US writer Savan Kotecha.

Another big help for European writers has been the breakthrough of dance music onto

SANDÉ'S TIME 'INCREDIBLE' TRANSFORMATION

EVEN WITHOUT A US hit single yet Emeli Sandé is already impressing America's songwriting royalty with Diane Warren having personally asked to write with her.

Stargate co-manager Tim Blacksmith, whose Stellar Songs co-venture with EMI Music Publishing publishes Sandé, reveals Warren phoned him after hearing the Our Version Of Events cut *Clown*.

"It's amazing. I want to work with her," Blacksmith was told by Warren who rarely collaborates with anyone, preferring to write on her own.

"They did a song together and it turned out fantastic," says Blacksmith who reckons the transformation Sandé is undertaking has been "incredible".



"We always knew that side was there but the artistry that she has now and the command she now has on the stage is so heartening. It makes you feel vindicated in supporting young songwriters from an early stage," says Blacksmith whose Stellar Songs with EMI Publishing also publishes Labrinth.

Sandé's album made its US

chart debut last week, entering the Billboard 200 at 28, while another UK singer-songwriter, Ed Sheeran, was expected to make an even bigger impact on the chart being announced this week with a Top 10 entry and around 40,000 first-week sales anticipated for + as *Music Week* went to press.

"He's writing some amazing stuff as well," says Blacksmith of the Sony/ATV writer whose Warner album was topping the iTunes US chart at the beginning of last week. "He's really encapsulated that whole singer songwriter tradition that's always been in England from Cat Stevens to Joan Armatrading and Kate Bush. It's really great to see that resurgence again."

Heart and their response was it would never work in America. That was not long ago. If you look at 90% of the US chart, it's dance-based," he says.

Break Your Heart, which made a then record 52-place climb to the top of the Hot 100 in March 2010, became Smith's US calling card and he has built on that with Set Fire To The Rain.

"Part of it is being able to have the ear of US executives and US artists and keep pushing the bar higher," he says.

Blacksmith remembers Smith as one of the guys he would see when he and Stargate were still in Europe and had not yet set off on their American journey. Now the Break Your Heart co-writer and many others he and Stargate hung out with back then are helping to shape the world's leading music territory.

"I'm really happy to see Wayne Hector, Wayne Wilkins, Steve Mac, Fraser T. These are all people I remember in the early days in English record

production and songwriting and they're still living that dream, they're still working on songs," he says.

"Even Max Martin, the first time I met him in 1995 with Herbie Crichton and they were doing some great stuff then and I remember RedOne (Lady Gaga, Pitbull etc) when he was in Sweden doing quite a few acts there.

"The wealth of talent there is in Europe has always been there. It just hasn't really come to the forefront like it has now. They're co-writing with some incredible people and they're having massive hits."

Not so long ago Blacksmith recalls, Stargate were "poo poed" by US label executives as just being a couple of chancers from Norway, hardly a territory then known for producing international hits. Now they and others are not only succeeding in but ruling a US music scene, which has become more geographically cosmopolitan than ever before.



LEFT
Dance influence: RedOne came to wider attention for his work with Lady Gaga

UK ACTS IN HOT 100

HOT 100'S BRITISH HITS W/E 23.06.12

| POS | ARTIST/TITLE / LABEL | Source: Billboard |
|-----|--|-----------------------|
| 5 | ONE DIRECTION What Makes You Beautiful | Columbia |
| 11 | THE WANTED Glad You Came | Mercury |
| 13 | ELLIE GOULDING Lights | Cherrytree/Interscope |
| 23 | CALVIN HARRIS Feel So Close | Ultra |
| 33 | ADELE Rumour Has It | XL/Columbia |
| 43 | ADELE Set Fire To The Rain | XL/Columbia |
| 54 | ONE DIRECTION One Thing | Columbia |
| 58 | CALVIN HARRIS FEAT. NE-YO Let's Go | Ultra |
| 75 | ALEX CLARE Too Close | Universal Republic |
| 85 | RITA ORA How We Do (Party) | Roc Nation/Columbia |
| 91 | THE WANTED Chasing The Sun | Mercury |



EUROPE'S SONGWRITING INVASION of the US is being partly driven by a resurgent performance by British artists on Billboard's main Hot 100 chart.

In recent years UK acts have largely been pushed out of the countdown with at best just a handful of tracks by British artists registering at any one time. However, this year UK talent has been occupying around 10% of the chart every week with the tally last week standing at 11 of the Hot 100.

Equally encouraging is that most of the British acts present made their first-ever appearance on the Hot 100 in the past 12 months with only Adele falling outside of that, having first entered the chart in 2008 with Chasing Pavements.

The new UK inflow includes two entries on the current Hot 100 apiece from Calvin Harris (Feel So Close and Let's Go), One Direction (What Makes You Beautiful and One Thing) and The Wanted (Glad You Came and Chasing The Sun), while enjoying their first-ever hits on the chart are Alex Clare, Ellie Goulding and Rita Ora whose How We Do (Party) progressed 90-85 last week ahead of a planned UK release in August.



Swede dreams: Carl Falk, Savan Kotecha and Rami Yacoub who contributed to One Direction's debut album

daytime US radio, which Syco's Takhar suggests had a lot to do with Moroccan-born Swede RedOne's work with his Sony/ATV colleague Lady Gaga.

"His collaborations with Lady Gaga are very much the sound of European dance music coupled with soaring pop melodies. It required an artist like her to embed it into mainstream radio to give radio programmers confidence in dance music," he notes.

"The wave of electronic music coming into

America is predominantly UK and European based," adds EMI Music Publishing UK president Guy Moot. "There still aren't that many people making straight-ahead electronic music in the US."

Besides Stargate, Moot's roster also includes Calvin Harris whose We Found Love for Rihanna spent 10 weeks heading the Hot 100 chart at the end of 2011 and beginning of this year.

"Calvin Harris always understood the

benefits of collaborating from very early on and writing for other people. The great thing about publishing and songwriting is you learn as you go along and you keep getting better. We love the hits in the UK and Calvin did some collaborations with Kylie and other people early on. Now he is writing international worldwide smashes," says Moot who suggests UK writers and producers have come a long way in perfecting their trade and art form.

"It's truly collaborative and you'll find we're in quite an international form of songwriting. It's people working and learning with people from other countries. It could be Swedes, could be Europeans or people going with an American topliner," he says.

Falk, whose collaborators with colleague Yacoub on the Nicki Minaj hit Starships included Warner/Chappell-signed Brit Wayne Hector, notes: "We work with people who have something we don't. That's really important for a collaboration. Wayne brought something extra to the whole song."

Stargate co-manager Tim Blacksmith says technology has opened collaborating wide



out now. "I could get an idea from some guys in Holland and then it could be toplined by somebody in Sweden and [we think] the verses are maybe great, but we don't like the chorus and then someone from America may come in and do the chorus and we love the chorus. Then we may decide we need an additional rap so maybe someone from England will do the rap or maybe someone from Canada or America. It's extremely global. The way people make records now has completely changed," he says.



Knowledge is Power

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FEATURE ANTI-PIRACY

A PROBLEM SHARED

The music industry is united in the fight against piracy - but can it agree on the right strategy?



DIGITAL

■ TIM INGHAM

With a name like Megaracer, he was bound to own some pretty special automobiles.

The garage of his garish mansion was stuffed with top-of-the-range Mercedes and brand new Maseratis – not to mention a stunning vintage pink Cadillac.

Most were adorned with personalised number plates that shouted of his rebellious route to wealth. 'STONED', 'EVIL', 'MAFIA', 'HACKER' and 'GUILTY' were all in there in – whilst the word

hanging under the bonnet of his £300,000 Rolls Royce Phantom said everything about how untouchable he believed he'd become: 'GOD'

But on January 20, 2012, the lawless world surrounding the super-rich, super-sized Megaracer – aka Kim Dotcom – began to crumble.

Dotcom had clearly enjoyed his fortune, siphoned off from the popularity of other people's art, over seven wild and excessive years. But, under siege from armed police, his assets seized, suddenly he was no longer top dog.

Perhaps most galling of all for the arrested Megaupload founder was watching 'Megaracer', his online Xbox Live alias, limply slip into the world's

ABOVE
Piracy looms: The music industry agrees that it needs the right mix of tactics to nullify the threat

No.2 position. Imagine the shame.

The recorded music industry couldn't have wished for a better anti-piracy poster boy. For years they'd argued that magnates profiteering from illegal file-sharing were living the life of Riley on the back of money owed to artists. The cartoon of the bloated, crooked cigar-puffing label exec was a lie, or at least an anachronism, they said; the supposed web 'freedom fighters' enabling mass copyright infringement were the world's real fat cats.

"These site owners have always positioned themselves as the little guy; the standard-bearers of free speech," explains Universal Music UK's director of digital Paul Smernicki. "But in reality, they're

ON/AIR ON THE WAY BACK?

Pre-release cover versions of Maroon 5 and Carly Rae Jepsen songs have swarmed the UK charts in recent months – a timely reminder of the downside to having no industry-wide On Air/On Sale initiative. Did the trade give up on the strategy too soon?

JON WEBSTER, MMF



Unfortunately we did. We need to recognise that the world has changed and that consumers

desire instant gratification.

Rights-holders who complain that this is "unreasonable" need to wake up to the new world. When consumers hear a track they should be able to consume it legally.

We have to accept that the web is worldwide and act accordingly. The internet is global not territorial so territorial release strategies make little sense in the digital age.

If that screws up antiquated marketing strategies we need new ones.

SIMON WHEELER, BEGGARS

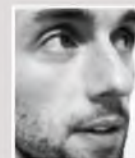


[radio] plays to create the kind of demand.

Even though this idea has been pushed hard by the MMF, it can sometimes be the manager who is pushing not to go on air/on sale! The only sure-fire way to ensure that this happens is to create a rule that to qualify for the charts a track cannot be played on radio before it is available to

buy - and that would be radical!

PAUL SMERNICKI, UNIVERSAL



From a consumer point of view, I do think anyone who doesn't support it is living in the past. It frustrates me. But if you've got expectations from media partners or from the artists, it can become a tricky landscape. Broadly, my view is that it's rapidly becoming more of an outdated scenario when fans can't legally buy the songs they hear on radio. Still, I am hopeful. If fans understood

where the blocks lay [in downloading their favourite music when they hear it] I think they would evaporate fairly quickly. I can't imagine an act is ever over the moon that a version of an upcoming song that is not theirs is in the charts when theirs is yet to release.

But on the other hand, if their original song comes out on Sunday after weeks of radio play and goes to number one, I'm sure they're fine about it. It does depend on the type of artist. If all the labels had been fully on board from the very start, would it have been different? Possibly.

FEATURE ANTI-PIRACY



HEALTH CHECK HOW IS THE INDUSTRY DOING IN THE FIGHT AGAINST PIRACY?



GEOFF TAYLOR, BPI



Until the late 1990s, piracy was largely a physical format problem dominated by the trade in counterfeit CDs and DVDs – often linked

to organised crime. This hasn't disappeared. BPI's regional investigators still work with police and local authorities and have successfully cleaned up many markets and car boot sales rife with counterfeits and closed down internet operations selling counterfeit discs to millions around the world.

But it's digital piracy which grabs the headlines. And we've made significant progress on many fronts:

- Years of lobbying resulted in the 2010 Digital Economy Act – a potential turning point in combating illegal P2P, but one which this Government has been much too slow in implementing;
- BPI started a new programme in 2011 delisting links on Google and now removes around 200,000 illegal search results per month, making us the second biggest remover of content from Google in the world, after Microsoft. You can see the impact in the many "Chilling Effects" notices at the bottom of search pages;
- This year our automated robots will find and send takedown notices to websites and cyberlockers for at least 12 million infringing music files;
- We have now blocked most UK consumers' access to The Pirate Bay in the UK;
- We raised the issue of ranking of illegal and legal sites by search engines and have established it firmly on the political agenda for the upcoming Communications Act;
- We are negotiating a Code of Practice with internet advertisers to ensure that reputable brands and networks do not generate advertising revenue for pirate sites;
- And working with Paypal, Visa and other payment providers we have been

able to cut revenue streams to illegal sites that profit at the expense of musicians.

None of these are silver bullets. But they are all steps towards reducing the impact of illegal sites and boosting legal sales of music. What we need now is similar commitment from other stakeholders.

For years, ISPs and search companies have been silently benefitting from piracy while claiming it is the music industry's fault for not updating its business model for the digital age. We have reinvented our business. It's now time they stopped clinging to the outdated model of subsidising their revenues with money made from illegal activity. And it's time for this Government to prove it supports its creative industries with action, not just words and roundtables.

LEE MORRISON, BELIEVE DIGITAL



I think the progress around anti-piracy has been way too slow. People shout a lot about it but never want to assign budget to help deal with it. There is lots left to do but the two main points for me are educating people as to why it's bad to steal music and needing the search engines to block links to illegal sites.

In the old days people targeted the bootlegger or manufacturer of the illegal content, today with online piracy it seems that we are targeting the actual people sharing the content. This is the wrong approach and we need to educate people.

ADRIAN POPE, PIAS



After a slow start and various failed approaches there's now a reasonable balance between pro-active 'education' of media and consumers and the legal targeting of mass infringers and successful lobbying toward legislative and

governmental support. There were a number of stakeholders (government, consumers, telco's, artists, labels etc) that needed to be aligned in a cohesive approach and that's obviously taken longer than most would have hoped but there's a sense that the last couple of years has seen some tangible progress.

Piracy is still rife and a major issue but green shoots are showing – not least due to the development of this more cohesive strategy.

JO DIPPLE, UK MUSIC



We are making progress, albeit slowly. The BPI, a member of UK Music, has doggedly pursued anti-piracy measures on behalf

of the industry and its artists, and successfully secured web-blocking injunctions against The Pirate Bay.

The BPI should be widely praised for leading the way and the industry is grateful for the ongoing anti-piracy work they manage. Going forwards, UK Music hopes the implementation of the DEA will create a regulatory framework that puts effective obligations on ISPs to tackle damaging and widespread copyright infringement in a more structured and less legally time-consuming and costly manner.

The tackling of Pirate Bay (*inset*) sent a clear message to ISPs that such sites damage creative business; they repel investment and will damage the UK's growth prospects. This isn't so much an industry issue as a public policy matter for anyone with an interest in the UK's future economic success.



actually the ones flying around in gold-plated jets – not the music industry."

Dotcom's arrest provided a vital snapshot of the shift in power between music's right-holders and the piracy sites – and a stark reminder of who some believe the music industry's anti-piracy battalion should be directly targeting.

"Part of the real piracy problem is those sites hosting infringing files who sell advertising on the back of the vast traffic they attract," says Jon Webster, CEO of the Music Managers Forum. "Making money in this way without sharing with rights-holders is indefensible. No smart brand should want to be associated with such behaviour.

"We should concentrate our efforts on discouraging companies from being seen to be supporting this type of illegal activity. Shut off the funds to these sites and they have less reason to exist. That's an achievable, practical measure we can all support."

Yet while the industry is in complete agreement that starving file-sharing sites of advertising revenue is a clever move, its efforts in the anti-piracy fight are also focused elsewhere – with mixed success.

The BPI is fighting to cut off the conduit for such advertising at the source. It calls on search giants to stop listing links to copyright-infringing torrent sites – and for Google to stop profiting from Google Ads placed on infringing P2P platforms. Both demands, despite an official draft Code Of Practice being sent to Government in January, have so far fallen on deaf ears.

"Worse than the excessive influence of companies like Google [at Governmental level] is the sheer determination to preserve and protect the illegal use of their services, to their own economic benefit; and their consistent scaremongering and misrepresentation of any initiatives or legislation to reduce online piracy," says BPI CEO Geoff Taylor. "I hope that in the coming year more people will begin to question how ethical this behaviour is."

Another target of anti-piracy lobbying from the record industry – and an acronym sure to make label CEOs choke on their morning coffee – is internet service providers (ISPs); a battle against whom the trade can claim at least one major recent victory.

On April 30, the BPI won a High Court order to force internet service providers (ISPs) such as TalkTalk, Virgin Media, Sky and O2 to block users' access to notorious file-sharing site The Pirate Bay. Although one significant name was missing from the roll call, BT promises *Music Week* that it won't stand in the way of the ruling's impetus.

"BT has consistently stated that copyright infringement is wrong," says a company spokesperson. "The court has decided that Pirate Bay should be blocked and we intend to do this. We anticipate receiving a court order shortly in respect of The Pirate Bay."

However, the industry paints a less rosy picture of the ISPs' co-operation over discouraging users from accessing file-sharing sites. A recent *Daily Mail* investigation exposed both BT and TalkTalk operatives selling broadband packages on their ability to enable quick torrenting. And then there's the issue that causes the most intra-industry chagrin: certain ISPs have also repeatedly sought to block the Digital Economy Act – legislation that would see consumers receive warning letters if found to be illegally downloading.

"The rights holders and tech companies are like the Brits and the Germans in WW1 firing at each



BELOW
Ill-gotten gains:
Piracy poster boy
and Megaupload
founder Kim
Dotcom's (left)
mansion was funded
by advertising
placed in front of
illegal filesharers



other across no man's land," says the MMF's Jon Webster. "What we need is both sides to discuss how to promote the burgeoning direct artist/fan relationship and reward all relevant parties."

Little wonder the issue is shrouded in anger and impatience: 95% of citizens who have received a first-time warning letter through France's DEA equivalent, Hadopi, have subsequently stayed away from file-sharing sites.

"The action from UK ISPs has been really disappointing," says Universal's Smernicki. "It almost feels like a willful disregard for the concept of copyright and artists being properly paid. It's interesting: BT tell us that music's not important to its customers, and yet their latest broadband TV ad is all about music, and they're sponsoring the music events at the Olympics.

"I believe an open and free internet can exist alongside artists being properly paid for their work – but even to have that conversation without being labelled the devil by some people is hard."

Open rights groups argue that the DEA's plans are tantamount to dunderheaded 'censorship' – and the trade admits that when it comes to being seen as the foolish hodge man, it hasn't always made things easy for itself.

First there was the Napster debacle: common trade logic suggests that in-fighting amongst rights-holders presented a window of opportunity for the unlicensed service to dominate – and teach a generation that illegal downloading was AOK.

Then, in the first half-decade of the Noughties, the BPI and record labels began directly attempting to sue the parents of illegal downloaders. It was not, in hindsight, the smartest PR play – nor the only heavy-handed misstep the industry has made in the eyes of Joe Bloggs.

Adrian Pope, MD of digital and business development at PIAS lays out where he believes the music industry went awry: "Fear and a reticence to license in the early days. Obsessions with DRM. Not speaking to Government cohesively. Poor media and PR management. Restrictive commercial terms. Attacking individual consumer behavior... The list is long but not applicable to everyone and thankfully in the past."

Beggars group director of strategy Simon Wheeler agrees: "The music industry has got much better at both lobbying and interacting with Government over the past few years. UK Music has been key in speaking as one to the Government on behalf of the industry."

The BPI's Geoff Taylor responds: "Media commentators will say that the music industry was too slow to respond to piracy. It's true to say that, internationally, it took the music and tech industries too long to develop really attractive and easy-to-use services for consumers. But many over-simplify the debate by saying we should 'simply' have licensed Napster and Kazaa. That ignores the fact that those services were totally unwilling to pay for content.

"We have said for a long time that piracy can only be dealt with if you have great legal services, you educate consumers about what is right and wrong, and there are meaningful deterrents for illegal behaviour, backed by the State. Increasingly there is recognition that all of these three elements need to be in place simultaneously to deal successfully with the piracy challenge."

The legacy of Napster's rise has muddied the waters on what is "right and wrong" in the eyes of young music fans – something the industry must now work to reverse with convenient legal services.

"We talk about educating consumers but do little," says Webster. "We barely know what a legal site is so how can we expect consumers to? For starters, we need to provide a mechanism for under 18's without credit cards to access music legally."

UK Music has the unenviable task of speaking for the industry with one voice – and has pulled together the views of different industry sectors over piracy for four years. CEO Jo Dipple comments: "At this stage, I think the concept of 'fighting' against 'piracy' is unhelpful. The industry's goal and energies are rightly focused on growing the legal digital market and licensing new services. Tackling copyright infringement is simply part of this process.

"That's where the DEA should pay dividends – we want to send out educational letters that have a positive impact. To that end we should try very hard to make the initial letters as informative and encouraging as possible to give consumers more choices to turn to legal sites."

PIAS's Pope is equally upbeat: "It's important to learn from the past, look forward and continue to take a positive rather than defensive approach – something the business has been doing for some time now."

This optimism is fuelled by a couple of key recent milestones: the UK can boast of more licensed digital music services than any other country – 77 at last count. And as recently revealed by the BPI, digital music revenues (55%) overtook their physical counterparts in the first three months of 2012, as



ABOUT TIME WHEN'S THE DIGITAL ECONOMY ACT COMING?

As part of this feature, the DCMS has told *Music Week* that the first 'three-strikes' letters warning consumers to stop illegally downloading are on course to be sent out in Q1 2014.

The music industry is waiting patiently for OFCOM's new Initial Obligations Code of Practice proposal, which will set out a concrete timetable for action – and it looks like a two-year wait is about right.

"We're be putting [the timetable] out at the end of this month," an OFCOM spokesperson confirmed to *Music Week*. "We're dotting the 'i's and crossing the 't's as we speak."

When asked if the 2014 date was accurate, the rep replied: "That fits pretty well with the stages we have to go through. We'll be consulting [with stakeholders] pretty soon, but only for a fairly short period as we've already consulted on this once before – we're consulting on changes rather than initial substance of the Code.

"[The Code] will then go to the European Commission who might propose changes, and then it will be laid in Parliament."

At this stage, the ISPs will be asked to put systems and infrastructure in place to send out letters to consumers, whilst OFCOM will appoint an appeals body to field complaints from customers.

But with the previous UK Government aiming for a 70% reduction in piracy as a result of the DEA, how can OFCOM accurately monitor any change in illegal downloaders' activity?

"Once letters are sent out, we're planning to report to the Secretary of State every three months – and that will include information on levels of infringement," said OFCOM's rep.

"We'll measure that via a number of things. We're working on a consumer survey to ask people what they're doing online – but obviously that won't be sufficient in itself. We'll also be scanning file-sharing networks ourselves to cover data and the volumes of illegal files. And we will be inviting third-party reports on levels of infringements, including data from the copyright owners in some cases – although we'd only consider those if we thought [their numbers] were robust."

When asked if there was any chance letters may be sent to consumers as early as 2013, OFCOM's spokesperson replied: "No. If you add up the length of time each of those steps take, that won't happen. And they have to take place serially – for instance, the ISPs wouldn't be expected to commit the money to the back-end systems until the Code is law, but that won't happen until we've got through Brussels."

the market grew year-on-year by over 2%.

"A young music fan's first experience of digital music should be and could be via a digital service – 7digital or iTunes or We7 or MixCloud or Spotify – not the Pirate Bay," adds Dipple.

"Like getting your first bank account, if getting the music you love is easier through legal services, you will probably continue to use legal services for the rest of your life."

The industry broadly seems to agree that the key to fighting piracy – and ensuring artists get a fair deal from consumption of their content – relies on the growing attractiveness and convenience of legal music services, whilst helping ensure the DEA passes quickly and without incident.

But the question of striking the right balance of counter-piracy measures – and concentrating unified efforts against the most effective foes – is met by less consensus.

Meanwhile, reports are emerging that Kim Dotcom's case may never reach trial due to police administration blunders. Now bailed, he has vowed to fight for his assets and take advantage of errors made when authorities served his criminal papers.

The trade's piracy enemies may be easily lampooned; but as Napster showed all those years ago, they are no fools – and will thrive on any disunity or ineptitude amongst their rights-holding adversaries.

"Like getting your first bank account, if getting the music you love is easier through legal services, you'll use them for the rest of your life."

JO DIPPLE,
UK MUSIC



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BODYTALK PPL**TEACHING MUSIC'S TRUE VALUE**

PPL has posted positive results for its last financial year – but according to its CEO, the company still has much work to do

LICENSING

■ BY PETER LEATHEM, CHIEF EXECUTIVE OFFICER, PPL



Following on from the announcement of PPL's 2011 results last week and our headline 7% growth, it simply underscores how much I consider it to be a massive privilege to be CEO of PPL and how important the role is that PPL performs on behalf of its members.

I have held a range of senior roles over nearly 10 years at PPL and have very clear ideas on how to take the company forward. A key part of making progress will be to listen to members and licensees to ensure that we are continuing to respond appropriately to their requirements and improving our level of services to them – one that is reliable, professional, efficient, cost-effective and transparent.

A key priority is to continue to raise awareness of PPL and music licensing in the business community. For those businesses that play recorded music, but are less convinced of the reasons for having to pay for doing so, we will continue to provide as much information as we can about the benefits of playing music.

In return it is critical that we listen and, where appropriate, we respond. This is why last year we launched an independent complaints review service as a free, external service for any dissatisfied public performance customers to use if our existing Comments, Feedback and Complaints procedure does not resolve matters for them.

Another area of focus for public performance licensing is joint working with PRS for Music. We have already achieved much to date and we are fully committed to do more together in the future.

Moving forward we need to look at the pricing in some of our tariffs for public performance licensing. Music has real value to businesses and we are currently consulting on our Specially Featured Entertainment (SFE) Tariff. This is when music is used with a DJ and for dancing, for example, in nightclubs and late night bars. PPL commissioned independent economic research, using a process called choice modelling, to calculate the value of the music to the customer of such premises.

This research and a range of other analysis clearly indicates that our SFE Tariff, as it currently stands, does not achieve a fair price for the use of sound recordings and we will continue to consult with the relevant sectors and their Trade Bodies for the remainder of 2012.

Moving on to the issue of broadcasting licensing traditional radio and television audiences have remained remarkably robust. With the television sector in particular, PPL has been able to reach agreements to extend the scope of our licences, covering new delivery methods and platforms resulting in the greater use of our repertoire in UK television programming.

On the member side, the focus must be on continuing to improve every aspect of our interaction and service and we will continue to reach out to current and prospective members, by attending yet more industry events nationally and internationally. These become important opportunities to explain more about PPL's services as do our workshops and clinics for members where we can help answer any queries about using our new IT systems, and, due to popular demand, we now plan to hold quarterly "members' open days".

We have an ever-growing repertoire base prompting payments to an increasing number of record companies and performers. The number of services we license and the complexities of their use of music are similarly increasing every year. IT development is, and will continue to be, critical to our business.

Completing the rebuild of our repertoire matching and revenue distribution systems for last

ABOVE
Tariff tweaking: PPL is working with PRS for Music to calculate the value of music to customers including night clubs and late-night bars

year's June distribution was a considerable achievement but has brought huge efficiencies from which we will benefit again at the distribution about to be made at the end of this month – which I am delighted to say will be the biggest in PPL's history. Our systems rely on the quality of the sound recording data delivered to PPL, whether in relation to the extensive repertoire of sound recordings created over many decades or the nearly 10,200 new sound recordings (on average) reported to us each week last year.

"We have an ever-growing repertoire base prompting payments to an increasing number of record companies and performers. The number of services we license and the complexities of their use of music are increasing every year"

PETER LEATHEM, PPL

Having built these new IT systems, one of the next areas of interest for us is how we collaborate with music licensing companies overseas and start to consolidate the management of sound recording data and back office IT systems. PPL is leading the world in the collective management of sound recordings and we want to collaborate with our overseas partners so that in turn we can more efficiently and more cost-effectively collect increasing amounts of money for members from overseas.

It is also important to highlight that we are also actively contributing to the important ongoing range of copyright reviews and proposals for reform working closely with UK Music. PPL, like many companies in the wider creative sector, remains concerned at the current direction of Government policy on copyright, some aspects of which directly impact us.

It is critical that we assist on the policy forming front and we will certainly be making sure that we fully engage in the consultation processes and seek to emphasise the importance of PPL's collections to its members, our continued commitment to service and efficiency, the benefits for licensees and members alike of the collective licensing solutions we offer and the importance of the revenues we collect as part of the growing creative sector that is so important for UK plc.

INTERVIEW RIC BLAXILL**THE RADIO GATEKEEPER**

"I get a lot of feedback from labels about how important regional radio is to breaking records. There is a belief that regional radio is still powerful and can still break music. It doesn't have to be done via a network"

RIC BLAXILL

As the man who can open doors to 42 radio stations and countless other media platforms, Bauer's music and content director Ric Blaxill explains how his different philosophies to radio are paying dividends

RADIO

■ PAUL WILLIAMS

As the man who back in the Nineties pluggers had to charm to get their acts on Top Of the Pops, Ric Blaxill is a long-established and very familiar face to the music industry.

Alongside his one-time role as executive producer on the legendary TV show, he has also held key positions at the likes of Radio 1, Capital, 6 Music, CD:UK and indie label Independiente, making him therefore an ideal person to serve as the main link between the industry and what is in Bauer Radio the UK's second-biggest commercial radio group.

Its music and content director since February 2011, he is there to make sense of and act as a simple entry point for labels and others to what at first could be seen as a complex web of operations that takes in 42 radio stations and, when appropriate, can also open doors to Bauer's countless other media interests, including magazines and TV channels.

"My role is there to complement the work that the local PDs of the stations around the country do," he explains. "They put on events around the country. They work with the labels, they get artists in to do sessions at those stations and I will help them work with the guys when we are looking at putting on some of the stadium events in terms of what artists we can get available."

Having one executive working across the group's portfolio of services, that ranges from networked brands such as Kiss, Magic and Kerrang! to regional operations including Manchester's Key 103 and Forth One in Edinburgh, has most clearly paid dividends for Bauer when it comes to delivering occasional superstar artist concerts that are broadcast simultaneously by a number of stations.

Gigs by acts including Kings Of Leon and Rihanna have already been aired in this way, while the latest went out last Thursday when 20 Bauer stations broadcast highlights of a recent Coldplay concert at Sunderland's Stadium of Light ground.

"When the role came about [Bauer Radio group managing director] Dee Ford was keen that if we were talking to the music industry about a big project then there was one place where they could start a conversation and then if we felt the project was right for us and our stations and for our listeners then I would work with the label to pull something together and then feed that out into the



stations and around the UK and talk to the PDs about the project," he says.

In the case of the Coldplay broadcast, which like those before it goes under the In: Demand brand, work started back in April 2011 when – six months before the album *Mylo Xyloto's* release – Blaxill sent a speculative email to EMI.

"You know the album is coming. You want to support it. They're a key band for our listeners so you've got to start conversations early sometimes," says Blaxill, who worked on the project closely with EMI promotion and publicity senior vice president Kevin McCabe.

"The benefit to us and our radio stations and listeners is getting access and content from international artists that might be difficult to get any other way and the benefit to the artists is we can join everything up and there is a proper promo campaign laid down which if you were to buy that airtime would cost you a lot of money," he adds.

"The total audience for all those stations is 6.4 million so that is a lot of people, a lot of promo and a lot of talk up. Plus there is all the stuff we do through social media and spreading the word about it and it's on all our websites and we can create a special website for the project, so in terms of awareness and reach it's pretty impressive for the artist as well."

Blaxill reckons the Coldplay broadcast is also a good example of how he and Bauer can plug into other outlets within the media group to provide extra promotional support,

"Q magazine are supporting the Coldplay project editorially and online," he says. "When we worked with Rihanna, *More* magazine gave her a front cover and took the interview and featured a lot of that inside and we talk to the TV channels and see if they can do complimentary programming to cross-promote the radio broadcast so when you come to us again I need to have conversations with the radio side of the business but can also talk to people in magazines and TV to see what support Bauer as a business can give."

Blaxill suggests the Coldplay broadcast shows not only what Bauer itself can do but commercial radio in general to support music projects

"For a commercial radio business to give over an hour of airtime to a live concert that's not really completely playing by the rules because you don't expect commercial radio to do that kind of stuff," he says. "We will completely do it when the artist is right and that is a good advert for our stations and

for Bauer as a business, but it also enhances the music credentials of commercial radio on a wider basis as well."

Blaxill and his Bauer colleagues will have a further chance to boost those music credentials for commercial stations at this summer's Olympics and Paralympics in what amounts to a first partnership with Absolute Radio. The two groups are broadcast partners for a series of concerts taking place under the BT London Live banner, including events at Hyde Park and Victoria Park, and which also involves Live Nation and News International.

The link-up clearly opens up the possibility of Bauer and Absolute teaming up again in the future with Blaxill noting: "We're delighted to work with Absolute and we've got a lot of respect in Bauer for [Absolute Radio COO] Clive [Dickens] and his team for an opportunity to work with those guys to show there is collaboration within commercial radio which is important how the business presents itself but also how it challenges the BBC in some things."

Bauer's live summer of music will further take in a series of big multi-artist individual station events, kicking off on July 21 with Radio City Live at Liverpool's Echo Arena. This will be followed the next day by Key 103 Live at Manchester's M.E.N. Arena and Radio Aire's Party In The Park at Temple Newsam Park in Leeds.

Intriguingly, all three events are being headlined by Syco's One Direction, the act whose records were infamously pulled from the airwaves by Bauer's main rival Global Radio after band member Harry Styles thanked Radio 1 for a Brits best British single award that had been voted for by Capital FM listeners.

This high-profile backing for the Billboard 200 conquerors is one obvious big difference between the two radio groups, but more deeply is Bauer's continued support for regional stations airing individual programming when Global has opted to replace theirs with quasi-national Capital and Heart networks.

"I just think it's two different philosophies. It's just two different ways of looking at radio," Blaxill says simply. "We feel that the place, the locality and the personality of the area are really important to us and we don't want to dilute that. We see it as an advantage. It also means we can vary the music offer around the stations so it's not a homogenised playlist and it can have some different nuances."

Unlike with the networks of Capital and Heart, which play the same tunes in the same order across all their respective outlets, the stations in Bauer's

TAG TEAM BLAXILL'S DIGITAL TRIO



Ric Blaxill's responsibilities also take in overseeing digital radio stations The Hits, Heat and Smash Hits with a staff of just three people across the three services.

Despite such a tiny team, The Hits' audience moved back above 1 million people in the latest Rajars covering Q2 to 1.08 million, while Heat's reach rose 10.5% on the quarter and 14.4% year-on-year to a new high of 716,000. Smash Hits' reach is around 1 million, standing at 991,000, according to Rajar, a 9.4% drop on the year and down 1.3% on the quarter.

"I'm really proud of the team that works on those stations and the results that we're getting on," he says "There's a team of three people and myself and we obviously use presenters, some who work for other Bauer stations and some are regular freelance presenters.

"It's quite a task pulling everything together but the team are superb and they totally get it and they're young and totally focused and understand what

the brands mean. In terms of building interaction with listeners The Hits is up to 155,000 people on Facebook and a year ago it didn't even have a Facebook page and we're up to 50,000 people on Twitter now and we weren't on Twitter until fairly recently either and we don't market the station at all. People will find it and then share it with their friends and that's our marketing."

Among this station portfolio, Blaxill suggests The Hits' reputation is increasing with record companies.

"It's so targeted at pop and labels are now seeing the benefits of working with us on projects and we can go slightly off format with things we want to do in terms of how we make content," he says. "Heat as a brand is really strong and across all those platforms will continue to grow. News to us is entertainment news.

"I don't think there is anyone else who treats entertainment news like that. That's part of the Heat philosophy that we try to bring to life every day."

ABOVE
Bauer summer: One Direction will headline three individual station events – underlining Bauer's support for its stations' individual identities

Place portfolio of regional stations are all individually programmed locally.

"When you talk to the labels I get a lot of feedback from them about how important regional radio is to breaking records," says Blaxill.

"There is a belief that regional radio is still powerful and can still break music so it doesn't have to be done via a network. Also from a record company point of view it is seen as positive as you've always got a chance of getting your song played somewhere.

"It's not a centrally-made decision. The only central playlist that Bauer runs is the Upfront list which are three songs and gets new music a little bit quicker to our listeners."

While it would be impossible to ever rule anything out, Blaxill says the philosophy in the Place portfolio is very strong, suggesting the group will not any time soon ditch its heritage regional brands and head down the network route

"It has benefits in terms of keep maintaining audiences and building hours, which are really important to us," he notes of the existing approach. "All those things we get measured on in the portfolio, which is in a really strong position."

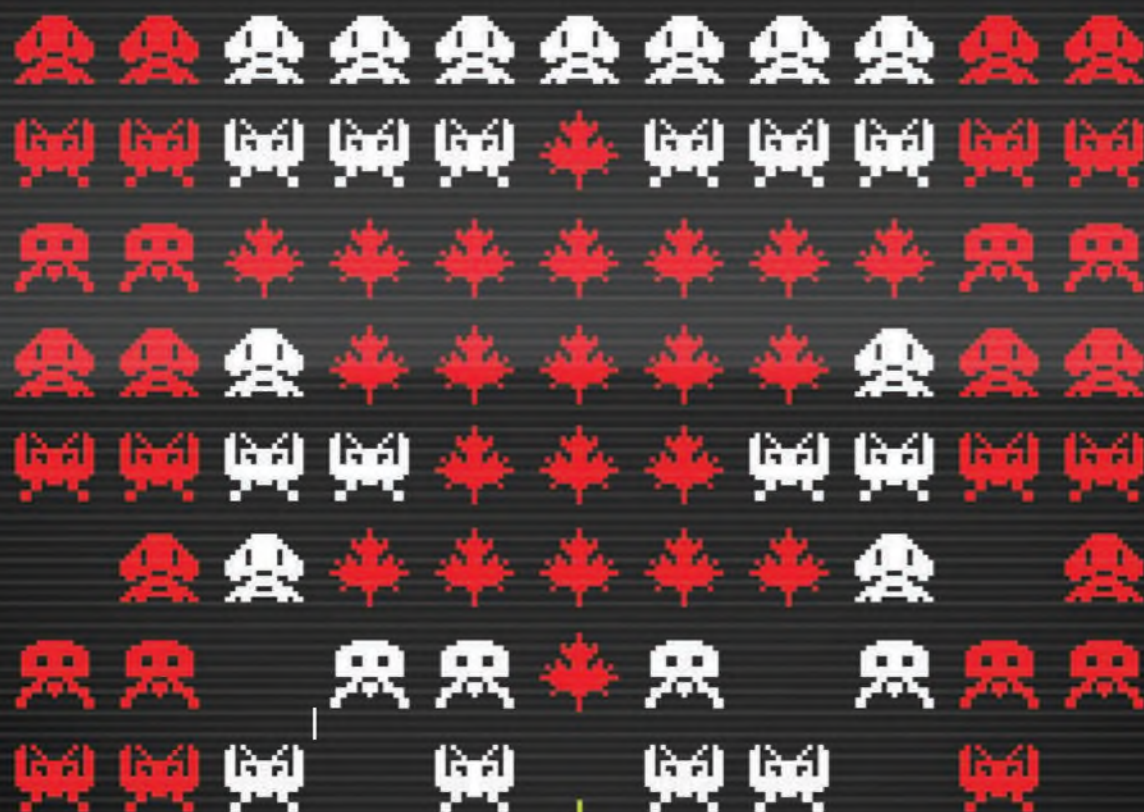
And, as the Coldplay concert has shown, Bauer when appropriate can also tap into the power of networked programming as well."



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TERRITORY PROFILE CANADA



CANADIAN DREAM

Canada has produced enough big hitters over the years to make it a major global force in music. We ask some of the territory's key players about the lay of the land in 2012 and whether their artists are necessarily shoe-ins for Stateside success...

INTERNATIONAL

■ TOM PAKINKIS

When it comes to producing world-beating artists, Canada is no slouch. Whether it's the ever-lasting legend of Neil Young, the country twang of Shania Twain, classic crooning from Michael Buble or the titanic impact of Celine Dion, there's been little shortage of talent flying the Maple Leaf flag over the decades. That's without even mentioning today's boy wonder Justin Bieber.

According to EMI Music Canada president

Deane Cameron, the fact that America's neighbour to the north has cultivated its fair share of acts that are able to stride overseas is crucial.

"The Canadian music industry depends on international acceptance of its music to sustain investment levels, so success abroad is a necessity," Cameron tells *Music Week*. "Canada is a very substantial market in the global music business. It's the seventh largest in the world, in fact.

"However, with a population of 34 million, we need other markets in which to sell our music. Otherwise it is exceedingly difficult to make a living just having success at home.

ABOVE
The big hitters: Megastars including Michael Buble and Justin Bieber show how Canada's relatively small population has exploded on to the global scene

"Some of our artists have been fortunate that they represent a musical style that is especially popular in some markets, while others – including many of our distributed artists like Patrick Watson and Cold Specks – are setting trends, which generates its own unique attention and achievement."

Graham Henderson, president of Music Canada – the trade organisation charged with representing the country's major labels as well as offering membership benefits to leading indie labels and distributors – adds: "Canada has always punched above its weight in global music sales.

"Individually, Canadian artists are some of the most popular artists in the world. Canada's unique position as home to diasporas from every corner of the world will continue to position it well, both in the production of recordings that are a unique blend of different cultures and experience and in the export of Canadian music."

Six Shooter Records co-founder Helen Britton champions Canada's indie outfits as they set sail to foreign lands. "On the indie side there's Arcade Fire, Feist and up and comers like Dan Mangan, Timber Timbre and The Sheepdogs," she points out. "We are hugely lucky that Canada invests heavily in artists and that makes it possible for our talent to tour and release albums in other territories when otherwise it might not be possible."

But, of course, being the No.1 market in the world by a significant stretch, it's still the States that is considered music's Holy Grail, even by a country that rubs shoulders with it. Does a shared border and similar culture make conquering the US a doddle for the Canadian music industry while territories further afield struggle? Not necessarily.

"The US market is large and very expensive to try and break, regardless of where you come from," says EMI's Cameron. "That goes for US artists as well.

"One advantage Canadians have is their proximity to the US," he suggests. "Since so much of the business today is about live performance, you can access US markets a little faster and cheaper from Canada."

MapleMusic Recordings is a full service music company offering in-house marketing, A&R, publishing, licensing and more including distribution with Fontana North Distribution. Fontana North and MapleMusic GM Matt Smallwood says of the US endeavour: "I don't think it's any easier. We've had a few projects go into the US over the years, notably a band called Pilate, or Pilot Speed as they became, and we had started the record on our own down there.

"You have to be really careful because it's a really big market and not easy to navigate and maneuver in, especially on the independent side. Our

STATE OF THE NATION DIGITAL'S ENCOURAGING GAINS GATHER MOMENTUM

Canada Music president Graham Henderson (left) outlines the state of play in the Canadian music market.

"For the first time since 1998, Canada saw an overall increase in recorded music sales in 2011. While this is cause for optimism, the 2.6% increase is but a fraction of the losses experienced in the last decade.

"What was once a C\$1.4bn

dollar business has been reduced to less than half a billion dollars and our digital increases, no matter how strong they are, have not made up the gap.

"In terms of digital, we are seeing some encouraging gains with digital reaching 38% in 2011 as this relatively young market matures.

"There are likely two key factors that have brought about the increase: publicity surrounding

copyright reform, and the increase in the number of legal services. The debate surrounding copyright reform in Canada has been highly visible, and not unlike in France where studies have shown that the publicity surrounding the HADOPI law brought about a significant increase in the sale of downloads, so too has increased awareness about pending copyright legislation likely led to a boost to the digital music market

in Canada.

"Secondly, Canada's dearth of legal digital services has, in 2011 and 2012, been somewhat alleviated. As we continue to aggressively license new options for consumers this trend is bound to continue.

"In fact, 11 new services have launched in Canada in the last 12 months including ZIK, Galaxie Mobile, and CBC Music – three homegrown services."



TERRITORY PROFILE CANADA



"We are hugely lucky that Canada invests heavily in artists and that makes it possible for our talent to tour and release albums in other territories when otherwise it might not be possible"

DEANE CAMERON, EMI MUSIC CANADA

approach, even with our developing bands, is to be very cautious.

"Start small and hopefully find some eager partners down there," he advises his Canadian peers, "whether it's for distribution or a label to help with some of the heavy lifting on the ground.

"I know we're right next door but it doesn't feel like it sometimes," he concludes.

Chris Taylor, founder of indie label Last Gang Records, has a brighter outlook when considering the obstacles between Canadian artists and the US, spurred on by the belief that artists need to tackle the market at any rate if they are to be successful.

"The proximity of the market and similarities in culture makes it easier for Canadian acts to cross the border to the US," he tells *Music Week*. "There are difficulties relating to immigration and proximity but so many Canadian acts have overcome those obstacles in the past decade.

"I think the obstacles are considered minimal to the point where most acts know they *must* be able to do business in the US or they are doing something wrong," he adds.

As always, however, success starts at home and, as with every other territory, the Canadian music industry has recently found itself in a period of transition. "CD sales aren't getting any better and artists aren't getting any richer," says Mikey Bernard, programming director for M For Montreal, which presents various showcases at events around the world to put Canadian music in the spotlight. "It's all about loving what you do and hoping the right people connect with the music.

"Indie, rock, hip hop, folk and electronic music are all doing particularly well," he says, however. "Montreal, Toronto and Vancouver are the biggest cities meaning more variety. Futuristic Low-Fi Pop is prominent there as well."

EMI's Cameron expands on the domestic quirks of the Canadian music market that need to be kept in mind.

"There are several unique characteristics – both positive and negative," he says. "They include the way we are influenced by broadcast regulations giving opportunities to Canadian artists, our important and large French Quebec market, the struggle of modernising our copyright legislation, our 639 commercial radio stations (but no Triple A), and the simple but daunting fact that this country is a huge geographic mass. That directly affects how artists tour and the financial commitment it takes to cover the country.

"The popularity of outlets such as CBC national radio show Q, which features in-studio

ABOVE
Canadian industry movers and shakers: From left – Deane Cameron (EMI Music Canada), Mikey Bernard (M For Montreal), Helen Britton (Six Shooter Records), Shain Shapiro (Canada Independent Music Association), Matt Smallwood (MapleMusic Recordings) and Chris Taylor (Last Gang Records)

performances and in-depth artist interviews, proves that music is important to Canadians and that we love to discover and champion new talent," he adds before emphasising the relationship between major and indie labels.

"With the way artists and culture are promoted and supported here, our relationship with the independent labels we distribute continues to especially grow and thrive," he explains.

"These labels bring a consistent supply of innovative and relevant artists and we work very closely with them, in many cases offering additional services to help develop these artists and their global opportunities, not just distribution.

Shain Shapiro, the EU and UK representative of the Canadian Independent Music Association says that, as with other countries, recorded music is getting weaker in Canada: "People are still buying physical records, but aren't doing so in traditional shops as much as they used to.

"The diversity of what is selling in quantity is also diminishing. So digital is really important in the Canadian market."

On the other hand, he also points to the world of sync as an example of something that is particularly strong in the territory. "Because of our close relationship with the US, our acts and companies

"A lot of the UK bands tend to skew a little bit higher here in terms of sales. It seems that Canadians are reading a bit more about what's going on in the UK compared to people in the US"

MATT SMALLWOOD, MAPLE MUSIC RECORDINGS

often have direct links with supervisors in New York and LA," he explains.

When it comes to working in the Canadian market, Matt Smallwood suggests that the territory is actually a good place for foreign acts and those from the UK in particular. "We're a very mixed population here and we do seem to have a high expat quota," he tells *Music Week*.

"I left the UK in the early Nineties, so I was seeing UK bands like Oasis and Blur here in Toronto. It was one of the best cities in North America for those artists.

"A lot of UK acts tend to skew a little bit higher here in terms of sales," he adds. "We're usually getting 8-10% of the US, as a benchmark, but some of the UK stuff will do 15-20% of the US, which is really good in Canada.

"It seems that Canadians are reading a bit more about what's going on in the UK compared to people in the US."

Smallwood does, however, emphasise the need for artists to show their face and work hard in Canada itself if they want to build an audience there.

"Bands, managers and labels have got to engage with the marketplace here," he says. "It's critical.

"We don't have media like you do in the UK or the US, we're a bit more limited. There are opportunities but they come with having the band here in a more meaningful way.

"Hitting Toronto, Montreal and Vancouver if you're doing the West Coast is an absolute minimum," he concludes. "We do see the benefit and the sales and bands see tangible results if they're able to dig in a bit more and actually work here."



SAVE THE DATE CANADIAN MUSIC: MARCH 19-24 2013

CANADIAN MUSIC WEEK is one of North America's most recognised entertainment events focusing on the business of music. Bringing together sound recording, new media and broadcast across a week long schedule, it combines conferences, trade exhibitions, award shows a film festival and Canadian Music Fest, the country's largest new music festival.

Music, interactive and broadcasting industries from around the globe converged to celebrate the 30th anniversary of Canadian Music Week this year and participate in the launch of two brand new components – the Digital

CANADIAN musicweek

Media Summit and the Canadian International Comedy Fest.

More than 2,400 industry representatives attended the event – sponsored by Slacker – to connect with leaders in music, interactive, broadcasting, media, publishing, film and more; to meet one-on-one with potential business partners from more

than 40 countries and to participate in mentoring and matchmaking sessions with their international counterparts.

Panels focused on the latest issues and trends affecting today's business models – from the rise of

digital music advances, mobile technologies and applications to the growing inheritance of social platforms and communities in revenue generation.

Next year's Canadian Music Week will take place on March 19-24 2013 in Toronto with a spotlight on Japan and Korea as well as a focus on Nordic regions.

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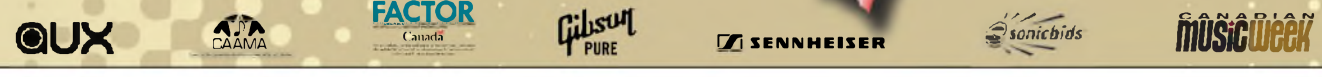
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CANADA PLAYLIST

THE TRUE NORTH

Music Week brings together 10 tracks to showcase the very best in up and coming Canadian talent

01 **JARVIS CHURCH**
DO IT BETTER

Jarvis Church (aka Gerald Eaton) first came to prominence as the frontman for the multi-platinum selling pop group,

The Philosopher Kings. As half of the production/songwriting team Track And Field he was also instrumental in Nelly Furtado's and K'naan's rise to stardom. If forced to choose a single role, however, Jarvis would select 'soul singer'. His new album, *The Soul Station Presents: The Sam Cooke Sessions* will be released on EMI Music Canada on September 18.

Contact: Michelle Holtzkener • michelle.holtzkener@emimusic.ca

02 **COOKIE DUSTER**
STAND UP TWO FEET

Forming in 1997, Toronto's own Cookie Duster – composed of acclaimed musicians

Brendan Canning (of Broken Social Scene), Bernard Maizza, Damon Richardson and Jeen O'Brien – when By Divine Right and Change of Heart embarked on a Canadian tour together. While on the road, a friendship was created and an idea for a new band – which grew to become Cookie Duster. Four years later, a self-titled album of electro-organic experiments was born. At the time of its release, many of the members were also busy with their own projects. It wasn't until 2011 that they finally found themselves discussing the possibilities of a Cookie Duster revival, and they released their new album *When Flying Was Easy* on June 12 via MapleMusic Recordings.

Contact: Zane Smythe • zane@sqemusic.com

03 **SHAWN HOOK**
SO CLOSE

Shawn Hook's EMI Music debut, *Cosmonaut and the Girl*, says a lot about the artist, his direction and the music. Blessed with a stratospheric vocal range, the pianist and

guitarist from British Columbia shot for the stars on this recording, adding electronic instrumentation to his compositions. Already his music has been tagged to be used in Kiefer Sutherland's new TV show *Touch*, Canadian hit TV show *Degrassi*, the *Next Generation* and HBO's *Shameless*.

Contact: Michelle Holtzkener • michelle.holtzkener@emimusic.ca

04 **COLIN JAMES**
STONE FAITH

Colin James' career has seen six Juno Award wins, 16 Maple Blues Awards, praise from some of the biggest musicians

and guitar players in the world, performances on *Late Night with David Letterman*, *Late Night with Conan O'Brien* as well as stellar reviews in *Rolling Stone* and his own syndicated radio show. Colin's 15th album, aptly titled *Fifteen* (produced by Joe Hardy, ZZ Top), sees this legendary Canadian do what he does best.

Contact: Michelle Holtzkener • michelle.holtzkener@emimusic.ca

05 **KAYO**
ONE NIGHT

Hailing from the island of St Lucia, Kayo was inspired by Bob Marley, Wyclef Jean, 2Pac and Jay Z. Realising that few St Lucian

musicians make it to a global level, Kayo left home to pursue his two goals: a degree in marketing and a career in music. Now, at 23, Kayo has already completed several national tours and was just nominated for a MuchMusic Video Award for his collaboration with hip-hop impresario, Classified.

Contact: Michelle Holtzkener • michelle.holtzkener@emimusic.ca

06 **NASH**
TAKEN AWAY

Nash is the picture of perseverance. Though the suburban Montreal native is only just in his thirties, he's already gone

through more experiences, turmoil and hardships than a person twice his age. All of these experiences have shaped who he is today and are reflected in the eclectic and colourful musical landscapes he's created for his *The Death of Reason* debut solo album for MapleMusic Recordings / Shoreline Records. Of Nash, Canadian tastemaker Alan Cross has "[Nash] has a Hawksley Workman kind-of-a-vibe with these real dirty hooks, interesting arrangements, and unmistakable intensity."

Contact: Bryan Columbus • bryan.columbus@maplemusic.com

07 **ORGAN THIEVES**
PHOEBE

To stamp a definitive date on when the Organ Thieves formed isn't an easy link. While the idea of the band had been ruminating for several years, it took a series of unexpected pushes forward for vocalist Chuck Coles to transform the band he started in 2008 as a largely acoustic, one-man side project into the four-member outfit it is today. The musical landscape the band has plotted out for their new album *Somewhere Between Free Men and Slaves* is clear. There is no need for explanations with the album's wrenching vocals, crisp guitar and pounding rhythm, the music is for outsiders, or a soundtrack for an uprising.

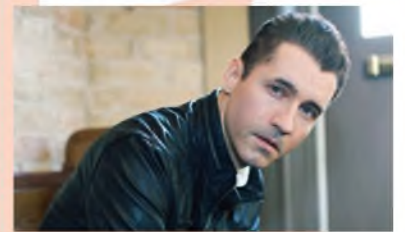
Contact: Bryan Columbus • bryan.columbus@maplemusic.com

08 **JOEL PLASKETT**
YOU'RE MINE

Inspired by the process of hit making in the Fifties, Joel Plaskett's new album, *Scrappy Happiness*, is an attempt to recreate how records were made in a time gone by. Rather than follow the now common schedule of write, record, manufacture and release over a period of a year or so, Joel took the album out of the incubator, one song at a time. A song was conceptualised, written, recorded and

shipped to radio all in the very same week, for 10 straight weeks. Not that Plaskett is any stranger to monumental endeavours: his last trip into the studio yielded the triple-disc triumph, *Three*, for which he received a Juno Award and a Polaris Prize nomination. Whereas *Three* was luxuriously meditative, and holistic in its conception, *Scrappy Happiness* laid its rails one quick mile at a time, and the entire record reverberates with the restless energy that fuelled its production.

Contact: Sheri Jones • sheri@jonesandcompany.ca

09 **ROYAL WOOD**
NOT GIVING UP

While the power of Royal Wood's last album, *The Waiting*, lay in its crystalline balladry, there is something quietly profound about listening to *We Were Born To Glory*; the new record from the singer-songwriter, arranger and producer. With the 13 original songs, we hear Royal celebrate life with the wisdom of a seasoned soul, tempered with a youthful wonder. Catch Royal on his 2012 European tour this autumn.

Contact: Allan Reid • allan.reid@bell.net

10 **KREESHA TURNER**
LOVE AGAIN

After two No.1 Dance hits on the Billboard Singles Chart (*Don't Call Me Baby* and the *Delerium-collaboration, Dust in Gravity*) Kreesha Turner took some time go back to her roots. The result is the striking musical blend that is tropic electric; an album that fluidly combines R&B, electronica and pop that's reminiscent of 2008 debut *Passion* but adds elements of dancehall, reggae and worldbeat that pay homage to her Jamaican heritage.

Contact: Michelle Holtzkener • michelle.holtzkener@emimusic.ca

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INTERVIEW MARK JONES

THINK PINK...

Colourful Wall Of Sound founder Mark Jones talks past, present and future at GoNorth 2012

LABELS

BY TOM PAKINKIS

Whether it's the electric pink attire or the hands-free kit in the shape of a retro telephone, Wall of Sound founder Mark

Jones is obviously an outwardly eccentric character, one that thrives on unpredictability and strives to keep people guessing.

But he's also a character that garners respect, not least because his genre-hopping label Wall of Sound is fast approaching its 20th year.

After working his pink jumper into a makeshift kilt in tribute to our host country at Inverness' Go North 2012, Jones relaxes in front of a waiting audience for *Music Week's* keynote interview to reveal a record exec that's as passionate as he is quirky and that has driven Wall Of Sound down a path of success and integrity since its spawning



RIGHT Some of Wall Of Sound's early signings: Mekon and Royksopp, whose debut *Melody AM* went Platinum



"In the beginning it was literally me sitting in a little shed in the middle of nowhere. The first call I ever got was from Kenny Gates who ran PIAS. He said, 'What are you doing?' and I said 'I have no idea'"

MARK JONES,
WALL OF SOUND

album *Give 'Em Enough Dope*.

"We started doing pressing and distribution deals for artists that we found with music that we liked," Jones says, remembering his time with Marc Lessner at distributor Soul Trader way back in the early Nineties.

"One day I said, 'Let's do a compilation album'. I'd had Wall Of Sound as a record label name in my head for a while because I'd always been a fan of people who affect music sonically.

"I remember when the van with the finished product arrived at the warehouse. I opened the box, picked up the vinyl and stared at it. I knew it was the start of something. I didn't know what it was the start of exactly, but it was a moment.

"In the beginning it was literally me sitting in a little shed in the middle of nowhere," he recalls. "The first call I ever got was from Kenny Gates who ran PIAS. He said, 'What are you doing?' and I said 'I have no idea'."

Jones soon left the shed behind with signings such as Mekon, Stuart Price, Propellerheads and Royksopp, to name a few, racking up sales on the Wall of Sound roster, which diversified over the years to include the likes of Grace Jones and Reverend And The Makers. Jones launched other labels We Love You, Bad Magic and Nu Camp to tackle "lazy journalists" intent on pigeon-holing everything Jones' put out as Big Beat.

"I didn't let people know that the labels were associated with us at first and picked up bands like I Am Kloot, The Bees, Ugly Duckling, Blak Twang and others.

"It was just to make that point," he explains. "Nobody really knows what's coming next from the label because I don't."

That's perhaps truer than ever as Wall of Sound enters "a new dawn" having recently split from a partnership with PIAS. And Jones is the first to admit that the music world is a very different place compared to the "hazy days" of the Nineties.

"The elements that we used to take for granted – the sync and the brand relationships that we would do as the cherry on the cake – are now the body of what happens," he says.

But indie labels are by no means facing a struggle: "Look at Adele and XL," Jones suggests. "When an artist like that comes along – and they used to come along a little bit more than once every five or ten years – it proves that independent culture can work. They have the same ideals that I do, which is to stand by artists."

That simple principle still remains at the core of Wall Of Sound: "Obviously the journey's had its ups and downs but it's about giving talent a platform," Jones explains.

Our interview ends abruptly when Jones orders that the lights be dimmed before plying the Go North audience with Banoffee pie beneath a shining disco ball as Frankie Goes To Hollywood's *Relax* blares over the PA system. A typically eccentric exit and one we couldn't have predicted.

ABOVE/LEFT Sounding off: Mark Jones and Music Week's Tom Pakinkis at GoNorth 2012. The label owner is about to embark on new journeys with Adetinski, Echoes, Killaflew, Saskilla, Mekon and EEF

RETAIL

HIGH STREET HEROES

MUSIC WEEK SALUTES THE INDIE RETAILERS STILL FIGHTING THE GOOD FIGHT

Give us a brief history of **Clampdown Records**...

We started out as a mail order business in the 1980s and graduated onto the Record Fair circuit before opening our shop in Manchester's legendary Corn Exchange in 1990. Those were the glory days – the store expanded and eventually featured a café too.

Unfortunately our progress was halted by the IRA bomb of 1996 which decimated the city centre and most of our stock, which was uninsured as our policy excluded 'terrorism' (there was a ceasefire at the time).

It took 18 months to finally relocate to a large store near to our present location above the Rock Venue The Roadhouse. Rising costs and an increased development in our mail-order business meant we were able to downsize to our present location in 2004, fairly near to Piccadilly train station but close enough to the bohemian retail haven of the Northern Quarter.

I bought out my partner in 2008 and am now a sole trader, which means twice as much work and rarely a day off with seven-day trading.

Give us an idea of the kind of things you stock. Do you host any in-stores or similar events?

We cover most genres of music but specialise in vinyl, particularly rock, punk, indie, pop and Manchester artists such as The Smiths, Oasis, Joy Division and Stone Roses. We have over 30,000 singles and 10,000 LPs of new and used collectibles plus books, CDs and T-shirts too. What isn't in-store is online.

We recently purchased a collection of several thousand 1950s and '60s 45s in great condition. Most of our stock is from private collections but we do stock the Music on Vinyl range of new reissues.

Our present location is too small to host in-stores but we try to support local artists with things like free CDs, flyers and so on.



How is business today compared to when you first opened and throughout previous years?

It's completely different to when we first opened. Twenty years ago, 95% of business was in store, now that represents only 35% so we are an online retailer with a physical outlet. That offers mail-order customers some reassurance and still gives us the opportunity to buy and trade like we did in the old days. It also means much more hard work. Even quiet retail days are spent uploading stock to our website.

We also ship all around the world, with Eastern Europe, Asia and South America being growing markets. Also with cheap travel and massive redevelopment over the last 15 years, Manchester has become a great city to visit. We have the largest student population in Europe and two of the best football teams as well.

"A simple change would be an amnesty on PPL and PRS charges for small shops. We should be rewarded for showcasing music, not penalised"

NEIL CLARKE, CLAMPDOWN RECORDS

How can retailers combat the rise of digital downloads and what many store owners consider tough times at the moment?

Offer value for money and variety of stock. People like to browse and will revisit in-store or online if an efficient and friendly service is provided for them.

The increase in free download codes when buying vinyl is a good thing as well and, in my opinion, it should be an industry standard.

Do you participate in Record Store Day at all and if so, how

was it for you this year?

We have had an increase in sales around Record Store Day year on year. Manchester is well served with around 18 Independent record stores which is healthy and long may they all prosper.

Is there anything that you think the music industry could be doing to help indie retailers?

A simple one would be an amnesty on PPL and PRS charges for small shops. We should be rewarded for showcasing music, not penalised.

If you could change one thing about the music industry overnight, what would it be?

The TV exposure of X Factor type talent shows. There are great bands, writers and singers out there producing fresh, original material, they should be receiving national exposure.

INTERNET vs HUMAN

This week's High Street Hero Neil Clarke takes on his digital rivals ...



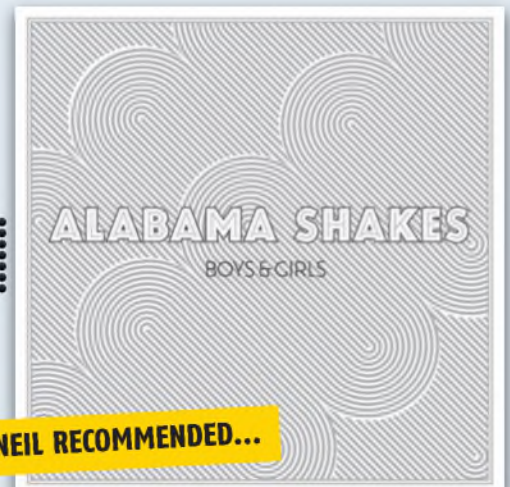
WE SAID WE LIKED...

KAISER CHIEFS Souvenirs



AMAZON RECOMMENDED...

SCISSOR SISTERS Magic Hour



NEIL RECOMMENDED...

ALABAMA SHAKES Boys & Girls

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 | CHERYL | A Million Light (Deluxe) |
| 2 | JUSTIN BIEBER | Believe (Deluxe) |
| 3 | VARIOUS | Rock Of Ages |
| 4 | PALOMA FAITH | Fall To Grace |
| 5 | CHERYL | A Million Lights |
| 6 | EMELI SANDÉ | Our Version Of Events |
| 7 | COLDPLAY | Mylo Xylo |
| 8 | USHER | Looking 4 Myself (Deluxe) |
| 9 | REVEREND AND THE MAKERS | @Reverend_Makers |
| 10 | STOOSHE | Black Heart (Remixes) |

SPOTIFY
Top 10 streamed chart

| POS | ARTIST | ALBUM |
|-----|-----------------------------|------------------------------|
| 1 | FUN FEAT. JANELLE MONAE | We Are Young |
| 2 | CARLY RAE JEPSEN | Call Me Maybe |
| 3 | TRAIN | Drive By |
| 4 | ALEX CLARE | Too Close |
| 5 | GOTYE FEAT. KIMBRA | Somebody That I Used To Know |
| 6 | RITA ORA FEAT. TINIE TEMPAH | RIP |
| 7 | NICKI MINAJ | Starships (Explicit) |
| 8 | RIHANNA | Where Have You Been |
| 9 | COLDPLAY FEAT. RIHANNA | Princess Of China |
| 10 | FLO RIDA | Whistle |

REISSUE/REPACKAGE

SOUND SYSTEM The Story Of Jamaican Music *Island* / June 25



For the 50th anniversary of Jamaican independence, Island Records is turning up the heat with the release of the ultimate Caribbean soundtrack Sound System: The Story Of Jamaican Music on June 25.

A weighty box contains eight CDs with 120 R&B, mento, ska, blue beat, reggae, dub and funk songs chosen by Ramus and Paul 'Groucho' Smykle all randomly programmed to ape the way a Sound System DJ might select his set on any given night.

A deluxe hard-backed book rounds off the package, written by acclaimed writer Chris Salewicz and featuring hundreds of photos by legendary photographer Adrian Boot. The whole package is priced at £100.

PRICE CHECK

| ARTIST / ALBUM | amazon | hmv.com | iTunes | play.com | zavvi |
|--|--------|---------|--------|----------|-------|
| DEXYS One Day I'm Going To Soar | £8.99 | £10.00 | £7.99 | £8.99 | £8.95 |
| BEACH BOYS That's Why God Made... | £8.99 | £10.00 | £7.99 | £8.98 | £8.95 |

PRE-RELEASE PLAN B HITS TOP THREE AT AMAZON AND HMV



AS FILM CRITICS make impressed noises about his film-directing

debut, Plan B continues to climb the pre-release charts back here in the world of music. The multi-talented East Londoner sees his iLL Manors album take two Top 3 positions at Amazon and HMV having been at No.8 and No.5 respectively last week. Mr. B can't claim similar success at Play, however, having fallen from the e-tailer's sixth slot managing to just about retain its Top 10 status.

At the top of the charts, Linkin Park do the double as Living Things heads both Amazon and HMV, but the band's fifth album is absent from Play after topping the table last week. Former Amazon No.1 Adam Lambert's Trespassing now finds itself in second position, while two newcomers complete the top quarter with Maroon 5's

Overexposed sitting on top of Blur's box set *Blur 21: The Box* in No.4 and No.5.

Meanwhile, at HMV, Chris Brown makes inroads once more as *Fortune* moves 4-2 and Adam Lambert skips two places from 6-4. Maroon 5 make a similar two slot step to round off the Top 5.

The Gaslight Anthem slide into Linkin Park's top slot at Play, making the short journey from second. Newton Faulkner doesn't follow suit, however, as his *Write It On Your Skin* drops 3-4. Instead, Spector makes a giant leap from 9-2 with *Enjoy It While It Lasts* and Bloc Party come from out of nowhere to take the bronze medal with *Four*. The Vaccines make a neat move from 7-5 with *Come Of Age*.

Other artists to hit a pre-release milestone include *The Beat* at Amazon, whose *I Just Can't Stop It* joins the Top 10 club along with Steps' *Ultimate Tour Live DVD*, which travels from 13-10 at HMV.

AMAZON PRE-RELEASE

| POS | ARTIST/ ALBUM / LABEL |
|-----|---|
| 1 | LINKIN PARK <i>Living Things</i> Warner Brothers |
| 2 | ADAM LAMBERT <i>Trespassing</i> 19/RCA |
| 3 | PLAN B <i>III Manors</i> 6/9/Atlantic |
| 4 | MAROON 5 <i>Overexposed</i> A&M/Octone |
| 5 | BLUR <i>Blur 21</i> EMI |
| 6 | RUSH <i>Clockwork Angels</i> Roadrunner |
| 7 | LEONA LEWIS <i>Glassheart</i> Syco |
| 8 | THE KINKS <i>At The BBC</i> Sanctuary |
| 9 | CHRIS BROWN <i>Fortune</i> RCA |
| 10 | THE BEAT <i>I Just Cant Stop It</i> Edsel Demon |
| 11 | L LA HAVAS <i>Is Your Love Big Enough?</i> Warner |
| 12 | THE SCRIPT <i>#3</i> Phonogenic |
| 13 | ASIA <i>XXX</i> Frontiers |
| 14 | GASLIGHT ANTHEM <i>Handwritten</i> Mercury |
| 15 | LEVELLERS <i>Static On Airwaves</i> On The Fiddle |
| 16 | MICHAEL JACKSON <i>Bad: 25</i> Sony |
| 17 | THE BEAT <i>Wh'ppen</i> Edsel Demon |
| 18 | THE BEAT <i>Special Beat Service</i> Edsel Demon |
| 19 | EMERSON, LAKE & PALMER <i>ELP</i> Sony |
| 20 | JEFF WAYNE <i>War Of Worlds</i> Sony |

amazon.co.uk

HMV PRE-RELEASE

| POS | ARTIST/ ALBUM / LABEL |
|-----|---|
| 1 | LINKIN PARK <i>Living Things</i> Warner Brothers |
| 2 | CHRIS BROWN <i>Fortune</i> RCA |
| 3 | PLAN B <i>III Manors</i> 6/9/Atlantic |
| 4 | ADAM LAMBERT <i>Trespassing</i> 19/RCA |
| 5 | MAROON 5 <i>Overexposed</i> A&M/Octone |
| 6 | LEONA LEWIS <i>Glassheart</i> Syco |
| 7 | CALVIN HARRIS <i>New Album Tbc</i> Columbia |
| 8 | VARIOUS <i>Now 82</i> EMI TV/UMTV |
| 9 | LLOYD <i>King Of Hearts</i> Interscope |
| 10 | STEPS <i>Steps: The Ultimate Tour Live</i> Sony |
| 11 | GASLIGHT ANTHEM <i>Handwritten</i> Mercury |
| 12 | DURAN DURAN <i>Diamond In Mind</i> Tape Modern |
| 13 | MICHAEL JACKSON <i>Bad: 25</i> Sony |
| 14 | LEVELLERS <i>Static On Airwaves</i> On The Fiddle |
| 15 | GOJIRA <i>Lenfant Sauvage</i> Roadrunner |
| 16 | JAY SEAN <i>Freeze Time</i> Cash Money/Island |
| 17 | TULISA <i>Tulisa</i> AATW/Island |
| 18 | KASABIAN <i>Live At The O2</i> Columbia |
| 19 | DELILAH <i>From The Roots Up</i> Atlantic |
| 20 | MODESTEP <i>Evolution Theory</i> A&M |

hmv.com

PLAY.COM PRE-RELEASE

| POS | ARTIST/ ALBUM / LABEL |
|-----|---|
| 1 | GASLIGHT ANTHEM <i>Handwritten</i> Mercury |
| 2 | SPEKTOR <i>Enjoy While It Lasts</i> Lux/Luv/Fiction |
| 3 | BLOC PARTY <i>Four</i> Frenchkiss |
| 4 | NEWTON FAULKNER <i>Write It... Ugly Truth</i> RCA |
| 5 | THE VACCINES <i>Come Of Age</i> Columbia |
| 6 | AIDEN GRIMSHAW <i>Misty Eye</i> RCA |
| 7 | RITA ORA <i>New Album tbc</i> Columbia |
| 8 | VARIOUS <i>Now 82</i> EMI TV/UMTV |
| 9 | RUSH <i>Clockwork Angels</i> Roadrunner |
| 10 | PLAN B <i>III Manors</i> 6/9/Atlantic |
| 11 | DELILAH <i>From The Roots Up</i> Atlantic |
| 12 | VARIOUS <i>Pete Waterman: Hit Factory</i> Sony |
| 13 | LEONA LEWIS <i>Glassheart</i> Syco |
| 14 | CONOR MAYNARD <i>Contrast</i> Parlophone |
| 15 | OF MONSTERS AND MEN <i>My Head...</i> Island |
| 16 | DEVLIN <i>A Moving Picture</i> Island |
| 17 | BAT FOR LASHES <i>Haunted Man</i> Parlophone |
| 18 | ADAM LAMBERT <i>Trespassing</i> 19/RCA |
| 19 | CHRIS BROWN <i>Fortune</i> RCA |
| 20 | DON BROCO <i>Priorities</i> RCA |

play.com

PEOPLE

PERSONNEL SIX IN AT 7DIGITAL TO EXPAND NORTH AMERICAN SET

■ 7DIGITAL



The digital music and media company is expanding its North American operations with several key hires in business development and marketing (pictured in order of mention)



JON DEMOND-AXELROD, formerly of eMusic, is taking the role of business development director focusing on lifestyle brands and music media.



MATT JWAYAD, formerly of Apple, Pandora and Sprint, has been named business development director focusing



on consumer electronics and carriers and **KYLE PIERCE**, formerly of IODA Distribution is joining as project / account manager.



ANNA SIEGEL has relocated from London to establish the company's New York presence and lead the team's partner-driven marketing initiatives.

LISA TIVER experienced in the global music publishing sector and formerly of RightsFlow – a licensing and royalty service provider – has come on board as a consultant.

All new US-based staff report to president of North America **VICKIE NAUMAN** who started with 7digital leading up to their entry into the US in late 2009.

7digital-North America will have offices in San Francisco, Los Angeles and New York.

UNIVERSAL MUSIC **KEVIN KING** has been promoted to the new role of creative producer in Universal Music UK's central digital team, reporting to digital strategy manager Julia

UMPG Universal Music Publishing Group has appointed **JOHN ECHEVARRIA** as executive vice president of its Latin America operation in the territory and the dedicated division in the US. He succeeds Eddie Fernandez who has left the firm.

In his new role Echevarria will oversee a roster and catalogue



Svennerstål. King will be working on developing and delivering innovative projects across a wide range of business areas including video.

King is moving to digital after three years with the Universal Music insight team.

His first job with the company was as regional A&R scout for Island Records in his first year at Liverpool University. Most recently King was the driving force behind the Secret 7" charity project which combined music and art to raise over £20 000 for the Teenage Cancer Trust

■ UMPG

Universal Music Publishing Group has appointed **JOHN ECHEVARRIA** as executive vice president of its Latin America operation in the territory and the dedicated division in the US. He succeeds Eddie Fernandez who has left the firm.

In his new role Echevarria will oversee a roster and catalogue

that includes Latin songwriters and artists such as Ruben Blades and Chino Y Nacho as well as the catalogues of Gloria and Emilio Estefan Jr, Juan Gabriel and Gustavo Galindo.

UMPG chairman and CEO Zach Horowitz said: "John's extensive experience in Latin music, both in publishing and recorded music, is extraordinary."

■ PRS FOR MUSIC

Imagem UK chief executive **JOHN MINCH** has been elected as a publisher director to the board.

In election results he received the highest number of votes and won a place on the board alongside Bucks Music managing director **SIMON PLATZ** who was re-elected.

Three writer directors were also re-elected to the board: **MICK LEESON** (who received the highest number of votes),

LYNSEY DE PAUL and **EDWARD GREGSON**.

In addition to the election results it was agreed that former Labour education secretary and culture minister **ESTELLE MORRIS** and one-time executive director of British Airways-owned Air Miles **WANDA GOLDWAG** would continue as external directors.

■ A2IM

In the results of The American Association of Independent Music 2012 Board of Directors elections newly-elected members include:

CATHY BAUER (GM, Daptone Records), **CHRIS SCULLY** (GM, Glassnote Records) and **DARIUS VAN ARMAN** (founder and co-owner, Jagjaguwar/Dead Oceans/Secretly Canadian).

Additionally, A2IM added **ED VETRI** (President/CEO of Wind-up) to the President's Advisory Committee.

The new board's term will begin on July 4, 2012.

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



#34 Tim Clark OBE, Co-Founder/Director, ie:music

Kenyan-born Tim Clark started his career as an A&R staffer at Island Records. Mentored by label founder Chris Blackwell, he eventually became managing director and worked with high-profile artists from the last few decades of music including Bob Marley, Nick Drake, Roxy Music and Cat Stevens.

After taking some time out to run a children's book company and a wine importing business, Clark teamed up with EG Records founder David Enthoven in 1992 to start their own artist management company, ie:music. The duo's most notable

successes include orchestrating the notorious £80m Robbie Williams/EMI Records deal in 2002 and managing Bristol-born, trip-hop group Massive Attack.

Widely respected throughout the music industry for his approach to music management and support of digital media, Clark now represents Ladyhawke, Jimmy Page and Passenger as well as Williams. He recently expanded his business to invest in ie:dance (DJs Judge Jules and Simon Patterson) and This Is Music (Findlay Brown, Little Boots, Simian Mobile Disco).

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

Ryan Hamsch, Co-Founder and Director, Nerve Artist Management



"Upon finishing University I took advantage of an international work exchange programme and hooked up with a London recruiter who found me short-term placements in music.

"Taking every opportunity offered, I did everything from manual labour at a distribution warehouse to cutting press clippings for a major, and just kept staying positive. I got my big break when I took a job with Eric and Imke Harle at DEF management as Moby's Play campaign was kicking off.

"A few months later I returned to the US and, with a CV full of 'experience', landed a job with Brian Bumberry doing publicity and marketing for UK labels and artists in the States.

"A few years later, Eric asked if I would come back to the UK to join at DEF and I jumped at the chance to work for a mentor. Working closely with artists such as Moby, Royksopp, Robyn, Mylo, and The Knife at different stages of their career over an eight-year period was a privilege. I'm still close with Eric and the DEF crew – it was there that I met Booka Shade, Tiga, and Big Black Delta."

TOP TIP If you want longevity in your career, make it a priority to work for good people. A mentor is invaluable.

Cheryl displaces Gary Barlow at the top of the Official UK Singles Chart – with Call My Name becoming the fastest-selling single of 2012



CHARTS FOCUS

40 UK AIRPLAY & STREAMING

Coldplay and Rihanna creep ever closer to Carly Rae Jepsen's stranglehold on No.1

42 EU AIRPLAY & DOWNLOADS

Brits are back on top in the US, Canada and Ireland while Flo Rida rides high in Europe

44 INDIES & COMPILATIONS

Hot Chip (*left*) enter the Indie Albums Chart at No.2 while Noel Gallagher enjoys a resurgence



45 CLUB

UK DJ Ian Carey with Amnesia returns to the top of the Upfront chart after a two-year break

46 ANALYSIS

Alan Jones sifts through the singles and albums data for the chart week

48 KEY RELEASES & PRODUCT

Album of the week is Honey Ryder (*left*) and we also focus on ex-X Factor contestant Misha B



CHARTS UK SINGLES WEEK 24



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

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

THE OFFICIAL UK SINGLES CHART

Main chart table with columns: Rank, Artist, Title, Label, Catalogue Number, and details for each entry from 1 to 75.

- Vertical list of song titles and their corresponding chart positions, e.g., 'Calling (lose My Mind) 56', 'Higher Love 59', etc.

- Vertical list of song titles and their corresponding chart positions, e.g., 'Call Me Maybe 10', 'The Power 17', 'Mama Do The Hump 18', etc.

Official Charts Company 2012.

CHARTS UK ALBUMS WEEK 24



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

THE OFFICIAL UK ALBUMS CHART

| THIS WK | LAST WK | WKS ON CHRT | ARTIST / TITLE LABEL / CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER) | THIS WK | LAST WK | WKS ON CHRT | ARTIST / TITLE LABEL / CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER) |
|---------|----------|-------------|---|---------|----------|-------------|---|
| 1 | 1 | 3 | GARY BARLOW & THE COMMONWEALTH BAND Sing Decca 3702358 (ARV) (Barlow/Kennedy/Karlme/Powell/Baker/Chen) | 50 | 19 | 2 | KAISER CHIEFS Souvenir: The Singles 2004-2012 Polydor/B Unique BUN16/CD (ARV) (Street/Manson/James/Hodgson/Wilkinson/Visconti/Harris/Trowell/L. Hooper/T. Jones) |
| 2 | New | | AMY MACDONALD Life In A Beautiful Light Vertigo 3707011 (ARV) (Wilkinson) | 40 | 21 | 18 | GOTYE Making Mirrors Island 279285 (ARV) (L. Ezzaker) |
| 3 | New | | USHER Looking 4 Myself RCA 8869197172 (ARV) (Various) | 41 | 42 | 42 | DAVID GUETTA Nothing But The Beat Fosfina/Virgin PV083942 (E) (Cointa/Vee/Career/Tomlinson/Rieserter/Black Raw/Afro/ck/Little/Arca) |
| 4 | 5 | 34 | COLDPLAY Mylo Xyloto Parlophone 087531 (E) 3★ (Draws/Green/Simpson) | 42 | 31 | 4 | FUN. Some Nights Atlantic/Fueled By Ramen FUELS250482 (ARV) (Blasker/Itc) |
| 5 | 3 | 3 | PALOMA FAITH Fall To Grace RCA 8869195512 (ARV) (Hooper/Gosling/Al. Shou/Arnold) | 43 | 32 | 30 | ONE DIRECTION Up All Night Syco 88697843642 (ARV) (War/ta/K. Yarcub/Rawing/W. ehan/Squire/Scimmon/W. eredith/S. emard/H. wess/Gad/Robson/Red. ne/Bea/Geek/Jimmy Joker/Rawing/W. eelan/Caudino/Rooney) |
| 6 | 6 | 18 | EMELI SANDE Our Version Of Events Virgin CDV3094 (E) ★ (Spencer/Haynie/Naughty Boy/Mojam/Herman/Mullard/Harrison/Cree/Hoax/Keys/Sawce) | 44 | 33 | 11 | NICKI MINAJ Pink Friday... Roman Reloaded Cash Mar.ey:lar.d 2796668 (ARV) (Various) |
| 7 | 2 | 40 | ED SHEERAN + Asylum 524984652 (ARV) 4★ (Gosling/Hugall/Sheeran/No I.U.) | 45 | 37 | 4 | TOM JONES Spirit In The Room Island 3701820 (ARV) (Johns) |
| 8 | 4 | 38 | BEE GEES Number Ones Reprise 812279857 (ARV) (Bee Gees/Stigwood/Martin/K.ichardson/C. alder/Henck) | 46 | 16 | 2 | NEIL YOUNG & CRAZY HORSE Americana Reprise 9362495085 (ARV) (Young/Hanlon/Humphreys) |
| 9 | New | | FLEETWOOD MAC 25 Years - The Chain Rhino 8122797302 (ARV) (Smith/Burkingham/Caillet/Chees/Cash/P.leetwood/M.ia/Hughes/L. ader/y. Leonard/M.ays/O. ven/Spencer/Vennin) | 47 | 24 | 92 | THE SCRIPT The Script Phonogenic 88697361942 (ARV) 2★ ★ (The Script) |
| 10 | 10 | 3 | PAUL SIMON Graceland Sony 88691914712 (ARV) (Simon/Malec) | 48 | 23 | 33 | RIZZLE KICKS Stereo Typical Island 2780337 (ARV) ★ (Whiting/The Rural/Spencer/Future Cut/Dodds/Barratt/af. boy sim/Chiarelli/Caruana) |
| 11 | 8 | 30 | RIHANNA Talk A Talk Def Jam 2787842 (ARV) 3★ (Dr. Luke/Cirkut/Harrell/Harris/StarGate/Crawford/Car. inter./The. Cream/ND. IC/Swinn/McGrilller/Hil. Boy/Alex. Da Kid/Chase N. Status/Cream) | 49 | New | | BOBBY WOMACK The Bravest Man In The Universe XL XLCU561 (PIAS) (Russell/Alban) |
| 12 | 12 | 73 | ADELE 21 XL XLCDS20 (PIAS) 16★ (F. Smith/Rubin/Epworth/Abbis/Wilson/Adkins) | 50 | 44 | 8 | JACK WHITE Blunderbuss XL XLCDS66 (PIAS) (White) |
| 13 | New | | MAXIMO PARK The National Health V2/Cooperative VVR701652 (ram arv) (Norton) | 51 | 25 | 3 | SCISSOR SISTERS Magic Hour Polydor 3700441 (ARV) (Scissor Sisters/Ridha/Pharrell/The. Reputes/Harris/Price) |
| 14 | New | | HOT CHIP In Our Heads Decca WIGCD293 (PIAS) (tbc) | 52 | 68 | 33 | FLORENCE + THE MACHINE Ceremonials Island 2782808 (ARV) ★ (Epworth) |
| 15 | 9 | 3 | RUMER Boys Don't Cry Atlantic 5310523071 (ARV) (Brown/Rumer/Musket/Poster) | 53 | New | | JOE WALSH Analog Man Concord 7233771 (ARV) (tbc) |
| 16 | 52 | 14 | BRUCE SPRINGSTEEN Wrecking Ball Columbia 88691942541 (ARV) (Anello/Springsteen) | 54 | 41 | 29 | OLLY MURS In Case You Didn't Know Epic/Syco 88697940942 (ARV) 2★ (The Fearless/Argyle/Brammer/Robson/Future Cut/Trumpet/Jordan-Patrikios/Smith/Fitzmaurice/Heeds/Prime/N. etrophonic) |
| 17 | 20 | 6 | KEANE Strangeland Island 2794838 (ARV) (Greth/Margaret) | 55 | 64 | 28 | REBECCA FERGUSON Heaven RCA 88691952562 (ARV) ★ (Eg. White/Smith/Taylor/Higgins/Xenomani/Lattimer/Christie/Booker/FT. Smith) |
| 18 | 7 | 68 | JESSIE J Who You Are Island/Lava 2758627 (ARV) 3★ (Dr. Luke/Brissett/Cornish/Martin K. Ca/The. Invisible. Men/Parker & James/Thomas/Cad/C. rdon) | 56 | 49 | 28 | THE BLACK KEYS El Camino Nor. esuch. 7559796225 (ARV) (Danger Mouse/The. Black Keys) |
| 19 | 17 | 20 | LANA DEL REY Born To Die Polydor/Stranger 2787091 (ARV) (Haynie/Parker/Berger/Fabopop/Bhasker/Daly/Sn. d. C. m/Bauer. Klein/Nowles/Bicide/Stux/Skarbek/Howe) | 57 | 55 | 143 | ADELE 19 XL XLC313 (PIAS) 6★ (Abbis/White/Rosson) |
| 20 | 28 | 66 | BOB MARLEY & THE WAILERS Legend Jull. Gang 0073145867142 (ARV) (Manley/Various) | 58 | 39 | 10 | ALABAMA SHAKES Boys & Girls Rough Trade 0880882178727 (PIAS) (Alabama Shakes) |
| 21 | Re-entry | | THE STONE ROSES The Very Best Of Silvertone 82676536422 (ARV) (Leckie/Dawson/Schroeder/Hook) | 59 | 67 | 4 | JOE BONAMASSA Driving Towards The Daylight Prologue PRD73691 (ADA ARV) (Shinley) |
| 22 | New | | JOHNNY CASH The Classics Scry 88725427632 (ARV) (Cash/Law/Hines/Carr/Morris/Butler/Lynch/Johnston/Breg. C. Davis/Winings/Morgan) | 60 | 53 | 9 | TRAIN California 37 Columbia 88691987822 (ARV) (Walker/Snider/Espionage/Wattenberg/Park/H. cges) |
| 23 | 11 | 2 | KYLIE MINOUE The Best Of Kylie Minogue Parlophone 6357792 (E) (Various) | 61 | 62 | 74 | BRUNO MARS Doo-Wops & Hoologans Elektra 756782721 (ARV) 4★ ★ (The. Smeezingtons/Needham/The. Supa Dups) |
| 24 | 63 | 35 | NOEL GALLAGHER'S HIGH FLYING BIRDS Noel Gallagher's High Flying Birds Scur. Mash. JDNCCD10 (E) 2★ (Gallagher/Sardy) | 62 | 65 | 72 | STEREOPHONICS A Decade In The Sun - Best Of V2/Mercury 1780699 (ram arv) 2★ (Jones/Lowe) |
| 25 | 14 | 3 | RUSSELL WATSON Anthems Scry 88691991672 (ARV) (Patrick) | 63 | 54 | 94 | KATY PERRY Teenage Dream Virgin CDV3084 (E) 3★ (Dr. Luke/Bianca. W. Martin/StarGate/Stewart/Harrell/Ammo/Wells) |
| 26 | 22 | 31 | BEN HOWARD Every Kingdom Island 2771686 (ARV) (Boire) | 64 | 56 | 12 | MILITARY WIVES In My Dreams Decca 2796665 (ARV) (Cohen) |
| 27 | 34 | 2 | BLACK SABBATH Iron Man - The Best Of Sanctuary 3706150 (ARV) (Black Sabbath/Bain/tbc) | 65 | 38 | 39 | LMFAO Sorry For Party Rocking Interscope 2774463 (ARV) (Party Rock/Alvin/Harris/Redfoo/LMFAO) |
| 28 | 30 | 2 | BOB SEGER Ultimate Hits - Rock And Roll Never Capital 9461512 (E) (Seeger/The. Silver Bullet/Musick. Shreals/P.unt. J. Richards/Car. Cole/P. Leininger/H. onsey/O. v. ine) | 66 | 46 | 11 | LABRINTH Electronic Earth Syco 88691922932 (ARV) (Labrinth/Da. Ciggler/Ghenea/N. Kenzie/Williams) |
| 29 | 29 | 30 | JAY-Z & KANYE WEST Watch The Throne Roc-a-fella/Mercury 2765057 (ARV) (West/Dean/Kelth/Q. lip/Pharrell/Don. Jazzy/Hil. Boy/Killalfer/The. Roots/Re. Lewis/Bhasker/Swizz. Beatz/J. osep/H. S. T.) | 67 | 60 | 5 | TENACIOUS D Rize Of The Fenix Columbia 88691952322 (ARV) (Kimbrogh/King) |
| 30 | New | | NEIL YOUNG Official Release Series Discs 1-4 Reprise 9362494975 (ARV) (Mayer/Yonig/N. i. z. sh. e. w. y. Briggs/L. ooder) | 68 | 50 | 31 | DRAKE Take Care Cash Money/Island 2783262 (ARV) (Shebib/E. i. da. W. ort/g. nese/The. Weeknd/x. Smith/T. W. ins/J. us. Bl. aze/Graham/C. she. N. r. Kinney) |
| 31 | 26 | 42 | ALFIE BOE Bring Him Home Decca 2759210 (ARV) (Morson/Pochini) | 69 | 51 | 10 | ALEX CLARE The Lateness Of The Hour Island 2770437 (ARV) (Diplo/Switch/Rechtsheld/Spencer/The. Shining/Eg. White) |
| 32 | 15 | 2 | BEACH BOYS That's Why God Made The Radio Capitol 6028242 (E) (Wilson/Auerso) | 70 | 45 | 58 | THE SCRIPT Science & Faith Ph. a. o. g. n. e. 88697754492 (ARV) ★ (Sheehan/L. Donoghue/Prampton/Kippen) |
| 33 | 27 | 22 | KELLY CLARKSON Stronger RCA 88697961802 (ARV) (Kenny. dy. C. am/Jones/Karstin/Abraham/D. iligee/Gad/Roberts/Miley/Halbert/H. i. m. s. in. Cal. De. S. t. f. ana/Enson) | 71 | Re-entry | | PALOMA FAITH Do You Want The Truth Or Something Beautiful Epic 88697543552 (ARV) ★ (Byrne/Mackintosh/Fobson/E. z. ter/H. a. n. o. u. r. t. Love/L. e. g. e. n. d. n. i. K. u. s. s. i. n. N. a. r. r. i. e. s. z. W. e. l. l. s. C. u. W. e. s. t. e. r. n. i. a. n. /S. e. z. k. /D. i. v. o. c. a) |
| 34 | 13 | 2 | DEKYS One Day I'm Going To Soar BMG Rights 538002002 (Absolute Arvats) (Schwier/Talbot/Fowling) | 72 | Re-entry | | BON JOVI Greatest Hits Mercury 2752339 (ARV) 2★ ★ (Fair. z. i. r. r. Bon. Jovi/E. l. i. m. S. a. m. b. o. r. e. /S. h. a. k. e. /C. o. l. l. i. n. s. B. e. n. s. o. n) |
| 35 | New | | TOTALLY ENORMOUS EXTINCT DINOSAURS Trouble Polydor 2792638 (ARV) (Totally Enormous Extinct Dinosaurs) | 73 | 57 | 20 | PROFESSOR GREEN. At Your Inconvenience Virgin CDV3092 (E) (1. 6. h. i. t. /H. a. y. e. s. /The. Young. Boyz/S. h. a. r. f. f. /S. H. /T. M. S. /C. r. e. z. e.) |
| 36 | 43 | 13 | ALFIE BOE Alfie Decca 277376 (ARV) (Morson/Pochini) | 74 | 18 | 2 | ALEXANDRA BURKE Heartbreak On Hold RCA 88691999002 (ARV) (Gamsen/Reynolds/Sympho. Nympho/Spencer/Cut. l. a. t. h. e. r. /Gill/D. a. v. i. s. e. n. /S. H. /Reynolds/Woods/Serco/Smash. f. a. l. k. e. /L. i. n. s. k. i. /W. i. l. k. i. n. s. c. r. /R. e. d. T. r. a. n. g. l. e. /A. d. a. m. s.) |
| 37 | 35 | 19 | MAVERICK SABRE Lonely Are The Brave Mercury 2770559 (ARV) (Utters/Prime/Sabre/Hogan/H. i. t. S. m. i. t. h. /Eg. White) | 75 | 61 | 34 | MAROON 5 Hands All Over ABM/Octave 2749822 (ARV) (Lange) |
| 38 | New | | KARADAGLIC/STUDIOORCHESTER Latino Deutsche Grammophon 4790514 (ARV) (tbc) | | | | |

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| | | | | | | | |
|--|---------------------------|-------------------------------|---------------------------------------|-----------------------|---------------------------------------|----------------------|--------------------------------------|
| Adele 12, 57 | Clare, Alex 69 | Howard, Ben 26 | Maroon 5 75 | Perry, Katy 63 | Stone Roses, The 28 | Key | EPI Awards |
| Alabama Shakes 58 | Clarkson, Kelly 33 | Jay-Z & Kanye West 29 | Mars, Bruno 61 | Professor Green 73 | Tenacious D 67 | ★ Platinum (300,000) | Singles |
| Barlow, Gary & The Commonwealth Band 1 | Coldplay 4 | Jessie J 18 | Maverick Sabre 37 | Hey, Lena Del 49 | Totally Enormous Extinct Dinosaurs 35 | ● Gold (100,000) | Coldplay, P.erechi (platinum) |
| Bee Gees 8 | Dekys 34 | Jones, Tom 45 | Maximo Park 43 | Rihanna 11 | Dinosaur 5 | ● Silver (60,000) | |
| Black Keys, The 56 | Draike 68 | Kaiser Chiefs 39 | Kaiser Chiefs 48 | Rizzle Kicks 48 | Train 60 | ★ in European sales | Albums |
| Black Sabbath 27 | Ferguson, Rebecca 5 | Karadaglic | Humer 15 | Script, The 47, 70 | Usher 3 | | Coldplay, Mylo Xyloto (4 x platinum) |
| Boe, Alfie 31, 36 | Fleetwood Mac 9 | Karadaglic/Studioorchestra 38 | Minogue, Kylie 22 | Seeger, Bob 28 | Walsh, Joe 53 | | |
| Bon Jovi 72 | Florence + The Machine 52 | Keane 17 | Murs, Ollly 54 | Scissor Sisters 59 | Watson, Russell 25 | | |
| Bonomassa, Joe 59 | Fun 42 | Labrinth 66 | Noel Gallagher's High Flying Birds 24 | Script, The 47, 70 | White, Jack 50 | | |
| Boys, Beach 32 | Gotye 40 | Lmfao 65 | One Direction 43 | Springsteen, Bruce 16 | Womack, Bobby 49 | | |
| Burke, Alexandra 74 | Guetta, David 49 | Macdonald, Amy 2 | Merley, Bob & The Wailers 20 | Sheeran, Ed 7 | Young, Neil 30 | | |
| Cash, Johnny 22 | Hot Chip 14 | | | Simon, Paul 10 | Young, Neil & Crazy Horse 46 | | |

CHARTS STREAMING WEEK 24

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



NEW: FLO RIDA



CLIMBER: SKRILLEX



NEW: USHER



NEW: NELLY FURTADO



NEW: DOT ROTTEN

CHARTS EU AIRPLAY WEEK 23



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



| ITALY | |
|-------|---|
| POS | ARTIST/ ALBUM / LABEL |
| 1 | CREMONINI, CESARE Il Comico (Sai Che Risate) <i>UNI</i> |
| 2 | MAROON 5 FEAT. WIZ KHALIFA Payphone <i>UNI</i> |
| 3 | GIORGIA Tu Mi Porti Su <i>SME</i> |
| 4 | SCISSOR SISTERS Only The Horses <i>UNI</i> |
| 5 | LEGEND, JOHN FEAT. LUDACRIS Tonight (Best You Ever Had) <i>SME</i> |
| 6 | COLDPLAY & RIHANNA Princess Of China <i>EMI</i> |
| 7 | FERRO, TIZIANO Hai Delle Isole Negli Occhi <i>EMI</i> |
| 8 | MODA' FEAT. JARABE DE PALO Come Un Pittore <i>ULT</i> |
| 9 | LIGABUE Sotto Bombardamento <i>WMI</i> |
| 10 | ANTONACCI, BIAGIO Non Vivo Piu' Senza Te <i>SME</i> |

| DENMARK | |
|---------|---|
| POS | ARTIST/ ALBUM / LABEL |
| 1 | JEPSEN, CARLY RAE Call Me Maybe <i>UNI</i> |
| 2 | RUDIMENTAL Feel The Love <i>WEA</i> |
| 3 | ALPHABEAT Vacation <i>CPH</i> |
| 4 | MAROON 5 FEAT. WIZ KHALIFA Payphone <i>UNI</i> |
| 5 | LOVELESS, SHAKA Tomgang <i>UNI</i> |
| 6 | MEDINA 12 Dage <i>ALM</i> |
| 7 | SEEBACH, RASMUS Falder <i>ART</i> |
| 8 | TRAIN Drive By <i>SME</i> |
| 9 | CLARKSON, KELLY Dark Side <i>SME</i> |
| 10 | OUTLANDISH Warrior/Worrier <i>ALM</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 | ROUDETTE, MARLON New Age <i>UNI</i> |
| 5 | SIMPLE PLAN FEAT. PAUL, SEAN Summer Paradise <i>WEA</i> |
| 6 | FUN. FEAT. MONAE, JANELLE We Are Young <i>WEA</i> |
| 7 | TRAIN Drive By <i>SME</i> |
| 8 | FLO RIDA Whistle <i>WEA</i> |
| 9 | BASTO & YVES V Cloudbreaker <i>SPI</i> |
| 10 | WTF! Da Bop <i>SPI</i> |

| FRANCE | |
|--------|---|
| POS | ARTIST/ ALBUM / LABEL |
| 1 | HOUSTON, MATT Positif! <i>EMI</i> |
| 2 | RIHANNA Where Have You Been <i>UNI</i> |
| 3 | DJ ANTOINE FEAT. THE BEAT SHAKERS Ma Cherie <i>SME</i> |
| 4 | FLO RIDA Whistle <i>ATL</i> |
| 5 | GOTYE FEAT. KIMBRA Somebody That I Used To Know <i>UNI</i> |
| 6 | TACABRO Tacata <i>SME</i> |
| 7 | LOPEZ, JENNIFER FEAT. PITBULL Dance Again <i>SME</i> |
| 8 | YOUSOUFHA FEAT. INDILA & SKALPOVITCH Dreamin' <i>IND</i> |
| 9 | BASTO & YVES V Cloudbreaker <i>SMA</i> |
| 10 | OCEAN DRIVE Whatever Encore Et Encore <i>SME</i> |



| NORWAY | |
|--------|---|
| POS | ARTIST/ ALBUM / LABEL |
| 1 | GOTYE FEAT. KIMBRA Somebody That I Used To Know <i>UNI</i> |
| 2 | LALEH Some Die Young <i>WMN</i> |
| 3 | DONKEYBOY Pull Of The Eye <i>WMN</i> |
| 4 | AMUNDSEN, FRIDA Rush <i>EMI</i> |
| 5 | FUN. FEAT. MONAE, JANELLE We Are Young <i>WMN</i> |
| 6 | LOREEN Euphoria <i>WMN</i> |
| 7 | GRAHAM, LUKAS Ordinary Things <i>UNI</i> |
| 8 | RIHANNA Love The Way You Lie (Part II) <i>UNI</i> |
| 9 | KIWANUKA, MICHAEL I'll Get Along <i>UNI</i> |
| 10 | VOSS, PAULIN SKOGLUND Soundwave <i>NDR</i> |

| GERMANY | |
|---------|---|
| POS | ARTIST/ ALBUM / LABEL |
| 1 | CLARE, ALEX Too Close <i>UID</i> |
| 2 | DIE AERZTE M&F <i>HOT</i> |
| 3 | DIE TOTEN HOSEN Tage Wie Diese <i>JKP</i> |
| 4 | MURS, OLLY Heart Skips A Beat <i>SME</i> |
| 5 | MARS, BRUNO Count On Me <i>WMG</i> |
| 6 | MAROON 5 FEAT. WIZ KHALIFA Payphone <i>UID</i> |
| 7 | TRAIN Drive By <i>SME</i> |
| 8 | LINKIN PARK Burn It Down <i>WMG</i> |
| 9 | GOTYE FEAT. KIMBRA Somebody That I Used To Know <i>UDD</i> |
| 10 | OF MONSTERS AND MEN Little Talks <i>UID</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 | RUBIO, PAULINA Boys Will Be Boys <i>UNI</i> |
| 4 | GOTYE FEAT. KIMBRA Somebody That I Used To Know <i>UNI</i> |
| 5 | CLARKSON, KELLY Stronger (What Doesn't Kill You) <i>SME</i> |
| 6 | ESTOPA Me Quedare <i>SME</i> |
| 7 | LA OREJA DE VAN GOGH Cometas Por El Cielo <i>SME</i> |
| 8 | MAROON 5 FEAT. WIZ KHALIFA Payphone <i>UNI</i> |
| 9 | DERULO, JASON Breathing <i>WMG</i> |
| 10 | PITBULL FEAT. BROWN, CHRIS International Love <i>SME</i> |

| IRELAND | |
|---------|---|
| POS | ARTIST/ ALBUM / LABEL |
| 1 | FUN. FEAT. MONAE, JANELLE We Are Young <i>WEA</i> |
| 2 | MAROON 5 FEAT. WIZ KHALIFA Payphone <i>UNI</i> |
| 3 | JEPSEN, CARLY RAE Call Me Maybe <i>UNI</i> |
| 4 | THE WANTED Chasing The Sun <i>UNI</i> |
| 5 | MARINA AND DIAMONDS Primadonna <i>WEA</i> |
| 6 | TRAIN Drive By <i>SME</i> |
| 7 | JESSIE J FEAT. GUETTA, DAVID Laserlight <i>UNI</i> |
| 8 | KEANE Silenced By The Night <i>UNI</i> |
| 9 | GOTYE FEAT. KIMBRA Somebody That I Used To Know <i>UNI</i> |
| 10 | COLDPLAY & RIHANNA Princess Of China <i>EMI</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 | LALEH Some Die Young <i>WEA</i> |
| 5 | FUN. FEAT. MONAE, JANELLE We Are Young <i>WEA</i> |
| 6 | TIMBUKTU Flickan Och Krakan <i>EMI</i> |
| 7 | PANETOZ Dansa Pausa <i>WEA</i> |
| 8 | TELO, MICHEL Ai Se Eu Te Pego <i>IAM</i> |
| 9 | TRAIN Drive By <i>SME</i> |
| 10 | SAUCEDO, DANNY Amazing <i>SME</i> |

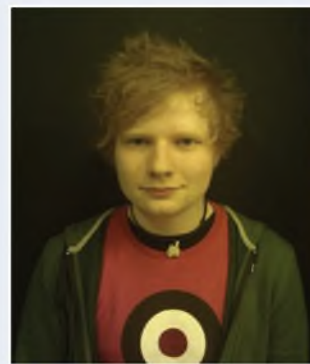
GLOBAL SALES ANALYSIS

BY ALAN JONES

AFTER STRIKING OUT last week for the first time this year, UK acts once again command pole position elsewhere on the globe, with Adele's 21 rebounding 2-1 in the US and 3-1 in Canada, while (pictured) Ed Sheeran's + surges 9-1 in Ireland. It's the 10th time 21 has gone to No.1 in the US, and the 12th time in Canada, with cumulative tallies of 24 weeks at No.1 in the US, and 35 in Canada. Sheeran's album, by contrast, tops the Irish chart for the first time on its 39th appearance on the list. Elsewhere, 21 was up in far

more countries than it was down, with improvements in Spain (4-2), Norway (5-4), Finland (14-5), Italy (8-6), New Zealand (8-6), Mexico (9-8), the Netherlands (12-9), Switzerland (11-10), Portugal (27-20) and Japan (65-64). Sheeran has a much smaller portfolio, but everywhere + is charting, it improved last week, rising in New Zealand (7-3), Australia (6-4), Switzerland (63-53) and Flanders (97-94), and re-entering at 32 in Denmark.

It is set to become the third high-profile debut by a British



singer to debut in the US Top 40 next week, following Rebecca Ferguson's Heaven, which debuted at 23 last week but now plunges to 113, and Emeli Sandé, whose Our Version Of Events debuts at 28 this

Sandé's album fares even better in Canada, where it debuts at 22, and re-enters the chart in both New Zealand (27) and Australia (54). Its highest chart placing is in Ireland, where it remains at seven.

One Direction's Up All Night reaches new peaks in Estonia, where it re-enters the chart at seven, and Brazil, where it climbs 10-8. It is also resurgent in Taiwan, where it re-enters at 17, and moves up in Mexico (4-2), Ireland (3-2), Croatia (17-14), Poland (38-24), Norway (38-26), Hungary (36-27), Finland (45-30), France (45-38) and Flanders (44-42).

Leeds band Alt-J's debut album, An Awesome Wave, reached No.19

domestically earlier this month, and now debuts in Flanders (27), France (66), Switzerland (89), the Netherlands (90) and Wallonia (118).

A fortnight ago we noted that British electronica duo Soulsavers have released three albums hitherto without bothering international chart compilers but with Depeche Mode's Dave Gahan guesting on vocals, their fourth – The Light The Dead Sea – debuted in Germany (12), Switzerland (30) and Austria (49). It now adds debuts in Poland (23), Flanders (35), the Czech Republic (37), Wallonia (46), Italy (75) and France (86).

CHARTS EU DOWNLOADS WEEK 23

PAN-EUROPEAN

| POS | ARTIST/ ALBUM / LABEL |
|-----|---|
| 1 | FLO RIDA Whistle |
| 2 | BARLOW, GARY & THE COMMONWEALTH BAND Sing |
| 3 | JEPSEN, CARLY RAE Call Me Maybe |
| 4 | LOREEN Euphoria |
| 5 | FUN. FEAT. JANELLE MONAE We Are Young |
| 6 | USHER Scream |
| 7 | COLDPLAY FEAT. RIHANNA Princess Of China |
| 8 | RIHANNA Where Have You Been |
| 9 | CLARE, ALEX Too Close |
| 10 | RUDIMENTAL Feel The Love |

DENMARK

| POS | ARTIST/ ALBUM / LABEL |
|-----|--|
| 1 | LOREEN Euphoria |
| 2 | NIK & JAY Vi Vandt I Dag |
| 3 | SHAKA LOVELESS Tomgang |
| 4 | FLO RIDA Whistle |
| 5 | JEPSEN, CARLY RAE Call Me Maybe |
| 6 | OUTLANDISH Warrior//Worrier |
| 7 | BIEBER, JUSTIN FEAT. LUDACRIS All Around The World |
| 8 | FUN. FEAT. JANELLE MONAE We Are Young |
| 9 | MAROON 5 FEAT. WIZ KHALIFA Payphone |
| 10 | MINAJ, NICKI Starships |

FRANCE

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

GERMANY

| POS | ARTIST/ ALBUM / LABEL |
|-----|-------------------------------------|
| 1 | LOREEN Euphoria |
| 2 | DIE TOTEN HOSEN Tage Wie Diese |
| 3 | JEPSEN, CARLY RAE Call Me Maybe |
| 4 | FLO RIDA Whistle |
| 5 | CLARE, ALEX Too Close |
| 6 | MAROON 5 FEAT. WIZ KHALIFA Payphone |
| 7 | TACABRO Tacata |
| 8 | LYKKE-LI I Follow Rivers |
| 9 | OCEANA Endless Summer |
| 10 | LINKIN PARK Burn It Down |

IRELAND

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



ITALY

| POS | ARTIST/ ALBUM / LABEL |
|-----|---|
| 1 | MAROON 5 FEAT. WIZ KHALIFA Payphone |
| 2 | LIMA, GUSTAVO Balada |
| 3 | CHECCO ZALONE La Cadada |
| 4 | EMMA Cercavo Amore |
| 5 | MODA Come Un Pittore |
| 6 | OCEANA Endless Summer |
| 7 | GOTYE FEAT. KIMBRA Somebody That I Used To Know |
| 8 | DJ ANTOINE FEAT. THE BEAT SHAK Ma Cherie |
| 9 | GIORGIA Tu Mi Porti Su |
| 10 | FUN. FEAT. JANELLE MONAE We Are Young |

NETHERLANDS

| POS | ARTIST/ ALBUM / LABEL |
|-----|--|
| 1 | LIMA, GUSTAVO Balada |
| 2 | YES-R, WOLTER KROES, ERNST DANIE Ben Je Ook Voor Nederland (De |
| 3 | TRIGGER FINGER I Follow Rivers |
| 4 | LOREEN Euphoria |
| 5 | JEPSEN, CARLY RAE Call Me Maybe |
| 6 | FLO RIDA Whistle |
| 7 | RUDIMENTAL Feel The Love |
| 8 | JAN SMIT, GERARD JOLING Echte Vrienden |
| 9 | AFROJACK FEAT. SHERMANOLOGY Can't Stop Me |
| 10 | FROGER, RENE Samen |

NORWAY

| POS | ARTIST/ ALBUM / LABEL |
|-----|--|
| 1 | LOREEN Euphoria |
| 2 | BIEBER, JUSTIN FEAT. LUDACRIS All Around The World |
| 3 | FUN. FEAT. JANELLE MONAE We Are Young |
| 4 | FLO RIDA Whistle |
| 5 | LALEH Some Die Young |
| 6 | SIRKUS ELIASSEN Ae Vil Bare Dans |
| 7 | GOTYE FEAT. KIMBRA Somebody That I Used To Know |
| 8 | ALINA DEVECERSKI Flytta Pa Dej |
| 9 | TELO, MICHEL Ai Se Eu Te Pego |
| 10 | MAROON 5 FEAT. WIZ KHALIFA Payphone |

SPAIN

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

SWEDEN

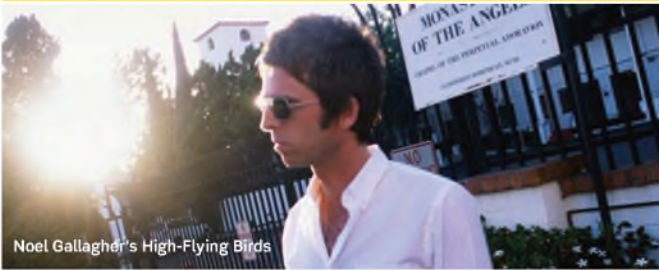
| POS | ARTIST/ ALBUM / LABEL |
|-----|--|
| 1 | BIEBER, JUSTIN FEAT. LUDACRIS All Around The World |
| 2 | LOREEN Euphoria |
| 3 | ADAMOU, IVI Lala Love |
| 4 | PANETOZ Dansa Pausa |
| 5 | ALINA DEVECERSKI Flytta Pa Dej |
| 6 | TELO, MICHEL Ai Se Eu Te Pego |
| 7 | FLO RIDA Whistle |
| 8 | GOTYE FEAT. KIMBRA Somebody That I Used To Know |
| 9 | JEPSEN, CARLY RAE Call Me Maybe |
| 10 | FUN. FEAT. JANELLE MONAE We Are Young |

CHARTS INDIES/COMPILATIONS WEEK 24



INDIE SINGLES TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)

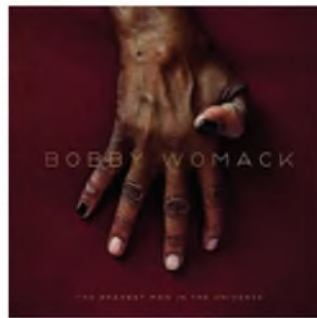


Noel Gallagher's High-Flying Birds

- 1 1 DJ FRESH FEAT. DIZEE RASCAL The Power / *MoS (ARV)*
- 2 4 PRECISION TUNES Payphone / *PT*
- 3 3 WRETCH 32 FEAT. ED SHEERAN Hush Little Baby / *MoS/Levels*
- 4 15 NOEL GALLAGHER'S HIGH FLYING BIRDS AKA - What A Life! / *Sour Mash (E)*
- 5 7 TIESTO & WOLFGANG GARTNER FEAT. LUCIANA We Own The Night / *Musical Freedom (PIAS)*
- 6 9 DJ FRESH FEAT. RITA ORA Hot Right Now / *MoS (ARV)*
- 7 11 ADELE Someone Like You / *XL (PIAS)*
- 8 NEW SNEAKBO FEAT. L MARSHALL Sing For Tomorrow / *Pissy Hard (PIAS)*
- 9 12 ADELE Set Fire To The Rain / *XL (PIAS)*
- 10 14 ADELE Rolling In The Deep / *XL (PIAS)*
- 11 18 HIT MASTERS Payphone / *Hit Master*
- 12 RE RADICAL FACE Welcome Home / *Morr (Shellshock Srd)*
- 13 RE FAT LES Vindaloo / *Demon (SDU)*
- 14 19 KNIFE PARTY Internet Friends / *Earstorm*
- 15 RE THE WHITE STRIPES 7 Nation Army / *XL (PIAS)*
- 16 RE EXAMPLE Changed The Way You Kiss Me / *MoS (ARV)*
- 17 20 ADELE Make You Feel My Love / *XL (PIAS)*
- 18 17 THE TEMPER TRAP Sweet Disposition / *Infectious (PIAS)*
- 19 NEW EVA CASSIDY Time After Time / *Blix Street (ACA Arv)*
- 20 RE CHARLENE SORAIA Wherever You Will Go / *Peacefrog (E)*



Tiesto Indie Singles (5), Breakers (1)



Bobby Womack Indie Albums (5)



The Tallest Man On Earth Indie Albums (13), Breakers (1)



Future Of Left Indie Albums Breakers (3)



Motion City Soundtrack Indie Albums Breakers (4)

INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



Sneakbo

- 1 2 TIESTO & WOLFGANG GARTNER FEAT. LUCIANA We Own The Night / *Musical Freedom*
- 2 NEW SNEAKBO FEAT. L MARSHALL Sing For Tomorrow / *Pissy Hard*
- 3 5 HIT MASTERS Payphone / *Hit Master*
- 4 9 RADICAL FACE Welcome Home / *Morr*
- 5 6 KNIFE PARTY Internet Friends / *Earstorm*
- 6 7 TONIGHT WE ARE YOUNG We Are Young / *Cover Hits*
- 7 15 THE HEAVY How You Like Me Now / *Counter*
- 8 12 COLLEGE FEAT. ELECTRIC YOUTH A Real Hero / *Valerie*
- 9 17 CHART HITS ALLSTARS Titanium / *Highroller Music*
- 10 RE AWOLNATION Sail / *Red Bull*
- 11 RE TWO STEPS FROM HELL Heart Of Courage / *Two Steps From Hell*
- 12 18 HERE'S MY NUMBER SO CALL ME Call Me Maybe / *New Style*
- 13 NEW DJ SANJ & JAY STATUS Katali Kare / *Movebox*
- 14 NEW P SQUARE FEAT. AKON & MAY D Chop My Money (I Don't Care) / *Fytime*
- 15 11 DISCLOSURE FEAT. SINEAD HARNETT Boiling / *Greco-Roman*
- 16 NEW I'M JUST TOO CLOSE TO LOVE YOU Too Close / *Digital*
- 17 13 TONIGHT We Are Young / *Classic Recordings*
- 18 8 CHRIS KAMMY KAMARA/JOE PUBLIC Sing 4 England / *12Th Man*
- 19 RE NINA NESBITT The Apple Tree / *N2*
- 20 NEW MARK KNIGHT Alright / *Toolroom*

INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- 1 1 ADELE 21 / *XL (PIAS)*
- 2 NEW HOT CHIP In Our Heads / *Domino (PIAS)*
- 3 6 NOEL GALLAGHER'S HIGH FLYING BIRDS Noel Gallagher's High Flying Birds / *Sour Mash (E)*
- 4 2 DEXYS One Day I'm Going To Soar / *BMG Rights (Absolute Arvata)*
- 5 NEW BOBBY WOMACK The Bravest Man In The Universe / *XL (PIAS)*
- 6 4 JACK WHITE Blunderbuss / *XL (PIAS)*
- 7 5 ADELE 19 / *XL (PIAS)*
- 8 3 ALABAMA SHAKES Boys & Girls / *Rough Trade (PIAS)*
- 9 8 JOE BONAMASSA Driving Towards The Daylight / *Provogue (ACA Arv)*
- 10 10 MADNESS Complete Madness / *Union Square (SDU)*
- 11 7 ALT-J An Awesome Wave / *Infectious (PIAS)*
- 12 RE MADNESS Ultimate Madness / *Sava/Union Square (SDU)*
- 13 NEW THE TALLEST MAN ON EARTH There's No Leaving Now / *Dead Oceans (PIAS)*
- 14 RE JOHN DENVER Take Me Home / *Musica Digital (Delta/SonyDADC)*
- 15 RE MADNESS Forever Young - The Ska Collection / *Sava/Union Square (SDU)*
- 16 15 THE ENEMY Streets In The Sky / *Cooking Vinyl (Essential/GEM)*
- 17 15 BEACH HOUSE Bloom / *Bella Union (rom arv)*
- 18 19 THE TEMPER TRAP The Temper Trap / *Infectious (PIAS)*
- 19 RE EXAMPLE Playing In The Shadows / *MoS (ARV)*
- 20 12 PUBLIC IMAGE LIMITED This Is Pil / *PIL Official*

INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



- 1 NEW THE TALLEST MAN ON EARTH There's No Leaving Now / *Dead Oceans*
- 2 1 THE WALKMEN Heaven / *Bella Union*
- 3 NEW FUTURE OF THE LEFT The Plot Against Common Sense / *Xtra Mile*
- 4 NEW MOTION CITY SOUNDTRACK Go / *Epitaph*
- 5 NEW THE INVISIBLE Rispa / *Nirja Tone*
- 6 4 JACK SAVORETTI Before The Storm / *Fulfil*
- 7 2 GEOFFREY GURRUMUL YUNUPINGU Gurrumul / *Dramatica/Skinnyfish*
- 8 12 POLICA Give You The Ghost / *Memphis Industries*
- 9 NEW KID INK Up & Away / *The Alumni*
- 10 3 FRIENDS Manifest / *Lucky Number*
- 11 NEW JOHN SURMAN Saltash Bells / *ECM*
- 12 11 GRIMES Visions / *Mot*
- 13 7 PUBLIC SERVICE BROADCASTING The War Room / *Test Card*
- 14 5 CHRIS ROBINSON BROTHERHOOD Big Moon Ritual / *Silver Arrow*
- 15 13 SBTRKT SBTRKT / *Young Turks*
- 16 NEW FRISCO Back 2 Da Lab - Vol 4 / *Bcy Better Know*
- 17 6 SQUACKETT A Life Within A Day / *Antenna/Esoteric*
- 18 10 JAPANROIDS Celebration Rock / *Poynvny*
- 19 NEW BOURNEMOUTH SO/HILL Delius/A Mass Of Life / *Naxos*
- 20 NEW MISS MAY I At Heart / *Rise*

COMPILATION CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



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



- 11 NEW VARIOUS Running Trax Summer 2012 / *MoS (ARV)*
- 12 13 VARIOUS The Boys Are Back In Town / *UMTV (ARV)*
- 13 20 VARIOUS Greatest Ever Dad - The Definitive / *Greatest Ever USM (SDU)*
- 14 RE VARIOUS 100 Hits - Dad / *100 Hits/Rhino (ARV)*
- 15 12 VARIOUS Ultimate Clubland / *AATW/UMTV (ARV)*
- 16 11 VARIOUS Back To The Old Skool Garage Classics / *MoS (ARV)*
- 17 17 VARIOUS The Best Of British / *UMTV/EMI TV (ARV)*
- 18 10 VARIOUS Now That's What I Call Britain / *Decca/EMI TV (ARV)*
- 19 NEW VARIOUS Haynes Dad - Ultimate Guide To Rock Mk 2 / *Sony (ARV)*
- 20 NEW VARIOUS Football Forever / *USM Junior (SDU)*

CHARTS CLUB WEEK 24
 Club charts are available on **MusicWeek.com** every Friday
UPFRONT CLUB TOP 40

POS ARTIST / TRACK / LABEL

| | | | | |
|----|-----|----|--|--|
| 1 | 5 | 4 | IAN CAREY & ROSETTE FEAT. TIMBALAND & BRASCO | Amnesia / AATW |
| 2 | 3 | 3 | FERRY CORSTEN FEAT. ARUNA | Live Forever / New State |
| 3 | 4 | 7 | SANDER VAN DOORN FEAT. MAYAENI | Nothing Inside / MoS |
| 4 | 19 | 3 | JODIE CONNOR FEAT. BUSTA RHYMES | Take You There / 3 Beat |
| 5 | 17 | 3 | CEDRIC GERVAIS | Molly / 3 Beat/AATW |
| 6 | 24 | 4 | EMELI SANDE | My Kind Of Love / Virgin |
| 7 | 12 | 3 | DAVID GUETTA FEAT. CHRIS BROWN/LIL WAYNE | I Can Only Imagine / Positiva/Virgin |
| 8 | 25 | 3 | MARKUS BINAPFL | Follow Your Heart / Voodoo |
| 9 | 31 | 2 | LOREEN | Euphoria / Warner Brothers |
| 10 | 15 | 3 | THE KNieVELS LOVE LULU | Love Loves To Love, Love / Whorehouse |
| 11 | 14 | 5 | NADIA ALI & SPENCER & HILL | Believe It / Simply Delicious/Strictly Rhythm |
| 12 | 29 | 2 | KAREN RUIIMY | Fragile / H&I |
| 13 | 2 | 3 | THE CUBE GUYS FEAT. LUCIANA | Jump / AATW |
| 14 | 23 | 3 | LEONY! | Last Night A DJ. Saved My Life / Tiger |
| 15 | 13 | 4 | STEAMPUNK | Forever Loved / AATW |
| 16 | 27 | 2 | THE WIDEBOYS | The Word / Worldwide Phonographics |
| 17 | 18 | 4 | HAMPENBURG & ALEXANDER BROWN | Raise The Roof / Disco Wax |
| 18 | 28 | 2 | CHICANE & VIGRI | Three / Modena |
| 19 | 1 | 4 | RUDIMENTAL FEAT. JOHN NEWMAN | Feel The Love / Asylum |
| 20 | 21 | 3 | ROGER SANCHEZ & SIDNEY SAMPSON | Flashing Lights / Stealth |
| 21 | NEW | | FLORENCE + THE MACHINE | Spectrum / Island |
| 22 | 11 | 3 | DANNY OWEN FEAT. SARAH-JANE NEILD | Stand Up / 23rd Precinct |
| 23 | 33 | 2 | BINGO PLAYERS | Rattle / MoS |
| 24 | 39 | 2 | DJ S.K.T FEAT SHANAY HOLMES | Sky High / Up-Tempo |
| 25 | NEW | | STEREOJACKERS | Offshore / White Label |
| 26 | NEW | | L.B.ONE & DATAMOTION | Tsunami / Arrested |
| 27 | 30 | 3 | MARC JB & INAYA DAY | Every Breath / White Label |
| 28 | 22 | 3 | TIESTO & WOLFGANG GARTNER FEAT. LUCIANA | We Own The Night / Musical Freedom |
| 29 | 9 | 6 | LABRINTH | Express Yourself / Syco |
| 30 | 38 | 3 | MORITOS | Remolino / Baxx |
| 31 | 32 | 5 | DOT ROTTEN FEAT. TMS | Overload / Mercury |
| 32 | NEW | | GOSSIP | Move In The Right Direction/Perfect World / Columbia |
| 33 | 35 | 3 | MOBIN MASTER & ROVAAL | Wherever You Will Go / CSR/Uma |
| 34 | NEW | | NOISETTES | Winner / Mono-Ra-Rama |
| 35 | 37 | 9 | RITA ORA FEAT. TINIE TEMPAAH | R.I.P. / Columbia/Roc Nation |
| 36 | NEW | | KATY PERRY | Wide Awake / Virgin |
| 37 | NEW | | DAVID FERRERA/LUKAY, LAMMILLIONAIRE, TAMARA | Give Me Love Tonight / Shaft |
| 38 | 26 | 10 | DJ FRESH FEAT. DIZZEE RASCAL | The Power / MoS |
| 39 | 40 | 5 | D BANJ FEAT SKEPTA & SNEAKBO | Oliver Twist / Mercury |
| 40 | NEW | | LOVERUSH UK! VS. MARIA NAVLER | One + One / H Sa/Loverush Digital |

COMMERCIAL POP TOP 30

POS ARTIST / TRACK / LABEL

| | | | | |
|----|-----|----|--|---|
| 1 | 8 | 3 | KATY PERRY | Wide Awake / Virgin |
| 2 | 9 | 3 | TAIO CRUZ FEAT. PITBULL | There She Goes / 4th & Broadway |
| 3 | 10 | 2 | KYLIE MINOGUE | Timebomb / Parlophone |
| 4 | 16 | 2 | LOREEN | Euphoria / Warner Brothers |
| 5 | 13 | 3 | EMELI SANDE | My Kind Of Love / Virgin |
| 6 | 25 | 1 | STOOSHE | Black Heart / Warner Brothers/One More Tune |
| 7 | NEW | | DAVID GUETTA FEAT. CHRIS BROWN/LIL WAYNE | I Can Only Imagine / Positiva/Virgin |
| 8 | 1 | 10 | CARLY RAE JEPSEN | Call Me Maybe / Interscope |
| 9 | RE | | BASSHUNTER | Northern Light / 3 Beat |
| 10 | 22 | 3 | SEAN ENSIGN FEAT. SUGAR DEUCE | Boyfriend / Titan Sounds |
| 11 | 24 | 2 | IAN CAREY & ROSETTE FEAT. TIMBALAND & BRASCO | Amnesia / AATW |
| 12 | 23 | 2 | JODIE CONNOR FEAT. BUSTA RHYMES | Take You There / 3 Beat |
| 13 | 18 | 4 | MARCUS COLLINS | Mercy / RCA |
| 14 | 14 | 3 | SANDER VAN DOORN FEAT. MAYAENI | Nothing Inside / MoS |
| 15 | 5 | 4 | NELLY FURTADO | Big Hoops (Bigger The Better) / Interscope |
| 16 | 12 | 6 | CHERYL | Call My Name / Polydor |
| 17 | 19 | 3 | PREEYA KALIDAS | Love Between Us / 3 Beat/2 Tone Ent |
| 18 | NEW | | AIDEN GRIMSHAW | Is This Love / RCA |
| 19 | 21 | 3 | KAMALIYA | Arrhythmia / Handi |
| 20 | 28 | 2 | STEAMPUNK | Forever Loved / AATW |
| 21 | 15 | 8 | DJ FRESH FEAT. DIZZEE RASCAL | The Power / MoS |
| 22 | NEW | | MAROON 5 FEAT. WIZ KHALIFA | Payphone / A&M/Octone |
| 23 | 6 | 5 | CASCADA | Summer Of Love / AATW |
| 24 | 3 | 3 | RUDIMENTAL FEAT. JOHN NEWMAN | Feel The Love / Asylum |
| 25 | 11 | 6 | THE WANTED | Chasing The Sun / Global Talent/Island |
| 26 | 7 | 5 | LAWSON | When She Was Mine / Global Talent/Polydor |
| 27 | 2 | 4 | AMELLE FEAT. DBX | God Won't Save You Now / Crown |
| 28 | NEW | | DWAINE FEAT. DIDDY, KERI HILSON & TRINA | U R A Million \$ Girl / White Label |
| 29 | 27 | 8 | JENNIFER LOPEZ FEAT. PITBULL | Dance Again / Epic |
| 30 | NEW | | ROGUE | Girls Anthem / Silvertongue |

Ian Carey



UPFRONT

Katy Perry



COMMERCIAL POP

Flo Rida



URBAN

Carey refuses to be forgotten as Amnesia marks a return to form**ANALYSIS**

BY ALAN JONES

US-born, UK-based DJ Ian Carey had two No.1 hits on the Upfront chart here in 2009, and to prove he hasn't been forgotten racks up his third this week, courtesy of Amnesia. Carey's 2009 monsters Get Shaky and Shot Caller had mixed fortunes at retail, with Get Shaky reaching nine and selling 214,000 copies while Shot Caller fell short of the chart altogether, selling fewer than 2,000 copies.

He'll be hoping Amnesia – which also credits Rosette, Timbaland and Brasco – performs more like the former. Its elevation to pole position this week was by a slender 0.61% margin over Ferry Corsten's Live Forever, which spends a third week in the top three, climbing 3-2.

It was also tight at the top of the Commercial Pop chart, where Taio Cruz's There She Goes fell 3.07% short of denying Katy Perry's Wide Awake top billing. The latter track – in several mixes – delivers Perry her eighth

straight No.1 from her current album. Wide Awake and Part Of Me were both tracks added to the Complete Confection version of Perry's Teenage Dream album which, in its original incarnation, is also home to Commercial Pop chart No.1s, California Gurls, Teenage Dream, Firework, E.T., Last Friday Night (TGIF) and The One That Got Away.

No change atop the Urban chart, with No Church In The Wild extending its lead at the top to two weeks for Jay-Z and Kanye West feat. Frank Ocean

URBAN TOP 30

POS ARTIST / TRACK / LABEL

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

COOL CUTS TOP 20

POS ARTIST / TRACK

| | | |
|----|--|----------------------|
| 1 | FLORENCE + THE MACHINE | Spectrum |
| 2 | MADEON | Finale |
| 3 | CALVIN HARRIS FEAT. EXAMPLE | We'll Be Coming Back |
| 4 | DAVID GUETTA FEAT. CHRIS BROWN AND LIL WAYNE | I Can Only Imagine |
| 5 | ZINC | Go In |
| 6 | PAUL VAN DYK FEAT. ARTY | The Ocean |
| 7 | DRUMSOUND & BASSLINE SMITH FEAT. TOM CANE | Through The Night |
| 8 | HERVE FEAT. RONIKA | How Can I Live... |
| 9 | REUBEN KEENEY FEAT. GLENN ROSBOROUGH | Give It Some Time |
| 10 | STEFAN OBERMEISTER | Traveller |
| 11 | INNA | Endless |
| 12 | CHUCKIE & PROMISED LAND FEAT. AMANDA WILSON | Breaking Up |
| 13 | AN21/MAX VANGELI/STEVE ANGELLO | H8rs |
| 14 | STAFFORD BROTHERS FEAT. MDPC | Pressure |
| 15 | MIKAEL WEERMETS V BAUER & LANFORD | Out Of Control |
| 16 | AVICII V LENNY KRAVITZ | Superlove |
| 17 | SEAMUS HAJI/B BANG THEORY | God's Child |
| 18 | VANDALISM & IKID | Coming Alive |
| 19 | STEREO PALMA/CRAIG DAVID | Our Love |
| 20 | THIRD PARTY/L HOLLOWAY | Thank You |



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 24



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

● MAROON 5 FEAT. WIZ KHALIFA

Payphone A&M/Octone



● STOOOSHE Black Heart Warner Bros

● JME Murking Boy Better Know

● WILSON PHILLIPS Hold On Capitol

● LETHAL BIZZLE/JME & FIRE CAMP Leave It Yeah 360

● WYNTER GORDON Dirty Talk Asylum/Big Beat

● STARSHIP We Built This City RCA

FLO RIDA Good Feeling Atlantic

● LABRINTH FEAT. TINIE TEMPAN

Earthquake Syco

UK ALBUMS CHART

● JUSTIN BIEBER Believe Mercury

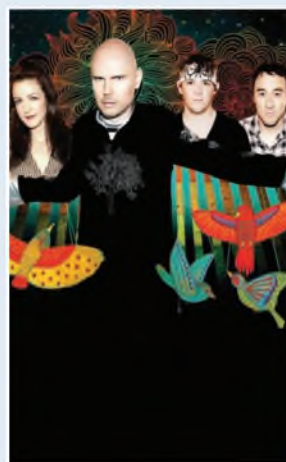
● CHERYL A Million Lights Polydor

● SLASH Apocalyptic Love Roadrunner

● REVEREND & THE MAKERS At Reverend

Makers Cooking Vinyl

● CARRIE UNDERWOOD Blown Away Arista



● SMASHING PUMPKINS Oceania Martha's Music

● CAN The Lost Tapes Spoon

● BRUCE SPRINGSTEEN Greatest Hits Columbia

● LADY ANTEBELLUM Need You Now Capitol

● NICKI MINAJ Pink Friday Cash Money/Island

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

Number two in 2007 with *Makes Me Wonder*, and last year with *Moves Like Jagger* (feat. Christina Aguilera), **Maroon 5** will score their first No.1 single this weekend, with *Payphone* (feat. Wiz Khalifa). Topping the first midweek sales flashes with sales in excess of 38,461, compared to runners-up **StooShe's** 15,739 sales for *Black Heart*, *Payphone* has been on air but not on sale for weeks, a fact which has seen a proliferation of soundalikes prosper, with one of them - by **Precision Tunes** - rocketing 83-9 on sales of 34,492 copies last Sunday. All are now in rapid decline, and order is restored.

Call My Name, the first single from **Cheryl's** third album *A Million Lights*, debuted atop the chart last Sunday with first-week sales well in excess of 100,000 - just as the first singles from her two previous solo albums did. *Call My Name* racked up the best weekly sales tally of 2012 last



MIDWEEK NO.1

Maroon 5 feat. Wiz Khalifa: Payphone

week, shifting 152,001 copies to beat the record set by **Gary Barlow's** *Sing* a week earlier. Conversely, it registered the lowest first-week tally yet for the debut single from a Cheryl album - introductory hit *Fight For This Love* (from *3 Words*) exploded onto the chart with 292,846 sales in 2009, and *Promise This* (from *Messy Little Raindrops*) stormed to 157,210 sales on its 2010 release.

Cheryl's fast start left **Flo Rida** stranded at No.2 with *Whistle*, which increased sales by 11.70% week-on-week to 87,319 - the second highest for a No.2 this year.

After jumping 11-1 the previous week, *Sing* subsided to three (47,932 sales) for **Gary Barlow and The Commonwealth Band**.

Princess Of China climbed 8-4 (47,342 sales) to become

ALBUMS

■ BY ALAN JONES

Cheryl's first two solo albums - *3 Words* and *Messy Little Raindrops* - both debuted at No.1 but the Geordie singer's third, *A Million Lights*, is facing an uphill struggle to achieve the same result. Tuesday's midweek sales flashes show it selling 26% less than **Justin Bieber's** *Believe*, which seems certain to deliver the Canadian teen star's first No.1.

Both albums are way ahead of **Gary Barlow & The Commonwealth Band's** *Sing*, which sold 28,159 copies last week, and became the first album to spend its first three weeks at No.1 since **Adele's** *21* topped for 11 straight weeks immediately following its January 2011 debut.

Barlow's tenacity was bad news for **Amy Macdonald** who was searching for her second No.1 but had to settle for a third consecutive top five album in less than five years, debuting at two (26,981 sales) with *Life In A Beautiful Light*, as first single *Slow It Down* debuted at 45 (7,106 sales). Macdonald's 2007 album *This Is The Light* debuted at two on sales of 29,390,



MIDWEEK NO.1

Justin Bieber: Believe

eventually topping the chart 23 weeks later, and her second album, *A Curious Thing*, debuted and peaked at four in 2010, with first-week sales of 42,372.

Housing his consecutive top five singles *Climax* and *Scream*, **Usher's** seventh studio album *Looking 4 Myself* topped the midweek sales flashes last week but eventually debuted at three (26,965 sales). It is the second Usher album in a row to set the early pace but fall short of the summit, following **Raymond V Raymond**, which debuted at two in 2010 on sales of 40,788 after

having a 20% lead whittled away

Chasing their third consecutive Top 10 album, **Maximo Park** fell short with *The National Health* - their first album for V2 after three for Warp - debuting at 13 (9,809 sales). Their highest chart placing came two albums and five years ago, when *Our Earthly Pleasures* debuted at two. **Hot Chip** are also with a new label (Domino instead of EMI), and also fell short of the Top 10, with *In Our Heads* debuting at No.14 (9,699 sales).

Twenty years after its original

Coldplay's seventh Top 5 hit, and **Rihanna's** 18th.

US R&B singer **Trey Songz** made the Top 40 for the very first time on Sunday, debuting at 28 (12,102 sales) with *Heart Attack*, the introductory single from his fifth album, *Chapter V*. Songz's only previous Top 75 placing here came 15 months ago, when he reached number 71 with *Bottom's Up*, which also featured **Nicki Minaj**. Songz's lack of UK chart action is in sharp contrast to his success in his homeland, where he has had 25 Hot 100 entries since 2005.

Justin Bieber scored his sixth Top 40 hit in 10 weeks with *As Long As You Love Me* (feat. **Big Sean**) debuting at 30 (11,598 sales). It is the fourth hit since April from his new album *Believe* - following *Boyfriend*, *Die In Your Arms* and *All Around The World* - and it's a strategy that seems to work, given that the album is set to debut at No.1 this weekend.

Overall singles sales were down 7.48% week-on-week to 3,321,484 - 11.04% above same-week 2011 sales of 3,087,957.

release, **Fleetwood Mac's** 25 *Years: The Chain* debuted at nine (13,165 sales). Fleetwood Mac's recording career started in 1967, and *25 Years: The Chain* is a four-CD set of hits, album tracks, alternate takes and rare mixes that was first issued to mark those 25 years in 1992 but failed to chart. Its re-promotion comes at a more affordable price point, now widely available for around £12, and was advertised on TV last week as a Father's Day gift. **The Stone Roses' Very Best Of** compilation - a No.19 album in 2002 that last charted in 2005 - was a re-entry at 21 (6,801 sales) as the reconvened Manchester band continues its reunion tour.

It has been available for 28 years continuously, so it's a bit surreal to see the current TV campaign for **Bob Marley & The Wailers' definitive** compilation *Legend* revealing that it is 'out now'. The album climbed 28-20 on Sunday (7,178 sales), to secure its highest chart position since 2003.

Given a modest boost by Father's Day gift-buying, overall album sales were up 8.96% week-on-week to 1,704,055 but 21.42% below same-week 2011 sales of 2,168,473.

'ONE OF THE TOP 10 FESTIVALS OF 2012' SONGLINES MAGAZINE

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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 25

SINGLES

- **AEROSMITH** *Legendary Child* (Columbia)
- **BEAT CONNECTION** *The Palace Garden*, 4AM (Tender Age/Mushi Mushi)
- **BENGA FEAT. BEBE BLACK** *Icon* (RCA)
- **CHRIS BROWN** *Don't Wake Me Up* (RCA)
- **CASIOKIDS** *Dresinen* (Mushi Mushi)
- **TAIO CRUZ FEAT. PITBULL** *There She Goes* (4th & Broadway)
- **DEADMAUS FEAT. CHRIS JAMES** *The Veldt* (Parlophone)
- **JASON DERULO** *Undefeated* (Warner Brothers/Beluga Heights)
- **MACY GRAY** *Sail* (Island)
- **INCISIVE FEAT. FRANK BLUCAS** *It's Alright* (Mysh)
- **R KELLY** *Share My Love* (Jive)
- **SANTIGOLD** *The Keepers* (Atlantic)
- **SEAN PAUL FEAT. ALEXIS JORDAN** *Cot 2 Luv U* (Atlantic Vp)
- **WILL.I.AM FEAT. EVA SIMONS** *This Is Love* (Interscope)

ALBUMS

- **NATASHA ANASTASI** *Natasha* (Rose Music Int.)
- **GOGOL BORDELLO** *Gypsy Punks Tee Bundle* (Sideareadunrny)
- **CATHERINE AD** *Reprise: The Covers Collection* (Outsiderhouse)
- **CITIZENS!** *Here We Are* (Kitsune)
- **JIMMY FALLON** *Blow Your Pants Off* (Warner Brothers)
- **FLO-RIDA** *Wild Ones* (Atlantic)
- **GLENN FREY** *After Hours* (Polydori)
- **GAGGLE** *From The Mouth Of The Cave* (Transgressive)
- **GOJIRA** *L'enfant Sauvage* (Koadrunner)
- **MACY GRAY** *Covered* (Island)
- **HERVE** *Pick Me Up, Sort Me Out, Calm Me Down* (Cheap Thrills)
- **INTERPOL** *Turn On The Bright Lights* (Matador)
- **THE INVISIBLE** *Rispah* (Nirja Tune)
- **R KELLY** *Write Me Back* (Jive)
- **THE LEVELLERS** *Static On The Airwaves* (On The Fiddle)
- **LINKIN PARK** *Living Things* (Warner Brothers)
- **MAROON 5** *Overexposed* (A&M/Octone)
- **METRIC** *Synthetica* (Abko Us)
- **MMG** *Self Made Volume 2* (Warner Brothers)
- **THE OFFSPRING** *Days Co By* (Columbia)
- **JOSH OSHO** *L I F E* (Island)
- **THE SEARCHERS** *Hearts In Their Eyes* (Sanctuary)
- **VARIOUS** *Sound System - The Story Of Jamaican Music* (Island)
- **THE YOUNG** *Dub Egg* (Matador)

JULY 2

SINGLES

- **BRANDY FEAT. CHRIS BROWN** *Put It Down* (RCA)
- **JAMIE CULLUM** *Everything You Didn't Do* (Island)
- **DAN LE SAC FEAT. SARAH WILLIAMS WHITE** *Play Along* (Sunday Best)
- **THE DARKNESS** *Everybody Have A Good Time* (Pias)
- **DIRTY PROJECTORS** *Cun Has No Trigger* (Domino)
- **DALE EARNHARDT JR JR** *We Almost Lost Detroit* (Warner Brothers)
- **NEWTON FAULKNER** *Clouds* (Ugly Truth/RCA)
- **THE GASLIGHT ANTHEM** *45* (Mercury)
- **GET PEOPLE** *Harmonize EP* (Luv Luv Luv)
- **GOSSIP** *Move In The Right Direction* (Columbia)
- **ANDY GRAMMER** *Fine By Me* (S-Curve/Warner Brothers)
- **GURRUMUL FEAT. SARAH BLASKO** *Bayini* (Dramatico)
- **JAVEON** *Murder In The Night EP* (Island)
- **MAVERICK SABRE** *These Days* (Mercury)
- **KATY PERRY** *Wide Awake* (Virgin)
- **PET SHOP BOYS** *Down In The Woods* (Parlophone)
- **PLAN B** *Lost My Way* (679/Atlantic)
- **REAL ESTATE** *Exactly Nothing* (Domino)
- **RIZZLE KICKS** *Dreamers* (Island)
- **SOUTH 4** *Cougar Town* (Eagle Music)

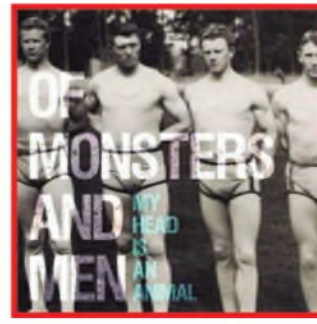
ALBUMS

- **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* (S-Curve/Warner Brothers)
- **ALISTAIR GRIFFIN** *Albion Sky* (Dramatico)
- **THE KING BLUES** *Long Live The Struggle* (Transmission)
- **LAURA MARLING** *Live* (Virgin)
- **EUGENE MCGUINNESS** *The Invitation To The Voyage* (Domino)
- **REPTAR** *Body Faucet* (Lucky Number)
- **SLAUGHTERHOUSE** *Welcome To: Our House* (Polydori)
- **WAKA FLOCKA FLAME** *Triple F Life: Fans, Friends & Family* (Warner Brothers)

JULY 9

SINGLES

- **A\$AP ROCKY** *Coldie* (Columbia)

► **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

- **ARIEL PINK'S HAUNTED GRAFFITI** Baby (4AD)
- **BOMBAY BICYCLE CLUB** Beg (Island)
- **CODE MANTA** Code Manta EP (Rogue Industries)
- **FLORENCE + THE MACHINE** Spectrum (Island)
- **DAVID GUETTA FEAT. CHRIS BROWN AND LIL WAYNE** I Can Only Imagine (Postiva/Virgin)
- **HOT CHELLE RAE FEAT. NEW BOYZ** I Like It Like That (RCA)
- **THE JAPANESE POPSTARS** Ep2 (Virgin)
- **NORAH JONES** Say Goodbye (Blue Note/Parlophone)
- **ADAM LAMBERT** Never Close Our Eyes (15)/RCA
- **THE MILK** Everytime We Fight (Surry/Sun Of The Time)
- **NICKI MINAJ** Pound The Alarm (Cash Money/Island)
- **LEANNE MITCHELL** Run To You (Island)
- **BEN MONTAGUE** Love Like Stars (Nusic Sounds/EMI)
- **NAS** The Don (Del Jam)
- **LANA DEL REY** National Anthem (Polydor/Strange)

- **LUKE RITCHIE** Cover It Up (Angel Falls)
- **CLEO SOL** Never A Right Time (Island)
- **THE TEMPER TRAP** Trembling Hands (Infectious)
- **THE VACCINES** No Hope (Columbia)
- **JESSIE WARE** Wildest Moments (Island/Pmu)
- **WHILE SHE SLEEPS** Seven Hills (RCA)
- **WILL YOUNG** I Just Want A Lover (RCA)

ALBUMS

- **MELANIE C** Stages (Red Gin)
- **DIRTY PROJECTORS** Swing Lo Magellan (Damina)
- **FAMILY OF THE YEAR** Loma Vista (Netwerk)
- **NEWTON FAULKNER** Write It On Your Skin (Ugly Truth/RCA)
- **LIANNE LA HAVAS** Is Your Love Big Enough? (Warner Brothers)
- **ADAM LAMBERT** Trespassing (15)/RCA
- **DAN LE SAC** Space Between The Words (Sunday Best)
- **RUSH** Clockwork Angels (Roadrunner)
- **SERJ TANKIAN** Harakiri (Reprise)
- **TWIN SHADOW** Confess (4AD)
- **VARIOUS** Pete Waterman Presents: The Hit Factory (Surry/Pw)
- **THE VIEW** Cheeky For A Reason (Cooking Vinyl)
- **LUKE WHITE** Outside In (Strongwire)

JULY 16

SINGLES

- **CYPRESS HILL X RUSKO** Cypress X Rusko (V2)

- **DEAF CLUB** Moving Still/Lights (Too Pure Singles)
- **DELLAH** Inside My Love (Atlantic)
- **DRY THE RIVER** No Rest (RCA)
- **GIVERS** Ceiling Of Plankton (Island)
- **RUBY GOE** Badman (Goe)
- **ALISTAIR GRIFFIN** Just Drive (Dramatic)
- **REN HARVIEU** Tonight (Island/Kid Gloves)
- **RICHARD HAWLEY** Down In The Woods (Parlophone)
- **JAGGA** Love Song (Lpic)
- **ELTON JOHN VS PNAU** Sad (Mercury)
- **TOM JONES** Tower Of Song (Island)
- **KING CHARLES FEAT. MUMFORD & SONS** The Brightest Light (Island)
- **JOSH KUMRA** Helicopters & Planes (RCA)
- **LADY ANTEBELLUM** Wanted You More (Capitol/Parlophone)
- **LITTLE BOOTS** Headphones (675)
- **MICHA B** Homerun Remix Bundle (RCA)
- **POST WAR YEARS** Class House EP (RCA)
- **SWEDISH HOUSE MAFIA** Don't You Worry Child (Virgin)

ALBUMS

- **DANIEL POWTER** Turn On The Lights (Ueg/EMI)
- **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)
- **LAWRENCE ARABIA** The Sparrow (Bella Union)
- **M&D SUBSTANCE** The Trip (Meerkat)
- **NAS** Life Is Good (Mercury)
- **FRANK OCEAN** Channel Orange (Mercury)
- **PLAN B** iLL Manors (675/Atlantic)
- **ANGUS STONE** Broken Brights (Desert Harvest)

JULY 23

SINGLES

- **HAVANA BROWN FEAT. PITBULL** We Run The Nigh (Island)
- **CLEMENT MARFO & THE FRONTLINE FEAT. GHETTYS** Champion (Warner Brothers)
- **DOG IS DEAD** Glockenspiel Song (Atlantic)
- **THE ENEMY** Like A Dancer (Cooking Vinyl)
- **FOE** Black Lodge (Stella Mortus/Mercury)
- **GAZ COOMBES** Simulator (Hot Fruit/Virgin)
- **KARMIN** Brokenhearted (RCA)
- **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** Coin' In (Mercury)
- **MAJOR LAZER** Get Free (Mad Decent)
- **MARINA AND THE DIAMONDS** Power & Control (679/Atlantic)

- **CONOR MAYNARD** Vegas Girl (Parlophone)
- **MAC MILLER** Party On Fifth Ave. (Island/Rostrum)
- **ERIC PRYDZ** We Can Mirage (Virgin)
- **PURE LOVE** Handsome Devil's Club (Mercury)
- **RED HOT CHILI PEPPERS** Brendan's Death Song (Warner Brothers)
- **SCISSOR SISTERS** Baby Come Home (Polydor)
- **JOSS STONE** While You're Out Looking For Sugar (Stone/Surfdog)
- **PAUL WELLER** The Attic (Island)

ALBUMS

- **THE CAST OF CHEERS** The Cast Of Cheers (Coup)
- **DUBSTEP ALLSTARS** Vol. 09 Silkie & Quest (Tempa)
- **THE GASLIGHT ANTHEM** Handwritten (Mercury)
- **CALVIN HARRIS** New Album Tbc (Columbia)
- **JOE JACKSON** The Duke (Earmusic)
- **KIMBRA** Vows (Warner Brothers)
- **INGRID MICHAELSON** Human Again (Mom & Pop)
- **OLYMPIC ALBUM** Olympic Album (2012 Opening Ceremony) (Decca)
- **PASSION PIT** Gossamer (Columbia)
- **SLIPKNOT** Antennas To Hell (Roadrunner)
- **JOSS STONE** The Soul Sessions Vol II (Warner Brothers)
- **VANGELIS** The Collection (Rhino)

JULY 30

SINGLES

- **ANGEL** Wonderful (Island)
- **THE ANTLERS** Undersea EP (Tramagressive)
- **CASPA FEAT KEITH FLINT** War (Parlophone)
- **CHARLI XCX** You're The One (Asylum)
- **CHILDISH GAMBINO** Fire Fly (Island)
- **CLOCK OPERA** Belonging (Island)
- **SANDY DENNY & THEA GILMORE** Sailor (Island)
- **DRAKE FEAT. RICK ROSS** Lord Knows (Cash Money/Island)
- **FAR EAST MOVEMENT** Turn Up The Love (Interscope)
- **GYM CLASS HEROES FEAT. RYAN TEDDER** The Fighter (Atlantic/Peted By Ramen)
- **CALVIN HARRIS FEAT. EXAMPLE** We'll Be Coming Back (Columbia)
- **HERMITUDE** Speak Of The Devil (Parlophone)
- **LAST DINOSAURS** Zoom (Polydor)
- **M83** Ok Pal (NaZve)
- **RYAN O'SHAUGNESSY** No Name (RCA)
- **RICK ROSS** Touchin' You (Mercury)

- **DELILAH** From The Roots Up (Atlantic)
- **THE FLAMING LIPS** The Flaming Lips And Heady Friends (Bella Union)
- **KYLA LA GRANGE** Ashes (Surry)
- **CONOR MAYNARD** Contrast (Parlophone)
- **RICK ROSS** God Forgives, I Don't (Mercury)

AUGUST 6

SINGLES

- **ALEX CLARE** Hummingbird (Island)
- **KARIMA FRANCIS** Clary Days (Mercury)
- **BEN HOWARD** Old Pine (Communion/Island)
- **KARMIN** Hello EP (RCA)
- **NIKI & THE DOVE** Somebody (Mercury)
- **OF MONSTERS AND MEN** Little Talks (Island)
- **PET SHOP BOYS** Winner (Parlophone)
- **REDLIGHT** Lost In Your Love? (Polydor)
- **WE ARE AUGUSTINES** Book Of James (Parlophone)

ALBUMS

- **BEAT CONNECTION** The Palace Garden (Tender Eye/Mushi Mushi)
- **DJ SHADOW** A Perfect World: The Best Of DJ Shadow (Island)
- **JAY JAMES PICTON** Play It By Heart (Decca)
- **LUKE RITCHIE** The Water's Edge (Angel Falls)
- **WHILE SHE SLEEPS** This Is The Six (RCA)

AUGUST 13

SINGLES

- **BASTILLE** Bad Blood (Virgin)
- **DON BROCO** Priorities (RCA)
- **ALEX CLARE** Treading Water (Island)
- **DADA LIFE** Kick Out The Epic Motherf**ker (Polydor)
- **FAZER** Killer (Island)
- **LONSDALE BOYS CLUB** Ready To Go (Future/Island)
- **AMY MACDONALD** Pride (Mercury)
- **NERVO** You're Going To Love Again (Postiva/Virgin)
- **RITA ORA** How We Do (Party) (Fat Nation/RCA)
- **SPECTOR** Never Fade Away (Luv Luv Luv/Fiction)

ALBUMS

- **BRANDY** Two Eleven (RCA)
- **DON BROCO** Priorities (RCA)
- **KARIMA FRANCIS** The Remedy (Mercury)
- **OF MONSTERS AND MEN** My Head Is An Animal (Island)
- **SPECTOR** Enjoy It While It Lasts (Luv Luv Luv/Fiction)
- **TODDLA T** Watch Me Dance: Agitated By Ross Orton & Pipes (Nirja Tune)

AUGUST 20

SINGLES

- **JAKE BUGG** Seen It All (Mercury)
- **D BANJ** Scape Goat (Mercury)
- **DJ SHADOW FEAT. TERRY REID** Listen (Island)
- **JOSH OSHO FEAT. CHILDISH GAMBINO** Giants (Island)
- **LIL' WAYNE FEAT. RICK ROSS** Take It To The Head (Island)
- **ALYSSA REID FEAT. SNOOP DOGG** The Came (3 Beat/Latw)

ALBUMS

- **ARIEL PINK'S HAUNTED GRAFFITI** Mature Themes (4AD)
- **BLOC PARTY** Four (Frenchkiss)
- **THE DARKNESS** Hot Cakes (Pias)
- **DJ KHALED** Kiss The Ring (Island)
- **AIDEN GRIMSHAW** Misty Eye (RCA)
- **LONSDALE BOYS CLUB** Lonsdale Boys Club (Future/Island)
- **OLYMPIC ALBUM** Olympic Album (2012 Closing Ceremony) (Decca)
- **JESSIE WARE** Devotion (Island)
- **YEASAYER** Fragrant World (Mute)

AUGUST 27

SINGLES

- **EMILIA MITIKU** So Wonderful (Warner Brothers)
- **ALANIS MORISSETTE** Guardian (RCA)
- **THE SHINS** It's Only Life (Kura Apothecary/Columbia)

ALBUMS

- **AEROSMITH** Music From Another (Columbia)
- **PAUL COOK AND THE CHRONICLES** Volume One (Grappa Star)
- **MEEK MILL** Dreams And Nightmares (Warner Brothers)
- **ALANIS MORISSETTE** Havor And Bright Lights (RCA)
- **NEIL HALSTEAD** Palindrome Hunches (Island)
- **TANITA TIKARAM** Can't Go Back (Earmusic)

SEPTEMBER 3

ALBUMS

- **ANGEL** About Time (Island)
- **ANIMAL COLLECTIVE** Centipede Hz (Damina)
- **BLAKE** Start Over (Music Intimly)
- **EMILIA MITIKU** I Belong To You (Warner Brothers)
- **THE VACCINES** Come Of Age (Columbia)

PRODUCT RECOMMENDED

ALBUM OF THE WEEK



HONEY RYDER Marley's Chains

(Oceanic Music/EMI)



July 2

British music trio Honey Ryder are Lindsay O'Mahony (lead vocals), Jason Huxley (guitar) and Matthew Bishop (guitar). They self-released debut album *Rising Up* in 2009 to widespread acclaim. It spawned two Top 40 UK singles during a period when they also supported Will Young on a 19-date UK arena tour.

The title track from this year's second album – co-written by lead singer Lindsay in Nashville with Emerson Hart, frontman of multi-platinum-selling post-grunge group Tonic – is already gaining momentum. It was signed up by hit US TV series *Body Of Proof* and aired throughout the US in April – and it has also been added to the Radio 2 playlist and spawned a video featured on MSN in the UK.

Honey Ryder have appeared on BBC Breakfast (BBC One), Live With... (Five) and This Morning (ITV1).

The album has been described as 'a pop record with its feet in folk and country that sounds both classic and contemporary'.

INCOMING ALBUMS

PET SHOP BOYS *Elysium* (Parlophone)

Neil Tennant and Chris Lowe co-produced *Elysium*, their brand new studio album,

with young American engineer/producer Andrew Dawson who has won three Grammy awards for his work on Kanye West's albums.

To give a taste of the album's sound, a short film (made by renowned Los Angeles artist/film-maker Brian Bress) for the track *Invisible* can be viewed on the Pet Shop Boys' website and on Vevo. A single will be released to radio at the beginning of July.

Pet Shop Boys said in a statement: "We wanted to make this album in a different environment.

"Despite frequent visits there we have never made an album in Los Angeles. Working there with Andrew Dawson has enabled us to make a very fresh-sounding album." **SEPTEMBER TBC**

BLOC PARTY *Four* (Frenchkiss Records)



Produced by Alex Newport (Death Cab For Cutie, The Mars Volta, At The Drive-In) Bloc Party's new

album was recorded and mixed in New York and will mark the band's first full-length since 2008's *Intimacy*. BP have released three full-length albums including Mercury-nominated debut *Silent Alarm*, toured extensively and headlined festivals throughout the UK, Europe and the world.

In support of the record, BP will embark on a string of European, US and festival appearances following a two-year absence from the stage, showcasing new material from their forthcoming album as well as classic tracks from the band's 10-year history. Demand has resulted in the UK dates instantly selling out. The band will play three UK dates in June in London, Glasgow and Manchester. **AUGUST 20**

GRIZZLY BEAR *Title TBA* (Warp)



Brooklyn-based indie rock band Grizzly Bear will release their first album in

three years in September with a corresponding worldwide headline tour kicking off during the same week.

The new album (title to be announced) follows 2009's critical and commercial breakthrough, *Veckatimest* which debuted at No. 8 on the Billboard 200 and No. 1 on the Billboard Indie chart in 2009 – it also ranked No. 1 on the NPR Listener's Poll and Top 10 on year-end lists in *The New York Times*, *Time Magazine*, *Pitchfork*, *SPIN*, *NME*, *Uncut*, *Clash*, *Rough Trade Shops* and many more.

New single *Sleeping Ute* became available to stream on YouTube earlier this month – the perfect precursor to GB's UK visit: they will play Brixton Academy on October 22. **SEPTEMBER 16**

TRACK OF THE WEEK



MISHA B Home Run

(Relentless)



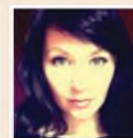
July 15

Former X Factor contestant Misha B is set to release her debut single through Sony imprint label Relentless.

The track encompasses the energy and soulful vocal Misha was known for on the television show and is fused with jolting percussion, reggae-infused, drum and bass influenced beats (courtesy of up-and-coming UK producer MNEK) and a catchy hook.

Misha said of the single: "Home Run is about that special someone who gets you so excited, so hyped that you lose control! It is based on a ballad I wrote about my ex and I just changed it up to give it a fresh, fun vibe."

STAFF PICK: CZARALEE ANDERSON, SALES EXECUTIVE



BOY Mutual Friends (Grönland Records)

An excellent example of positive prosody; BOY's album *Mutual Friends* is a chocolate box of sweet, happy songs that make me smile.

School friends Valeska Steiner and Sonja Glass released this LP, their debut (produced by Philip Steinke), back in 2011 through label Grönland Records.

Racking up acclaim by both public and industry, in 2011 the duo won the Hamburg Musician Prize HANS in the Newcomer Of The Year category, and *Mutual Friends* won them the prestigious European Border Breakers

Award (EBBA) 2012.

Reminiscent of Feist and Bon Iver, it is clear why the album has achieved so much; although their songs are innocent and charming, they show a certain level of maturity in both their arrangement and production. This takes Boy up a notch in Pop Land and sets to gain them the respect and longevity they deserve within the industry.

The opening track, *This Is The Beginning*, is

uplifting and calmly euphoric.

However, my favourite track of the collection is *Little Numbers* which is wonderfully playful and energetic. The album closes beautifully with warming and delicate *July*. This is the perfect debut. BOY: These gifted girls are here to stay! **OUT NOW**



PRODUCT REISSUES

THE BEAT • WEST SIDE STORY • ARETHA FRANKLIN • BURT BACHARACH

THE BEAT: *I Just Can't Stop It / Wha'ppen? / Special Beat Service*

(Edsel EDSG 8016)/8017/8018)

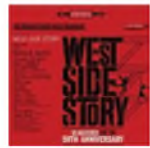


The Specials were fairly special, Madness a bit too nutty, and The Selecter a trifle frenetic, but for me, of all the 2 Tone acts to rise to prominence at the end of the 1970s, The Beat were the best. Starting out as ska revivalists, the Birmingham band had its own distinctive style, and put together a run of a dozen hits, some deliciously different covers, others more politicised and socially conscious originals. Their sense of fun and originality is apparent from wonderful remakes of Smokey Robinson & The Miracles' Tears Of A Clown and Andy Williams' Can't Get Used To Losing You, both recast as breezy ska confections, while their own sugared pills include Stand Down, Margaret, a musically melodic but lyrically potent request for then Prime Minister Margaret

Thatcher to resign from office. Radio play was, of course, affected by the track's political nature, so it had to serve as a double A-side along with the more innocuous Best Friend. The three albums *The Beat* released during this heady period – (1980-82) – have been superbly upgraded as deluxe two-CD+DVD digipack sets, with audio extras including B-sides, remixes, BBC sessions, dubs, unreleased tracks and rarities. The DVDs are equally mouthwatering, with appearances on *Top Of The Pops*, *OTT* and *The Tube* and singles' promotional videos included alongside some interview footage.

ORIGINAL SOUNDTRACK: *West Side Story*

(Columbia Masterworks 88725424772)



West Side Story is one of the best-loved musicals of all time, and the 1957 Broadway production became a blockbuster

movie in 1962, with a memorable soundtrack composed by Leonard Bernstein with lyrics by Stephen Sondheim. To mark its 50th anniversary, it has been beautifully remastered, with the sonic upgrade breathing new life into familiar tracks such as *Maria*, *Somewhere*, *I Feel Pretty* and *America*. Remarkably successful at the time – it spent 54 weeks at No.1 in the US, and 13 here – the soundtrack holds up extremely well despite its vintage, and is sure to benefit from a series of special presentations of the film in London this week, as well as the understandable media interest that its 50th anniversary will excite.

ARETHA FRANKLIN: *Jump To It*

(Big Break CDBBR 0154)/*Get It Right* (CDBBR 0166)/*Aretha* (CDBBR 0173)



Big Break's fast-expanding catalogue of remastered and expanded soul,

funk and dance albums nabs one of its biggest names yet with the release of a trio of 1980s album – the first two produced by Luther Vandross, the last by multiple producers – by the estimable Aretha Franklin. Although Lady 'Ree's vocals were arguably not as sweet and soulful as they were a decade before, she is steered superbly well by her collaborators, with Vandross' winning title track setting the pace and style for *Jump To It*, which dates from 1982, and the following year's *Get It Right*. Aretha – it's the 1980 album of that name, not the 1961 or 1986 ones – was Franklin's Arista debut after a 13-year tenure with Atlantic, and includes the excellent *United Together* as well as a quirky remake of the Doobie Brothers hit *What A Fool Believes*.

VARIOUS: *Burt Bacharach: Long Ago Last Summer 1959-1961*

(E! ACME 233CD)

More eclectic and less distinctive



than his later work, this collection of Burt Bacharach songs – most with lyrics by his long-term collaborator Hal David – is nevertheless a delightful collection from the turn of the 1960s, cramming no fewer than 33 songs onto a single CD. Among the artists tackling his technically tricky creations are Perry Como, Steve Lawrence, Keely Smith and the magnificent Gloria Lynne. It's noticeable that a fair few tracks are novelties – including Dick Van Dyke's early take on *The New Christy Minstrels* Hit *Three Wheels On My Wagon*, which shows his singing ability to be roughly on a par with his cockney accent – but the exquisite Chuck Jackson recording of *I Wake Up Crying* and *The Shirelles*' *Baby It's You* demonstrate Bacharach's fast blossoming talent to the full.

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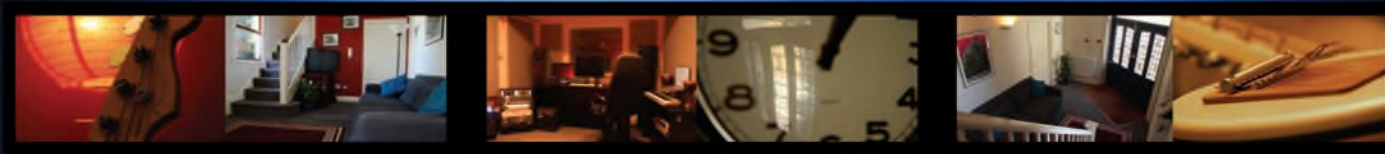
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► **AN ACT OF FAITH**

Sony Music hosted an address with the CBI last week at its Kensington HQ, where Paloma Faith gave an impressive turn in front of assembled dignitaries and press. Sony UK chairman & CEO Nick Gatfield proudly told the assembled group that boy band One Direction would represent a \$100m business by next year, and had already created 90 jobs. Are you listening, Mr Cameron? [L-R] Nick Gatfield, Paloma Faith, and Katja Hall, Head of Policy at CBI.



◀ **THREE LIONS**

At the time of going to press, England are still in Euro 2012. So don't blame us for any misplaced optimism in these pages. Nice to see that Atlantic's promotions team are backing our boys with equal verve – holding a football party to herald the tournament's kick-off last week. Greg James from R1 and Atlantic's Phil Youngman DJ'd, a David Beckham lookalike greeted guests and Soho burger bar Meat Liquor provided the BBQ. [L-R] Katie Crisp, Greg James (Radio 1), Damian Christian, Phil Youngman, Deirdre Moran

KEY SONGS IN THE LIFE OF...

TONY WADSWORTH



Chairman, BPI

First record you remember buying?

It was The Who Live at Leeds, in 1970 – a beautiful package containing facsimiles of old invoices for broken amps and guitars, etc... I played it to death.

Last track you downloaded?

This week the Sonos is hammering Bobby Womack, The Bravest Man in the Universe; Father John Misty, Funtimes in Babylon and Beth Jeans Houghton, Sweet Tooth Bird.

Which track would you like played at your funeral?

Pomps and Pride, Toots and the Maytals. I think it's one of the most joyful songs I know. It might revive me...

What's your karaoke speciality?

Revolution No.9 should do it. My other speciality is avoiding karaoke.

Which song was the first dance at your wedding?



It's 25 years ago but I seem to recall it was Dancing In The Street by Martha Reeves and the Vandellas (above).

Recommend a track Music Week readers may not have heard. Joe Henry's You Can't Fail Me Now sung by Bonnie Raitt.

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

Tumbling Dice, The Rolling Stones. The best intro EVER; indecipherable lyrics and The Stones at their peak – I never tire of hearing it.

ARCHIVE

MUSIC WEEK June 22, 2002



Bertelsmann was last week forced to acquire Zomba after the music group's founder Clive Calder (pictured) decided to exercise a long-standing "put" option. And Music Week says that Bertelsmann could be pushed to do the same with Clive Davis' J Records thanks to a similar clause... BPI chairman Rob Dickins' contribution to the music business saw him take home a CBE in the



Queen's 2002 birthday honours. He's in good company with Mick Jagger also among the names... In related news, the BPI has established a six-man 'Super Council' to review its chairman role with Dickins set to step down at next month's AGM... Ministry of Sound has confirmed a North American licensing deal with MCA. It will see the indie significantly recoup its outlay on Fischerspooner... And Liam Gallagher has signed his first long-term publishing deal with Universal Music Publishing as Oasis prepare to release their fifth studio album Heathen Chemistry.

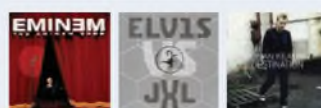
SINGLES TOP 5 22.06.02

| POS | ARTIST | SINGLE |
|-----|---------------------------|---------------------------------|
| 1 | ELVIS VS. JXL | A Little Less Conversation |
| 2 | KYLIE MINOGUE | Love At First Sight |
| 3 | SOPHIE ELLIS-BEXTOR | Get Over You/Move This Mountain |
| 4 | CHAD KROEGER/ JOSEY SCOTT | Hero |
| 5 | EMINEM | Without Me |



ALBUMS TOP 5 22.06.02

| POS | ARTIST | ALBUM |
|-----|---------------|------------------------|
| 1 | EMINEM | The Eminem Show |
| 2 | QUEEN | Greatest Hits II & III |
| 3 | RONAN KEATING | Destination |
| 4 | KORN | Untouchables |
| 5 | DAVID BOWIE | Heathen |



NEW RELEASES RECOMMENDED 22.06.02



THE PRODIGY Baby's Got A Temper
OASIS Heathen Chemistry
The Prodigy's Baby's Got A Temper scores the Single Of The Week accolade this time around with Music Week tipping it to "surf the nu-metal zeitgeist and reach a fresh audience".



Meanwhile, Oasis' Heathen Chemistry picks up Album Of The Week as the first significant new offering from the band since the arrival of Gem and Andy Bell. The group is "considerably more musically adept than on previous material" according to the mag.



▲ A 'LOAD OF QUESTIONS

It's not just the bands at Download that cause a feeding frenzy amongst the press – its Live Nation organisers pull quite a crowd, too. Here's LN COO John Probyn and Download booker Andy Copping (replete in cowboy hat) fending off a grilling from the hacks... whilst making sure they finish up in time to catch those mega-headliners.



◀ ON THE BALL

Before football fever took over the nation, Global took over Wembley Stadium with a plethora of punchy pop at Capital FM's Summertime Ball. *Music Week* spotted the likes of Global's Ashley Tabor, Paul Adam and Stephen Miron, ROAR's Jonathan Shalit, Jamie Redknapp, Universal's Hassan Choudhury and Atlantic's Max Lousada at the event – as well as Global Radio's Commercial MD Mike Gordon, snapped here chatting with Camillio Pane from Reckitt Benckiser.



◀▶ IN THE FRAME

It's not all number-crunching and serious copyright chat at the PPL AGM, you know. There's a spot of lunch, a bit of vino – and some important things in frames given to smiley people. We have some photographic evidence of the latter; (i) PPL's Fran Nevrlka with September Management's Jonathan Dickins and XL's Chris Bellam and (ii) Fran with guest speaker, IPO's John Alty.



FABLED LABELS

EAST WEST RECORDS

Founded 1955



Key Artists Snow, En Vogue, Simply Red, AC/DC, Dream Theater, Missy Elliott



Created by Atlantic Records, East West Records had an isolated hit with The Kingsmen before going into something of a hibernation period until 1990. It was then that Atlantic revamped its imprint as EastWest Records America, putting Atlantic senior VP Sylvia Rhone (left) at the helm as chairman and CEO.

EastWest went on to see incredible success with multiplatinum albums from the likes of Simply Red (Stars, pictured below, was released by the label), En Vogue, Snow, Yo-Yo, AC/DC, Dream Theater, Missy Elliott and more. It also distributed imprints including Interscope Records and The Goldmind Inc.

EastWest merged with Atlantic sister label Atco Records in 1991 with the combination briefly labeled Atco/Eastwest Records, although the Atco name was dropped in 1993.

Rhone was appointed chairman and CEO of Elektra Records in 1994 and EastWest, along with most of its roster, broke from the Atlantic umbrella to go with her. The label was absorbed into Elektra around the millennium following budget cuts at Warner Music Group and further cuts after Time Warner's sale of WMG saw Elektra absorbed into Atlantic.

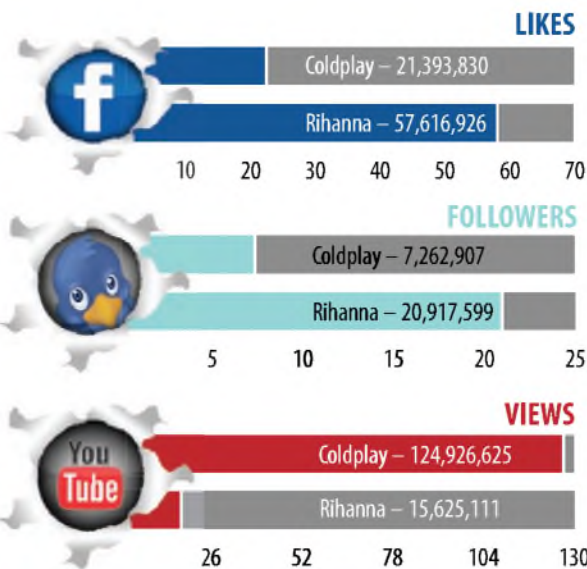
East West was, however, reactivated in 2005 as an in-house indie rock label, today operating under Warner's Independent Label Group.

Did you know? After working for a Bankers Trust, Sylvia Rhone got her first job in the music industry as a secretary for Buddha Records in 1974.



SOCIAL STANDING

Official fan pages go head-to-head



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"But I still see that tackle by Moore/ And when Lineker scored"

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