



BIG INTERVIEW

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Dizzee Rascal tells us all about his history with XL - and calls us some rude words



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HALLETT: SO-CALLED '360' DEALS WITH ARTISTS SHOULD BE 'MANNA FROM HEAVEN' FOR LABELS

AEG: we're no rival to majors

LIVE

BY TIM INGHAM

AEG has dismissed talk of it directly competing with labels, despite the tour giant signing its first act to what some are terming a '360' deal.

Saint Saviour, the new project from Groove Armada singer Becky Jones, has signed to AEG Live in a global deal. The promoter will provide the artist with international marketing support and finances to release her record. In return, AEG holds exclusive worldwide live performing rights as well as a share in future recording, publishing, merchandise, brand licensing, sponsorship and endorsement revenue.

Jones' self-released LP, *Union*, reached No.97 on the Official UK midweek chart on Tuesday.

"People are calling it a 360 deal, but it's not really," AEG Live president Rob Hallett (pictured) told *Music Week*. "In this day and age, record companies don't pay tour support, so it becomes very difficult for artists to go on the road and build a following. We're replacing the record company in that department – giving an advance and helping to build a career on the road – and in return we'll participate in the income [when an act is signed]."

With AEG's support, Saint Saviour plays two sold-out shows in St Pancras Church, London this week – before



heading out for gigs in France, the Netherlands, Germany, Switzerland, Austria and Italy.

Hallett refuted the prospect of labels being reticent to partner with AEG, despite it participating in future income.

"As long as it doesn't affect the labels' margins, why should they care?," he said. "Record companies should welcome our investment, not see it as a threat... It should be Manna from Heaven for a label."

"Hopefully by the time Saint Saviour signs to a major, she'll have a following and a sales base which the record company can nurture and grow."

As for future artist signings, Hallett said AEG was in no hurry to add to its roster.

"It's not like we're going to sign another 150 acts," he said. "Breaking an act is a harder and more work-intensive job than it is to run a Bon Jovi tour."

"We don't want to end up with artists stuck on the shelf, which is a problem we're seeing now the labels are consolidating – you get a lot of acts being parked because no-one's got the time, the space or the budget to work with them."

He added: "We're a successful tour operation. That's our core business and always will be. But there are a scarcity of acts developing."

"We own a lot of arenas, and it's very important we keep them full. Growing our own content in this manner ensures we have acts for tomorrow."



Ed Sheeran sets sights on platinum US dream

Ed Sheeran has personally set himself a goal of selling one million albums in the US following +'s record-breaking start on the Billboard 200 chart.

The album, which is released by Warner's Elektra label in the States, landed at No.5 last week on the back of 42,000 sales to give the singer-songwriter the best start on the countdown in history for a new UK male solo artist. But for Sheeran, it's merely the beginning.

"My ambition is a million records," he told *Music Week* at the Radio 1 Hackney Weekend. "I think that's the point where you do break the US. Everyone's saying that I have now, but we've

only just started. It's very easy to get a chart position and go 'We've done it, cool, let's go on to the next place', but I'd like a career there rather than a chart position."

A key part of achieving that aim will be raising the profile of introductory US single *The A Team*, which has already won early support at specialist stations. Warner has now set the goal of crossing over to Top 40 radio.

Asylum MD Ben Cook said: "A song like *The A Team* needs to build a head of steam at Triple A and Hot A/C. The conversion to Top 40 will now commence."

The track has also yet to take off fully as a download seller in the States, having been given

away initially by iTunes US as its Single of the Week to help to promote +. It sold 11,000 units in the States during the week of the album's release, according to Nielsen SoundScan, taking its cumulative total to nearly 100,000 units.

Given this strong start to the Stateside campaign, a good part of Sheeran's promotional diary for the rest of the year will be taken up by the US, including a headline tour starting in September.

"[We're doing] European festivals now," explained Sheeran's manager Stuart Camp. "Then we go to Australia, then we're back to America for three months. We're booked up to next March."

Despite this hectic schedule, Camp revealed that a second album was being earmarked for this autumn.

"That's the plan, if we get the time," he said. "Ed's already started [writing it], but because now we've done well in America they want us to go back again."

Meanwhile, Elton John, CEO of Rocket Music Entertainment Group, has exclusively spoken to *Music Week* about Sheeran's US breakthrough.

"We're so happy for him," he said. "You can see it's beginning to happen similarly to the way it did in Britain."

■ Full report on Sheeran's success: pages 14-15

NEWS

EDITORIAL



The acid testimonies

"I'm going to lose my job."

Roger Faxon's eyes didn't leave those of his US Senate antitrust inquisitor. His cheeks refused to crack a smile. Despite a prolonged, thorny silence in the room, he didn't have to add a single word.

Even the Senate's amused anti-trust attack dog, Al Franken, couldn't have expected such a severe riposte.

This was a timely reminder that whatever happens to EMI, the coming months will provide a disruptive headspin for a CEO who has worked – against wild odds – to grow a profitable company with plenty of hits. (Not to mention, rather amazingly in the post-Guy Hands morass, robust loyalty from world-beating artists.)

Of course, Faxon's bashful smirk when he was subsequently asked how 'comfortable' his exit might be tells its own story. How future restructuring of EMI Music affects his colleagues was one topic at the heart of the Senate committee. (Lucian Grainge promises more investment – a boom time following harsh downsizing in the past half-decade. Martin Mills isn't convinced.)

"The win-at-all-costs fireworks came from the US contingent: Azoff and Bronfman Jr.'s conflicting, snarling evidence"

The antitrust meet was a heck of a ding-dong. Grainge and Mills stuck to their scripts (*read all about it from page 17*). Although Mills' passion for the subject came with a disclaimer ("What I'm going to say here sounds harsh" – unfairly slapped down in the press by Live Nation's Irving Azoff) both British execs lived up to their national stereotype: considered, reserved and politely forceful.

By contrast, the win-at-all-costs fireworks came from the red, white and blue corners. Azoff and Warner's Edgar Bronfman Jr. snarled as their conflicting evidence explained why a Universal/EMI merge would (a) destroy the industry's digital future/bully iTunes and retailers/hurt artists/bring about an armageddon where Katy Perry gets pretty darn peeved; or (b) strengthen an industry under external threat – and if you don't understand that, you're just bitter because you missed out on the buyout in the first place.

The arguments in favour of the deal were thematic and occasionally too couched in confusing futurism, but the multitude of anti-merger declarations were brain-bendingly wide-ranging. Mills scored some effective body blows RE: Universal's claims about the 'rise of the indies'. But such a complex swathe of arguments and sub-arguments from the 'opposition' (Mills, Bronfman and Public Knowledge's Gigi Sohn) meant that no one sizzler ever really seized the moment. (I particularly struggle with Bronfman's assertion that Universal/EMI could control the pricing structure of Apple – a company with a \$500bn market cap which could buy the entire music industry with what it considers chump change. But he deserves eternal respect for his "Google Music: is that an oxymoron?" quip, and he made other more bulletproof points.)

Luckily, it is incumbent on the Senate to display less distraction in its scrutiny. It's certainly paid well enough: reportedly, more than half of the senators involved have taken their share of \$500m in campaign donations from label lobbyists on both sides.

If Roger Faxon's not Warner-bound – and is still looking for a new job this time next year – he could do a lot worse.

Tim Ingham, Editor

BASS CULTURE CHANNEL HITS YOUTUBE MILESTONE

UKF hits 1bn views

DIGITAL

BY TIM INGHAM

AEI Media is celebrating after seeing its UKF brand clock up over a billion YouTube views since launching on April 29, 2009.

The 'Bass Culture' group specialises in dubstep, drum&bass and other sub-genres of electronic music. As well as its online success, the firm has branched out into live events and very successful compilation albums.

UKF has played a role in breaking major dance acts including Nero, Chase & Status, DJ Fresh, Modestep and Knife Party in recent years.

It has enjoyed No.1 albums on the iTunes dance chart in the UK, the US, Canada, Austria, Belgium and Denmark – and has also launched an online podcast featuring the likes of Modestep, The Prototypes, Bare Noize, Cutline and Flux Pavilion.

Luke Hood, founder of UKF, said: "Whilst the rest of the music industry faces its own challenges, there is a whole new movement tuning into the Bass music online, in clubs and at festivals and as our insight shows it's an entirely new generation.

"They are young, diverse fans, consuming music online via YouTube, actively purchasing albums on iTunes as they are keen to hear and support new producers and acts. It is like a latent revolution, which keeps on growing and we are providing the fans with the music they truly want to hear."

Chase & Status manager Jho Oakley told *Music Week*: "A huge



congrats to Luke and everyone at UKF, what a fantastic achievement. It's incredible that what was only recently a student dorm based company, is now the go to place for your online exclusive first play."

Skrillex said: "UKF has been such a supporter for underground music and the artists involved. Big ups to all involved with UKF and this crazy cool milestone."

Josh and Tony Friend, aka Modestep, added: "A big congratulations to all of the team at UKF. Your on-going support has been pivotal in getting us to where we are today. Thanks for believing and here's to another billion YouTube views!"

DJ Fresh, aka Daniel Stein said: "Congratulations to Luke and everyone at UKF on reaching a billion YouTube views. Thanks for supporting my records from the start, you play a big part in their success"

And Gemini, aka Thomas Slinger, called the company: "A revolution in music marketing."

Following its YouTube success, AEI has issued some research into its audience, based on Facebook and YouTube

analytics, as well as an online survey of 1,736 UKF fans.

It shows the group's dubstep audience is 76.2% male and 23.8% female, with 39.1% 13-17 years old and 49.1% 18-24 years old.

Its drum&bass audience is 79.4% male and 23.3% female, with 34.8% 13-17yrs and 51.7% 18-24yrs.

Across the group's 'generation bass' audience, 27% spend more than £10 a month downloading music; 18% spend more than £10 a month purchasing CDs; and 4% spend more than £10 a month streaming music.

Almost two-thirds (64%) of these fans search for music online several times a day, with the most popular websites for music search being YouTube (95%), Facebook (69%) and Soundcloud (65%).

Over half of fans (53%) access the UKF Dubstep channel at least once a day to catch the latest music offerings while half (49%) regularly read updates on the UKF Dubstep Facebook page.

UKF's network of YouTube music channels has a combined subscriber base of 2.5 million, the UKF Facebook pages has a total of 1.9 million likes.

Future Publishing to launch EDM mag

The rise and rise of electronic music continues: Future Publishing will launch a magazine dedicated to the genre next month.

Electronic will go on sale on July 20, edited by Push – the former editor of *Muzik* magazine and writer for *Meloc'y Maker*.

Music Week understands the publication will be similar in

style to the publisher's *Prog* periodical – a luxury, in-depth magazine likely to arrive every few months.

The news comes after EMI launched *Electrospective* earlier this month – a global campaign telling the story of electronic music since its beginnings in the 1950s. Acts supporting the label's initiative include David Guetta,

Paul Oakenfold, Carl Cox and Midge Ure. Future Publishing's stable of music magazines also includes *Metal Hammer* and *Classic Rock* – as well as its famous 'fan packs', which have recently included Blondie and Slash.

Its portfolio also includes music tutorial magazines such as *Total Guitar*, *Guitarist* and *Rhythm*.

RAK SANGHVI'S EXIT FROM SONY/ATV PUTS EMI EXEC IN PICTURE FOR POST-BUYOUT HOTSEAT

Moot poised for top publishing job

PUBLISHING

■ BY PAUL WILLIAMS

Guy Moot is in the frame to secure the top UK job at the combined music publishing entity of EMI Music Publishing and Sony/ATV.

Attention will now focus on the hugely-respected Moot following the departure this week of Rak Sanghvi as Sony/ATV UK managing director after seven years in the job and 15 years in total at the company.

His exit came as the Sony/ATV-led consortium prepares to make changes in light of its \$2.2bn (£1.4bn) takeover of EMI Music Publishing, creating the world's biggest music publishing company, and as it awaits approval from the Federal Trade Commission in the States. Sources suggest the FTC could approve the deal as soon as next week.

Moot is presently EMI Publishing's UK president but has a long history with Sony/ATV global chairman and CEO Marty Bandier dating back to the 1980s. He joined SBK, which was co-owned by Bandier, in 1987 prior to the company being sold to EMI



Moot in the door?: The current EMI Publishing UK president (above left) is in the frame for the top job following the departure of Rak Sanghvi (above right). Moot has enjoyed a strong 2012 so far thanks to debut albums by the likes of Lana Del Rey (right)

and both transferring across to the new owner. He was made EMI Publishing UK managing director in 2005 and was later elevated to president, while Bandier's 17-year reign at the company ended in the spring of 2007 just ahead of him joining rival Sony/ATV.

Moot has enjoyed a strong start to 2012 with the debut albums by his company's signings Emeli Sandé and Lana Del Rey both topping the UK artist albums chart and each selling around half



a million copies domestically, according to the Official Charts Company. His roster has also continued to perform strongly in the US, including Paul Epworth whose Rolling In The Deep with Adele was the market's biggest single of 2011 and Calvin Harris whose We Found Love song for Rihanna topped the Billboard Hot 100 for 10 weeks.

Sanghvi, in turn, has led Sony/ATV UK to new market share highs, including in the first three months of this year with the company heading the

quarterly albums rankings for the first time thanks to successes such as Ed Sheeran, Lady Gaga, Jessie J, Noel Gallagher, Sandé collaborator Naughty Boy and Del Rey co-writer Justin Parker who subsequently won an Ivor Novello award in May for the song Video Games.

A Sony/ATV spokesman would not discuss Sanghvi's departure, noting: "We don't comment on personal matters."

His exit comes prior to the consortium, which includes Sony/ATV

partners Sony Corporation and the Michael Jackson plus the Mubadala Development Company, the Blackstone Group and David Geffen, winning approval in the US for its EMI Publishing deal. The deal was backed in April by the European Commission, although the EC said the new entity would have to dispose of the Virgin UK, Virgin Europe and Virgin US catalogues owned by EMI and Famous Music UK on the Sony/ATV side. The consortium is also required to release 12 current Anglo-American writers from across EMI and Sony/ATV to meet regulatory concerns about the combined company's domination of chart hits.

Meanwhile, in the US speculation continues over how the outfit could accommodate both EMI Music Publishing president of North American creative John Platt and Sony/ATV's LA-based co-president Jody Gerson who previously spent 17 years under Bandier at EMI Publishing. Speculation has linked Platt, who also worked with Bandier, with posts away from EMI, including at Warner where it has been suggested his current boss, EMI Group chairman and CEO Roger Faxon, might end up.



Brit Awards 2013 confirmed for February – with O2 venue of choice again

The Brit Awards 2013 with MasterCard will take place on Wednesday, February 20 next year, organisers have confirmed.

The event will return once more to The O2 in London – and will again be broadcast live on ITV as part of an exclusive deal with the broadcaster.

The announcement follows last year's successful ceremony, which was the most watched Brit Awards since 2005, with a peak viewing figure of 7.8 million.

More than a million extra people tuned in to watch in 2012 than in the previous year and the show featured more live music than ever before with nine performances. The Brits was also



Photo: John Marshall/IMEntertainment



2012 success: Last year's ceremony (left) reached a seven-year high for TV viewing figures. Ed Sheeran (above) was one of the big winners

the most-watched show on TV that night with viewing figures higher than this year's BAFTA ceremony, which averaged 5.3 million viewers.

There were around 1.2 million tweets on the day of the awards with 58% of those occurring during the ceremony itself. More than half the Twitter buzz on the day focused on just 10 key artists, with Best British Single winners One Direction dominating the conversation, followed by Adele, Ed Sheeran, Blur and Rihanna.

The two biggest winners on the night, Adele and Ed Sheeran, both saw their albums return to the Top Three, while albums from winners Emeli Sandé, Lana Del Rey and Coldplay all returned to the Top 10. Blur's 'Best Of' re-entered the charts at No.22 more than a decade after its first release in 2000.

NEWS

RELOCATED FIRM REVEALS AMBITIONS FOR THE DARKNESS AND DEAD CAN DANCE ALBUMS

PIAS roster moves up in the world

LABELS

BY TIM INGHAM

PIAS is celebrating the signing of two established acts as it moves its UK HQ closer to central London.

The group has signed a licensing agreement to release The Darkness's third album, *Hot Cakes*, across the world excluding North and South America.

The new album is set to hit stores on August 20 following lead single *Everybody Have A Good Time* on July 2.

Meanwhile, PIAS Recordings has entered into a joint venture deal with Dead Can Dance, to release the duo's first album in over 16 years. The agreement will see the partners jointly release *Anastasis*, the band's 10th studio album, across the world. This includes the USA, where it will be released via PIAS Recordings' L.A. Office.

Discussing the signings, PIAS UK MD Peter Thompson told



Music Week: "There's never a reason not to be optimistic with The Darkness – that's the kind of band they are. They may have had their moments of difficulty, but they've come through that. They're on fire at the moment.

"People need a bit of a good time at the right now and I can't think of anyone as good as The Darkness at providing that."

The Darkness' debut album *Permission to Land*, which went quadruple platinum in

2003, selling 1.5m copies in the UK alone.

"People forget their second album was still a platinum album," added Thompson. "Any band that can disappear for a few years then come back and sell out

Hammermith Apollo [as The Darkness managed to do in December 2011] clearly has a strong fanbase."

The Darkness will support Lady Gaga's European tour later this summer, and appear at T In The Park festival in July. Discussing Dead Can Dance's return, Thompson added: "From a UK only perspective, we don't know what this is going to do – but the Royal Albert Hall gig is sold out, so that's promising. The global perspective is what really sold us. They have solid fanbases all over the globe. This is a really amazing worldwide project to work with."

PIAS's new offices are located at 1 Bevington Path, London, SE1 3PW. The old Fulham offices are being redeveloped into luxury flats.

"Geographically, we're happier where we are now," said Thompson. "We're close to central and East London – where most of the people we work with are based."

Union Square launches publishing venture

Independent music group Union Square Music has announced a joint venture with former Complete Music MD Martin Costello to form new publishing company USM Songs Ltd.

The new company has already struck deals that will see it represent the catalogues of former Argent frontman Russ Ballard, The Farm and punk band Stiff Little Fingers.

The Ballard deal includes songs such as Rainbow's *Since You've Been Gone*, Hot Chocolate's UK No.1 *So You Win Again* and New York Groove, which was a hit for both Hello and Kiss' Ace Frehley and is currently used in an AT&T advertising campaign and as the theme tune to US reality TV show, *NY Ink*.

In total, Ballard has cuts on over 50 million record sales.

The Farm recently celebrated the 21st anniversary of their No.1 album *Spartacus* and enjoyed success with singles *All Together Now* and *Groovy Train*, while the deal with Stiff Little Fingers covers the band's eight Top 40 UK singles and six Top 20 albums including *Alternative Ulster* and *Suspect Device*.

"The USM Songs joint venture is a very exciting project and sits neatly alongside our current music publishing activities," said Union Square Music's managing director, Peter Stack.

"Martin Costello is one of the UK's leading independent music publishers. I have long been an admirer of Martin's publishing activities and prowess and I am very much looking forward to working with him in building a great music



USM
Songs

publishing catalogue."

Costello added: "I've known Peter Stack for a long time and he has built Union Square Music into a very successful and solid music company. I am very happy to be back in the independent publishing business and working

with Peter and the good people at Union Square Music."

In addition to USM Songs, sister company Union Square Music Publishing, which represents the catalogues of jazz artist Charles Mingus and Grammy Award winner Bob James, has recently signed Graham Gouldman to represent

the UK songwriter's forthcoming solo album *Love and Work*, released by Rosala Records on August 6.

General manager, Jonathan Kyte, will oversee the day-to-day running of both publishing companies and teams up with Costello again having previously been general manager at Complete Music.

RIGHTS MANAGEMENT AND COLLECTION SERVICE SET FOR ROLL OUT IN 27 EU TERRITORIES

Sentric to expand across Europe

PUBLISHING

■ BY TOM PAKINKIS

Liverpool-based Sentric Music is preparing to roll out its service across Europe, having already established direct links with collection societies across the Continent covering 27 territories in total.

The publishing outfit uses an online database (sentricmusic.com) that individual artists and songwriters of any level can sign up to. Sentric will then register artists' music with performance rights organisations, manage royalty claims, account to artists with global royalty payments and search for synch and licensing opportunities on behalf of rights holders. It also offers business-to-business sub-publishing arrangements for catalogues owners.

"We set up purely to make music publishing as accessible as digital distribution," said Sentric CEO Chris Meehan. "We worked with the PROs,



and engaged with PRS primarily, to build a platform that makes it really easy for writers to enjoy the benefits of a publishing infrastructure without having a long term contract in place that's actually really restrictive.

"That's progressed over the last five years and really accelerated over the last two. We service songwriters for administration worldwide and we have synchronisation at a number of different levels; from library catalogue that artists

need to push to TV companies and broadcasters in the UK, right through to full service synch internationally."

While Sentric is represented by Downtown Music Publishing in the US and Canada, its direct European contact came when Sam Ward joined the company from Kobalt as international development and client manager last year.

"I brought with me the expertise in dealing with international societies," Ward

told *Music Week*. "We now deal directly with European societies, which cover 27 individual territories.

"That means we collect the money direct from the society rather than it going back to the regional office, being commissioned twice and taking months to get here. That's going to be a great selling point for future clients."

Meehan added: "We've got about 22,000 UK songwriters including bands that are playing gigs in Germany, France and the rest of Europe as well as bands that play in the States, and we're getting them TV exposure. I felt that our network and our infrastructure wasn't efficient enough to provide a great international service to these artists.

"We're launching the service in Sweden and Ireland in July and then we're going to be doing a slow roll-out in other territories with partners, allowing artists to sign up with us directly in their respective countries.

"On top of that, because we've got this infrastructure in place now, all of the artists that we have in the UK are being switched to direct collection. We've already seen money come through from Spain and Ireland, for example"

As far as the catalogue service is concerned, Meehan said, "We're looking after a few catalogues at the moment to make sure that we're ready to open it up.

"What we want to be able to provide is a business-to-business offering that's the same as our business-to-artist service: one that's really easy to set up and with no long term retention or collection periods for sub-publishing.

"As it grows we're going to be able to bring on catalogues for specific territories," he added. "So if you are a small publisher or a management company that's looking after your artist's publishing, you'll be able to plug into the Sentric network and get them represented really efficiently."

Jean-Philippe Rolland appointed A&R president of EMI Classics BPI AGM detailed

Class act: New A&R president, EMI Classics Jean-Philippe Rolland



Jean-Philippe Rolland has been appointed A&R president of EMI Classics effective July 1.

Rolland joins EMI Classics from sister label Virgin Classics in Paris, where he was international A&R director.

Reporting to CEO of EMI Music UK & Ireland Andria Vidler, Rolland will be based in both London and Paris and assumes the A&R responsibilities of Andrew Cornell, who will continue to work with EMI Classics as an A&R consultant.

"I'm delighted that Jean-Philippe is joining EMI Classics in this important role to strengthen our A&R capability," said Andria Vidler.

"Classical music is a core part of EMI and in Jean-Philippe we have one of the most experienced and respected A&Rs in the business.

"Since joining EMI Andrew

Cornall has been responsible for a number of exciting new signings and I'm very pleased that we will continue to benefit from his passion and expertise."

Rolland said: "I have been working closely with the EMI team in London for many years and it is my pleasure to strengthen our professional relationships to achieve more successful projects together."

Rolland began his career in 1989 as a promoter for the Théâtre des Champs Elysées concert venue in Paris. He joined the Ecole Nationale du Cirque Annie Fratellini in 1994 as executive producer and tour director, leaving in 1997 to join Virgin Classics International and EMI Classics as production and recording director.

During his career he has worked with a variety of top classical artists including Natalie Dessay and Philippe Jaroussky.

The BPI AGM will next week welcome platinum-selling electronic music duo Chase & Status, along with Academy award-winning television producer Stephen Garrett and best-selling novelist and award-winning journalist, Tony Parsons.

The panel discussion will be moderated by journalist and broadcaster Miranda Sawyer, whilst the keynote address at the trade body's annual event will be delivered by the Shadow Secretary of State for Culture, Harriet Harman MP.

In addition, YouTube will discuss its relationship with the music industry and outline its Music Partner Programme.

The event will be held on Tuesday July 3 at 11.00am at BAFTA, 195 Piccadilly, and is open to all. For more information and to register, RSVP to Nadya.Jones@bpi.co.uk

NEWS

NEWS IN BRIEF

■ **GLASTONBURY:** The festival's decade-old partnership with Melvin Benn's Festival Republic has come to an end. The Premise Licence Holder at Glastonbury Festival has 'agreed with Michael Eavis that the time is right for both parties to go their separate ways'

■ **SPOTIFY:** The streaming music platform has announced its arrival on Blackberry's App World. The free download will provide Blackberry users with access to the streaming music platform's familiar portable service, allowing track searches, library and playlist compilation and social media sharing.

■ **GLOBAL:** The Radio network has acquired GMG Radio from Guardian Media Group PLC. The acquisition, for an undisclosed sum, includes the network of stations operating under the Real Radio and Smooth Radio brand names. Competitors such as Absolute and Bauer have voiced their opposition to deal.

■ **CHERRYTREE:** Interscope Records subsidiary imprint Cherrytree Records and president Martin Kierszenbaum are set to part ways on June 30.

■ **BLUR:** The band will debut two new



songs live on Twitter via a worldwide video stream at 6.15pm BST on Monday July 2. Fans can go to @blurofficial at 6.15pm to hear the first track and an exclusive band interview, followed by the second track at 7.15pm.

■ **ISLE OF WIGHT:** More than 10,000 attendees at last weekend's Isle of Wight Festival used new radio frequency technology (RFID) wristbands to make cashless transactions for food and drinks throughout the site.

■ **BLACK KEYS:** The blues band have filed a lawsuit against Pizza Hut and Home Depot, claiming the two companies have used their songs in ads without permission.

■ **SWEDISH HOUSE MAFIA:** The dance trio are to retire from touring. A message posted on the group's website on Sunday said: "Today we want to share with you that the tour we are about to go on will be our last. We want to thank every single one of you who came on this journey. We came, we raved, we loved."

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100 CLUB'S SUMMER MUSIC SERIES TO WELCOME PLAN B, WELLER AND MORE

Nas joins 'historic' Converse gigs

LIVE

■ BY TIM INGHAM

Converse will celebrate the first anniversary of its relationship with the 100 Club next month with a string of free gigs at the legendary London venue.

Under the banner of Represent, the Converse shows will feature headline acts such as Plan B, Nas, Paul Weller, Spiritualized, Toots & The Maytals, SBTRKT, Santigold, Overkill, Kano, John Talabot, Django Django, Best Coast and other special guests.

A total of nine gigs will take place between July 30 and August 10, featuring 45 music artists who Converse says have 'helped shape the global music landscape of the past, present and future'.

When asked if he was excited to perform at the gigs, US rapper Nas said: "Yeah - it will be historic with the Olympics in town. London is one of the greatest places in the world."

Cheryl Calegari, senior marketing director at Converse UK added: "This month, Converse celebrates its one year anniversary of collaborating with the 100 Club and bringing the best in established and emerging music to UK fans.

"Represent takes our collective commitment to music to the next level by showcasing such a wide spectrum of musical talent and



offering fans a chance to get behind the music that matters most to them."

The Represent series will also be available to global music fans through live streaming via the Converse Facebook page.

Since it opened its doors in 1942, the 100 Club has been famed for showcasing music across all genres.

Converse believes that Represent will see the venue 'curate its widest roster of artists to date', offering UK fans a unique chance to see major acts in an intimate setting.

The 100 Club looked doomed for closure until it struck a sponsorship deal with Converse last year. The leisure footwear company has stuck to its promise not to remodel the venue with overt branding, but rather to put its muscle behind headline music events.

Converse & The 100 Club won a Music Week Award in April for Best Music & Brand Partnership - recognising the two organisations' collaboration on various gigs at the venue.

CONVERSE® REPRESENT THE LINE-UP

WEEK ONE

MONDAY, JULY 30

Plan B
L Marshall
Yuna
Jacob Banks

TUESDAY, JULY 31

UK Subs
Anti-Nowhere League
Discharge
Goldblade
Ed Tudor Pole
Dumbjaw

WEDNESDAY,

AUGUST 1

Paul Weller
Spiritualized
Japandroids
02:54
Towns

THURSDAY,

AUGUST 2

Very Special Guests
The Bots
Savages
Swiss Lips

WEEK TWO

MONDAY,

AUGUST 6

SBTRKT
Rudimental
John Talabot
Man Without Country
Lemonade

TUESDAY, AUGUST 7

Santigold
Django Django
Best Coast
Citizens!
Friends

WEDNESDAY,

AUGUST 8

Toots & the Maytals
Natty
The Heatwave
Janice Graham Band

THURSDAY,

AUGUST 9

Overkill
Pulled Apart By Horses
The Safety Fire
Wet Nuns

FRIDAY,

AUGUST 10

Nas
Kano
Speech Debelle
Spook Mathambo
Children Of The Night

Lethal Bizzle goes it alone with Absolute

Grime star Lethal Bizzle has announced the launch of his own record label - Stay Dench Records - deploying Absolute Marketing & Distribution for label services and physical/digital distribution.

Bizzle has gained some recent high-profile media attention for his England football-themed track #threelittlewords (Come On England), which has featured on the BBC's Euro 2012 coverage.

Bizzle said about signing his label to Absolute: "Our



absolute

"To have my own platform where I can release fresh music is a great look for me"

LETHAL BIZZLE

combined efforts so far for the BBC Match Of The Day England Vs Sweden single - produced by Doneao - between Stay Dench and Absolute has been wicked. To have my own platform where I can release fresh music is a great look for me."

The launch goes hand-in-hand with the high profile brand collaboration between Bizzle's own successful Stay Dench clothing label and close friend, Arsenal midfielder Emmanuel Frimpong.

Label manager Nadia Khan

added: "We have been really happy with the overall proactive role that Absolute have played in the creative marketing nature of the #threelittlewords (Come On England) campaign, and we're really excited about this partnership moving forward."

Bizzle and Absolute have worked together in the past on a one-off basis using similar campaign techniques with the POW 2011 single and the Best Of Bizzle album, and now have chosen to solidify their partnership via a full label deal.



THANKS A BILLION

1,000,000,000 YouTube views.
UKF would like to thank all the artists, labels
and fans on this milestone for Bass music.

[#generationbass](#) | [ukfmusic.com](#) | hello@ukfmusic.com

MusicWeek The Playlist

10 tracks you need to hear...



LUCY ROSE
Lines (Columbia)
Rose's first single for Columbia is an earthy pop song with a folky musical foundation. Her debut album is due in September. (Single, July 23)

THE GYPSY QUEENS

The Gypsy Queens (London)
With new management and a big push from London Records ahead, Gypsy Queens look set to reach wider audiences. (Album, November 5)



USHER FEAT. RICK ROSS
Lemme See (RCA)
Another hit from Usher who teams up with Rick Ross on this Jim Jonsin production. We just wish Ross kept his clothes on in the video. (Single, July 23)

MIKHAEL PASKALEV

Jive Babe (Unsigned)
Licensed to Universal in his native Norway, Paskalev is currently unsigned elsewhere, but that looks set to change. (Single, tbc)



TWO INCH PUNCH
Moonstruck (PMR)
From the label behind Jessie Ware comes this production duo with a penchant for glorious, choppy pop songs. (Single, July 16)

SANDER VAN DOORN

Nothing Inside (MOS)
Co-written by Justin Parker (Lana Del Rey), Nothing Inside was premiered on Radio 1 by Pete Tong and has made a big impact. (Single, July 22)



SEASFIRE
Heartbeat (Unsigned)
Currently enjoying Radio 1 support, this new single is a captivating fusion of ethereal sonic soundscapes and emotive vocals. (Single, July 9)

JOSEPHINE

What A Day (Ark)
Josephine pens upbeat, guitar-driven pop songs that stylistically would fit snugly alongside Amy MacDonald on the airwaves. (Single, August tbc)



FRESH & ONLYS
Yes Or No (Souterrain Trans.)
Bright, punchy rock with a melancholy melody that recalls Nineties bands like Nada Surf. (From album, September 3)

BOY KID CLOUD

89 (Inspected)
This UKF favourite racked up 60,000+ views in just four days this month, and has the early support of Zane Lowe. (from EP, out now)



DATA DIGEST

BREAKOUT



THE NIGHT
Signed to Parlophone and EMI Publishing last year, The Night spent the past several months developing their sound. They will play at July's Breakout days before appearing at Hard Rock Calling. Get on the guest list at musicweek.com/breakout

shazam TAGGED



The latest most popular Shazam new release chart:

- 1 WILEY FEAT. RHYMEZ & MS D Heatwave
- 2 CALVIN HARRIS FEAT. EXAMPLE We'll Be Coming Back
- 3 ADAM LAMBERT Never Close Our Eyes
- 4 NICKI MINAJ Pound The Alarm
- 5 KARMIN Brokenhearted

GIG OF THE WEEK



Who: M People, Chic and Kristyna Myles (pictured)
Where: Kew Gardens
When: July 4
Why: Give those dancing shoes a work out for a night of dance and disco classics in the beautiful setting of the Royal Botanic Gardens in London.

SALES STATISTICS



CHART WEEK 25 Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	3,421,065	1,217,261	276,005	1,493,266
PREVIOUS WEEK	3,321,484	1,351,339	352,716	1,704,055
% CHANGE	+3.0%	-9.9%	-21.7%	-12.4%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	84,109,819	32,908,614	7,680,212	40,588,826
PREVIOUS YEAR	78,037,080	39,493,948	7,552,024	47,045,972
% CHANGE	+7.8%	-16.7%	+1.7%	-13.7%

APPOINTMENT TO VIEW



QUADROPHENIA... CAN YOU SEE THE REAL ME?

Friday June 29 - BBC Four, 9pm
Following the release of the Quadrophenia box set, this in-depth documentary examines the making of the iconic album. It features never-before-revealed studio recordings, correspondence and photos, plus live archive footage. There are also in-depth interviews.

THE NATION'S FAVOURITE ABBA SONG

Sunday July 1 - ITV2, 5.15-6.50pm
This one-off features a countdown of the group's most popular hit singles, as voted for by the British public and the stories behind them. Featuring interviews with band members Bjorn Ulvaeus and Frida Lyngstad and celebrity Abba fans including Nicole Scherzinger and Terry Wogan.

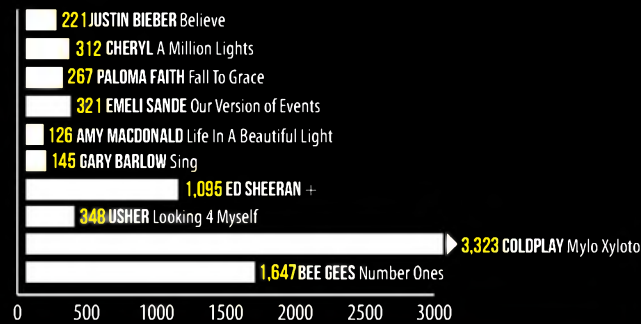
T4 ON THE BEACH

Sunday July 1 - Channel 4, 1:30-5:15pm
Coverage of the 2012 event from Weston-Super-Mare, featuring performances by Taio Cruz, Tulisa, Labrinth, Professor Green and more.

PIRATES' BAY



NUMBER OF ILLEGAL FILES FOUND BY MUSO.COM OF TOP 10 ALBUMS ON JUNE 25 2012



CRITICAL MASS



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



90

FIONA APPLE
The Idler Wheel Is Wiser...



74

JUSTIN BIEBER
Believe



72

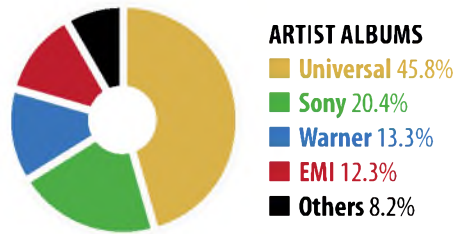
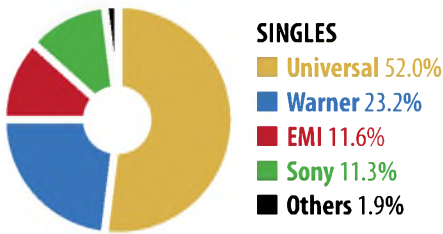
SMASHING PUMPKINS
Oceania

For daily news visit musicweek.com

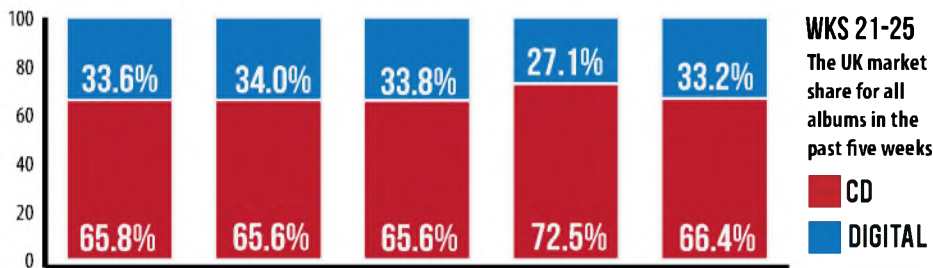
MARKET SHARES BY CORPORATE GROUP



CHART WEEK 25



DIGITAL VS PHYSICAL



TOP 5 STORIES ON MUSICWEEK.COM

Musicweek.com's most-read stories for period ending June 26

- 01** Universal/EMI Senate hearing: Music industry titans do battle *Friday, June 22*
- 02** Azoff: Warner 'had chance with EMI, now regrets walking away' *Thursday, June 21*
- 03** Grainge: Universal 'will invest in EMI as a distinct business' *Thursday, June 21*
- 04** Universal/EMI buyout approved in New Zealand *Thursday, June 21*
- 05** Azoff slams Mills and Bronfman UMG/EMI Senate testimonies *Monday, June 25*

MUSIC WEEK POLL

This week we asked...

Is Lucian Grainge right to suggest that a Universal/EMI merger would strengthen the growth of digital music? [Vote at www.musicweek.com](http://www.musicweek.com)



INK SPOTS

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

A special Jubilee edition of *Classic Rock* magazine reports from the "most riotous year in rock" back in 1977 when prog trumped punk with Fleetwood Mac's *Rumours* (40 million sales), Meatloaf's *Bat Out Of Hell* (43 million sales) and Led Zeppelin's last U.S. gig.



Inside the cover two men from opposite ends of the musical spectrum - former Yes man Rick Wakeman and The Stranglers' JJ Burnell - find themselves in a "rock at war" face off. Jerry Ewing expects bickering, bloodshed and epic keyboard solos but instead reports an amicable meeting of old friends.

Nick Lowe talks about his experiences inside the *Stiffs* Greatest *Stiffs* most crazed tour, being part a scene full of "glorious losers" who had suddenly become of great interest to the mainstream: "The monkeys took over the zoo, just for a few brief months."

In the reviews pages *Golden Earring* are on their 25th album with latest release *Tits 'N Ass* which, according to Neil Jeffries, is the 14-song answer to the band's ability to still "get it up". It receives a solid "good". MOR crooner *Richard Marx* displays a "(marginally) heavier edge" with first release for Frontiers imprint *Inside My Head*.

THE MAGIC NUMBERS

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

62

Music industry partnerships that HMRC claims act as tax shelters

152,001

Copies sold of Cheryl's single *Call My Name* racks up the best weekly sales tally of 2012 so far



25,000

Songs that Sir Paul McCartney owns publishing rights to via his company MPL Communications on his 70th birthday

3

Albums named *Uno!*, *Dos!* and *Tré!* will be released by Green Day on September 24, November 12 and January 14

75

Position for Cher Lloyd's *Want U Back* on its US Billboard Hot 100 debut

4

Companies are being investigated by the Canadian government following the stage collapse at the Radiohead June 16 Toronto gig, which led to the death of the band's drum technician

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



@Merl_Hammer My mate's description of that Kate Nash vid: "It's like a Smack The Pony sketch". That is so fucking spot on. (*Merlin Alderslade, Metal Hammer*) *Monday, June 18*



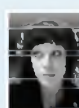
@andywelch81 I am listening to the new Flaming Lips album. What a dreadful load of old shit. (*Andy Welch, Press Association*) *Tuesday, June 19*



@ollybarnes Sweden. Not exactly short on beautiful people. (*Oly Barnes, Universal*) *Thursday, June 21*



@amandapalmer Last night in London was incredible. Thank you everybody who came and stomped feet and drew and loved and drank and hugged (*Amanda Palmer*) *Tuesday, June 19*



@AllieBailey Watching the Delilah video in a sales meeting #awkward #likewatchingpornwithyourmum (*Allie Bailey, Atlantic Records*) *Wednesday, June 20*



@baumschlager @ollybarnes is that why they sent you there? you know to balance things out? (*Stefan Baumschlager, Rdio*) *Thursday, June 21*



@hbrampton the woman opposite me on the tube is reading 'adventures of a hussy'. Must read this book. (*Harriet Brampton, Atlantic*) *Tuesday, June 19*



@lilyrosecooper @Popjustice you will be pleased to know that i am currently in the fucking studio with @GregKurstin so SHUT UP PETER! (*Lily Allen*) *Wednesday, June 20*



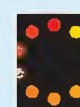
@mrasaunders What's with this Sky Arts Isle of Wight coverage - three new Bruce Springsteen songs and a cover? No classics? Is that it? Seriously? (*Andy Saunders, Velocity PR*) *Sunday, June 24*



@seaninsound It's far harder to write a song that will make 30,000 throw their arms or lighters aloft than one that will generate 10,000 blog posts. (*Sean Adams, Drowned in Sound*) *Tuesday, June 19*



@edsheeran eternal love for anyone that owns a copy of +, however you got hold of it, legal or illegal, thank you for enjoying it (*Ed Sheeran*) *Thursday, June 21*



@SentricMusic Just made an ad for @MusicWeekNews. Considered doing the first ever print 'Rick Roll' & just having a massive picture of Rick Astley's face. (*Sentric Music*) *Tuesday, June 26*

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

DATA DIGEST



ROC-KING THE NATION

June 23, Hackney Marshes, London
 Surprise guest Rihanna joins her Roc Nation associate Jay-Z on the first night of Radio 1's Hackney Weekend

Photo: BBC

PICTURE OF THE WEEK

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



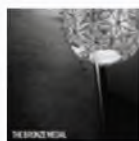
1 MR. O DETROIT GRAND PUBAHS
Kristian Heikkila - Kombinations *EPM*

Infy's vocals on We Want Techno jump straight out. But then so does Filter – also a peak-time dancefloor track – the groove of Kult and the dubbier vibes of Stakker. All great club tracks that make this an essential listening album as well as DJ-friendly.



2 BRONYA FRANCIS NOTION MAGAZINE
The Bronze Medal - The Bronze Medal *New Music Club*

Four tracks of delicately impassioned drama form The Bronze Medal's debut self-titled EP. A sort of hi-fi, post-Bon Iver band. With beautiful lyrics, instrumentation and harmonies, this music slowly swells and diminishes like the sea in a Turner painting.



3 MICHAEL MACLENNAN STV
David John - Mr Fantastic *Violator*

It's already been some journey for David John – a guy from Glasgow who'd almost given up on music until discovered by chance on holiday, and now supporting the likes of 50 Cent on tour. He's got a great pop/soul voice – as Mr Fantastic shows – and the right team behind him, so this could be his year.



4 RHIAN DALY NME, THE FLY, DAZED DIGITAL
White Arrows - Dry Land Is Not A Myth *Votiv Records*

If White Arrows were aiming to make the most polychromatic record of the year, they've achieved their goal. Splicing thunderous electro rhythms with nonchalant garage scuzz, Dry Land Is Not A Myth is bright, bold tie-dye pop at its most fun – a blissfully balmy debut.



FEEDBACK

BBC RADIO



Radio 1 falls short of target audience standards set out by BBC

Sasha Melia: "WHY???. Why does it matter what age the target audience are, as long as they like the music? Surely more listeners of a broad age is better than less listeners of the categorised age group?? I don't want to be put in a category where I am told what station or music I should be listening to for my age. Also I find Scott Mills far more juvenile to listen to than Greg James!"

John: "I think it shows a total lack of understanding on the nature of music fans, assuming that one suddenly turns off current music when aged 30 is ridiculous. I'm 54, I still listen to Radio 1 though Radio 2 has a more

interesting and varied playlist and I prefer that (as one would expect). The playlist can't possibly get anymore youth-based (they play virtually no one over 30 anymore) so presume they are angling at getting rid of older DJs like Mills and Mcyles. Just as long as they don't retire them to Radio 2 thanks. Jo Whiley fits in beautifully but Moyles would alienate older listeners..."

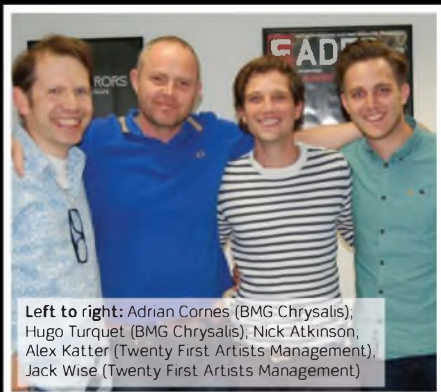
Spotify hits Blackberry

Paul G57: "Continual proof that the Blackberry market is not dead as some would have us believe. There has been a great deal of action in the BB App world and this has to auger well with all RIM devices."

Global acquires Guardian radio

Jim Nolan: "Not another group...! Taken out of the mix so they can play their own...! Not good for the radio listeners..."

SIGNS O' THE TIMES



Left to right: Adrian Cornes (BMG Chrysalis), Hugo Turquet (BMG Chrysalis), Nick Atkinson, Alex Katter (Twenty First Artists Management), Jack Wise (Twenty First Artists Management)

BMG Chrysalis Music Publishing

has signed Twenty First Artists songwriter **Nick Atkinson** (second from right) to a long-term, global music publishing deal. Atkinson's recent credits include co-writing work with Gabrielle Aplin and Skepta.

EMI Music Publishing

has signed **The Beat** to a long-term global deal ahead of their entire recording catalogue being reissued.

Mute has signed **Land**

Observations, the solo project of James Brooks, ahead of debut release **Roman Roads IV-XI** on September 3.

London Records has signed bass-music duo **Major Look** in an albums deal. Their first release on the label will be single **Bass Generation**, available on August 5.

Warp has signed British electronic music duo **Mount Kimble**. The duo is currently in the studio working on their second album.

KEEPING TRACK



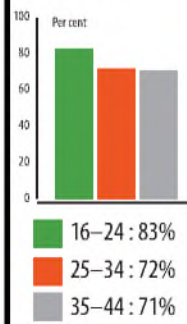
SoundOut is a research and audience insight tool for new music, powered 100% by real music fans and consumers

DJ Fresh feat. Dizzee Rascal The Power

Overall market potential **VERY GOOD**

78%

Market potential by age



ON THE RADAR **KARIMA FRANCIS**

SHE'S BEEN DESCRIBED as 'the love child of Bob Dylan and Tracey Chapman' but Blackpool-born Karima Francis begs to differ: "I think I'm more Joan Armatrading in my tone," she tells *Music Week*.

Back after a three-year hiatus and with a bellyfull of fire, she admits she thought she'd "fucked it" once she'd taken a break after her 2009 debut album - ending her record deal with recently defunct indie Kitchenware Records. "I didn't think I was going to get another chance," she admits.

This August sees the return of Francis's inimitable vocal on second album *The Remedy*. Chock full

of autobiographical lyrics, the record is about 'rediscovered strength, perspective and new-found joy': "There's a lot of honesty and truth, I'm not a liar. I'm not vulnerable but wear my heart on my sleeve... perhaps a little too much."

The album is self-penned with production courtesy of Flood (U2, FJ Harvey, Depeche Mode) and mixing by Tom Elmhirst (Adele, Amy Winehouse). Francis describes the 10-track collection as having an "acoustic spine that goes all the way through - it's quite minimal with only four or five instruments on each song.

"It has really rich melodic textures that are almost swallowed by my voice."

Second single *Glory Days* will be released close to the album and follows lead single *Wherever I Go*, of which Francis reveals "We never expected [the track] to do as well as it did!"

Following a recent UK tour, she's now booked for live shows throughout the summer, including a main stage appearance at Hyde Park's *Hard Rock Calling*. Not shy of hard graft, it's a cycle she doesn't want to stop, and after knuckling down to write another record ("I write music in my own therapeutic



ESSENTIAL INFO

DISCOGRAPHY

2009 - Debut album: *The Author*
 May 28, 2012 - Single: *Wherever I Go*
 August 13, 2012 - Single: *Glory Days*
 August 20, 2012 - Album: *The Remedy*

LABEL

Ben Karter, marketing manager - Mercury Records

MANAGEMENT

Karen Boardman and Tim Mullett at Crisis Management

manner, it's kind of for my survival really. Without being able to express myself through music I feel like I'm at a little bit of a dead end") her ambitions are focused Stateside: "I want to go to America and basically live out of a van and

tour and tour and tour. To have the opportunity to go out and work for it... it makes me excited, it's everything I've ever wanted and more.

"Hopefully I'll get to the stage where I can become a pioneer in what I do."

HE SAID / SHE SAID



"I don't really know what his agenda is, but, gosh, he must have one. I was shocked by a lot of what came out of Edgar's mouth"

Live Nation boss Irving Azoff tells *Billboard* he wasn't impressed by the testimony from Warner's Edgar Bronfman Jr. in the Universal/EMI antitrust senate hearing.

TAKE A BOW TEAM RUSSELL WATSON



THE LOWDOWN

Album: *Anthems*
 Highest chart position: No.5

Label: Sony Classical

Label head: Liam Toner

A&R: Nick Patrick

Manager: Craig Logan, LME Worldwide

Marketing: Liam Toner

Online marketing: Niamh O'Reilly, Katie Stotter

National press: Linda Valentine, LVPR

Online promo: Paula Hartley, Digital Rebel

National radio: Joe Bennett

Regional radio: Steve Dinwoodie, Raised on Radio

TV: Niki Sanderson, Non-stop Promotions

MUST-SEE MUSIC TICKETING CHARTS

HITWISE Primary Ticketing Chart		
POS	PREV	EVENT
1	1	T4 ON THE BEACH
2	10	BRUCE SPRINGSTEEN
3	NEW	RED HOT CHILI PEPPERS
4	2	PALOMA FAITH
5	5	ED SHEERAN
6	16	V FESTIVAL
7	12	STONE ROSES
8	NEW	TOM JONES
9	9	MADNESS
10	NEW	BON IVER
11	4	JESSIE J
12	6	WATCH THE THRONE
13	NEW	JAY Z
14	17	OLLY MURS
15	11	ONE DIRECTION
16	20	T IN THE PARK
17	NEW	LADY GAGA
18	NEW	PEARL JAM
19	3	COLDPLAY
20	13	SECRET GARDEN PARTY

VIAGOGO Secondary Ticketing Chart	
POS	EVENT
1	MUSE
2	THE STONE ROSES
3	ONE DIRECTION
4	CHERYL COLE
5	BLINK 182
6	MADONNA
7	JAY-Z
8	ED SHEERAN
9	WESTLIFE
10	RED HOT CHILI PEPPERS
11	PEARL JAM
12	NICKI MINAJ
13	TOM PETTY + THE HEARTBREAKERS
14	EMELI SANDE
15	JESSIE J
16	BEACH BOYS
17	SWEDISH HOUSE MAFIA
18	BEN HOWARD
19	LADY GAGA
20	MADNESS

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



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Bands contact
ian@norwichartscentre.co.uk

07/08 Willy Mason
 06/10 Turbowolf
 11-13/10 Norwich Sound and Vision Conference incl. John Peel Festival of New Music

THE BIG INTERVIEW DIZZEE RASCAL

DIZZEE RASCAL: UNCAGED

He hates interviews and was the first person to ever say the 'c' word in Music Week. Lord help us...

"Fucking promo, it's my biggest problem. No disrespect to my PR woman, but if I could just get away with: 'Look! Here's a record! See you later!' and go on holiday, I would"

DIZZEE RASCAL



TALENT

■ BY TIM INGHAM

There are certain overheard phrases that a journalist's brittle ego craves as we exit an artist interview.

'He seemed like a decent bloke.' Winner.

'Those were some tough questions.' A boost to the frail professional self-assurance. Nice touch.

'Where the fuck did they find him?' Hmm. Let's have a look here... Nope. That's not on the list.

And yet, following eight-and-a-half lively, lewd, alarming minutes with mash-up master Dizzee Rascal, aka Dylan Mills, these are the sour syllables left ringing in my ears.

They're spat by man mountain manager/producer Nick Detnon, aka Cage – the sharp-witted, wise-cracking guv'nor of Dizzee's fraternal operation. A loose-fit turquoise Ralph Lauren shirt brushing over tree trunk torso and beefy belly, he's a boisterous bruiser with a box-clever tongue; a banteraurus with a Pulitzer in pinpoint put-downs and prickly piss-takes.

Unsurprisingly, Cage gladly fills the silences whenever Dizzee is unmoved by my enquiries. Enquiries like: what would he change about his life as a UK megastar? "Interviews, because you're all shit cunts and I'm tired of answering these bullshit questions." Ooookay. And to think things started off swimmingly. No, really, they did...

I plonk myself down in front of Dizzee barely an hour after he's bestowed with five Official Charts Company awards to recognise his No.1 singles.

I arrive bearing an additional accolade: *Music Week's* Paul Williams has informed me that the star was the first person to ever use the 'c' word in our storied publication's history.

When I deliver the news, I'm greeted by that fabulous glinting grin, Dizzee's chops proudly creasing into an ivory oblong. He looks properly, sincerely chuffed.

In a moment I'll cherish, he moves in for a celebratory fist bump – an invite I'm pretty sure I fulfill without looking too much of a bell-end. One to tell the grandkids about.

"First person ever to say cunt!?" he exclaims. "Serious? Winning!"

And to think people told me Dizzee Rascal could be a difficult interviewee! I'm on a roll – even when I mess up the chronology of his XL exit, I'm not greeted by grumpiness, but a team-wide jocular assault.

(Dizzee left the label after he created chart-topping track *Dance Wiv Me* in 2008.

XL head honcho Richard Russell didn't like it, and refused to bolt the song onto a reprint of third album *Maths + English*. The tune was self-released via PIAS – but Dizzee clarifies that XL "also didn't want to up my deal".)

We switch gear into more ponderous territory, and it's here Cage establishes some revelatory parameters.

Roll Deep's 17-year-old Dizzee Rascal became grime's first widely revered album artist – but a decade on, he's better known for boisterous, bouncy hit singles. Does he worry about the death of the LP?

"That won't happen as long as artists still give a shit," he replies. "I know right now things are geared towards singles because that's where the money is, but I want to make a nice body of work."

"I'm not going to front and say I don't care about radio play or number ones. Course I do I'm going to make the hits, go on TV and make the syncs and that shit. But I want to be able to say shit, cunt, bollocks and all that – talk about obscene stuff. That's what albums are for."

At this point, Cage's perma-mischief expression snaps slightly into concerned professionalism. Still giggling, he waves his arms like Papa Bear, grabbing the room's attention. (Mine is instantly granted: in 2003 he reportedly threatened to tear an editor "limb from limb" for printing a picture of his key artist near a knife.)

"What Dizzee means is: 'It allows a wider remit of artistic expression,'" he jokingly, forcefully clarifies. He looks at me suspiciously: "Who are we talking to here?"

Ten months into this job, and I have never witnessed the words 'Music Week' cause anywhere near such elation. Cage openly guffaws: "Ha! Say what the fuck you like!"

It quickly dawns on Dizzee that he's speaking to an insular industry newsletter; that he doesn't have to play the promo game, or even plug his "filthy" upcoming fifth album. (We'll do that for him.)

But unfortunately, he doesn't have to pretend to enjoy our company, either. And after a pummeling string of quick-fire interviews with *Q*, *The Guardian*, the Official Charts Company and others, he's tired, itching to get back into the studio – and running low on patience.

As a result, there is an uneasy edge to even the chuckle-filled elements of our chat. Dizzee is capable of energetically charming the wholesome 2.4s at Capital FM's Summertime Ball, but he's no desperate media clown. Not so long ago he was just an irascible teenager from Bow with a fuck-the-world demeanour and an extraordinary talent, both traits that still loom large.

It's a minor miracle he's a nationally treasured pop star at all, really; as thrilling as songs like Pussycat, Suk My Dick and Hype Talk are, they're stuffed with lyrical conflict and harsh aggression that would make David Cameron's cultural advisors puke.

Earlier, collecting his awards in front of UK Music's dazzled guests, Dizzee warned: "I've never had any media training in 10 years." Now, with



"Who are we talking to here? Music Week? Ha! Say what the fuck you like!"

NICK DETNON, MANAGER

Cage's blessing, the little PR sheen he has memorised has left town – along with his self-censorship. Foolishly, I'm about to make his mood a mega-ton worse.

I ask Dizzee about his business operation, Dirtee Stank. He explains that DirteeTV.com is the current focus: an online TV channel launching this year to show his career 'behind-the-scenes'. He clarifies that it will also help break up-and-coming UK artists.

"Similar to Jamal Edwards' SBTV?"

The laughter stops. The room goes chilly. Cage raises an open palm each side of his face; a physical disclaimer to withdraw responsibility for any explosive reaction. (I have since revisited Cage's accompanying booming, baritone "oooooh" on my voice recorder. It lasts a full four seconds, sounding uncannily like the sort of cautionary audio theatre that precedes someone getting chinned in a Wetherspoon's.)



ABOVE
Playing the game: Nick Detnon and Dizzee Rascal are all smiles as the star is applauded by attendees at UK Music's summer reception in London

BELOW
Five frenzy: Jazze B presents Dizzee Rascal with five awards as the Official Charts Company recognises the star's No.1 singles



Caroline, Dizzee's PR, is the first to speak. She's smiling nervously, but her tone is earnest: "You shouldn't have said that, Tim."

Dizzee refuses to look at me. He directly eyeballs Cage, insinuating there is Jamal-related annoyance not deemed worthy for my ears. "Do you know what's deep?," he asks his manager, eyebrows vexed into an arch. "I'll tell you later."

A few seconds pass, and Dizzee musters enough enthusiasm to state: "We're going to do stuff [Jamal] couldn't get away with." Cage, equally clipped, promises the content will be "a bit more interesting" than the competition.

"It's called Dirtee TV for a reason," says Dizzee. Full. Fucking. Stop.

I feebly, optimistically toss out the "what would you change" question into the stilted atmosphere – and before I know it, Dizzee's referring to me and my professional brethren as "shit cunts". (Which, when all is said and done, surely stakes a claim for another *Music Week* first.)

"Fucking promo," he continues, possibly not even addressing my enquiry anymore. "It's my biggest problem. No disrespect to my PR woman, but if I could just get away with: 'Look! Here's a record! See you later!' and go on holiday, I would."

Cage kindly makes a couple of stabs at lightening the mood – joshing about Dizzee conducting press Q&As as a Tupac-esque hologram and bringing back "Seventies-style groupies" – but ultimately, when Caroline wraps up the interview, everyone seems a bit relieved.

She offers me a cheery apology as we exit, but there's no need: I've been privy to a rare snapshot of a wildly talented artist behind the pre-pack press politeness – where tolerance for soundbite-seeking berks eating into his studio time wears thin.

Besides, bearing an audience with a coarse, disinterested Dizzee must be a piece of pie compared with keeping his innate spikiness palatable for the chart-loving masses. (Just imagine if he'd saved "shit cunts" for the Capital FM kids.)

In this regard, Team Dizzee do an astonishing job – most particularly chief career protector Nick 'Cage' Detnon.

Wherever the fuck they found him.

'I'M STILL GLAD I WAS THERE AND NOT ON A MAJOR' DIZZEE'S LASTING LOVE FOR XL



Dizzee Rascal may have left XL over a musical disagreement, but the star still has a lot of respect for label founder Richard Russell –



who put out the artist's first three albums (pictured).

"I liked my chats with Richard



Russell," explains Dizzee. "I liked the people who worked there, and I have nothing bad to say about XL.



"When I see Richard – and I saw him at the Brits – there's still love there. I respect him; I respect everyone at Beggars and people who were at XL but now work somewhere else. I still love Craig [McNeil], Nick Huggett, Paul [Everett]... When I think about it, that was a good set of people to be with me at that stage of my career. I'm still glad I was there and not on a major.

Nick Detnon adds: "The album was made [when Dizzee signed with Russell]. XL did nothing to it other than say: 'We like it, let's put it out.'

"Some of the majors came in and were like: 'This is really good, but if you just...'. Thanks, but if you just fuck off and die we'll go with someone who gets it. Now, send us the cheque and let's get on with it."

FEATURE ED SHEERAN

Ed Sheeran's album + debuted at No.5 in the US chart last week. Where now for the British singer/songwriter of the moment?

SHEER DELIGHT

"His US and international success comes down to a combination of his extraordinary talent, his amazing ability to connect with people and the strength of the partnership we have with him and his management team"

MAX LOUSADA, ATLANTIC RECORDS



TALENT

BY PAUL WILLIAMS

A proud Elton John believes the best is still to come from Ed Sheeran in the US after he got off to a record-breaking start on the Billboard 200 chart.

Sheeran's Elektra-issued Warner album +'s entry of five on the countdown last week was the highest debut by a brand new UK male solo artist to date. However, the superstar whose Rocket Mosaic Entertainment Group manages Sheeran noted this success had happened without him yet having scored a US hit single.

"It's been fantastic for Ed," said Elton in an exclusive interview with *Music Week*. "The most incredible thing about it is that his single [The A Team] isn't on the verge of breaking. It's 22 with a bullet at Hot A/C, seven at Triple A and they're taking it to pop next week so it's really happened without anything happening to be honest with you."

"America has been a very pleasant surprise," added Stuart Camp, Sheeran's manager at Rocket. "I was going to be happy with Top 20 for the album - really happy with Top 20."

Elton reported there had been similarities between the artist's build-up in the UK to how things had now played out in the US. And, while he

"He has that groundswell following that he had in England when he first happened in England: a big internet following of girls and people. We're so happy for him"

ELTON JOHN



was anticipating a chart dip in +'s second week, he anticipated much, much more still to come.

"He's been over there and done personal appearances and he's played and he has that groundswell following that he had in England when he first happened in England: a big internet

following of girls and people. We're so happy for him," said the Rocket CEO. "Obviously he'll dip next week because that's the normal pattern, but the single is beginning to have momentum and he has two songs on the iTunes top 200. He has Lego House and A Team, so you can see it's beginning to happen similarly to the way it did in Britain."

Atlantic Records UK chairman Max Lousada said Sheeran was a unique, British voice, yet his music was resonating everywhere.

"His US and international success comes down to a combination of his extraordinary talent, his amazing ability to connect with people and the strength of the partnership we have with him and his management team. We are all working very hard to help Ed reach his full potential on the global stage by developing opportunities for new fans in new countries to discover and engage with +."

Asylum managing director Ben Cook said when the Atlantic-affiliated label signed Sheeran last year it always felt he had the kind of talent to be globally successful, so he was now delighted the artist had crossed over in the US.

"We're all thrilled and looking forward to continuing the campaign and hopefully this is just the beginning and he can really motor in America as he has done here," said Cook who suggested the kind of organic build-up that had been so important to Sheeran's success back home had

Photo: Jason A Davis



occurred in the US, too.

"I guess it feels like the success is testament to his passion and commitment to get into the market and work really hard at it and also that of our US label partners and management as well, but there's been activity across all levels, that natural word of mouth which was certainly there but has been amplified by a social networking strategy," he added.

"In the last few weeks Ed had been very active on Ustream, garnering a lot of new fans in awareness of the impending release, but at all levels there's been activity. He's had an unbroken presence in the market the last three or four months, including headline shows and touring with Snow Patrol, which has got him into some big venues and all the major markets. Also there's been a significant radio campaign that hasn't peaked but we've had great success at Triple A and Hot A/C and from now it's a case of bringing that into the Top 40 arena."

Elton observed The A Team, which had sold 100,000 downloads in the States by last week, according to Nielsen SoundScan, without yet cracking the Hot 100, was taking a long time to grow at US radio.

"It's not the sort of record American radio play. American radio's gone very dance oriented, of course, very R&B and hip hop and pop with Katy Perry and people like that and Nicki Minaj," he added. "The A Team is the sort of record you have to stay with and work. It's not a straight runaway success, it's a grower and I think now people are beginning to know what the lyrical content is about as well they're really paying it lip service. Before it sounded like a lovely tune, but when they listen to the lyrics and find out what the song is about then they think this a really beautiful song, the lyrics are very moving. It is not the sort of record that will break immediately. Lego House, which will be the next single, will be a far easier record to break."

One very important early part of the US campaign has been iTunes, reflecting in 79% of the album's 42,000 first-week sales having been achieved digitally. Support from the Apple retailer included making The A Team its single of the

week, so giving it away as a free download, which helped the album to become an instant number one on iTunes' US service.

"The iTunes strategy has been a big factor in the story," said Cook. "There was a lot of promotion through iTunes and part of that was the single of the week to really introduce people who otherwise might not be aware of Ed to how talented he is and

how great the music is and things like that have had a great impact."

Sheeran also appeared on NBC's The Today Show the week of the album's release, while the fact he a solo act accompanied only by his guitar and foot pedals has made performances in any given situation very easy to accomplish.

"He does travel light and that gives him flexibility," said Cook. "He can adapt to situations on the ground and jump into another show or play somewhere. It doesn't have to be planned in the same

way [as other acts], so that spontaneity is good to have in the arsenal."

Sheeran's promotional diary will take him out of the States over the summer, including him playing the Fuji Rock Festival in Niigata in Japan on July 27 and a series of dates in Australia and New Zealand, where + has been a top three record in both territories. However, he will return for a 14-date North American tour, beginning on September 17 in Toronto in Canada where + also debuted at five last week and ending in Seattle on October 6.

Cook and his Warner colleagues are also very conscious Sheeran's profile is still growing back home, reflected by the 156% week-on-week increase in UK sales of his album, according to the Official Charts Company, earlier this month after he performed at the Queen's Diamond Jubilee concert. This kind of increase demonstrated to Cook there could be much more to come.

"Obviously Adele is a phenomenon and she shows there seems to be layer after layer of potential buyers out there if you've got the right act," he said.

"I'm not suggesting we're going to be able to compete with her on sales, but it was great to see the Jubilee had such a positive impact and there are new fans out there that hopefully are going to be with us long term."

THAT RARE BEAST THE US EMBRACES BRITISH MALE SOLOIST

LEFT
The A(merican)
Team: Ed Sheeran
appears on NBC's
The Today Show



ED SHEERAN IS JUST THE LATEST in an impressive list of UK breakthroughs in the States in recent times, but scores a rare victory for a British male soloist.

Although Brit exports to the US have hit something of a purple patch of late, this has largely been about the success of female solo artists and a handful of groups, ranging from perennials Coldplay through to the likes of Mumford & Sons and boy band One Direction.

Very little of the story has concerned male solo artists, despite a UK tradition in the past for producing multi-million-selling stars in the US such as Elton John, Rod Stewart and George Michael.

Among British female soloists, several have hit new benchmarks. Leona Lewis became the first-ever UK artist – and therefore first female solo artist, too – to enter at one on the Billboard 200 with a debut album when Spirit secured the top slot in April 2008, while fellow Syco signing Susan Boyle matched that start in December the following year with I Dreamed A Dream.

Ahead of them both, Amy Winehouse scored the highest Billboard 200 debut in history for a Universal UK act when her first US album Back To Black (Frank was not released until later) entered at seven in 2007, only for the same major's Duffy to better that just the following year when Rockferry started at four.

Among UK bands Syco act One Direction famously became the first to enter at number one with their first album when Up All Night hit the top in March, but British male solo acts have been largely shut out of the picture. Another Universal act, Taio Cruz, impressively started his US albums chart account at number eight in 2009 with Rockstarr, although his successes in the market have been more about one-track downloads.



Excluding Radiohead frontman Thom Yorke's first XL solo album Eraser entering at two in 2006, the last big albums success for a new UK male act across the pond before Sheeran was James Blunt (pictured above left) whose Custard/Atlantic-issued Back To Bedlam peaked at two in 2006.

However, now Sheeran has got off the mark he could be joined soon by Olly Murs (pictured above right) whose US debut In Case You Didn't Know, which combines his first two UK albums, will be released on September 25 by Columbia and follows his support slot on One Direction's current North American tour.

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FEATURE UNIVERSAL/EMI

LET BATTLE COMMENCE



The supporters and opponents of Universal Music's EMI buyout have spoken. Here's what they had to say...



LUCIAN GRAINGE
CHAIRMAN & CEO
UNIVERSAL MUSIC

FOR ✓



ROGER FAXON
CEO
EMI GROUP

FOR ✓



IRVING AZOFF
EXEC CHAIRMAN, LIVE NATION
CHAIRMAN/CEO, FRONT LINE

FOR ✓



EDGAR BRONFMAN JR
DIRECTOR
WARNER MUSIC GROUP

AGAINST ✗



MARTIN MILLS
FOUNDER
BEGGARS GROUP

AGAINST ✗



US SENATE
ANTITRUST
SUBCOMMITTEE

DECISION ⚖️

There are few topics in the modern international music industry that fuel as much chatter as the acquisition of EMI.

With the great British music company's publishing arm looking bound for a Sony/ATV-led buyout – for the princely sum of \$2.2bn (£1.4bn) – attention is now focused on Universal

Music's proposed \$1.9bn (£1.2bn) purchase of the hallowed EMI label – home to The Beatles, Coldplay and Blur.

In Europe, the EC's investigation into the deal is in its second phase, with a final decision due in early September. (A decision on whether the deal can go ahead as proposed – or whether Universal will have to offer additional remedies or

divestments – is due on August 8.)

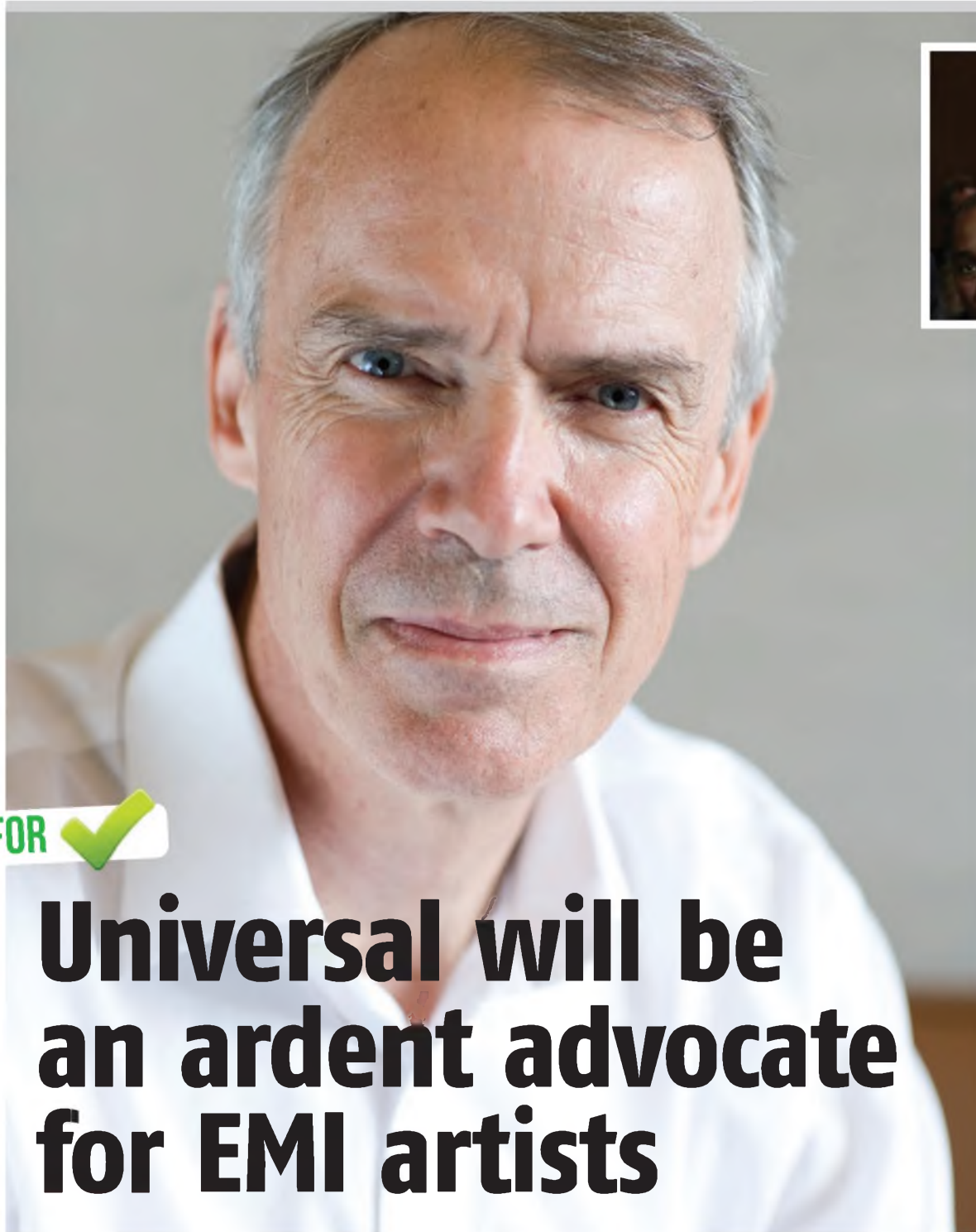
EU antitrust regulators set out formal objections to Universal's bid earlier this month, to which the label is busy compiling a 'detailed response'. So far, so behind-closed-doors.

In the US, however, it's all kicking off: last week, some of the biggest names in the global music business set out their stall

on the matter at the US Senate antitrust subcommittee hearing – and it was no surprise to see strong opinions and forthright arguments abound.

Here, we print edited highlights from the submissions of each industry heavyweight, offering a handle on their key arguments – and why they either object or support the proposed move...

FEATURE UNIVERSAL/EMI



FOR ✓

Universal will be an ardent advocate for EMI artists

ROGER FAXON
CEO, EMI GROUP

When I joined EMI in 1994, U.S. retail sales of recorded music were in excess of \$12 billion. At its peak a few years later, that figure was almost \$15 billion. Today they are less than half that – just \$7 billion – and that includes not just revenue from the sale of CDs, but digital revenues as well.

Much has been said about the effects of the digital revolution on our industry. Technology, and most especially, internet technology has engendered fundamental change in consumer behavior. Simply put, the digital revolution has empowered consumers. They are in control. If consumers cannot access what they want, when they want it, the way they want it, at the price they want it through existing legal channels, then many consumers will do so through illegitimate channels.

The retail market for music has consolidated and changed out of all recognition. For our top three

“iTunes represents 80% of download music sales. The record companies are no longer the gatekeepers”

ROGER FAXON,
EMI

retail customers in the US, music represents less than half of one per cent of their combined domestic turnover. So it is not hard to understand that it is they – not the record companies – that control the dynamic of the relationship.

In this consolidated retail environment, an album's presence in Walmart or Best Buy or Target can significantly impact the success of an individual project – and therefore an artist's entire career. With an ever-shrinking shelf space being dedicated to music, it is the retailers that decide which albums that they will stock, and it is they who can dictate the commercial terms. In EMI's case, we have seen a steady and unrelenting decline in our average wholesale price for CDs, and I suspect that is not very different for others.

Retail concentration is even more pronounced on digital platforms. Apple's iTunes is by far the leading digital retailer, by some accounts representing around 80% of download sales.

Add in Amazon, the next largest digital service, and you have two players accounting for 90% of sales, and 80% of total digital revenues. Major



record companies, if they ever were, are no longer the gatekeepers.

In essence, digital distribution has created a music meritocracy. Nowhere is that more amply demonstrated than with streaming platforms such as Spotify, where consumers decide on every track they play and every creator gets paid broadly the same for every click. Good music quickly rises to the top. The skill is in finding that music, and helping to connect it with an audience – and that skill is not confined to one company or group of companies.

The internet not only has democratised distribution and access; it also has democratised the promotion of that music. The explosion in social media over recent years has taken promotional power from the hands of a few magazine editors and radio station program directors, and put it firmly in the hands of the music fan themselves. Facebook, Twitter, MySpace, YouTube and a myriad of other websites and services are essential in building a buzz about an artist, and play a significant role in their ultimate success.

The people writing and interacting about music on these platforms don't have the slightest interest in the market position of an artist's record company – they care about the music, and whether it's any good or not. Radio remains a vital medium in the promotion of artists, but as media has fragmented, so radio stations have become much more focused on playing only the music that their extensive callout research tells them will connect with the highest possible audience. Again, it's the music that matters, not the source of that music.

Technology has significantly reduced the cost of entry for new music companies, and more and more people are making use of the internet to create a direct path to market for themselves. You may, for instance, have heard of the musician Amanda Palmer who last month raised almost \$1.2 million direct from fans via the crowd-funding site Kickstarter, to self release her new album.

So, record companies can't control consumer pricing, don't control access to consumers, can't exert control over promotional platforms or the myriad of music discovery tools that fans use today, and they're having to compete with the vastly increased number of alternative paths to market for budding or even established artists. If there ever were antitrust issues implicated by label consolidation, it seems to me that on this basis, they are not present today.

Those of us who work with artists have a responsibility to ensure that each has the greatest possible opportunity to succeed. That has to be our overriding goal. To do otherwise strikes at the very foundation of our industry. Universal has an enviable track record in delivering success for its artists, and I am confident that it will be as ardent an advocate for the artists that we at EMI are so privileged to represent.



Deal will mean more music and more choice

LUCIAN GRAINGE
CHAIRMAN & CEO, UNIVERSAL MUSIC

The future of the music industry depends on new ideas, new business partnerships, and of course, the development of new artistic talent.

EMI has brought the world some of the greatest artists in history – from the Beatles to Frank Sinatra. It is built on the foundations of the creative hubs at Capitol Records and its associated studios here in the US and, of course, the EMI UK labels and the incredible Abbey Road studios.

Yet, the past decade has been undeniably difficult for EMI. EMI is currently owned by Citigroup, which acquired EMI following a default by its previous owner, a private equity group. During this time, its owners have significantly reduced EMI's ability to invest in the search for new artists and innovative sounds. The team at EMI have done a masterful job under trying circumstances – and with the right financial support, long term commitment, and stability, they can contribute mightily to the global music scene.

With Universal's infusion of resources and commitment to investing in artistic development, there will be a healthy future for the company. We are absolutely committed to investing in EMI as a distinct business that can help us develop even more music and more choice for consumers and fans

everywhere. EMI's labels will be reinvigorated and artists will have more choices, which will lead to more competition in this dynamic market.

Furthermore, Universal will bring its expertise in distribution through multiple channels to EMI. Universal has built a strong record of selling, licensing and distributing music widely. Universal has 123 active digital music deals in place in the United States right now. Universal's expertise will add value to EMI's current and catalogue recorded music assets, fostering the development, expansion, and marketing of EMI's assets to their full potential.

In order to compete in a world where music is readily, if illegally, available for free, we know that our future is contingent on the vitality of legitimate digital music services. This year, the industry's revenue from digital sales likely will exceed revenue from physical sales for the first time. Universal has already made this switch. In 2011, Universal's overall revenue from digital sales (including tracks, albums, streaming, and other services) was already 27% greater than its revenue from physical sales.

We already have countless "must have" songs – whether it is the Motown collection or Elton John or U2. And we embrace, as we must, a market strategy of wide distribution. We will have the same strong incentives to distribute EMI's catalogue. We sign hundreds of new distribution deals every year, and we are willing to talk with any viable new service with a credible business plan. Every

Universal employee knows that we must continue selling, licensing, and distributing music widely on a non-exclusive basis if we are to harness the power of the internet age and empower our artists to reach an audience. We owe that to our artists, we owe that to their fans, we owe that to our shareholders.

As recognised by the unions that represent America's recording artists and professional musicians, Universal is committed to its artists and respects industry collective bargaining agreements. These unions agree that Universal will be able to reinvigorate EMI and position it for the future.

SAG-AFTRA's Kim Roberts Hedgpeth concluded that, "from a labor perspective, UMG's compliance with and respect for its collective bargaining agreements and relationships has been unique among recording companies. As such, sustaining the EMI legacy under UMG's oversight appears to be a benefit to [artists]."

Universal looks forward to providing the same levels of respect to EMI's artists to further support their musical success.

We are not just competing against the other major labels, Sony and Warner, who are already vigorous competitors. We compete with the significant 'Indie' market, which, according to AZIM, the Indie trade association, represents over 30% of the market in the US. Indeed, the global rights agency Merlin, which represents independent music rights, refers to itself as the "the virtual fifth major." And we compete with DIY artists, who can record, promote, and sell their own music. Smaller labels have agreed that the Universal/EMI deal will not limit their success.

The Indie labels are strong competitors in the age of digital distribution. Furthermore, technological advances mean that neither a "major" label deal nor an "Indie" label deal are essential for an artist - DIY (do it yourself) products that offer artists key services – services that had traditionally been offered only by record labels. This is a dynamic, competitive market where artists can choose their own path to success.

Everything we thought we knew about the music business is changing – but that can be said about music itself. And that is why I love it. Universal/EMI will continue to promote artists, invest in the future of the industry, and explore new business models in as many sales outlets as possible – digital, streaming/subscription, ad-based, DVDs/CDs – and whatever other outlets I hope are currently being developed.

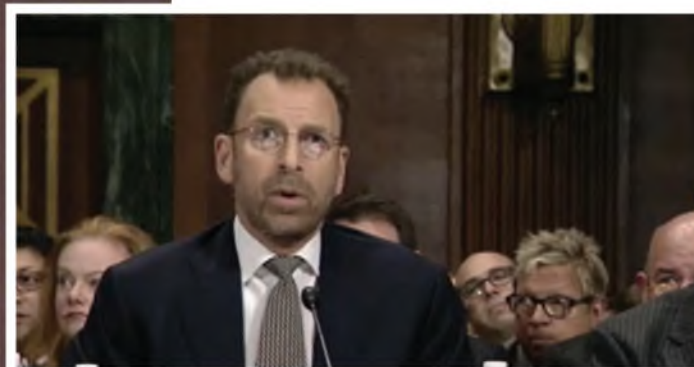
Through our acquisition of EMI, Universal will enhance the creative investment in the company and further broaden the support for digital services.

This will provide more opportunities for artists and more music and choice for consumers than ever before.

"This deal will provide more opportunities for artists and more choice for consumers than ever before"

LUCIAN GRAINGE,
UNIVERSAL

FEATURE UNIVERSAL/EMI



AGAINST **X**

This 'supermajor' will hurt vital innovation

EDGAR BRONFMAN JR
DIRECTOR, WARNER MUSIC GROUP

There is a story that really epitomises what this hearing is all about.

It's about an entrepreneur from a technology company who came to pitch Warner on a truly disruptive idea in 2002 – a digital music “start-up”. That entrepreneur was Steve Jobs. The company was Apple. The start-up was iTunes.

Even though at the time Warner was only one of five majors and had only 17% U.S. market share, it was the first music major to sign a deal with Apple and played an instrumental role in helping bring iTunes to market.

The sequential negotiation Apple used a decade ago in striking deals with the majors is the same technique used by digital music services to make deals today. The proposed merger would destroy that dynamic by creating a “supermajor” with sufficient market power to prevent any new service it perceives as disruptive from launching successfully.

“This deal will mean lower royalty rates for other labels, higher prices for consumers – or both”

EDGAR BRONFMAN JR, WARNER

Universal/EMI would be almost as large as Sony and Warner combined. This merger [will] create one innovation-stifling dominant player.

Some of the Subcommittee members may note parallels between Universal/EMI and the recently attempted AT&T/T-Mobile merger, which the government successfully sued to block. Had the AT&T/T-Mobile deal gone through, the combined company would have controlled 43% of the wireless revenue in the US.

Similarly, if the Universal/EMI merger were to go through, that company would control about 42% of the recorded music revenue in the U.S. Significantly though, Universal/EMI would have an even larger share of the most popular music. For example, in 2011, Universal/EMI would have controlled 51 titles of the Billboard Hot 100 – more than half.

The competitive balance that currently exists usually means that a holdout label will eventually agree to provide its content to a digital music service accepted by the other three majors, despite its reservations about the new service. The proposed merger would obliterate this fragile dynamic.

Here's how it would work if this merger goes through: Universal says to a digital start-up, “Yes, we will license you. But instead of paying out royalties based on the actual usage of our music (which might approximate our 42% market share), we want our royalties to be paid out as if the actual usage of our music were, say, 50%.” To get into the market, a start-up might actually have to agree to that.

However, if the new service is paying out artificially high royalties to Universal, this money will have to come from somewhere. You guessed it – lower royalties for other record labels or higher prices for consumers, or both.

The impact of a merged Universal/EMI, however, would not just be limited to new digital services. Its status would accord it the ability to demand a supra-competitive premium from any existing service in renewal negotiations. Universal/EMI would be in a position to control pricing to the consumer. And it would demand (as Universal has in the past demanded) a disproportionate share of revenue and available promotional inventory (e.g., home-page features, e-mail blasts, pre-order campaigns), which unfairly harms competition.

Post-merger, Universal/EMI's strong position in chart hits would mean that it would be in position to call the shots on physical distribution. It would dictate terms to retailers, including key price and promotional terms. This would inhibit competition from rivals, reduce choice and potentially increase costs to consumers.

The Universal/EMI merger would meaningfully reduce competition for artists seeking to sign with a major. I can tell you from experience that when there are more labels out there looking for – and competing for – artists, we, as an industry, have not only discovered more artists overall, but they've also been better compensated. There is no question that there would be less of that if this deal is completed. And it would be even more difficult for rising artists to successfully break into the industry were this merger to be completed.

Post-merger, artists would lose EMI as an independent bidding option. One notable example is that of Katy Perry, who was dropped by Universal but who found a home (and enormous success) with EMI.

We are at a crossroads in the record business. We face a [potential] world where fewer artists are signed. Where those who are signed are paid less. Where independent labels and artists are struggling even more to get radio airplay and marketing exposure. Where one company – Universal/EMI – sets the prices, terms and conditions for future digital evolution. Where Universal/EMI would stand as gatekeeper between consumers and what they want, throttling innovation and extracting a heavy toll every step of the way.

FOR 

EMI will be strong again – Warner just regrets missing out

IRVING AZOFF

**EXECUTIVE CHAIRMAN, LIVE NATION /
CHAIRMAN & CEO, FRONT LINE**



For more than 43 years in the music business, I've focused on one thing - serving artists. The music industry I joined was a vibrant, emerging and entrepreneurial

business whose format of choice was vinyl. Throughout all the changes - vinyl, four- and eight-track, cassette and compact disc - one thing remained constant: the power of the record label. The emergence of the internet has changed that.

I work with acts big and small, some that are household names and some who should be but just haven't yet gotten there yet. Let me be very clear - none of them have to sign to a major label anymore. Majors cannot sign every act, and the door is open for many others to do so.

In fact, independent labels are capturing more and more market share every year - it's grown from 23% up to 30% in the last decade. Bon Iver of Jagjaguwar won the Grammy for best new artist this year. Esperanza Spaulding of Concord won it last year. And Mr. Mills' XL brought us the biggest selling artist of 2011, Adele.

Approximately 40% of Front Line artists aren't even on labels. I have no doubt that labels add value, but you just don't have to have one in a world

where artists can deliver an album direct to fans themselves. It's a little like hiring an interior decorator to re-do your house. The experience and results can be great but some acts enjoy and prefer to do it on their own and put their own imprint on things. And with services like iTunes, CD Baby, Top Spin, Reverb Nation, Pro Tools, Facebook, Spotify - you name it - artists can do everything themselves very professionally.

It used to be that bands couldn't make a professional album without the backing of a label. Labels used to be THE gatekeepers to fans. But today, those barriers have been blown away. The new gatekeepers are the fans. Facebook and other social media make fans the essential promotional power. If a fan "likes" a song, and tells a friend or two or ten thousand, a band is on their way.

The power today rests with consumers - not record labels. So while the Internet has brought challenges for many, it has also given bands opportunities, access, and control previously unknown to any generation of artists.

The reason a combined EMI-UMG is a good thing rests in the much bigger picture. Our industry has been turned on its head in the last decade. With all the great developments the internet has brought us, the economics are still daunting. Most musicians make a living today from touring - not record sales as they once did. And it makes sense, since consumers aren't buying \$15 CDs any more, they're paying for a single track download from Amazon or iTunes or listening to ad-supported services that result in mere fractions of a penny-per-play being paid to the artist - or worse, still, they just go to a torrent site and get it for free. Late to embrace the

Internet, labels are playing catch-up - but any way you slice it, recorded music sales are still the core of a label's business model.

Those who speculate about the demise of competition simply don't live in the hyper competitive music world that I see every day. Competition is fierce between the major labels, and fierce between the majors and the indies. Competition is fierce in distribution as new online and mobile services vie against one another and against Apple.

As for the broo-ha-ha around this deal, Mr. Bronfman has been talking about combining Warner and EMI for the better part of a decade. The entire industry expected it to happen, Wall Street expected it to happen, journalists expected it to happen. Warner had a chance to outbid Universal in this process - but chose to walk away. Now, they regret their decision, and are spending millions to fight the deal. Well, I don't think the government should step in to give them another bite at the apple - that is not how our free market economy works.

"Mr Bronfman has been talking about combining Warner and EMI for a decade. Warner walked away from this deal, and now they regret it"

IRVING AZOFF, LIVE NATION

The fact is, it would have been great if EMI could have made a go of it on its own. But the recession, piracy, and the facts surrounding Terra Firma and Citi combined to make that a pipe dream. The aura of uncertainty made EMI a risky place for an artist to sign. This business is about relationships, and confidence that the team you sign with will be

right beside you throughout the entire journey. Uncertainty made it hard for EMI to sign new acts, and even harder to keep proven winners. With Universal taking over, and their commitment to resurrecting Capitol Records, there will actually be another record company for artists to explore, if they want to. As I see it, it is not one less company - it is one more choice.

Bottom line: The people concerned that a combined EMI-UMG would have too much "power" really just don't get what has happened to this business over the last decade. Labels don't control artists. Those days are gone. And no label in the world can control the supremacy of the modern music fan. The power shift has already taken place - and no one should worry for a minute that it rests with the labels any longer.

FEATURE UNIVERSAL/EMI



Universal/EMI + Sony = Duopoly

MARTIN MILLS

FOUNDER, BEGGARS GROUP

The proposed transaction is the worst outcome in competition terms for the music market and particularly for the development of the online market. It will result in further concentration of an already concentrated oligopolistic market, and remove one of the closest competitors to Universal.

High market share produces excessive control of the whole market, including pricing and other consumer terms such as the amount of music available in free tiers of subscription services (e.g., Spotify), arising from the increased ability to shape online and other services using music. It also results in reduced innovation generally, fewer artist signings, lower market access for competitors (radio, retail, online, media, publicity), lower consumer choice and diversity.

Universal constantly downplays its 30+% market share of total recorded music, and certainly makes light of the 40+% share resulting from the UMG/EMI transaction. It goes as far as to claim that market share does not equal market power. One should wonder whether Universal downplays its market shares in its commercial negotiations, in its discussions with music services about advances and equity, and in its arguments for splitting anti-trust settlements. You can be sure that the 30+%

figure is front and center, and the 40+% will shine even brighter if the UMG/EMI transaction is permitted to close.

Moreover, the transaction will create an entrenched duopoly of UMG/EMI, with post merger market shares of 41.7%, and Sony, 28.5%, with a resulting duopoly share of 70.2%.

We at Beggars Group have Adele, one of the

“Universal tells us market share does not equal market power. One should wonder whether it also downplays its market share during commercial negotiations... Adele is a phenomenon. She does not prove the independents are major competitors”

MARTIN MILLS, BEGGARS

biggest selling artists, yet we are a fraction of the size of the nearest major. This also helps to put context around the argument that the success of Adele proves the independents are major competitors. Adele has such a unique ability to touch so many people all over the world, she is a phenomenon, completely unstoppable, breaking all the rules and as everyone in the

business knows, no conclusions from what's happened can be drawn. If UMG wants to demonstrate the market impact of independents, it should look at the second and third biggest selling independent album of the year, or the biggest one from any other year.

Universal's grip of “must-have” repertoire, already huge, will only increase in size post-merger. The heterogeneous nature of music content and the fact that music products are not substitutable for one

another, unlike airline tickets or bank accounts – means that a consumer wanting to buy a Lady Gaga album will not settle for Adele instead, which enhances the power attached to owning vast repertoire.

It should also be noted that “must-have” repertoire can impact the physical market as well. In fact, it extends a company's power across the whole market beyond its market share. For example, Majors also use their lead artists to leverage their whole catalogue (e.g., “you can have Beyoncé if you also use my new alternative artist abc”) when it comes to radio, television, and promotion.

Universal is truly a vertically integrated global company, as is Sony. VEVO is a good example of a joint venture between the duopolists (Universal and Sony) in the establishment of a music service. It demonstrates vertical integration of a distribution service by the market leaders, who clearly both separately and jointly control vital output for music.

The Universal/Live Nation tie-up is also key, giving Universal increased market share through Live Nation artists (for example, Madonna's new album is a Universal release), plus a foothold in all key markets linked to music from live to ticketing to artist management to social media metrics, merchandising etc., as well as recording and publishing. Is it in the public interest to allow such huge interests to work together and completely control the music market from A to Z, and then allow Universal to attach another huge chunk of market share through EMI, neatly creating a new “tipping point” in the whole industry structure so that, no competitor can possibly compete?

The answer is clearly no.

Investment in innovating with new artists and genres will suffer post-merger. Fewer artists will be signed, artists will be dropped, catalogue will be less actively exploited (except for the “cherries on the cake”), and EMI labels and artists will be morphed into the Universal system. Cost savings are not possible otherwise. The same would happen as has happened following most other acquisitions – e.g., V2 and Sanctuary.

We understand that Universal is also making certain claims about investment trends in artists by EMI which it claims has been decreasing and will be corrected by Universal.

Exactly how would Universal increase its overall investment in artists but make the cost savings it needs to ensure the merger is profitable?

The UMG/EMI transaction will lead to a loss of consumer choice, injury to competition, increased barriers to entry, impairment of innovation, further entrenchment of the Majors to the disadvantage of independent recorded music, increased molding of the online market and ultimately increased prices/reduced terms for consumers. This transaction should not be permitted to go forward.

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SECTOR PROFILE CLASSICAL

CLASSICAL GAS

Music Week talks to key voices in classical music about bolstering the genre for the future, while maintaining the quality of the past.

GENRE

■ BY TOM PAKINKIS

We've got a number of big challenges in classical music," says chief operating officer at Universal Music Group International Max Hole. "One of them, funnily enough, is that as soon as you use the word 'classical' you actually alienate a huge amount of music fans."

It's a tough place to start from when you're trying to grow a genre, push it into new territories and boost its appreciation. The music industry has gone through some tough times in recent years - but at least most genres haven't had to battle against public preconceptions.

"We've got to broaden the audience for classical music but do so without compromising quality," Hole explains.

That's not a challenge that key players in the classical world are about to shy away from any time soon. They're determined to prove that the music of the 18th and 19th century, for example, has the same ability to snare today's audience as some of the seminal works from the past 30 or 40 years.

"I always say, 'If you like Mike Oldfield's Tubular Bells, I don't see why you're not going to like Beethoven's Pastoral Symphony,'" argues Hole. "It's just that we have this barrier to entry with classical music just by the nature of the word 'classical'."

Tubular Bells was boosted by its inclusion in Hollywood's *The Exorcist* and, as far as managing director of The Royal Philharmonic Orchestra Ian Maclay is concerned, the silver screen can be a great vehicle when it comes to helping touch younger generations.

"The popularity of a film soundtrack is often the way in for young people when it comes to realising what an orchestra can do and the scope of music it can perform," he tells *Music Week*. "The film music concerts the Royal Philharmonic Orchestra performs around the country have proven very popular.

"However, no-one underestimates the challenge of moving from the theme to Harry Potter to a Tchaikovsky symphony."

White Label Productions' Cheryl Grant is confident that there is plenty being done in the genre to ensure that today's consumers are given a helping hand when it comes to making that difficult step.

"The consistency of classical market share figures suggests that effective replenishment strategies are in place and the importance that live classical organisations give to audience development programmes demonstrates that there is certainly no complacency in this area," she says.

"Initiatives such as artist-curated festivals feature classical music programmed alongside

RIGHT

The new breed: Scottish violinist Nicola Benedetti was the BBC Young Musician of the Year in 2004 and is a role model for younger fans of classical music



SECTOR PROFILE CLASSICAL

VIEWPOINTS A CLASSICAL FUTURE

MIKE BARTLETT DECCA



"Accessing and publicising new means of delivery for the content that we create must be key business objectives for all of us in the business of music. It's common sense that as access to shelf space decreases, the internet in all its forms becomes the key retail channel – be it a means of ordering physical product for delivery, downloading tracks or streaming video."

CHERYL GRANT WHITE LABEL PRODUCTIONS



"We are very optimistic about the market over the coming decade. The wide range of digital music services available encourages wide, cross-genre consumption of music. These services work alongside the crossover market, radio stations and other media to introduce a new audience to

classical music.

"Audiences for contemporary music at venues such as the Barbican are often younger and more diverse than those at traditional classical concerts, and the audience development work being carried out by many leading live classical music organisations is proving effective in introducing a new audience to classical music."

IAN MACLAY ROYAL PHILHARMONIC ORCHESTRA



"With the continuing changes in how we access recorded material it is likely that the CD will disappear entirely. The transition will take longer in the classical market because of the age of the classical music audience and the desire for that generation to own and keep their recording which may have a longer shelf life than the average pop recording."

"Equally the ability to download or access a streaming of 'live' concerts will increase which may mean that the concert going experience will change, perhaps, forever."

IAN ROBERTS A STAR PR



"The classical music market needs to adapt to the loss of the High Street record store and create digital products that are as visually exciting as the physical product. Some classical product is quite bare, lacking in information and unable to compete with the CD."

I also believe new partnerships need to be forged to overcome the financial constraints that recording costs impose on record labels both major and independent."



ABOVE
Classical crossover:
Andre Rieu is the world's biggest classical crossover artist – with the likes of Amy Dickson and Milos Karadaglic ready to inject some glamour into the sector



other music and entertainment genres. These can involve opera, music theatre, audience participation, comedy, new music and more.

"White Label Productions has worked with clients on classical product especially designed for children and young adults," she adds. "Together with contemporary design, packaging and effective digital marketing, WLP and our clients see this as a growth area."

For Ian Roberts, managing director of A Star PR, the best way to snare the younger generation is simply to work with exciting artists and outfits that will excite and inspire them.

"Over the past 10 years I have been fortunate to see the emergence of some fantastic classical artists who readily engage with a younger audience," he says. "Inspirational artists such as Amy Dickson, Nicola Benedetti and Milos Karadaglic are wonderful role models who younger people can relate to and inject a bit of glamour onto the concert platform."

"There are many other great institutions such as The Royal Philharmonic Orchestra, who I work with, and many music events that dedicate their time and effort to securing the next generation of classical consumers," he adds. "This is something that the UK does extremely well even in the face of budget constraints."

When it comes to the artist, then, perhaps the crossover artist is the key to capturing a wider audience. But does that mean a compromise on the quality that Universal's Max Hole fiercely defends? Does success for classical crossover automatically mean the detriment of the heritage act and the diluting of the genre's core product? If you ask EMI's David Kessler, the answer is no.

"They complement each other," he tells *Music Week*. "Classical music is a very broad church that covers a whole host of artists and styles and we see crossover as a vital part of that."

"At EMI we are very proud to work with some of the finest musicians from around the world and anything that stimulates interest in classical music – whether that's a hit crossover artist, classical music in a film and so on – is a great way of driving interest in core classical, which is of course one of EMI's key strengths."

For Warner Classics and Jazz general manager Stefan Brown, there seems to be more of a divide between core classical and classical crossover, although he agrees that the latter can very much complement the former, depending on the act.

"The great recordings of the past hold their own against the younger generation of core classical artists who are making new recordings of the same

repertoire," he suggests. "The best recordings of each generation will have a place in the market."

"Some classical crossover artists are bringing larger audiences to music. In some cases their music is popularising classical and in some cases it is much more crossover."

Decca Classics director Mike Bartlett agrees that both sides of the classical coin still shine.

"The enthusiasm for core classical artists such as Daniel Barenboim, Gustavo Dudamel or Milos Karadaglic is very encouraging," he points out. "Our biggest artists in the classical crossover space both in the UK and worldwide are Andre Rieu and Andrea Bocelli, and both of their careers are long and distinguished."

"We also have big ambitions for our priority artists on the core classical schedule, and our ambition this year with Daniel Barenboim's Beethoven For All project is to take an undiluted set of classical recordings and give them to a true mainstream audience."

Sony is equally enthusiastic about the power of crossover, but it takes a certain kind of artist. "It's no secret that some of what Sony is keen on is the II Divo effect," Sony Music's UK head of classics and crossover Liam Toner tells *Music Week*. "You could argue that Sony Classics started the whole crossover thing with James Galway back in the Seventies, and then Charlotte Church. But they didn't really develop it after that."

"I'm interested in crossover artists – but I'm not interested in gimmicks," he emphasises. "Crossover's expensive; you don't have radio play, so you're writing out cheques for TV. We should do it, but only with artists who have a lifespan. Our flagship is Russell Watson – the original crossover British tenor."

For Universal's Max Hole, a new approach to live classical music could work wonders when it comes to modernising the genre and making it more accessible.

"There are a lot of things I think we can do with the live space to make it more attractive for people to come and see classical music," he says. "I've got nothing against The Royal Festival Hall but, if I take my kids there, there's no lighting, there's no atmosphere and the conductor spends the whole evening with his back to you."

"There are all kinds of things that we could do in other venues where you could experiment with lighting, with screens and so on to draw people in."

"If I was going to give you one example of us doing something like that it would be the Yellow Lounge, which is a global initiative and something we're doing from London to Tokyo to Berlin and



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SECTOR PROFILE CLASSICAL

New York.”

Run by Decca in the UK, Mike Bartlett is able to shed more light on the Yellow Lounge initiative. “It’s a live concept night where we place classical music performance into club spaces alongside video art, sound installations and resident DJs,” he tells *Music Week*.

“It’s an opportunity for a wide audience to experience world class performers in an intimate and perhaps unexpected setting.

“The audience at Yellow Lounge is most likely the youngest at any classical music event in the UK,” he adds, “and it’s incredibly inclusive – from 18 year old students, people who have never attended a classical event before, right up to real lifelong aficionados.

“It’s great to see an initiative generate this amount of debate among such a wide group of people as well – all bringing focus to the classical genre and proving that it can move away from its sometimes elitist image without diluting what it has to offer musically and artistically.”

Of more traditional venues, A Star PR’s Ian Roberts says: “I am always amazed by the support our concert halls and venues give to classical artists. I do think that we need promoters to take more risk when programming festivals and outdoor events though as, although the margin of error gets smaller year on year, we tend to see the same headline artists appearing in many events and those events often disappear as they don’t offer anything unique. There is definitely room for a new and exciting live

RIGHT

Yellow Lounge: Australian opera star Danielle de Niese has taken part in the Yellow Lounge initiative, designed to draw a wider audience to classical artists



experience, something I am trying to create with one of my new festival projects.”

For Darren Henley, managing director of Global Radio’s Classic FM, there’s another important route to a younger audience.

“To me, a two-pronged attack seems eminently sensible,” he says. “We need to cherish those people who are already big classical enthusiasts, while at the same time nurturing those who are coming to the genre for the first time.

“I don’t believe that these two strategies are mutually exclusive. The big new hits that really

break through in terms of both performers and composers will happen because they’ve harnessed digital media to reach new audiences.’

The dawn of the digital age is just as significant to the classical genre as it is to any other then, although perhaps slightly less natural considering its typical audience, and their respect for the physical product, which according to White Label Productions’ Cheryl Grant, isn’t going away any time soon.

“One of the most significant areas of change is the move towards luxury packaging,” she tells *Music Week*. “Many of our clients see this as an effective way of exploiting their catalogue – as well as appealing to seasoned collectors.

“These sets are an attractive way to appeal to new customers. Our clients are at the forefront of the current vinyl revival, and this is proving an increasingly popular format for both catalogue and frontline products.

She adds, however: “Our range of digital services – from digital product to electronic media kits, eCRM and websites – continues to grow.”

Decca’s Mike Bartlett is also keen to highlight the genre’s strong progression in the digital sphere. “The most exciting growth is in digital, where classical has traditionally lagged behind the pop market,” he says.

“We are now seeing digital penetration of 25% on some of our core classical artists, and in the case of Einaudi that figure is past 50%, putting his records on a par with the wider market.



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"An issue which we often return to in A&R discussions is that there is only a finite amount of space on collectors' shelves or hard drives for recordings of the same stock repertoire," he adds. "Finding exciting new music to record is as much of a goal for us in classical as it is anywhere else. We are currently placing a spotlight on classical track sales – with the launch of the OCC's Classical Singles Chart this month playing its part in this drive forward."

According to Paul Braeuer, media and communications exec at global industry conference Classical:Next, the traditional classical audience may not be quite so resistant to digital advances as we might first assume. "I think the 'typical audience' is actually warming up to the digital possibilities quite well," he argues. "Physical is here to stay, but digital sales are increasing everywhere. See how active the classical world is in the blogosphere or on Twitter – those are not only new audiences."

"And the digital 'free culture' can be used as a powerful promotional tool," he adds. "As Christopher Gruits of Carnegie Hall stated: 'We provide content for free on all platforms because we want to bring as many people as possible into contact with our programming.'"

Wildkat PR's Kathleen Alder, however, feels there's more work to be done in the classical sphere when it comes to making the digital transition.

"We are still struggling with the download market in our field," she says. "The buying audience is mostly used to CDs and sees purchasing classical



LEFT
Beethoven For All: Argentine pianist and conductor Daniel Barenboim is a big priority for Decca this year and is at the centre of its Beethoven For All campaign

music as an indulgence – therefore enjoys the physical product.

"Attempts to create viable options in the digital field have so far failed but I do look at Spotify, YouTube and other online channels increasingly to find new classical music.

She adds: "I think there are two generations in classical music: the very traditional CD buying one and the younger audience, which is more inclined to try out screenings or go to a live concert and then download the classical music."

Classic FM's Henley agrees that digital uptake

has been sluggish although a breakthrough is not too far away. "The main body of classical music listeners have been later adopters of digital listening than their pop and rock cousins," he says, "but it really does feel that we're now hurtling down the runway at speed, ready for take off.

"I'm convinced that there will be an explosion of interest in downloading classical music over the next couple of years. This will be utterly transformative for the classical music industry in a very positive way."

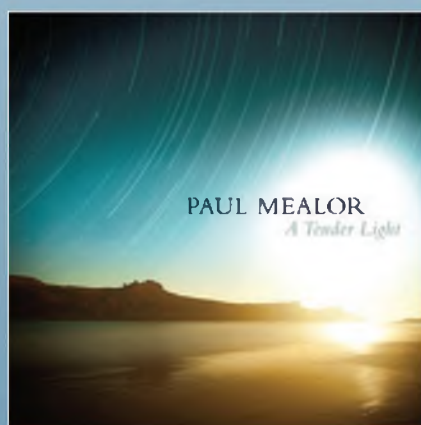
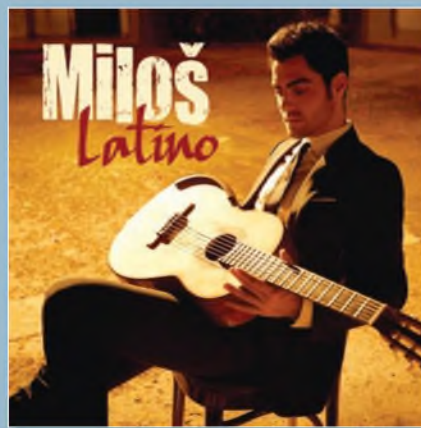
From the Ian Maclay's perspective, however, the Royal Philharmonic Orchestra is well on top of the digital curve, but the journey hasn't necessarily been easy. "Downloads of our recordings now account for more than half of our recording income," he says.

"Although the older generation were originally hesitant about embracing the new technology I think that barrier has now been overcome.

"The same goes for buying tickets, as online bookings account for well over 50% of all tickets sold," he says. "This represents quite a change in the last five years."

Universal's Max Hole concludes by pointing out the inevitability of digital dominance and says it will be the key to keeping classical relevant for all age groups going forward: "Pretty soon everyone is going to have some sort of pad and everyone is going to want to consume music in that way, whether they're 14 years old or 60 years old. That's our big opportunity and how we can build the genre in the future."

DECCA CONGRATULATES ITS NO. 1 ARTISTS



BUSINESS ANALYSIS CLASSICAL

EDITORIAL

Pomp, circumstance and expansion



CLASSIC FM CELEBRATES 20 YEARS on air in September and across those two decades it has persuaded more of the UK population to listen to classical music than ever before.

While being frowned upon by the purists, its musical policy of concentrating on the popular end of the classics in bite-sized chunks has proven to be such a draw that around 5.4 million people tune in every week. Although Rajar numbers have taken a bit of a dip in recent times, dropping 18.2% year-on-year in Q2's research, that is still a remarkable figure and one, say, the more high-brow Radio 3 could never dream of even coming close to.

In light then of this long-established demand on the radio for single's length pieces of classical music, it seemed inevitable that at some stage a similarly-focused sales chart would follow. That finally happened at the end of May when the Official Charts Company rolled out a weekly countdown of the biggest-selling one-track classical downloads with a BBC Concert Orchestra recording of God Save The Queen topping the inaugural chart.

Admittedly, the sales in this sector are miniscule compared to the overall singles market with Cheryl Cole's first-week sales alone for Call My Name the other week equating to more than a quarter of all the classical singles sold across the entire year so far. However, it is also an area of the business that is rapidly growing, up 33.3% year-on-year by last week, compared to total singles sales rising 7.6% compared to 2011.

"As Classic FM has proven time and time again since 1992, when classical music is put in front of a wider audience demand for it increases"

This big increase, which should see annual classical singles sales easily sailing past the 1 million units achieved for the first time last year, clearly demonstrates a very healthy appetite among casual fans – those who typically say they don't like classical music – for the kinds of works that end up in movies or films or for enduring arias like *Nessun Dorma*. It is also good to see newer compositions among the very best sellers, including a number by Italian composer and pianist Ludovico Einaudi.

By its nature this is a very slow-moving market where even the biggest downloads shift units at moderate levels, unless you get a rare phenomenon like *Military Wives*. But, as Classic FM has proven time and time again since 1992, when classical music is put in front of a wider audience demand for it increases.

The Diamond Jubilee celebrations are further evidence of that, prompting renewed interest in the likes of Elgar's *Pomp and Circumstance*, and we can expect another healthy sales spike in the run-up to and around September's Classical Brits Awards, which is sending out its own message about this expanding sector with the presentation of a prize for best classical single for the first time.

Paul Williams, Head of Business Analysis

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

MAKING UP FOR LOST TITLES

Classical's sales figures slump in 2012 – but the 'loss' of big sellers *Military Wives* and Alfie Boe (right) to other genre classifications have affected the figures



LEFT
Stirring Anthems?
Russell Watson is the year's biggest seller but his album sales are way behind last year's Andre Rieu figures

GENRE

BY PAUL WILLIAMS

The classical world is suffering its own Adele-like gap in the market this year after failing to deliver a blockbuster title to lift the sector.

Across the entire UK record industry the lack of a 2012 equivalent to 21 has had a worsening effect on what would already be a depressing albums sales picture. As a consequence, the market has plummeted by around 13.5% during the first six months of the year, according to the Official Charts Company.

Within classical the annual comparison is little better with sales falling by 12.9% during the first 24 weeks of the year and the situation has hardly been helped by no album in the sector over that period coming even close to selling more than 50,000 copies.

This lack of even a reasonably-successful top seller is in sharp contrast to the last couple of years when Dutch superstar violinist, conductor and composer Andre Rieu supplied on each occasion classical's biggest seller at this stage in the calendar. Across the opening 24 weeks of 2011 his Decca-issued *Moonlight Serenade* with the Johann Strauss Orchestra had sold 83,621 copies, while the year before his *Forever Vienna* had performed even more spectacularly over the same timeframe, selling 330,566 units to stand as not only the top classical seller but eighth overall across all albums.

By comparison the top classical release at the same point this year has sold less than one-tenth of that tally with Russell Watson's Sony Classical title *Anthems* enjoying 32,828 takers, putting it nearly 9,000 units ahead of closest rival Noah by Decca newcomer Noah Stewart. Unlike with the heights scaled by Rieu's *Forever Vienna* against pop

EXECUTIVE SUMMARY

- **Classical album sales down 12.9% in first 24 weeks of 2012**
- Russell Watson's *Anthems* period's biggest classical album with Noah Stewart's debut second
- **Digital's share of classical albums market grows from 14.6% to 23.3%**
- Classical singles sales up 33.3% year-on-year, led by *Military Wives*/Gareth Malone's *Wherever You Are*
- **Universal commands 45.8% of full- and mid-price classical albums market and 52.5% of one-track classical sales**

competition, Watson's album up to last week was only the 122nd biggest artist title overall so far in 2012. Thankfully Rieu has a new album due out on November 5.

One obvious reason for this state of affairs for classical is a lack of a big-name release to draw in the numbers, but the sector's year-on-year sales comparisons can also look much better or much worse just depending on whether Official Charts Company genre rules classify one or two titles as classical or not.

A case in point is Decca act *Military Wives*' first album *In My Dreams* which followed their clearly classical Christmas number one single *Wherever You Are* with Gareth Malone. However, with the album's tracklisting comprising mainly versions of pop songs by the likes of Bob Dylan, U2 and Coldplay the release was classified MOR/easy listening, which meant its near 190,000 copies sold during the first 24 weeks of the year could not contribute to classical's album sales. With those sales the classical market would have been up slightly (2.0%) on the year, rather than suffering a double-digit drop to 1.10 million units over this period. This meant the classical albums market was 30.0% smaller than it was during 2010's first 24 weeks when the market was swelled by Rieu's *Forever Vienna*.

Tenor Alfie Boe is another name whose album sales have been "lost" to the classical sector with his two Decca titles *Alfie* and *Bring Him Home* both deemed MOR/easy listening. However, Russell Watson, who has crossed over to MOR in the past,

TOP 10 CLASSICAL ALBUMS YTD 2012

POS	ARTIST/TITLE / LABEL
1	RUSSELL WATSON <i>Anthems</i> Sony Classical
2	NOAH STEWART <i>Noah</i> Decca
3	ANDRE RIEU/STRAUSS <i>And The Waltz Goes On</i> Decca
4	SIXTEEN/CHRISTOPHERS <i>Renaissance</i> Decca
5	ANDRE RIEU <i>Waltzing In Europe</i> Motif
6	LUDOVICO EINAUDI <i>Islands - Essential</i> Decca
7	VARIOUS <i>Diamond Jubilee - Classical Celebration</i> Spectrum
8	ANDRE RIEU <i>The Magic Of Motif</i>
9	ANDREA BOCELLI <i>Concerto - Central Park</i> Decca/Sugar
10	ANDRE RIEU/STRAUSS <i>Moonlight Serenade</i> Decca

has moved back the other way with *Anthems* branded a classical album, even though its cuts such as *Jersusalem* are mixed in with pop fare such as a cover of the Freddie Mercury-penned *We Are The Champions*.

Anthems was the first significant release for Sony Classical since the arrival of its new UK head Liam Toner from rival Universal where he enjoyed successful spells at Deutsche Grammophon, Decca and Phillips Classics.

However, Toner and his team will have their work cut out to close the gap on Universal, which provided 42 of the UK's 100 biggest-selling classical albums in the first 24 weeks of the year (and one shared with EMI) compared to just 12 for Sony. EMI supplied 18 albums outright and Warner seven, while the independent sector's showing of 21 titles was led by Delta with four releases.

Around 70% of Universal's albums in the year-to-date classical Top 100 are on Decca, which occupies six of the Top 10 places. Besides Noah Stewart's first album these included *Renaissance - Music For Inner Peace* by The Sixteen conducted by Harry Christophers, Ludovico Einaudi's *Islands - Essential*, Andrea Bocelli's *Concerto - One Night In Central Park* (on Decca/Sugar) and an album by Andre Rieu who also crops up twice more in the Top 10 on a pair of releases issued by Delta label Motif.

These successes and more give Universal a 45.8% share of full- and mid-price albums in the given period, down from 51.1% over the same timeframe in 2011 but still more than the other Top 10 classical groups scored combined. Universal's

DIGITAL CDs ASCENDANT**CLASSICAL MUSIC FANS**

were among the earliest adopters of CD and they appear to be the most reluctant to give up the successful format.

Although sales of digital classical albums rose year-on-year by 23.3% during the first 24 weeks of 2012, according to the Official Charts Company, nearly eight out of every 10 classical albums sold is still purchased on CD, leaving digital with 20.7% of the market. This compared to a 31.5% digital share for the entire albums market.

Classical is clearly lagging behind when it comes to the movement of business from physical to digital, but the sector also appears to be playing catch-up. In 2011 only 14.6% of classical album sales happened digitally during the first 24 weeks of the year, while in 2008 the share was a mere 4.7%.



As with the overall albums market, there are big variations in the physical/digital sales split for individual titles. Russell Watson's Sony Classical title

Anthems has only a 4.5% digital share, but

nearly 70% of the copies of the Decca-issued *Islands - Essential* by Ludovico Einaudi (*Irisset*) sold in 2012 have been downloads.

There have also been several very successful digital-only classical albums released this year, including the Warner Classics compilation *40 Most Beautiful Classical Masterpieces*, which sold 5,617 downloads during the first 24 weeks of the year, while indie label X5 has been behind a handful of successful digital-only classical titles. These are led by *The 50 Greatest Pieces Of Classical* by the LPO/Parry, which by last week had sold 5,435 units digitally.

Albums and singles charts show top sellers between chart weeks 1-24 2012
Source: Official Charts Company

total is more than three times that of second-placed EMI (14.1%) with Sony third (9.9%), Delta fourth (4.6%) and Warner fifth (4.2%).

Twenty-six classical compilations figure in the sector's year-to-date Top 100 chart, compared to 18 various artist sets in the overall Top 100, and these are led by Universal label Spectrum's *Diamond Jubilee - Classical Celebration* and the joint Decca/EMI TV release *Now That's What I Call Classical*.

Orchestral/chamber and instrumental albums remain the dominant part of the classical albums market, providing 59.1% of sales during the first 24 weeks of the year. However, this was 13.1% down on the year before, while sales of vocal and choral albums were up 8.0% thanks to successes such as Russell Watson and Noah Stewart's albums.

SINGLES FOCUS CLASSICAL'S ONE-TRACK CHART ENJOYS CONSIDERABLE GROWTH

MILITARY WIVES AND GARETH MALONE'S *Wherever You Are* was such a commercial success that it prompted the Official Charts Company to launch the UK's first-ever classical one-track download chart in May.

Having already sold around 632,000 copies last year, when it became the first classical release to top the regular weekly singles chart, the Decca title has sold another 75,000 copies this year to help the classical singles market's sales to swell by 33.3% overall.

Without *Wherever You Are* that annual increase would be nowhere near as impressive but the market would still be significantly up - by 16.3% in the first 24 weeks of the year - to show that the growth of the classical one-track sector is down to far more than just one release.

However, nothing else within the sector comes close to the sales of the *Military*

TOP 10 CLASSICAL SINGLES YTD 2012

POS	ARTIST/TITLE / LABEL
1	MILITARY WIVES/GARETH MALONE <i>Wherever You Are</i> Decca
2	LUDOVICO EINAUDI <i>I Giorni</i> Decca
3	LUCIANO PAVAROTTI <i>Nessun Dorma</i> Decca
4	KLAUS BADELT <i>He's A Pirate (Curse of the Black Pearl)</i> Walt Disney
5	LUDOVICO EINAUDI <i>Nuvole Bianche</i> Universal Jazz
6	BBC CONCERT ORCHESTRA/WORDSWORTH <i>God Save The Queen</i> Philips
7	HANS ZIMMER <i>Time (Inception OST)</i> Reprise
8	LUDOVICO EINAUDI <i>Divenire</i> Universal
9	BBC CONCERT ORCHESTRA/WORDSWORTH <i>Jerusalem</i> Philips
10	DELLA JONES <i>Rule Britannia</i> Decca

Wives (right) single, which in 2012 has outsold combined the next 20 titles below it. This helped Universal to claim 52.5% of the classical singles market in this period with EMI on 13.3%, Sony on 10.8% and Warner on 6.9%.

The vast majority of classical's top one-track sellers are invariably catalogue titles with just 20 of the Top 100 sellers in the first 24 weeks of the year having been released either in 2011 or 2012. Instead three of the Top 10 come from Decca-signed Italian pianist and composer Ludovico Einaudi, led in second place by his 2001 work *I Giorni*, which reached a wider audience last year after being popularised by Radio 1 DJ Greg James, and Luciano Pavarotti's arguably definitive version of *Nessun Dorma*, recorded in 1972, is third.



Works from film scores also litter the top classical sellers, headed in fourth position by Klaus Badelt's Walt Disney-issued *He's A Pirate (Curse Of The Black Pearl)* from the 2003 movie *Pirates Of The Caribbean*.

The *Diamond Jubilee* celebrations have clearly had a big impact on this market with the top sellers including three Philips titles by the BBC Concert Orchestra conducted by Barry Wordsworth: *God Save The Queen* (placed sixth), *Jerusalem* (ninth) and *Pomp And Circumstance March In D Major* (11th).

Continuing this theme is Gary Barlow who has two entries with cuts from his *Diamond Jubilee* Decca album *Sing with the Commonwealth Band with God Save The Queen* 18th and *Land Of Hope And Glory* 24th.

FEATURE OLYMPIC GAMES



This summer, music will play a role in the Olympics like never before – and the industry's involvement doesn't stop at the opening and closing ceremonies

FUN AND GAMES



EVENTS

BY TIM INGHAM

Have you heard the one about Universal calling up Sony and Warner to ask if it can license their music?

No, it's not an intra-music industry gag – but an occurrence that has happened plenty of times both on the recorded music and publishing sides in Universal's capacity as the official music licensee of London 2012.

When the deal – an Olympics first – was announced back in May 2010, newspaper reports concentrated on Universal's role in providing and recommending acts for the opening and closing Olympic ceremony extravaganzas, as well as its handling of any official London 2012 compilations.

However, the group's role at London 2012 goes much further than that, especially when it comes to live music being played while the Games are actually taking place.

The sports presentation team at the London Organising Committee of the Olympic and Paralympic Games (LOCOG) has been uniquely charged with folding music into to all aspects of the event. That includes a 2,000-strong playlist of songs

ABOVE
Olympic stars: Five official songs have been created for London 2012's 'Rock The Games' initiative. Muse track 'Survival' will join songs from the Chemical Brothers, Elton John vs Pharos, Delphic, and Dizzee Rascal

which will be played throughout the Games – both at specific venues and across the gigantic Olympic Park in East London. The bank of tracks have been chosen with the British public's love in mind; a criteria that has included both songs born on our fair Isle, and any foreign music which the British public has taken to their hearts.

So amongst The Beatles, Stones and The Smiths, you'll also find Scissor Sisters, Kylie and Kings Of Leon. According to James O'Brien, head of sport presentation and music at LOCOG, the challenge was to pick a playlist that would appeal to a wide cross-section – not just the 18-24 year-olds that O'Brien, a former MTV Europe Music Awards producer, had targeted in his previous employment.

LOCOG set about scouring Airplay charts, Guinness World Records books and Official Chart lists from the past seven decades to draw up a shortlist of the music that has embedded itself into Britain's aural tapestry – and that would reflect the importance of music to London itself.

"Wherever you go in London you hear music, and there's a music scene," explains O'Brien. "The impact Britain has with our music internationally is disproportionately large. There is a kudos to British music and we're very proud of our musical heritage

– something we want to present in the right way."

To lend the playlist even more credibility, artists such as The Chemical Brothers and Hot Chip were drafted in to give feedback – alongside electronic music hero Stuart Price, who has scored London 2012's 'sonic branding, and composed the music which will soundtrack each victory at the Games.

But as anyone working within the music industry – or alongside it – knows, clearing rights for one publisher's group of compositions is no easy task. Clearing 2,000 is a major headache. That's where Universal came in.

Led by Marc Robinson (director of film, TV & licensing) at Universal Music and Simon Mortimer (VP, business development and media) at Universal Music Publishing, the company set about locating the music LOCOG requested and freeing it for use – not just for the playlist, but for live performance and across 600 short films. It was a huge job, one which meant working with companies who, in the day-to-day music industry, are heated rivals.

"This is the first time there's been a music partnership like this in any of the games," explains Robinson. "It wasn't too dissimilar to how we'd work with a film company: this was LOCOG's blank canvas and we tried to work with their brief



and deliver on a creative and licensing level.

Ultimately, we were a conduit to all the different labels and publishers and artists. It was a very privileged position to be in." Across Universal's Music and

Publishing books, it naturally owned rights to a significant chunk of songs and recordings – but by no means all of them. Did it come up against any reticence from its rivals?

"When it came to the Games, everybody wanted to be involved – including artists and writers," adds Robinson. "It wasn't a greedy mechanism and we couldn't have made it one; LOCOG's music requirements were too specific. Everyone's been receptive, including the indie labels and publishers.

"The ultimate ambition is that everyone walks away feeling there's been a strong musical presence at the Games. There's been no resistance. This one time, it's been like the pipes of peace. It's been quite a unique situation."

LOCOG's O'Brien agrees, batting away any suggestion of favouritism for the group's official licensee.

"My team never, ever approached this in a percentage or biased way," he clarifies. "It does just so happen that there is a fair proportion of Universal in there, but in terms of having a set 90% minimum in the playlist or whatever, that was never an issue."

The music element of the Olympics will be book-ended by those huge opening and closing ceremonies, which will be littered with performances from globally-adored British stars. But that won't be the end of the live music element; Universal and LOCOG have lined-up 14 stars – both British and 'British-loved' – to perform as the Games are underway. *Music Week* understands that these Super Bowl-style 'Rock The Games' star turns will take place in iconic locations during breaks in play. Rizzle Kicks and Scissor Sisters have already been confirmed.

Robinson promises some visual delights. "It's not just a PA – there is a level of creative thought going into these performances similar to that which goes into performances at an MTV awards," he says.

A bandstand located in the Olympic Park will also welcome live performances from lesser-known artists, which ticket holders can watch while taking a break from the sport.

In addition, five artists – Muse, Elton John vs Pnau, Delphic, the Chemical Brothers and Dizzee Rascal – will each contribute an 'official' song to London 2012 which will be played throughout the Games.

All in all, it's not only a celebration of British music – but a great commercial opportunity for Universal and its temporary industry friends, whose music and artists could be heard by the world during emotive moments of glory. Unfortunately for the likes of Sony, EMI, Beggars, Warner and Universal itself, that's not something any sales exec can ever hope to forecast.

"Music and sport is such an emotive thing, you don't really know which track is going to come out of these Games as 'the song'," explains Robinson. "There could be a British sports personality who suddenly shines, or a random sport getting a lot of focus one week because we're doing well.

"The music that soundtracks that special montage – or the performance that everyone remembers – is out of anyone's control. That unpredictability is what makes the Olympics such an exciting event."

THEMED PARK

LOCOG's 2,000-strong playlist and accompanying live music performances will be segmented into themes that run across the Games – and are appropriate to certain sports. A 300-song sub-playlist has been created for each:

HERITAGE



Sports including tennis and fencing will be surrounded by 'traditional with a twist music' including The Beatles and The Rolling Stones as well as classical.

PRIME TIME



Sports with a family audience, such as gymnastics and swimming, will be accompanied by music from mainstream artists you'd expect to see on Britain's Got Talent, The Voice or The X Factor.

EXTREME



The BMX and canoe slalom events will be given an 'Ibiza club vibe'. Think Cafe Del Mar – after all, these tunes have to complement the sound of rushing water.

ENERGY



Urban music will be the 'cheerleader' for basketball and beach volleyball. Meanwhile, The Chemical Brothers have scored a track especially for cycling's Velodrome.

WORLD STAGE



This playlist will only be used within the stadium – the home of track and field events. It's the Olympics' biggest audience-grabber, so expect acts with a global appeal, including Coldplay.

Despite some of the music being played as sport is taking place – and some during breaks in play – international confederations for each event have been consulted. LOCOG's James O'Brien says: "Everything we do is to enhance the sport and to get people excited. If the athletes want the music on, it's on; but if they don't want the music on, it is most definitely not on. This is about sport first. Nothing we do in any way impinges on the athletes' wishes."

BELOW
Glory days: Crowds at various London 2012 venues – including the Olympic stadium – will be entertained by music during the Games



FEATURE DISTURBING LONDON

As Tinie Tempah's manager, Dumi Oburata has been central to one of British music's biggest breakthroughs of recent years. As founder and MD of Disturbing London, that's just the beginning

MANAGEMENT

■ BY DAVE ROBERTS

Tinie Tempah's phenomenal success story is justifiably well known – and will continue with the release of a new album in Q4.

A parallel but slightly less often told tale is that of the rise of Disturbing London – the management company (and more) behind Tinie – and the influence of its founder and boss, Dumi Oburata.

He is, in fact, Tinie's cousin – and had to be more or less brow-beaten into listening to his young relative's demos. When he did, he immediately realised the potential: "The first day I saw him I thought he was a star. He's a naturally good looking boy. Someone said to me he's 'conventionally good looking'. And for a black kid to be called conventionally good looking is still pretty rare.

"He was also very intelligent and articulate. He didn't feel he had to talk in a certain way just because he was rapper, or because he was a black guy from south London."

Even that initial reaction helps explain how pivotal Oburata has been in Tinie's rise. He didn't see a black kid, a rapper, a grime artist or an annoying young cousin. He saw a pop star. And thought like the manager of a pop star, even amongst the grime.

"Our main thing from the start has always been about quality, how you're perceived, where you position yourself. Control how people perceive you. So even when we had no deal, we made sure the packaging was high quality. Our manifesto was to be an independent that represented itself along the lines of a major – and be a British label that could compete with our American counterparts in terms of our professionalism and ambition."

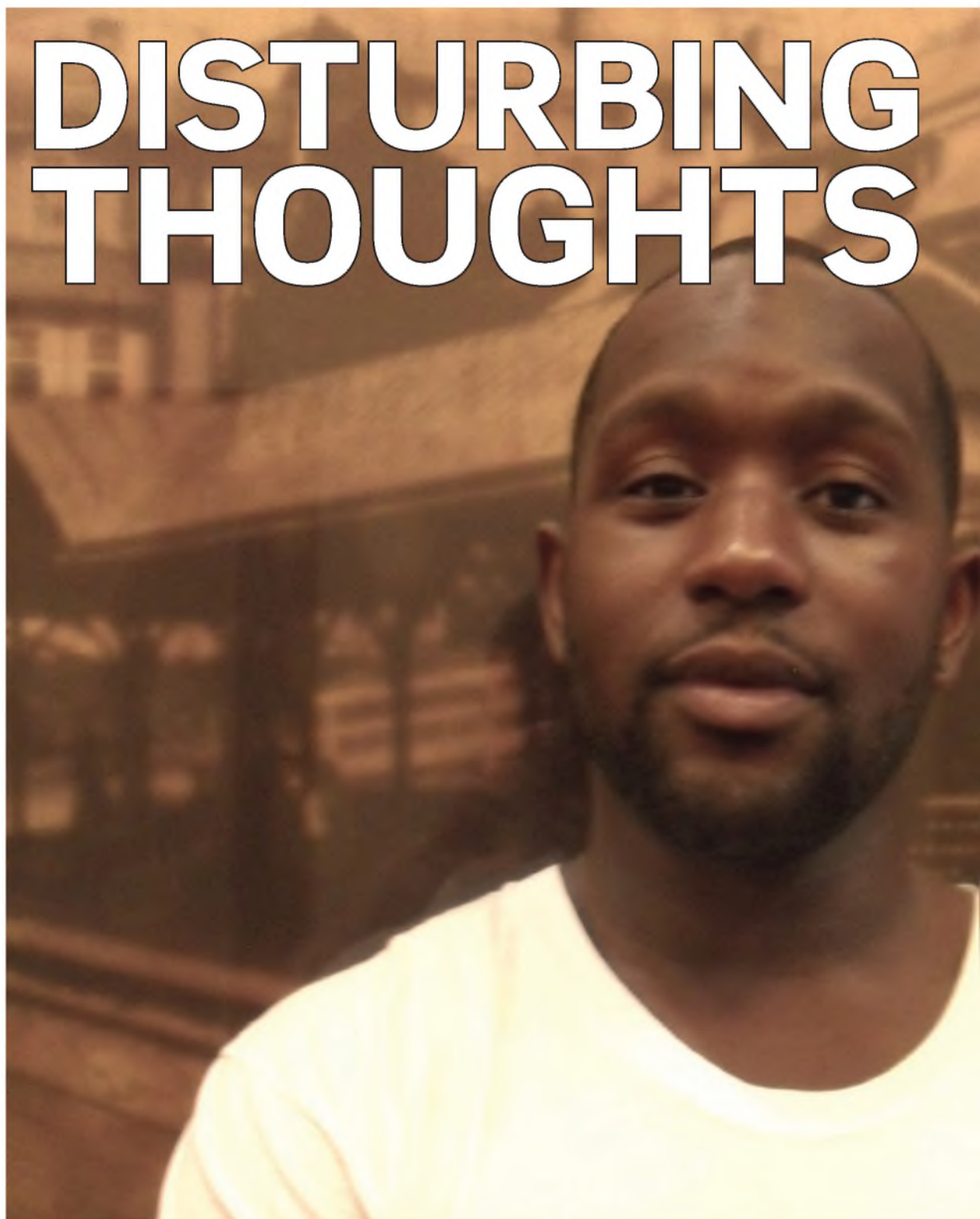
Prompted by the buzz building behind Tinie, Disturbing London was founded in 2005 and, as Oburata reflects, "you could say that was not a good time to arrive.

"Sales were falling and things were very confused. I set a company up in unstable times, but I don't know the music industry any better or any different. I don't miss the old way of doing things because I never did those things. For me, this climate is normal. This is the music industry. Brand affiliation and social networking is the norm for us, it's what I'm used to dealing with and it's what we're good at doing."

Very good, in fact. On Tinie's behalf, Disturbing London has done deals with Lucozade, Blackberry, Mastercard, O2 and is also working with Nike to design a new training shoe.

He hasn't, though, neglected the more traditional

DISTURBING THOUGHTS



ABOVE
Fancy dress:
From left: G FrSH,
Sasha Keable,
Tinie Tempah and
Dot JR modelling
some of the
Disturbing London
clothing range

aspects of the business either – little things like securing a recorded music contract and selling millions of units.

Tinie signed to Parlophone in 2009, and both he and Oburata were as keen to educate the venerable institution as they were to learn from it. So, as soon as the ink was dry, the pair of them headed into EMI's Kensington office and gave the assembled team a PowerPoint presentation: "In three years of

doing it all ourselves, we learned a lot, not just about the business but about Tinie and his fanbase. We built blogs and social media accounts, we understood our demographic and the sound we wanted, how we wanted to present it, etc.

"And you know what, I had seen what had happened with some of the other urban acts. Some had done well, they'd had success, but there were also points and examples where I thought they could have done better. I don't mean that as a criticism, by the way, because it's equally true that what they needed was to be educated and helped.

"So just before T got signed, we put together a presentation that showed what he had achieved to date, and what we were forecasting. We had a meeting with the whole label, presented to them, and from that day the spark was ignited with them. We got them excited and brought them right up to speed."



leaving a legacy. We want to leave a trail for the next generation of UK rappers to follow and be inspired by.

"He's only 23, so he's only going to gain more experiences, see more of the world and give himself more to talk about and write about.

"We want T to have the same impact as someone like Kanye [West] has had, and I think he's got the talent to do it."

Asked about the new Tinie album, *Demonstration*, due in Q4, Oburata says: "He's in good form. He's recording now and the album's scheduled for October. And I would

just say that whilst the second album is always a tough one, the stuff I've heard is sonically better and lyrically better."

But, whilst that release will loom larger and larger over the coming months, it is not the only thing on Disturbing London's agenda. For a start, an eclectic roster of artists are signed to the label (see box, right).

Then there's the clothing label, with 20-odd pieces just launched exclusively via Selfridges. And it is most definitely a Disturbing London range, not a Tinie brand extension. A shop, maybe a pop-up one, hasn't been ruled out. There's also tentative talk of a film.

Oburata says: "I want Disturbing London to be a great entertainment company. It's already a record label, a management company, a publishing company and a clothing brand.

"I want us to bring some fresh air and provide some inspiration maybe. If there are some young kids, inner city kids, who don't really know where they fit or what they can do, we can maybe show them that anything can be achieved with hard work and ambition. Not just in music, but in business, media, whatever they've got a passion for."

Passion's another theme. Asked what makes a good manager, and what he thinks his strengths are, Oburata doesn't hesitate: "Passion. I think that outweighs everything else. If you believe, and you put in your blood, sweat and tears, people will see it.

"And the relationship is key. I have to have a good personal relationship and a high level of trust with the artists. I have to believe in them as much as they do – and sometimes more.

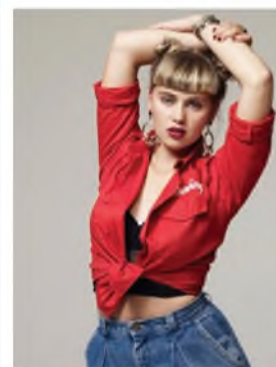
"For me the magic is seeing a creative person achieve everything their heart desires, and the world seeing what they can do."

Asked about his heroes, it's possibly significant that the first name he mentions is someone who famously started within the music business – and even more famously went much, much further: "Richard Branson is a big one in terms of how he grew a brand. Russell Simons as well. Then you have Richard Russell at XL, what he's done is crazy. Jonathan Dickins, what a job he's done. I admire people with ambition. I admire success as well, but you have to have the ambition first. If you fail, you fail, but you have to have ambition. I like people who go for it."

NOT QUITE AS BIG AS TINIE, BUT...

"I'm definitely not just an urban artist manager and I don't want Disturbing London just to be labelled an 'urban' company", says Dumis Oburata.

Here are four other artists signed to either the company's label, management or publishing division that prove his point...



SASHA KEABLE

"She's 18, she hasn't released anything yet. She's a singer/songwriter brought up in South East London. She went to BRIT school. She's very much into old school soul, she's got an amazing voice, but also has a sort of trip-hop, dub step vibe. She's half Columbian and half English, looks great. Product won't be out until 2013. She's still developing as an artist at the moment and we're happy to put that time in."

DOT JR



"A singer/songwriter from Scotland. Big ballads, amazing voice, plays guitar, plays the keys, produces, writes his own stuff. Been in indie bands, but he's a credible pop artist, I would say. He looks good, he's got the whole package. He'll have something out later this year."

G FrSH



"He's generating a lot of buzz at the moment and dropped a mix tape called Legoman 2. He's public school attitude, studied economics at UCL.

"He's got all the street cred you want, but he's very educated, a smart kid. He's signed to Parlophone and there'll be product later this year."

ALL ABOUT SHE

"I manage them and they're signed to Disturbing London publishing. They're a trio: two boys, Jon Clare and James Taddell; and a girl, Vanya Taylor. She sang on *Simply Unstoppable* in Tinie's first album and they've got a cut on the new album as well. They're probably best described as 'electro-soul'."



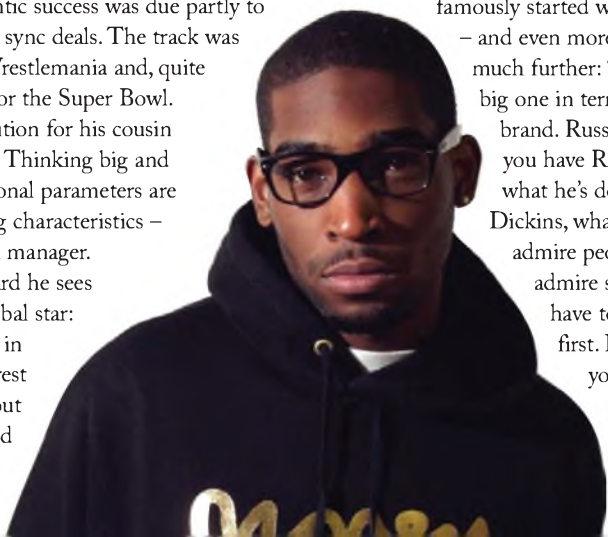
ABOVE
Keeping his Tempah: Dumis Oburata, founder of Disturbing London and manager of his cousin Tinie Tempah (below)

Subsequently, Tinie has had two No.1 singles and a No.1 album in the UK, as well as a Top 30 album and Top 20 single (*Written in the Stars*) in the States.

That transatlantic success was due partly to some pretty smart sync deals. The track was used by WWE *Wrestlemania* and, quite mind-blowingly, for the Super Bowl.

Oburata's ambition for his cousin knows no bounds. Thinking big and ignoring conventional parameters are two of his defining characteristics – and fine traits in a manager.

Looking forward he sees Tinie as a true global star: "He'll break more in America and the rest of Europe. It's about making history and



MusicWeek Presents

June 2012

Music Week is read by every single major and indie, music magazine, newspaper, radio and TV station in the UK acting as a tastemaker and a filter for their playlist choices.

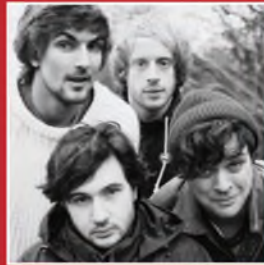


HELEN BOULDING THE INNOCENTS

Sheffield-born Helen Boulding releases The Innocents on July 9, taken from her second album Calling All Angels, out on July 16, co-written by Gavin Clark (Unkle) and Pete Glenister (Alison Moyet, Kirsty MacColl) – who also produced this track. The 10 tracks take her trademark Joni Mitchell-style vocal and throw in influences like Bat For Lashes and Dubstar. Helen wrote Maybe That's What It Takes, the Top 5 debut single of Alex Parks, and has also written with Simon Tong (The Good, the Bad and the Queen, The Verve) and Squeeze's Chris Difford.

01

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THE SHUTES ECHO OF LOVE

The Shutes are a four-piece from the Isle of Wight who make well-crafted indie-rock with psychedelic and surf flourishes. Their critically acclaimed Echo Of Love EP, released earlier this year on Cross Keys Records, picked up plaudits from the likes of the *NME*, *Clash* magazine, This Is Fake DIY and Lauren Laverne, peaking at No.2 on the Hype Machine chart. Building on their previous material, these new songs display more confidence and maturity than ever, recalling everyone from Ariel Pink to early-REM to The Strokes.

02

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EMMA SHAKA CAN YOU HEAR ME

Emma Shaka is a composer from Reunion Island, also best known for being a singer with an outstanding voice able to easily match her power trio. She wrote, composed and produced her last album Who I Am, which has received great feedback since. Emma Shaka's music is raw and passionate, often described as a warm and punchy rock sound sprinkled with pop that will bring you up dancing, or touch your heart through its slower and more romantic pieces. Who I Am is now available on all main digital platforms.

03

Contact: Emma • contact@emma-shaka.com Web: www.emma-shaka.com



THE MASSES BOAT SONG

The Masses are an eclectic, forward-thinking band from Glasgow. Originally started as a duo they have recently expanded to a full six-piece line-up. Encompassing many styles including rock, pop, dub, electronica, blues and world they refuse to limit themselves. This open-minded approach can be heard throughout their debut album TwiceBorn. The featured track, Boat Song, is just one particular demonstration of a selection of cleverly arranged tracks with poignant lyrics. Listeners have described Boat Song as "delicate, innovative and original".

04

Contact: Arlene Aitchison • a_aitchie@hotmail.com Web: www.the-masses.net



DANIELA BROOKER 18

Eighteen-year-old Daniela Brooker, from Wimbledon, writes her own blend of pop with a soul twist, influenced as much by the divas as by Aerosmith and Fleetwood Mac. She has toured the US, performed to the Grammy panel, appeared on CNN, MTV, and supported The Saturdays on a UK arena tour. Current single 18 has been featured on Radio 2 and the video playlisted on Bliss TV, The Box, Magic and Smash Hits. Daniela, who is half British and half Venezuelan, has co-written with members of Jamiroquai and The Kooks.

05

Contact: Alli Hodge • alli.hodge@feedmemusic.co.uk Web: www.danielabrooker.com



YELLOWWIRE ALL SAID & DONE

Formed in 2010 Yellowwire have performed at HMV's Next Big Thing, the loW Festival, Rock am Ring, Rock im Park, Hard Rock Calling, Latitude, Reading and Leeds festivals as well as touring the UK, Europe and the US. Their debut album Machines On Fire was released in August 2011, with a wonderful Jimmy Turrell (www.jimmyturrell.com) artwork which has featured twice in Creative Review. The video for lead single Starlife was made by the team behind recent Chemical Brothers visuals. 7 Hours to Sunlight was released in February of this year and Yellowwire release brand new single All Said & Done on July 23.

06

Contact: emma@idrec.com Web: yellowwire.tumblr.com/

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SHINNY RUNAWAY

Front-man and driving force behind Manchester rock band Hanky Park James 'Shinny' Davenport is working on material for his debut solo album for release in 2013. Freed from the conventional rock band format Shiny is promising surprises in his new material. "I've stuck a bit of opera into one track and addressed some pretty tough social issues in another," he says. Entirely self-written the new songs show a more introspective and thoughtful side to Shiny's songwriting. "It's a life in music... the new material is inspired by what drives me as a writer, as a singer...as a person."

07

Contact: Alun Taylor • alun.taylor@rootsmusicgroup.com Web: www.shinny.mobi



TOBI BRIGHTEN UP MY DAY

Having been described as a "Guitar wunderkind and gifted singer" by CBS Interactive Music Group, Tobie's intuitive songwriting coupled with his unique voice and ease on the guitar gained him nine Grammy (2012) nominations including Best New Artist, from the Recording Academy. His debut album Spirit In Me was immediately recognised for its songwriting strength and excellent production by CBS and iHeart Radio and has enjoyed top charting positioning on iHeart radio's 'NEW Discover and Uncover' charts for over 20 weeks, for the critically acclaimed songs Brighten Up My Day, Here We Go and You and Me.

08

Contact: David Earnshaw • davidjearnshaw@hotmail.co.uk Web: www.tobiearnshaw.com



THE INCIDENTS BLACK/WHITE

"With awesome super powers and great haircuts, The Incidents fight crime and songs in excess of five minutes (except the ones by The Smiths)." So says the bio of this young indie band, hinting at some of their influences and a sharp lyrical wit. But there is nothing comic book or young about their already impressive range of original material - "their own brand of distinctive indie with a rock'n'roll flavour" as one recent reviewer put it. Writing and performing way beyond their years, catch The Incidents at Dublin Castle, Camden on July 16.

09

Contact: Paul • info@the-incidents.com Web: www.the-incidents.com



BAZ STUART UH OH

Born in Winchester, Baz Stuart is an English record producer, songwriter, mixer and multi-instrumentalist. Baz developed a very early interest in music, picking up a guitar at the age of four. He started writing songs at the age of 14 and continued writing and playing in bands all through school and university (he has an LLB from Sydney University). He has travelled extensively to develop his writing skills including stints in LA, Nashville, Seattle and New York. His core talent is modern pop writing and production with wide influences from RnB to classical.

10

Contact: Baz • chat@stellarnursery.com Web: www.stellarnursery.com



THE URBAN STATE DON'T SAY A WORD

The Urban State is the brainchild of R.Jay, an East London-based songwriter who has brought together a collective of performers and artists to create music and art that celebrate the power of many, showcasing and challenging the talents of all involved and maximising the combined creativity by giving everyone a voice. And having a truckload of fun in the process. With shared influences including Justice, Fedde Le Grand, Calvin Harris, Example, Basement Jaxx and Daft Punk, the collective's sound clearly reflects the thrill of dance-pop's genre-trashing cutting-edge and reaching for something fresh and unique.

11

Contact: Grant Brookes • grant@thewebsurgery.com Web: www.theurbanstate.com



3AM WON'T GET FOOLED AGAIN

"British blues rock group 3AM is sure to impress crowds both in the US and Europe – their latest album Long Time Coming – released in March – is a potent punch of great tunes" (Blues Underground review). Band members have played alongside many of the stars from the 60s and 70s – including The Yardbirds, Maggie Bell and Barbara Dickson – but now write and perform their own very original songs. Won't Get Fooled Again is typical 3am – driving beat, intriguing lyrics, delicately worked guitar solo and anthemic chorus to get the crowds going. Worth a listen!

12

Contact: Tim Renton • tim.mdp@btinternet.com Web: www.3am.uk.com



THE ELECTRIC MODERN LET'S GET AWAY

With a sound that combines epic choruses, atmospheric synths and intricate guitar melodies, The Electric Modern have established their own brand of inventive and uplifting indie rock. They have played many shows around the UK as well as recording an album, an EP and two self-produced singles. Their single Let's Get Away was awarded both download and single of the week on Amazing Radio and they have received praise from various websites, online blogs and magazines. They have recorded sessions with BBC Introducing and played the annual Watford firework display to more than 30,000 people. They will be busy this year with live shows, music videos and new material on the way.

13

Contact: Adam Sullivan • adamsullivan@hotmail.co.uk Web: www.theelectricmodern.com



LUKE POTTER WE'RE ALIVE (LENNY B REMIX)

Luke Potter is a young English singer-songwriter. It's less than a year since he released his first songs but he's already built a devoted following, had his video played across the world, seen positive interest from US radio and worked with top producers (Jonas Brothers, McFly, Busted...) both here and in the US. He's recording new songs in LA in August. In the meantime the Lenny B remix of We're Alive is being heavily promoted Stateside by the team who helped break The Wanted over there.

14

Contact: brian@palm55music.com Web: www.lukepottermusic.com

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INTERVIEW MALCOLM BLUEMEL

LISTENING TO THE LISTENERS



He liked it so much, he bought the radio station. But Malcolm Bluemel is not content simply to allow Planet Rock to exist, he wants it to break new ground – with a premium paid-for service at the forefront of its new direction

RADIO

■ PAUL WILLIAMS

As the man who bought Planet Rock because he did not want his favourite radio station to shut down, Malcolm Bluemel already has form in doing the unconventional.

Now, four years on from making that purchase from Global Radio predecessor GCap, the entrepreneur and diehard rock fan is at it again, looking to redefine the commercial radio business model by launching a subscription service for listeners rather than just sticking to the tried-and-tested model of bringing in money from advertising and sponsorship.

Planet Rock, whose audience reach of 861,000 in the Q2 Rajars makes it the UK's most successful standalone digital radio station, has this month rolled out a VIP club offering subscribers for £4.99 a month, an ad-free version of the station with enhanced sound quality and a host of exclusives, including unique audio programmes, video content, competitions and special offers.

Not for the first time Bluemel says some people have described him as “completely barking mad” for doing this – “which I’m kind of used to because I’ve been told it a few times” – while others question why

he would not want someone else to test the water first with this groundbreaking approach. But for the Planet Rock owner being first is part of the fun.

“This is unknown territory. I want to be the first person to do this,” he says. “I remember buying Planet Rock and people saying ‘It’s never going to be anything’. Four years later we’re still going and we’re bigger and better than ever so if that’s not a success story I don’t know what is.”

Probably because he is still a relative newcomer to the sector – he made his money before Planet Rock from passport and visa services corporate provider TLCs Global Visa Services – Bluemel has long puzzled over the business model of commercial radio. A lot of it does not make sense to him.

“When I was looking at the business model what I couldn’t get my head round was that the people we really should be serving, the listeners, are the people we pay less attention to,” he says. “The focus of commercial radio in this country has been on the agencies on the advertising boards. You go into the agencies and sell into them. They are your customer and behind that the client, so the listener who you supposedly support really just becomes currency for that.”

On top of that, he admits his station “does not do

very well” within this established model as, despite its strong Rajar numbers, too many agencies still see it as a niche service and do not understand its audience or what it is all about.

“Our average audience age is about 40. We’ve got a great demographic. ABC1s is 64-65%. Male is 68-70%. That’s a great demographic for an advertiser, but they still see us as a small niche station. It’s not the advertisers. It’s the agencies. The agencies have people who don’t listen to radio who are in their mid-20s and the last thing they do if they listen to radio is listen to Planet Rock. They don’t really get Planet Rock. Because they don’t get it they don’t want to embrace it.”

It is for all these reasons that he has decided to switch the emphasis more on to the listener who he believes will pay for something they value. The research the station has undertaken seems to back this up with around 25% of those questioned saying they would be prepared to pay between £5-10 a month for additional content.

Alongside the VIP club, Bluemel says the normal radio station will continue on DAB and online but listeners will be encouraged to upgrade to a version that will broadcast a music track when the regular service will air an ad break and will offer subscribers everything from a direct say in the station’s weekly playlist to extra programmes and a first chance to be part of exclusive events such as intimate artist sessions. Bluemel agrees this approach is very similar to Spotify’s different models between its free and premium services.

“I was one of those people who said I didn’t think [Spotify’s] going to work but it’s working because it’s worth paying a few quid a month and not getting the ads and I get the enhanced stream, better sound quality and I think as people go through with Planet Rock they will realise the value of what they can get for £4.99. It’s a pint of beer.”

It remains to be seen whether this approach can triumph in UK radio, which has always been free to air, although subscription models do work successfully elsewhere, such as with satellite service Sirius XM in the States. But if it can succeed in the UK then it is most likely to work with a station like Planet Rock where its listeners are loyal and are really into the music and programming, which they would not be able to get anywhere else.

“If anybody can do it we can,” Bluemel affirms. “I really think we’ve got the drive and momentum. It’s quite exciting as well because it’s a new way of doing business so for me it’s not that same old drudge going around the agencies knocking on the doors. It’s what can I get for my listeners that will make them happy.”

Conversations he has had with artists, labels and management suggest the music industry is ready to support this, while he says others in commercial radio are watching closely with interest.

“Everyone is watching to see if it works and glad I’m doing it and not them, but at the same time we’ve got the best chance of success because we have that passionate audience, that audience that is engaged,” he says. “It’s not just a radio station. It’s a way of life for some people.”

ABOVE
“It’s not just a radio station, it’s a way of life...”: Malcolm Bluemel (right) with rock legend Joe Walsh



“What I couldn’t get my head round was that the people we really should be serving, the listeners, are the people we pay less attention to”

MALCOLM BLUEMEL

PLANET ROCK

RETAIL

HIGH STREET HEROES

MUSIC WEEK SALUTES THE INDIE RETAILERS STILL FIGHTING THE GOOD FIGHT

Give us a bit of background on Intoxica Records...

There's always been a record shop at this location since the punk years. It used to be called Vinyl Solutions, which was quite famous. Intoxica came into being in 1994; it was started by a guy called Yves and the current boss is Nick Brown.

We've always been a vinyl-only shop. We don't sell CDs and we specialise in Fifties and Sixties pop, psych, garage, funk, reggae, rocksteady, soundtracks, Seventies and Eighties punk and quite a lot of modern garage stuff as well.

How is business today compared to previous years?

Obviously it's declined. I bet every single person you've spoken to has said that. Everybody knows why: it's eBay and the internet in general along with, money-grabbing landlords. We're in quite a desirable area and they just want to sell leases to the highest bidder. It's just business, I

suppose, but it ruins the High Street. There are no shops anymore. There's a supermarket and some restaurants, some pop-up shops and Starbucks. That's about it. Shoe shops seem to make a lot of money as well.

How do you adapt to the hard times? Is there anything that indie retailers can do?

Record Store Day is pretty good but it is just one day. You do make quite a bit of money but it will only tide you over for a month or so really. What we need is for people to get off their arses in front of their computer and actually come down to the shop.

We've been told that our rent is going up and we're almost certainly going to have to leave here. I'm not quite sure what we're going to be doing but we're going to have to leave this spot. People have been coming in and saying that they're really sorry that we're leaving. They ask why and the answer is, 'The rent's too high and you're not buying

Manager: Debbie Smith

INTOXICA RECORDS

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w intoxica.co.uk

"What we need is for people to get off their arses in front of their computer and actually come down to the shop"

DEBBIE SMITH, INTOXICA

anything.' People always bemoan the loss of something but they don't bother supporting it when they have it.

Do you think there's anything more that the music industry could be doing to help independent retailers?

They can start selling us stock at a reasonable price. Everyone's familiar with going to Asda and Tesco and getting all the latest CDs for £6 or something, but they sell CDs to record stores at £9 and that's just dealer price, which is stupid. How can they manage to sell stock so cheaply to Sainsbury's and yet dedicated

music retailers have to pay more than they're being sold for in all the supermarkets?

The music industry has just mismanaged itself quite a lot in the last 20 years and they're trying to claw back money they've blown. But they're hurting the roots of the plant. If there's nowhere to sell the music then you can't sell the music.

The music industry is of course backing legal digital platforms now, which is another challenger to the High Street...

That's too little too late as far as the industry itself is concerned. If they hadn't started charging ridiculous amounts of money for music in the first place, people wouldn't go and download it illegally instead.

At the moment, downloading is the in thing but I do see a lot of younger people coming in for vinyl these days.

Some people have been calling it a vinyl revival...

It's never gone away but it's become fashionable now. That's good and if fashionable helps our business then we don't mind being fashionable.

With the shop having to leave its current premises, have you thought about online options?

We already sell online and have done for years. We couldn't survive just as a physical shop, we'd be dead on our feet. We sell in various music marketplaces such as MusicStack and we have our own website. One hand washes the other, so to speak.

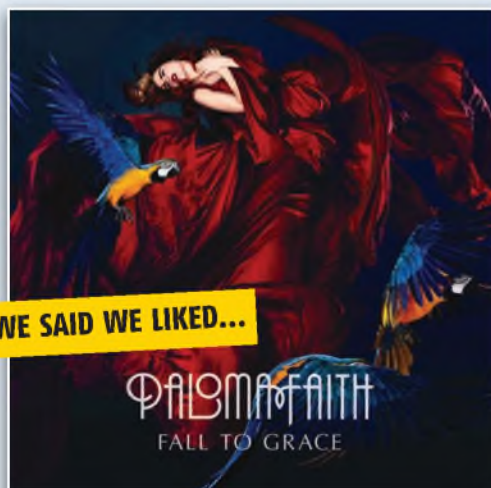
What will the High Street look like in the next five to 10 years in terms of music?

It'll be Sainsbury's and Starbucks offering free downloads with your coffee. That's the future, unfortunately for us.



INTERNET vs HUMAN

This week's High Street Hero Debbie Smith takes on her digital rivals ...



WE SAID WE LIKED...

PALOMA FAITH Fall To Grace



AMAZON RECOMMENDED...

EMELI SANDÉ Our Version Of Events



DEBBIE RECOMMENDED...

THE SHANGRI-LAS Shangri-Las-65!

FOPP Top 10 retail chart		
POS	ARTIST	ALBUM
1	HOT CHIP	In Our Heads
2	ALABAMA SHAKES	Boys & Girls
3	JACK WHITE	Blunderbuss
4	BOBBY WOMACK	Bravest Man In The Universe
5	DEXYS	One Day I'm Going To Soar
6	NEIL YOUNG AND CRAZY HORSE	Americana
7	SIGUR ROS	Valtari
8	AMY MACDONALD	Life In A Beautiful Light
9	BLACK KEYS	El Camino
10	RICHARD HAWLEY	Standing At The Sky's Edge

iTUNES Top 10 retail chart		
POS	ARTIST	ALBUM
1	VARIOUS	Rock of Ages (Soundtrack)
2	EMELI SANDÉ	Our Version Of Events
3	VARIOUS	Now! Running
4	CHERYL	A Million Lights (Deluxe)
5	JUSTIN BIEBER	Believe
6	ED SHEERAN	+
7	VARIOUS	Now! 81
8	COLDPLAY	Mylo Xyloto
9	PALOMA FAITH	Fall To Grace
10	DAVID BOWIE	Rise And Fall Of Ziggy Stardust

SPOTIFY Top 10 streamed chart		
POS	ARTIST	ALBUM
1	FUN FEAT. JANELLE MONÁE	Fun
2	FLO RIDA	Whistle
3	CARLY RAE JEPSEN	Call Me Maybe
4	TRAIN	Drive By
5	ALEX CLARE	Too Close
6	GOTYE	Somebody That I Used To Know
7	COLDPLAY	Princess of China
8	RUDIMENTAL / JOHN NEWMAN	Feel The Love
9	RITA ORA FEAT. TINIE TEMPAH	R.I.P.
10	NICKI MINAJ	Starships

REISSUE/REPACKAGE

THE SEARCHERS Hearts In Their Eyes Sanctuary / July 9

Sixties Merseybeat crooners The Searchers are celebrating their 50th anniversary with a 120-track four-CD boxed set.

Starting with a handful of live sides, recorded at Hamburg's Star Club in the spring of 1963, the discs go on to include all the UK and international hits

cut for Pye Records between 1963-67. The pick of the band's EP and LP tracks, a couple of 21st-century live recordings and a number of collectors' oddities, including brief clips from a handful of BBC radio interviews complete the audio package.

A 64-page, stitched-in booklet rounds the set off featuring a history of the band from rock writer Bob Stanley, a foreword by Jon Savage, input from all the surviving Searchers, plus rare photos, memorabilia and picture sleeves.

Hearts In Their Eyes is available now for £29.99.



PRICE CHECK						
ARTIST / ALBUM		amazon	hmv.com	iTunes	play.com	tribe
	AMY MACDONALD Life In A Beautiful Light	£8.99	£13.00	£7.99	£8.99	£6.99
	USHER Looking 4 Myself	£9.97	£10.00	£7.99	£8.99	£6.99

PRE-RELEASE BROWN TOPS HMV, LAMBERT REGAINS AMAZON CROWN



CHRIS BROWN fights his way to the top of the HMV pre-release charts this week after sauntering around the Top 3 positions for the past few weeks with his fifth album Fortune. Meanwhile, Adam Lambert finds himself on top of the Amazon league table once again with Trespassing, which is also HMV's No.2 snapping at the heels of Mr. Brown.

While Plan B remains at No.3 at HMV, he makes gains at our other two e-tailers, shuffling up into second place at Amazon and making a gigantic leap from 10th to take the silver slot at Play as well, knocking Spector's Enjoy It While It Lasts down to third place in the process.

Close behind Plan B at HMV is

a strong new entry from 80s pop outfit Bananarama. The duo celebrates 30 years by planting themselves in at No.4 having been absent from the charts last week. They fail to make the same impact elsewhere, however, being absent at Amazon and Play.

Now! 82 completes the Top 5 at HMV with Gaslight Anthem's Handwritten falling just outside the top quarter despite its top standing at Play.

Two Door Cinema Club lie just outside the Top 3 at Play with Beacon, an impressive position considering their absence last week, and The Vaccines still sit pretty in fifth with Come Of Age.

Rush nabs the bronze at Amazon with Clockwork Angels, which is followed closely by Blur's 21: The Box and Leona Lewis' Glassheart, which comes in at No.5.

Finding themselves just on the edge of top half glory this week are Asia with XXX at Amazon, Delilah with From The Roots Up at Play and pop veterans Duran take HMV's No.10 spot with Diamond In The Mind.

AMAZON PRE-RELEASE			
POS	ARTIST/ ALBUM / LABEL		
1	ADAM LAMBERT Trespassing 19/RCA		
2	PLAN B Ill Manors 679/Atlantic		
3	RUSH Clockwork Angels Roadrunner		
4	BLUR Blur 21 EMI		
5	LEONA LEWIS Glassheart Syco		
6	THE KINKS At The Bbc Sanctuary		
7	CHRIS BROWN Fortune RCA		
8	THE SCRIPT #3 Phonogenic		
9	L LA HAVAS Is Your Love Big Enough? Warner		
10	ASIA Xxx Frontiers		
11	GASLIGHT ANTHEM Handwritten Mercury		
12	EMERSON, LAKE & PALMER ELP Sony		
13	EMERSON, LAKE & PALMER Tarkus Sony		
14	VARIOUS Now! 82 EMI TV/UMTV		
15	MICHAEL JACKSON Bad: 25 Sony		
16	MARY C CARPENTER Ashes & Roses Decca		
17	JEFF WAYNE War Of The Worlds Sony		
18	NEWTON FAULKNER Write It... Ugly Truth/RCA		
19	JAKE BUGG Jake Bugg Mercury		
20	SEARCHERS Hearts In Their Eyes Sanctuary		

amazon.co.uk

HMV PRE-RELEASE			
POS	ARTIST/ ALBUM / LABEL		
1	CHRIS BROWN Fortune RCA		
2	ADAM LAMBERT Trespassing 19/RCA		
3	PLAN B Ill Manors 679/Atlantic		
4	BANANARAMA 30 Years Rhino		
5	VARIOUS Now! 82 EMI TV/UMTV		
6	GASLIGHT ANTHEM Handwritten Mercury		
7	LEONA LEWIS Glassheart Syco		
8	CALVIN HARRIS New Album Tbc Columbia		
9	DURAN DURAN Diamond... Tape Modern		
10	STEPS Steps: The Ultimate Tour Live Sony		
11	MICHAEL JACKSON Bad: 25 Sony		
12	TULISA Tulisa AATW/Island		
13	BLOC PARTY Four Frenchkiss		
14	RUSH Clockwork Angels Roadrunner		
15	MUSE 2nd Law Warner Brothers		
16	DELILAH From The Roots Up Atlantic		
17	THE SCRIPT 3 - Deluxe Phonogenic		
18	DON BROCO Priorities RCA		
19	THE VIEW Cheeky For A Reason Cooking Vinyl		
20	WESTLIFE The Farewell Tour 2012 RCA		

hmv.com

PLAY.COM PRE-RELEASE			
POS	ARTIST/ ALBUM / LABEL		
1	GASLIGHT ANTHEM Handwritten Mercury		
2	PLAN B Ill Manors 679/Atlantic		
3	SPECTOR Enjoy It While It Lasts Luv Luv/Fiction		
4	TWO DOOR CINEMA CLUB Beacon Kitsune		
5	THE VACCINES Come Of Age Columbia		
6	RITA ORA New Album Tbc Columbia		
7	VARIOUS Now! 82 EMI TV		
8	AIDEN GRIMSHAW Misty Eye RCA		
9	RUSH Clockwork Angels Roadrunner		
10	DELILAH From The Roots Up Atlantic		
11	BAT FOR LASHES Haunted Man Parlophone		
12	CONOR MAYNARD Contrast Parlophone		
13	L LA HAVAS Is Your Love Big Enough? Warner		
14	DEVLIN A Moving Picture Island		
15	LEONA LEWIS Glassheart Syco		
16	OF MONSTERS + MEN My Head Is... Island		
17	ADAM LAMBERT Trespassing 19/RCA		
18	MUSE 2nd Law Warner Brothers		
19	DON BROCO Priorities RCA		
20	JESSIE WARE Devotion Island		

play.com

PEOPLE

PERSONNEL MYERS LEAVES RADIO ACADEMY FOR NEW MEDIA JOB

■ RADIO ACADEMY



JOHN MYERS has resigned as chief executive of the trade body and is to leave this

month to focus on a personal project within the media industry.

Myers has served in the role since April 2011 in which he has overseen the Sony Radio Academy Awards and Radio Festival since taking over from Trevor Dann, who left the organisation in November 2010.

Meanwhile, Myers is to receive an honorary fellowship of the University of Cumbria on July 18 for his outstanding contribution to radio. He will also become a visiting professor.

Myers said: "I promised The Radio Academy that I would serve a year and, in reality, I have undertaken slightly longer than that."

"It's been a hugely successful year and I'm pleased to have played a part in securing its future and ensuring the two key focus points are well-managed."

"Furthermore, I wanted to give something back to the industry I love and having done that, it's time to move on."

Ashley Tabor, chair of The Radio Academy, said: "John leaves the Academy in a very secure position. We're grateful for his leadership and hard work."

■ ROADRUNNER / COSA NOSTRA PR



Following the closure of the Roadrunner Records UK office, with almost 30 years combined time working at the company, **KIRSTEN SPRINKS** and **MICHELLE KERR** have established their own publicity company – Cosa Nostra PR.

Cosa Nostra will continue to represent acts from Roadrunner's

artist roster for all UK press in addition to new clients from other labels, moving forward.

The roster includes Slipknot, Lamb Of God, Machine Head, Trivium, Stone Sour, Black Stone Cherry, Killswitch Engage, Megadeth, Korn, Lynyrd Skynyrd, Opeth, Dream Theater, Porcupine Tree, Shinedown, Halestorm, Alter Bridge, Within Temptation, and many more global acts.

■ DIVISION PR



After working at 9PR for two years, **JOE PARRY** has joined Division PR as a press officer. He will handle national print and online campaigns for both new and established acts with initial acts he's working on including Blood Red Shoes, The White Album and Born Blonde.

Division currently looks after the likes of Pulled Apart By Horses, Sex Pistols, Gallows, Boy Kid Cloud, High Rankin, Arrows of Love, OFF!, Letlive, Enter Shikari and We Are Augustines.

■ UNIVERSAL MUSIC SOUTH AFRICA



RANDALL ABRAHAMS has been appointed managing director of Universal Music South Africa and

sub-Saharan Africa. He succeeds Harry Voerman, who is retiring after more than two decades in charge of the company.

Abrahams has a firm track record in South Africa's broadcasting and music industries. He is a regular judge for the country's 'Idol' music TV series and is on the judging panel of SA's Got Talent.

He has been involved in launching and revamping several major radio stations and as CEO of the South African Music Awards, led an overhaul of the annual music ceremony.

Vico Antippas, president, Nordic, Central and Eastern Europe at

Universal Music Group International said: "Randall's experience and network of contacts in the entertainment business are unparalleled."

"There is no one better suited to take Universal Music South Africa into the future."

■ UNIVERSAL REPUBLIC

Universal Republic Records has announced the expansion of its Urban A&R department with the addition of Tab Nkhereanye as vice president, A&R and Naim Ali McNair as vice president, A&R.

Nkhereanye has seen success at RedZone Entertainment, as VP of Creative at Sony/ATV, and consulting for Geffen Records. He's also an accomplished songwriter, having penned songs for names including Justin Bieber, Mary J. Blige and Madonna.

McNair has held positions in A&R at MCA Records and Warner Bros., working with the likes of The Roots, Talib Kweli and Mike Jones

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

#35 **Ross Anderson** Owner/Managing Director, Nice&Polite

Ross Anderson, former creative director at Polydor Records, is now managing director at London-based production house and design/creative agency Nice&Polite.

During his career, Anderson has commissioned for the likes of Enrique Iglesias, Rolling Stones, Duffy and Cheryl Cole amongst many others. He won the Best Commissioner award at last year's UKMVA's, at which point he branched with his own venture Nice&Polite.

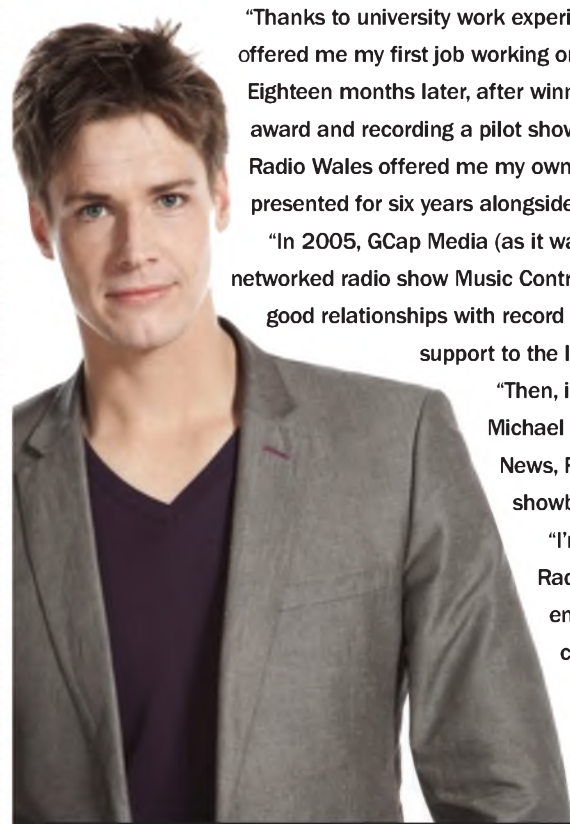
After opening fully in January 2012, Nice&Polite has already

worked on music industry projects for Madonna, Take That, Benga and Michael Kiwanuka amongst others. Anderson also recently directed Sharon Stone and Christina Ricci.

He gained his reputation in the music industry with his ability to spot and nurture talent, providing many of today's successful directors. Nice&Polite continues this as an artistic and creative hub with a diverse collection of filmmakers, programmers, 3D designers, writers and artists.

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

Kevin Hughes, Showbiz Reporter, Capital FM/Freelance Presenter



"Thanks to university work experience, BBC producer Steve Hughes offered me my first job working on Alan Thompson's radio show. Eighteen months later, after winning the Radio 1 Student Presenter award and recording a pilot show featuring a certain Gary Barlow, Radio Wales offered me my own weekday evening show which I presented for six years alongside various TV projects."

"In 2005, GCap Media (as it was then) signed me to present the networked radio show Music Control through which I was able to secure good relationships with record labels and pluggers, and give early support to the likes of Adele, The Script and Rihanna."

"Then, in 2009, after I was heard reacting to Michael Jackson's death – as it broke – on Sky News, Paul Jackson signed me as Capital FM's showbiz reporter. An amazing job."

"I'm still freelance at Capital/Global Radio, appear on various TV outlets as an entertainment specialist, host a weekly chart show on Virgin Radio Canada, media-train new artists for Mercury Records and host generic interviews for Sony Pictures Home Entertainment, amongst others."

TOP TIP If you're given work experience make sure you do your homework. Know everything about the company and its output and make sure you stand out for all the right reasons - you need to make yourself as memorable as possible.



44 **SINGLES & ALBUMS**

Justin Bieber pips Cheryl to No.1 on the Official UK Albums chart, beating her by just 3,181 sales

CHARTS FOCUS



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Flo Rida (*left*) tops the Streaming Chart while Carly Rae Jepsen is finally toppled at radio

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54 **KEY RELEASES & PRODUCT**

The View's Cheeky For A Reason is album of the week and our Staff Pick is O.Children (*left*)

CHARTS STREAMING WEEK 25

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Official Streaming Chart



OFFICIAL UK STREAMING CHART TOP 75

POS	LAST	ARTIST / ALBUM / LABEL
1	6	FLO RIDA Whistle Atlantic
2	1	FUN FT JANELLE MONAE We Are Young Atlantic/Fueled By Ramen
3	2	CARLY RAE JEPSEN Call Me Maybe Interscope
4	3	TRAIN Drive By Columbia
5	4	GOTYE FT KIMBRA Somebody That I Used To Know Island
6	5	ALEX CLARE Too Close Island
7	9	COLDPLAY & RIHANNA Princess Of China Parlophone
8	11	RUDIMENTAL FT JOHN NEWMAN Feel The Love Asylum/Black Butter
9	8	NICKI MINAJ Starships Cash Money/Island
10	7	RITA ORA FT TINIE TEMPAH R.I.P. Columbia/Roc Nation
11	10	RIHANNA Where Have You Been Def Jam
12	NEW	CHERYL Call My Name Polydor
13	12	DAVID GUETTA FT SIA Titanium Postiva/Virgin
14	13	LOREEN Euphoria Warner Bros
15	NEW	MAROON 5 FT WIZ KHALIFA Payphone A&M/Octone
16	18	PALOMA FAITH Picking Up The Pieces RCA
17	16	SKRILLEX FT SIRAH Bangarang Asylum
18	21	JUSTIN BIEBER Boyfriend Def Jam
19	20	LABRINTH Express Yourself Syco Music
20	15	FLO RIDA FT SIA Wild Ones Atlantic
21	36	USHER Scream RCA
22	14	MARINA & THE DIAMONDS Primadonna 679 Atlantic
23	23	BEN HOWARD Only Love Island
24	17	TULISA Young Aatw/Island
25	24	COLDPLAY Paradise Parlophone
26	22	JAY-Z & KANYE WEST N****S In Paris Roc A Fella
27	37	ED SHEERAN Small Bump Asylum
28	30	GARY BARLOW/COMMONWEALTH BAND Sing Decca
29	19	JESSIE J FT DAVID GUETTA Laserlight Island/Lava
30	28	RIHANNA FT CALVIN HARRIS We Found Love Def Jam
31	25	CALVIN HARRIS FT NE-YO Let's Go Columbia
32	31	ED SHEERAN The A Team Asylum
33	26	DRAKE FT RIHANNA Take Care Cash Money/Island
34	27	BOB So Good Atlantic
35	34	JESSIE J Domino Island/Lava
36	35	ED SHEERAN Drunk Asylum
37	33	WANTED Chasing The Sun Global Talent
38	40	EMELI SANDE My Kind Of Love Virgin
39	32	DAVID GUETTA FT NICKI MINAJ Turn Me On Postiva/Virgin
40	29	SEAN PAUL She Doesn't Mind Atlantic/Up
41	38	ED SHEERAN Lego House Asylum
42	39	BEN HOWARD The Wolves Island
43	46	AZEALIA BANKS FT LAZY JAY 212 Polydor
44	42	AVICII Levels Island
45	41	LABRINTH FT TINIE TEMPAH Earthquake Syco Music
46	NEW	JUSTIN BIEBER FT LUDACRIS All Around The World Def Jam
47	58	DREAM TEAM Payphone 1st
48	74	DOT ROTTEN/TMS Overload Mercury
49	43	BEN HOWARD Old Pine Island
50	47	D'BANJ Oliver Twist Mercury
51	45	EMELI SANDE Next To Me Virgin
52	50	MAROON 5 FT CHRISTINA AGUILERA Moves Like Jagger A&M/Octone
53	51	FLORENCE & THE MACHINE Shake It Out Island
54	49	COLDPLAY Charlie Brown Parlophone
55	53	FLO RIDA Good Feeling Atlantic
56	48	LMFAO Sexy And I Know It Interscope
57	52	BEN HOWARD Keep Your Head Up Island
58	44	JASON MRAZ I Won't Give Up Atlantic
59	66	PROFESSOR GREEN FT RUTH ANNE Remedy Virgin
60	57	LANA DEL REY Video Games Polydor
61	60	KELLY CLARKSON Stronger (What Doesn't Kill You) RCA
62	59	FOSTER THE PEOPLE Pumped Up Kicks Columbia
63	56	NELLY FURTADO Big Hoops (Bigger The Better) Interscope
64	62	RIZZLE KICKS Mama Do The Hump Island
65	65	TRAIN Hey Soul Sister Columbia
66	61	ONE DIRECTION What Makes You Beautiful Syco Music
67	67	LANA DEL REY Born To Die Polydor
68	NEW	PITBULL Back In Time J/Mr 305/Polo Grounds
69	63	M83 Midnight City Naive
70	54	KATY PERRY Part Of Me Virgin
71	64	USHER Climax RCA
72	71	DAVID GUETTA FT USHER Without You Postiva/Virgin
73	72	ADELE Rolling In The Deep XI Recordings
74	NEW	CALVIN HARRIS Feel So Close Columbia
75	NEW	KATY PERRY Wide Awake Virgin



CHARTS EU AIRPLAY WEEK 24



PAN-EUROPEAN

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



ITALY

POS	ARTIST/ALBUM/LABEL
1	CREMONINI, CESARE Il Comico (Sai Che Risate) UNI
2	GIORGIA Tu Mi Porti Su SME
3	MAROON 5 FEAT. WIZ KHALIFA Payphone UNI
4	SCISSOR SISTERS Only The Horses UNI
5	ANTONACCI, BIAGIO Non Vivo Piu' Senza Te SME
6	COLDPLAY & RIHANNA Princess Of China EMI
7	LIGABUE Sotto Bombardamento WMI
8	LEGEND, JOHN FEAT. LUDACRIS Tonight (Best You Ever Had) SME
9	SIMPLE PLAN FEAT. PAUL, SEAN Summer Paradise WMI
10	FERRO, TIZIANO Hai Delle Isole Negli Occhi EMI

DENMARK

POS	ARTIST/ALBUM/LABEL
1	JEPSEN, CARLY RAE Call Me Maybe UNI
2	MAROON 5 FEAT. WIZ KHALIFA Payphone UNI
3	COLDPLAY & RIHANNA Princess Of China EMI
4	HJELM, CHRISTIAN Lang Vej Igen PLG
5	MEDINA 12 Dage ALM
6	GOTYE FEAT. KIMBRA Somebody That I Used To Know UNI
7	LOREEN Euphoria WEA
8	SCISSOR SISTERS Only The Horses UNI
9	MARINA AND DIAMONDS Primadonna WEA
10	OH LAND Speak Out Now ALM



NETHERLANDS

POS	ARTIST/ALBUM/LABEL
1	JEPSEN, CARLY RAE Call Me Maybe UNI
2	LIMA, GUSTAVO Balada CNR
3	SANDE, EMELI Next To Me EMI
4	ROUDETTE, MARLON New Age UNI
5	FUN. FEAT. MONAE, JANELLE We Are Young WEA
6	SIMPLE PLAN FEAT. PAUL, SEAN Summer Paradise WEA
7	FLO RIDA Whistle WEA
8	WILL & THE PEOPLE Lion In The Morning Sun IND
9	BABYSITTERS CIRCUS, THE Everythings Gonna Be Alright CNR
10	TRAIN Drive By SME

FRANCE

POS	ARTIST/ALBUM/LABEL
1	HOUSTON, MATT Positif! EMI
2	RIHANNA Where Have You Been UNI
3	FLO RIDA Whistle ATL
4	SEXION D'ASSAUT Wati House SME
5	DJ ANTOINE FEAT. THE BEAT SHAKERS Ma Cherie SME
6	GOTYE FEAT. KIMBRA Somebody That I Used To Know UNI
7	YOUSSEUPHA FEAT. INDILA & SKALPOVITCH Dreamin' IND
8	LOPEZ, JENNIFER FEAT. PITBULL Dance Again SME
9	DE RICO, JOSE FEAT. MENDEZ, HENRY Rayos De Sol UNI
10	BASTO & YVES V Cloudbreaker SMA



NORWAY

POS	ARTIST/ALBUM/LABEL
1	GOTYE FEAT. KIMBRA Somebody That I Used To Know UNI
2	LALEH Some Die Young WMN
3	LOREEN Euphoria WMN
4	JEPSEN, CARLY RAE Call Me Maybe UNI
5	FUN. FEAT. MONAE, JANELLE We Are Young WMN
6	DONKEYBOY Pull Of The Eye WMN
7	AMUNDSEN, FRIDA Rush EMI
8	MAYK En Bit Av Meg UNI
9	MRAZ, JASON I Won't Give Up WMN
10	VAMP Liten Fuggel UNI

GERMANY

POS	ARTIST/ALBUM/LABEL
1	CLARE, ALEX Too Close UID
2	DIE AERZTE M&F HOT
3	DIE TOTEN HOSEN Tage Wie Diese JKP
4	MAROON 5 FEAT. WIZ KHALIFA Payphone UID
5	LINKIN PARK Burn It Down WMG
6	MARS, BRUNO Count On Me WMG
7	FLO RIDA Whistle WMG
8	TRAIN Drive By SME
9	MURS, OLLY Heart Skips A Beat SME
10	OF MONSTERS AND MEN Little Talks UID

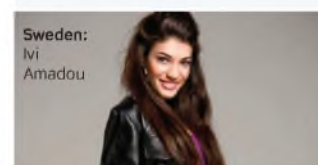


SPAIN

POS	ARTIST/ALBUM/LABEL
1	ALBORAN, PABLO Te He Echado De Menos EMI
2	ESTOPA Me Quedare SME
3	RUBIO, PAULINA Boys Will Be Boys UNI
4	GOTYE FEAT. KIMBRA Somebody That I Used To Know UNI
5	MAROON 5 FEAT. WIZ KHALIFA Payphone UNI
6	LOPEZ, JENNIFER Dance Again SME
7	CRUZ, TAI0 FEAT. FLO RIDA Hangover UNI
8	CALI & EL DANDEE FEAT. BISBAL, DAVID No Hay 2 Sin 3 UNI
9	LA OREJA DE VAN GOGH Cometas Por El Cielo SME
10	GUETTA, DAVID FEAT. USHER Without You EMI

IRELAND

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



SWEDEN

POS	ARTIST/ALBUM/LABEL
1	LOREEN Euphoria WEA
2	JEPSEN, CARLY RAE Call Me Maybe UNI
3	FUN. FEAT. MONAE, JANELLE We Are Young WEA
4	GOTYE FEAT. KIMBRA Somebody That I Used To Know UNI
5	LALEH Some Die Young WEA
6	TIMBUKTU Flickan Och Krakan EMI
7	TELO, MICHEL Ai Se Eu Te Pego FAM
8	PANET0Z Dansa Pausa WEA
9	TRAIN Drive By SME
10	ADAMOU, IVI La La Love SME

GLOBAL SALES ANALYSIS

BY ALAN JONES

THE TWO BIGGEST new chart arrivals internationally this week are by acts with very different sounds but very similar names – R&B star **Usher** and hard rock veterans **Rush**. Each debuts at No.1 in their homeland – Usher racks up his fourth No.1 in the US with *Looking 4 Myself*, while Rush register their eighth in Canada with *Clockwork Angel*. Rush would also have nabbed their first US No.1, had Usher not denied them but Canadian consumers aren't as keen on Usher – *Looking 4 Myself* debuts at seven there.

Usher's chart performances worldwide have declined since he moved towards pop/dance and away from R&B, but he can still pack a punch, and *Looking 4 Myself* also debuts in the Top 40 in Australia (three), the Netherlands (four), Switzerland (five), Germany (eight), Ireland (11), New Zealand (11), Denmark (12), Flanders (19), Japan (24), France (25), Austria (29), Italy (38) and Norway (40). The Rush album makes the Top 40 in Norway (10), Germany (11), the Netherlands (11), Switzerland (21), Italy (33) and Japan (35).



Unlucky not to score her second number one in the UK, **Amy Macdonald** (above) has better luck in Germany and Austria, where her third album, *Life In A Beautiful Light*, duly debuts in pole position. In the third and last of the

European countries in which German is the primary language (Switzerland), *Life In A Beautiful Light* debuts at two. *Life In A Beautiful Light* also debuts Ireland (five), The Netherlands (five), Denmark (nine), Flanders (14), the Czech Republic (20), Norway (28), Sweden (34) and Spain (36).

London band **Hot Chip**'s fifth album *In Our Heads* actually debuts in more countries than Macdonald's album – but while hers is Top 40 in each of the 12 countries in which it enters, theirs makes the Top 40 in just four of the 13 in which it debuts – Iceland (six), Ireland (12), Australia (19) and Denmark (36).

In more limited chart action, **Sade**'s concert CD/DVD combo *Bring Me Home: Live 2011* debuts on the album chart in the Czech Republic (12), Hungary (12), Germany (15), Italy (19) and Japan (60). In many other countries the fact the CD is bundled with a DVD makes it ineligible for the chart.

A major success over much of the rest of the globe for some time, **Ed Sheeran**'s + makes an excellent initial impact in North America, debuting at five in both the US and Canada. The album slips 1-2 in Ireland (where *The Bee Gees* Number Ones is its surprise successor), and is also off in New Zealand (3-5) and Australia (4-6).

CHARTS EU DOWNLOADS WEEK 24



PAN-EUROPEAN		
POS	ARTIST/ ALBUM / LABEL	
1	FLO RIDA Whistle	
2	CHERYL Call My Name	
3	JEPSEN, CARLY RAE Call Me Maybe	
4	MAROON 5 FEAT. WIZ KHALIFA Payphone	
5	FUN. FEAT. JANELLE MONAE We Are Young	
6	COLDPLAY FEAT. RIHANNA Princess Of China	
7	LOREEN Euphoria	
8	USHER Scream	
9	RUDIMENTAL Feel The Love	
10	TACABRO Tacata	

DENMARK		
POS	ARTIST/ ALBUM / LABEL	
1	LOREEN Euphoria	
2	SHAKA LOVELESS Tomgang	
3	NIK & JAY Vi Vandt I Dag	
4	JEPSEN, CARLY RAE Call Me Maybe	
5	FLO RIDA Whistle	
6	BIEBER, JUSTIN FEAT. BIG SEAN As Long As You Love Me	
7	OUTLANDISH Warrior//Worrier	
8	MURI & MARIO Hun Tog Min Guitar	
9	FUN. FEAT. JANELLE MONAE We Are Young	
10	COLDPLAY FEAT. RIHANNA Princess Of China	

FRANCE		
POS	ARTIST/ ALBUM / LABEL	
1	JEPSEN, CARLY RAE Call Me Maybe	
2	GOTYE FEAT. KIMBRA Somebody That I Used To Know	
3	LIMA, GUSTAVO Balada	
4	BIRDY Skinny Love	
5	PITBULL Back In Time	
6	TACABRO Tacata	
7	MATT HOUSTON Positif! (Feat. P-Square)	
8	FLO RIDA Whistle	
9	M83 Midnight City	
10	SEXION D ASSAUT Ma Direction	

GERMANY		
POS	ARTIST/ ALBUM / LABEL	
1	LINKIN PARK Burn It Down	
2	LOREEN Euphoria	
3	DIE TOTEN HOSEN Tage Wie Diese	
4	JEPSEN, CARLY RAE Call Me Maybe	
5	TACABRO Tacata	
6	OCEANA Endless Summer	
7	MAROON 5 FEAT. WIZ KHALIFA Payphone	
8	FLO RIDA Whistle	
9	JOSH, GURU Infinity 2012	
10	LYKKE-LI I Follow Rivers	

IRELAND		
POS	ARTIST/ ALBUM / LABEL	
1	CHERYL Call My Name	
2	FLO RIDA Whistle	
3	LOREEN Euphoria	
4	MAROON 5 FEAT. WIZ KHALIFA Payphone	
5	COLDPLAY FEAT. RIHANNA Princess Of China	
6	FUN. FEAT. JANELLE MONAE We Are Young	
7	MARINA AND THE DIAMONDS Primadonna	
8	TRAIN Drive By	
9	MINAJ, NICKI Starships	
10	JEPSEN, CARLY RAE Call Me Maybe	



ITALY		
POS	ARTIST/ ALBUM / LABEL	
1	LIMA, GUSTAVO Balada	
2	OCEANA Endless Summer	
3	MAROON 5 FEAT. WIZ KHALIFA Payphone	
4	DJ ANTOINE FEAT. THE BEAT SHAK Ma Cherie	
5	EMMA Cercavo Amore	
6	MODA Come Un Pittore	
7	GIORGIA Tu Mi Porti Su	
8	MADONNA Girl Gone Wild	
9	GOTYE FEAT. KIMBRA Somebody That I Used To Know	
10	SIMPLE PLAN Summer Paradise	

NETHERLANDS		
POS	ARTIST/ ALBUM / LABEL	
1	LIMA, GUSTAVO Balada	
2	RUDIMENTAL Feel The Love	
3	TACABRO Tacata	
4	LOREEN Euphoria	
5	FLO RIDA Whistle	
6	JEPSEN, CARLY RAE Call Me Maybe	
7	TRIGGER FINGER I Follow Rivers	
8	WILL AND THE PEOPLE Lion In The Morning Sun	
9	AFROJACK FEAT. SHERMANOLOGY Can T Stop Me	
10	MINAJ, NICKI Starships	

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

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

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

CHARTS INDIES/COMPILATIONS WEEK 25



INDIE SINGLES TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- 1 1 **DJ FRESH FEAT. DIZEE RASCAL** The Power / *MoS (ARV)*
- 2 4 **NOEL GALLAGHER'S HIGH FLYING BIRDS AKA -** What A Life! / *Sour Mash (E)*
- 3 19 **EVA CASSIDY** Time After Time / *Blix Street (ADA Arv)*
- 4 2 **PRECISION TUNES** Payphone / *PT*
- 5 **NEW** **JME** Murking / *Bcy Better Know (Ess)*
- 6 6 **DJ FRESH FEAT. RITA ORA** Hot Right Now / *MoS (ARV)*
- 7 **NEW** **EDWINA HAYES** Feels Like Home / *New Line*
- 8 7 **ADELE** Someone Like You / *XL (PIAS)*
- 9 **NEW** **RAINBAND FEAT. JAMES TOSELAND** Rise Again / *Relcy (Awal)*
- 10 **NEW** **LETHAL BIZZLE/JME/FACE/FRISCO** Leave It Yeah / *360 (Absolute Arvata)*
- 11 9 **ADELE** Set Fire To The Rain / *XL (PIAS)*
- 12 10 **ADELE** Rolling In The Deep / *XL (PIAS)*
- 13 3 **WRETCH 32 FEAT. ED SHEERAN** Hush Little Baby / *MoS (ARV)*
- 14 15 **THE WHITE STRIPES** 7 Nation Army / *XL (PIAS)*
- 15 14 **KNIFE PARTY** Internet Friends / *Earstorm*
- 16 5 **TIESTO & WOLFGANG GARTNER FEAT. LUCIANA** We Own The Night / *Musical Freedom (PIAS)*
- 17 16 **EXAMPLE** Changed The Way You Kiss Me / *MoS (ARV)*
- 18 **NEW** **DON'T WAKE ME UP** Don't Wake Me Up / *Continental*
- 19 **NEW** **HAIM** Forever / *National Anthem*
- 20 20 **CHARLENE SORAIA** Wherever You Will Go / *Peacetrog (E)*



Eva Cassidy Indie Singles (3)



Rainband Indie Singles (9), Breakers (3)



Bon Iver Indie Albums (13)



Glen Hansard Indie Albums (15), Breakers (1)



Nell Bryden Indie Albums Breakers (2)

INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



- 1 **NEW** **JME** Murking / *Bcy Better Know*
- 2 **NEW** **EDWINA HAYES** Feels Like Home / *New Line*
- 3 **NEW** **RAINBAND FEAT. JAMES TOSELAND** Rise Again / *Relcy*
- 4 5 **KNIFE PARTY** Internet Friends / *Earstorm*
- 5 **NEW** **TIESTO & WOLFGANG GARTNER** We Own The Night / *Musical Freedom*
- 6 **NEW** **DON'T WAKE ME UP** Don't Wake Me Up / *Continental*
- 7 **NEW** **HAIM** Forever / *National Anthem*
- 8 7 **THE HEAVY** How You Like Me Now / *Counter*
- 9 4 **RADICAL FACE** Welcome Home / *Marr*
- 10 6 **TONIGHT WE ARE YOUNG** We Are Young / *Cover Hits*
- 11 2 **SNEAKBO FEAT. L. MARSHALL** Sing For Tomorrow / *Plyc Hard*
- 12 **NEW** **N****S IN PARIS** N****S In Paris / *N****S In Paris*
- 13 **NEW** **I AM TITANIUM** Titanium / *Utopian*
- 14 8 **COLLEGE FEAT. ELECTRIC YOUTH** A Real Hero / *Valerie*
- 15 **NEW** **HARRISON WEBB** Ur Cool / *Harrison Webb*
- 16 **NEW** **BLOW MY WHISTLE** Whistle / *Odessa Mama*
- 17 19 **NINA NESBITT** The Apple Tree / *N2*
- 18 9 **CHART HITS ALLSTARS** Titanium / *Highroller Music*
- 19 **NEW** **NELL BRYDEN** Buildings And Treetops / *157 Records*
- 20 10 **AWOLNATION** Sail / *Red Bull*

INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



- 1 **NEW** **GLEN HANSARD** Rhythm And Repose / *Anti*
- 2 **NEW** **NELL BRYDEN** Shake The Tree / *157 Records*
- 3 **NEW** **FIXERS** We'll Be The Moon / *Dolphin Love*
- 4 **NEW** **FUTURES** The Karma Album / *Indigo*
- 5 1 **THE TALLEST MAN ON EARTH** There's No Leaving Now / *Dead Oceans*
- 6 8 **POLICA** Give You The Ghost / *Memphis Industries*
- 7 **NEW** **IHSAHN** Eremita / *Gandlight*
- 8 **NEW** **WHITECHAPEL** Whitechapel / *Metal Blade*
- 9 2 **THE WALKMEN** Heaven / *Bella Union*
- 10 6 **JACK SAVORETTI** Before The Storm / *Fulfill*
- 11 15 **SBTRKT** SBTRKT / *Young Turks*
- 12 **NEW** **PEAKING LIGHTS** Lucifer / *Weird World*
- 13 **NEW** **GHOST INSIDE** Get What You Give / *Spiraph*
- 14 **NEW** **MARY EPWORTH** Dream Life / *Hand of Glory*
- 15 12 **GRIMES** Visions / *4AD*
- 16 **NEW** **FUTURE HITMAKERS** New Smash Hits 2012 / *Big Eye Music*
- 17 13 **PUBLIC SERVICE BROADCASTING** The War Room / *Test Card*
- 18 **RE** **JUNE TABOR AND THE OYSTER BAND** Ragged Kingdom / *Topic*
- 19 17 **SQUACKETT** A Life Within A Day / *Antenna/Eoteric*
- 20 7 **GEOFFREY GURRUMUL YUNUPINGU** Gurrumul / *Dramatica/Skinnyfish*

INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- 1 1 **ADELE** 21 / *XL (PIAS)*
- 2 **NEW** **REVEREND & THE MAKERS** @ Reverend_Makers / *Cooking Vinyl (Essential/GEM)*
- 3 **NOEL GALLAGHER'S HIGH FLYING BIRDS** Noel Gallagher's High Flying Birds / *Sour Mash (E)*
- 4 2 **HOT CHIP** In Our Heads / *Domino (PIAS)*
- 5 6 **JACK WHITE** Blunderbuss / *XL (PIAS)*
- 6 7 **ADELE** 19 / *XL (PIAS)*
- 7 8 **ALABAMA SHAKES** Boys & Girls / *Rough Trade (PIAS)*
- 8 4 **DEXYS** One Day I'm Going To Soar / *BMG Rights (Absolute Arvata)*
- 9 **JOE BONAMASSA** Driving Towards The Daylight / *Provogue (ACA Arv)*
- 10 11 **ALT-J** An Awesome Wave / *Infectious (PIAS)*
- 11 5 **BOBBY WOMACK** The Bravest Man In The Universe / *XL (PIAS)*
- 12 14 **JOHN DENVER** Take Me Home / *Music Digital (Delta/SonyDADC)*
- 13 **NEW** **BON IVER** iTunes Session / *4AD (PIAS)*
- 14 19 **EXAMPLE** Playing In The Shadows / *MoS (ARV)*
- 15 **NEW** **GLEN HANSARD** Rhythm And Repose / *Anti (ADA Arv)*
- 16 10 **MADNESS** Complete Madness / *Union Square (SDU)*
- 17 16 **THE ENEMY** Streets In The Sky / *Cooking Vinyl (Essential/GEM)*
- 18 **RE** **FIRST AID KIT** The Lion's Roar / *Wichita (PIAS)*
- 19 12 **MADNESS** Ultimate Madness / *Salva/Union Square (SDU)*
- 20 17 **BEACH HOUSE** Bloom / *Bella Union (from arv)*

COMPILATION CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- 1 2 **VARIOUS** Now That's What I Call Music 81 / *EMI TV/UMTV (E)*
- 2 **NEW** **OST** Rock Of Ages / *Sony Classical (ARV)*
- 3 1 **VARIOUS** Dreamboats & Petticoats - Three Steps / *UMTV/EMI TV (ARV)*
- 4 5 **VARIOUS** Now That's What I Call Running / *EMI TV/UMTV (E)*
- 5 4 **VARIOUS** Keep Calm And Relax / *Sony/Rhino (ARV)*
- 6 3 **VARIOUS** 90s Groove / *MoS/Sony (ARV)*
- 7 8 **VARIOUS** Dance Party 2012 / *Sony Music/UMTV (ARV)*
- 8 6 **VARIOUS** R&B In The Mix 2012 / *AATW/UMTV (ARV)*
- 9 **NEW** **VARIOUS** Radio 1's Big Weekend - Hackney / *UMTV (ARV)*
- 10 11 **VARIOUS** Running Trax Summer 2012 / *MoS (ARV)*



- 11 10 **VARIOUS** I Grew Up In The 70s / *EMI TV (E)*
- 12 7 **VARIOUS** Made In Britain / *Sony RCA (ARV)*
- 13 15 **VARIOUS** Back To The Old Skool Garage Classics / *MoS (ARV)*
- 14 15 **VARIOUS** Ultimate Clubland / *AATW/UMTV (ARV)*
- 15 9 **VARIOUS** The Old Grey Whistle Test Live / *Rhino (ARV)*
- 16 **RE** **VARIOUS** Mash Up Mix Bass 2012 / *MoS (ARV)*
- 17 **RE** **OST** The Muppets / *Walt Disney (E)*
- 18 12 **VARIOUS** The Boys Are Back In Town / *UMTV (ARV)*
- 19 **NEW** **VARIOUS** Pure R&B / *Sony RCA (ARV)*
- 20 20 **VARIOUS** Football Forever / *USM Junior (SDU)*

CHARTS CLUB WEEK 25

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

UPFRONT CLUB TOP 40

POS	ARTIST / TRACK / LABEL
1	3 8 SANDER VAN DOORN FEAT. MAYAENI Nothing Inside / MoS
2	5 4 CEDRIC GERVAIS Molly / 3 Beat/AATW
3	9 3 LOREEN Euphoria / Warner Brothers
4	11 6 NADIA ALI & SPENCER & HILL Believe It / Simply Delicious/Strictly Rhythm
5	7 4 DAVID GUETTA FEAT. CHRIS BROWN/LIL WAYNE I Can Only Imagine / Positiva/Virgin
6	8 4 MARKUS BINAPFL Follow Your Heart / Voodoo
7	14 4 LEONY! Last Night A.D.J. Saved My Life / Tiger
8	21 2 FLORENCE + THE MACHINE Spectrum / Island
9	12 3 KAREN RUIMY Fragile / H&I
10	1 5 IAN CAREY & ROSETTE FEAT. TIMBALAND & BRASCO Amnesia / AATW
11	18 3 CHICANE & VIGRI Three / Modena
12	33 4 MOBIN MASTER & ROYAAL Wherever You Will Go / CSR/Uma
13	16 3 THE WIDEBOYS The Word / Worldwide Phonographics
14	15 5 STEAMPUNK Forever Loved / AATW
15	32 2 GOSSIP Move In The Right Direction/Perfect World / Columbia
16	20 4 ROGER SANCHEZ & SIDNEY SAMPSON Flashing Lights / Stealth
17	23 3 BINGO PLAYERS Rattle / MoS
18	24 3 DJ S.K.T FEAT SHANAY HOLMES Sky High / Up-Tempo
19	25 2 STEREOJACKERS Offshore / White Label
20	2 4 FERRY CORSTEN FEAT. ARUNA Live Forever / New State
21	37 2 DAVID FERRERA FT. LUKAY, LAMMILIONAIRE, TAMARA Give Me Love Tonight / Shaft
22	19 5 RUDIMENTAL FEAT. JOHN NEWMAN Feel The Love / Asylum
23	30 4 MORITOS Remolino / Baxx
24	26 2 L.B.ONE & DATAMOTION Tsunami / Arrested
25	27 4 MARC JB & INAYA DAY Every Breath / White Label
26	NEW THOSE USUAL SUSPECTS FEAT. ERIK HECHT Can't Hold On / White Label
27	NEW SANTIGOLD The Keepers / Atlantic
28	NEW DA URBAN OUTLAWS 4AM / Fryed Up
29	NEW VENGEANCE Three Days / Vamp
30	34 2 NOISETTES Winner / Mono Ra-Rama
31	NEW X-PRESS 2 FT ALISON LIMERICK In The Blood / Skint
32	NEW STEVE AOKI/ANGGER DIMAS/IGGY AZALEA Beat Down / Dim Mak
33	4 4 JODIE CONNOR FEAT. BUSTA RHYMES Take You There / 3 Beat
34	NEW AFROJACK AND SHERMANOLOGY Can't Stop Me / 3 Beat
35	13 4 THE CUBE GUYS FEAT. LUCIANA Jump / AATW
36	28 4 TIESTO & WOLFGANG GARTNER FEAT. LUCIANA We Own The Night / Musical Freedom
37	NEW ELLA A Amazing / Nip And Tuck
38	NEW KYLIE MINOGUE Timebomb / Parlophone
39	6 5 EMELI SANDE My Kind Of Love / Virgin
40	31 6 DOT ROTTEN FEAT. TMS Overload / Mercury

COMMERCIAL POP TOP 30

POS	ARTIST / TRACK / LABEL
1	3 3 KYLIE MINOGUE Timebomb / Parlophone
2	6 2 STOOSHE Black Heart / Warner Brothers
3	4 3 LOREEN Euphoria / Warner Brothers
4	7 2 DAVID GUETTA FEAT. CHRIS BROWN/LIL WAYNE I Can Only Imagine / Positiva/Virgin
5	14 4 SANDER VAN DOORN FEAT. MAYAENI Nothing Inside / MoS
6	11 3 IAN CAREY & ROSETTE FEAT. TIMBALAND & BRASCO Amnesia / AATW
7	9 3 BASSHUNTER Northern Light / 3 Beat
8	19 4 KAMALIYA Arrhythmia / Handi
9	22 2 MAROON 5 FEAT. WIZ KHALIFA Payphone / A&M/Octone
10	NEW 1 FLO-RIDA Whistle / Atlantic
11	1 4 KATY PERRY Wide Awake / Virgin
12	13 5 MARCUS COLLINS Mercy / RCA
13	12 3 JODIE CONNOR FEAT. BUSTA RHYMES Take You There / 3 Beat
14	NEW 1 CEDRIC GERVAIS Molly / 3 Beat/AATW
15	16 7 CHERYL Call My Name / Polydor
16	NEW 1 ECOTEK & JAMES EGBERT FT LAURA BREHM Love Will Carry Us / Xtravaganza
17	20 3 STEAMPUNK Forever Loved / AATW
18	18 2 AIDEN GRIMSHAW Is This Love / RCA
19	17 4 PREEYA KALIDAS Love Between Us / 3 Beat/2 Tone Ent
20	2 4 TAI0 CRUZ FEAT. PITBULL There She Goes / 4th & Broadway
21	30 2 ROGUE Girls Anthem / Silvertongue
22	8 11 CARLY RAE JEPSEN Call Me Maybe / Interscope
23	5 4 EMELI SANDE My Kind Of Love / Virgin
24	NEW 1 THE WIDEBOYS The Word / Worldwide Phonographics
25	NEW 1 AYO BEATZ Boom Ayo / Mission
26	NEW 1 CONOR MAYNARD Vegas Girl / Parlophone
27	21 9 DJ FRESH FEAT. DIZZEE RASCAL The Power / MoS
28	40 1 HAVANA BROWN FEAT. PITBULL We Run The Nigh / Island
29	38 1 MARC JB & INAYA DAY Every Breath / White Label
30	15 5 NELLY FURTADO Big Hoops (Bigger The Better) / Interscope

© Music Week. Compiled by DJ Feedback and data collected from the following stores, online sites and distributors: BMG Records, CD Pool, Know How, Phonica, Pure Groove, Trax (London), Eastern Bloc (Manchester), 23rd Precinct (Glasgow), 3 Beat (Liverpool), The Disc (Bradford), Cash (Leeds), Global Groove (Stoke), Catapult (Cardiff), Hard To Find (Birmingham), Plastic Music (Brighton), Power (Wigan), Streetwise (Cambridge), The Disc (Bradford), Kahua (Middlesbrough), Bass Division (Belfast), 3 Beatport, Juno, Unique & Dynamic



UPFRONT 1974



COMMERCIAL POP



URBAN

Nothing Inside leaves Van Doorn feeling anything but empty

ANALYSIS

BY ALAN JONES

If his listing at Discogs.com is correct, Dutch DJ **Sander Van Doorn** has been very busy since making his recording debut in 2004, releasing upwards of 30 singles. Although many of them have done fairly well here, Van Doorn's highest charting hit on the Upfront club chart hitherto was *Love Is Darkness*, which reached No.4 last year. The Dutchman beats that and lands his first No.1 this week, with the

haunting *Nothing Inside*, on which lead vocals are supplied by US singer *Mayaeni*. She also co-wrote it with Justin Parker, who had a hand in Lana Del Rey's monster hit *Video Games*. *Nothing Inside's* winning margin was a minuscule 1.07% over French DJ *Cedric Gervais'* new smash, *Molly*. *Timebomb* wasn't exactly one of *Kylie Minogue's* biggest retail hits – it peaked at 31 earlier this month on the OCC chart – but it is nevertheless very popular in the clubs, a fact proven by its 3-1

climb on the Commercial Pop chart this week. It is Minogue's first appearance on the list since last July, when *Put Your Hands Up (If You Feel Love)* reached No.2 Upfront and Commercial Pop simultaneously. *Put Your Hands Up* also failed to make much impression when released commercially, peaking at 93. After two weeks atop the Urban chart, *No Church In The World* dips to number two for *Jay-Z & Kanye West feat. Frank Ocean*, blown away by *Flo Rida's Whistle*.

URBAN TOP 30

POS	ARTIST / TRACK / LABEL
1	5 3 FLO-RIDA Whistle / Atlantic
2	1 4 JAY-Z & KANYE WEST FEAT FRANK OCEAN No Church In The Wild / Roc-a-fella/Mercury
3	3 4 JODIE CONNOR FEAT. BUSTA RHYMES Take You There / 3 Beat
4	11 3 THE WIDEBOYS The Word / Worldwide Phonographics
5	2 6 DOT ROTTEN FEAT. TMS Overload / Mercury
6	14 2 JENNIFER LOPEZ FEAT. FLO-RIDA Goin' In / Mercury
7	9 7 RUDIMENTAL FEAT. JOHN NEWMAN Feel The Love / Asylum
8	16 2 JAMMER Big Man / Big DaDa
9	12 5 CHRIS BROWN Don't Wake Me Up / RCA
10	4 5 TAI0 CRUZ FEAT. PITBULL There She Goes / 4th & Broadway
11	5 6 D BANJ FEAT SKEPTA & SNEAKBO Oliver Twist / Mercury
12	10 8 LABRINTH Express Yourself / Syco
13	NEW 1 CLEMENT MARFO & THE FRONTLINE FEAT. GHETTS Champion / Warner Brothers
14	NEW 1 BIRDHOWZ.DS Birdz Of A Feather (EP) / Buzzhard
15	7 8 PREEYA KALIDAS Love Between Us / 3 Beat/2 Tone Ent
16	8 8 USHER Scream / RCA
17	20 3 KENDRICK LAMAR FEAT. DR. DRE The Recipe / Interscope
18	15 10 MIA Bad Girls / Mercury/Interscope
19	18 9 RIHANNA Where Have You Been / Def Jam
20	NEW 1 WILEY FEAT. RHYMEZ & MS D Heatwave / Warner Brothers
21	NEW 1 MICHAEL JACKSON Bad / Epic
22	13 6 NELLY FURTADO Big Hoops (Bigger The Better) / Interscope
23	19 3 JOSH OSHO FEAT. GHOSTFACE KILLAH Redemption Days / Island
24	NEW 1 STEVE AOKI/ANGGER DIMAS/IGGY AZALEA Beat Down / Dim Mak
25	NEW 1 PLAN B Lost My Way / 679/Atlantic
26	NEW 1 RUDE KID FEAT. SKEPTA Get Busy / Relentless
27	NEW 1 LIL' WAYNE My Homies Still / Cash Money/Island
28	22 9 DJ FRESH FEAT. DIZZEE RASCAL The Power / MoS
29	24 9 WRETCH 32 FEAT. ED SHEERAN Hush Little Baby / MoS
30	23 5 NADIA OH Slapper A(Y)e) / Tiger Trax

COOL CUTS TOP 20

POS	ARTIST / TRACK
1	CALVIN HARRIS FEAT. EXAMPLE We'll Be Coming Back
2	MADEON Finale
3	PAUL VAN DYK FEAT. ARTY The Ocean
4	FLORENCE + THE MACHINE Spectrum
5	CASPA FEAT KEITH FLINT War
6	HERVE FEAT. RONIKA How Can I Live Without You (Make It Right)
7	DAVID GUETTA & NICKY ROMERO Metropolis
8	INNA Endless
9	LAYO & BUSHWACKA Dancing In The Dark
10	CHUCKIE & PROMISED LAND FEAT. AMANDA WILSON Breaking Up
11	AVICII V LENNY KRAVITZ Superlove
12	MAVERICK SABRE These Days
13	KRYDER FT BO BRUCE Damaged
14	TOM HANGS/SHERMANOLOGY Blessed
15	ABOVE & BEYOND FEAT. RICHARD BEDFORD On My Way To Heaven
16	CLUB CHEVAL / BRODINSKI Bromance EP No.3
17	THE NAKED & FAMOUS Young Blood
18	WILEY FEAT. RHYMEZ & MS D Heatwave
19	CARL KENNEDY FT ROACHFORD Ride The Storm
20	JUSTICE Newlands



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 25



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

- **WILL.I.AM & EVA SIMONS** *This Is Love*
Interscope
- **CHRIS BROWN** *Don't Wake Me Up* RCA
- **TAIO CRUZ FEAT. PITBULL** *There She Goes*
4th & Broadway
- **JAY-Z** *99 Problems* Mercury
- **SHOUT FEAT. DIZZEE & JAMES CORDEN**
Shout Syco
- **BADDIEL/SKINNER/LIGHTNING SEEDS**
3 Lions Epic
- **JAY-Z/KANYE WEST/OTIS REDDING** *Otis*
Roc-A-Fella
- **DEADMAUS FEAT. CHRIS JAMES** *The Veldt*
Parlophone
- **ED SHEERAN** *Lego House* Asylum
- **DJ FRESH FEAT. RITA ORA** *Hot Right Now*
Ministry of Sound

UK ALBUMS CHART

- **LINKIN PARK** *Living Things* Warner Bros
- **MAROON 5** *Overexposed* A&M/Octone
- **GINGER WILDHEART** *100 Percent* Round
- **FLO RIDA** *Wild Ones* Atlantic
- **LEVELLERS** *Static On The Airway* On the Fiddle
- **NETSKY 2** *Hospital*
- **METRIC** *Synthetica* Metric
- **GOJIRA** *L'Enfant Sauvage* Roadrunner
- **OFFSPRING** *Days Go By* Columbia



- **JEDWARD** *Young Love* Universal Ireland
- **JOSH OSHO** *L.I.F.E.* Island
- **CIVIL WARS** *Barton Hollow* Columbia
- **JAY-Z** *The Hits Collection - Vol 1* Def Jam
- **R KELLY** *Write Me Back* RCA
- **THE BEAT** *I Just Can't Stop It* Edsel
- **JAY-Z** *The Black Album* Roc-A-Fella
- **MICHAEL KIWANUKA** *Home Again* Polydor
- **CHASE & STATUS** *No More Idols* Mercury
- **PLAN B** *The Defamation Of Strickland Banks* 679/Atlantic
- **PROFESSOR GREEN** *At Your Inconvenience* Virgin

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

A fortnight after Cheryl's latest No.1, Black Eyed Peas' main man **will.i.am** is on schedule to top the singles chart this weekend with his latest waxing, *Is This Love*. Featuring Dutch singer Eva Simons, the track raced to sales of 45,400 by close of business on Monday, opening up a 31.02% lead over **Chris Brown's** *Don't Wake Me Up*, which is on schedule to debut at No.2.

Despite its initial sales thrust, Brown's single may struggle to confirm its No.2 ranking by week's end - **Maroon 5's** *Payphone*, which debuted at one last Sunday, remains strong and could still finish in second place.

On air but not on sale for several weeks before its release, *Payphone* raced to No.1 last Sunday on first-week sales of 141,410 - the third highest for any song this year.

Maroon 5's previous highest charting singles were *Makes Me*



MIDWEEK NO.1
will.i.am feat. Eva Simons: *Is This Love*

Wonder, which spent a fortnight at two in 2007, and *Moves Like Jagger* (feat. Christina Aguilera), which was No.2 for seven weeks in a row last September/October. Although *Moves Like Jagger* never sold more than 82,437 copies in a week, it topped the 50,000 sales mark for 11 weeks in a row, and has sold 1,283,972 copies in an uninterrupted 45-week run in the

chart to become the 51st biggest seller of all-time. It rallied 65-54 (5,394 sales) last week.

Maroon 5's high-flying debut ended the reign of Cheryl's *Call My Name*, which dipped to No.2 (70,640 sales). **Flo Rida's** *Whistle* was also down a notch, falling 2-3 (70,277 sales).

Fifteen weeks after their first hit *Love Me* (feat. **Travis**

McCoy) debuted and peaked at five, **Stooshe** debuted at No.4 with follow-up *Black Heart*. Helped by an initial 59p price tag, it sold 53,065 copies last week, beating by 40.46% the 37,780 copies that *Love Me* sold on its debut. Both songs will be on the London R&B trio's self-titled debut album, which is slated for September release.

Katy Perry's *Teenage Dream* spawned its eighth Top 20 single, with *Wide Awake* jumping 31-12 (24,545 sales). Six of the songs were from the original incarnation of the album; *Wide Awake* and *Part Of Me* were added to the expanded *Complete Confection* version of the album.

Paul McCartney was 70 on 18 June, and **Paul Weller** celebrated the occasion by releasing his version of *Birthday*, a song from **The Beatles'** eponymous 1968 album, aka *The White Album*. Debuting at 64 (4,623 sales), it became Weller's 73rd hit - 65 of which have made the Top 40 - since his 1977 debut with *The Jam*.

ALBUMS

BY ALAN JONES

Two American bands chasing their third UK No.1 album are going head-to-head this week - and despite the fact they have just topped the singles chart for the first time, it looks like **Maroon 5** will have to play a supporting role to **Linkin Park**.

On Tuesday's midweek sales flashes, Maroon 5's new album *Overexposed* is No.2 with sales of 12,285 copies. Linkin Park have a 46.40% lead with their new album *Living Things* racking up 17,985 sales in the same timeframe.

Both should easily prevent **Justin Bieber's** *Believe* from extending its run at the top.

Four of its tracks made the Top 40 in the lead up to its release to tease punters' appetite, paving the way for *Believe* to debut atop the album chart last weekend on first-week sales of 38,115 copies. Bieber's first number one, it surpasses both the first-week sales (28,274) and peak week sales (36,709) of his previous highest charting album, *My World*, which opened at four and climbed to three in 2010. Born on 1 March 1994, Bieber is the second youngest male solo artist ever to reach No.1, trailing



MIDWEEK NO.1
Linkin Park: *Living Things*

only Scots talent show discovery **Neil Reid**, who was 12 when he led the list with his self-titled 1972 album. Although only three artists have topped the chart at an earlier age, Bieber is not the youngest Canadian to have a No.1 - at 18 years, 3 months and 23 days, he is two weeks older than **Avril Lavigne** was when she topped with *Let Go* in 2003. At the time, Lavigne was the youngest female solo artist to have a No.1 album, shaving two years off the previous record set by **Kylie Minogue** with her debut disc *Kylie: The Album* in 1988. Lavigne lost the record in 2004, when **Joss Stone** topped

the chart with her second album *Mindy, Body & Soul* at the age of 17 years, 5 months and 22 days.

Bieber denied **Cheryl** the opportunity to register her third straight No.1 debut on the album chart. Her first solo album *3 Words* opened at No.1 on sales of 125,271 in 2009. A year and a week later, follow-up *Messy Little Raindrops* also shot straight to No.1, on sales of 105,431 copies. New album *A Million Lights* - credited, like introductory single *Call My Name* only to Cheryl - sold 34,934 copies last week to take second place.

Four weeks after being released digitally and debuting at

27 on sales of 4,527 copies, *Apocalyptic Love* by **Slash feat. Myles Kennedy** is finally fully available on CD, and re-entered the chart at 12 (8,704 sales).

With a flurry of TV appearances supporting her promotional tour for fourth album *Blown Away*, American Idol Season 4 (2005) champion **Carrie Underwood** finally made her UK chart debut, with the album storming to No.11 (9,595 sales). Inaugural (2002) American Idol winner **Kelly Clarkson's** latest album, *Stronger*, was on the rise again, jumping 33-25 (4,468 sales) to register its highest chart placing for 18 weeks, although latest single *Dark Side* slipped 40-45 (6,538 sales).

Elsewhere in the Top 75, there were debuts for **Reverend & The Makers'** *@Reverend_Makers* (No.16, 6,380 sales); **Smashing Pumpkins'** *Oceania* (No.19, 5,597 sales); and **Fiona Apple's** *The Idler Wheel* (No.68, 1,975 sales). After three weeks at No.1, **Gary Barlow & The Commonwealth Band's** *Sing* dipped to six (12,126 sales). The rest of last week's top three were also in retreat.

Overall album sales were down 12.37% week-on-week at 1,493,265 - 16.30% below same-week 2011 sales of 1,784,053.

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INDUSTRY EVENTS DATES FOR YOUR DIARY

27/07 **CAMP BESTIVAL**
Dorset



June

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

27-28
Global Gathering, Stratford-Upon-Avon globalgathering.com

27-29
WOMAD Charlton Park, Malmesbury, Wiltshire womad.org

27-29
Camp Bestival, Dorset campbestival.net

FORTHCOMING FEATURES



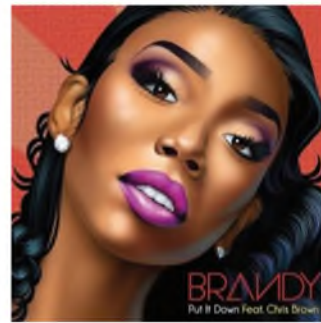
July 13 Rock Music Focus

Music Week takes a special look at the rock music sector - gathering perspectives from key names in the genre. Rock is a broad church and we'll be touching on a few of its guises, establishing where new blood is coming from and pondering the genre's evergreen icons and their apparent rule over the festival roost.

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



▶ **BRANDY FEAT. CHRIS BROWN** Put It Down



▶ **THE VIEW** Cheeky For A Reason

JULY 2

SINGLES

- **BRANDY FEAT. CHRIS BROWN** Put It Down (RCA)
- **CITIZENS!** Caroline (Kitsune)
- **DAN LE SAC FEAT. SARAH WILLIAMS WHITE** Play Along (Sunday Best)
- **THE DARKNESS** Everybody Have A Good Time (PIAS)
- **DIRTY PROJECTORS** Gun Has No Trigger (Dummu)
- **DALE EARNHARDT JR JR** We Almost Lost Detroit (Warner Brothers)
- **NEWTON FAULKNER** Clouds (Ugly Truth/HCA)
- **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)
- **GURRUMUL FEAT. SARAH BLASKO** Bayini (Dramatic)
- **MAVERICK SABRE** These Days (Mercury)
- **KATY PERRY** Wide Awake (Virgin)
- **PET SHOP BOYS** Down In The Woods (Parlophone)
- **REAL ESTATE** Exactly Nothing (Dummu)
- **SOUTH 4** Cougar Town (Eagle Music)
- **THE STOWAWAYS** Time For Change (Stowaways)
- **ZINC & P MONEY** Reload (Himx)

ALBUMS

- **AVALANCHE CITY** Our New Life Above The Ground (Warner Brothers)
- **CHRIS BROWN** Fortune (RCA)
- **DUB PISTOLS** Worshipping Dollar (Sunday Best)
- **ANDY GRAMMER** Andy Grammer (S-Curve/Warner)
- **ALISTAIR GRIFFIN** Albion Sky (Dramatic)
- **DAVID GUETTA** Fuck Me I'm Famous (Positiva/Virgin)
- **HUSKI H** (Huski)
- **THE KING BLUES** Long Live The Struggle (Transmission)
- **EUGENE MCGUINNESS** The Invitation To The Voyage (Dummu)
- **THE NEW PORNOGRAPHERS** Mass Romantica (Mutudu)
- **REDNEK** One Year Later (Hague Industries)
- **REPTAR** Body Faucet (Lucky Number)
- **WAKA FLOCKA FLAME** Triple F Life: Fans, Friends & Family (Warner Brothers)

JULY 9

SINGLES

- **ARIEL PINK'S HAUNTED GRAFFITI** Baby (4Ag)

- **BOMBAY BICYCLE CLUB** Beg (Island)
- **CODE MANTA** Code Manta EP (Hague Industries)
- **E.B.R.U FEAT. DURRTY GOODZ** Mad (Hitrun)
- **FLORENCE + THE MACHINE** Spectrum (Island)
- **NORAH JONES** Say Goodbye (Blue Note/Parlophone)
- **KASABIAN** Switchblade Smiles (Columbia)
- **ADAM LAMBERT** Never Close Our Eyes (15/RCA)
- **THE MILK** Everytime We Fight (Surry/Sign Of The Time)
- **NICKI MINAJ** Pound The Alarm (Cash Money/Island)
- **LEANNE MITCHELL** Run To You (Island)
- **BEN MONTAGUE** Love Like Stars (Music Sounds/EMI)
- **NAS** The Don (Del Jam)
- **PLAN B** Lost My Way (6/5/Atlantic)
- **LANA DEL REY** National Anthem (Polydor/Strange)
- **LUKE RITCHIE** Cover It Up (Angel Falls)
- **SEASFIRE** Heartbeat (Distant)
- **CLEO SOL** Never A Right Time (Island)
- **THE TEMPER TRAP** Trembling Hands (Infectious)
- **THE VACCINES** No Hope (Columbia)
- **WILL YOUNG** I Just Want A Lover (RCA)

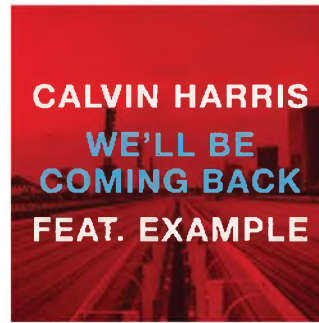
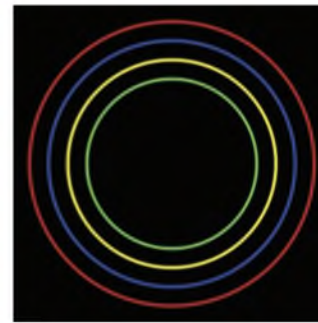
ALBUMS

- **MELANIE C** Stages (Red Gin)
- **THE CROOKES** Hold Fast (Hence Panda)
- **DIRTY PROJECTORS** Swing Lo Magellan (Dummu)
- **FAMILY OF THE YEAR** Loma Vista (Nettwerk)
- **NEWTON FAULKNER** Write It On Your Skin (Ugly Truth/HCA)
- **LUKE HAINES** Outsider/In: The Collection (Music Club Deluxe)
- **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)
- **SLAUGHTERHOUSE** Welcome To: Our House (Polydor)
- **SERJ TANKIAN** Harakiri (Reprise)
- **TWIN SHADOW** Confess (4Ag)
- **VARIOUS** Pete Waterman Presents: The Hit Factory (Surry/Pwi)
- **THE VIEW** Cheeky For A Reason (Cooking Vinyl)
- **LUKE WHITE** Outside In (Strongwire)

JULY 16

SINGLES

- **CORREATOWN** Further (Highline)

► **LAWRENCE ARABIA** *The Sparrow*► **SLIPKNOT** *Antennas To Hell*► **CALVIN HARRIS** *We'll Be Coming Back*► **BLOC PARTY** *Four*► **JESSIE WARE** *Devotion*

- **CYPRESS HILL X RUSKO** *Cypress X Rusko Ep* (V2)
- **DANIEL POWTER** *Cupid* (Ueg/LM)
- **DEAF CLUB** *Moving Still/Lights* (You Pure Singles Club)
- **DELILAH** *Inside My Love* (Atlantic)
- **DRY THE RIVER** *No Rest* (RCA)
- **RUBY GOE** *Badman* (Gox)
- **ALISTAIR GRIFFIN** *Just Drive* (Dramatica)
- **DAVID GUETTA FEAT. CHRIS BROWN AND LIL WAYNE** *I Can Only Imagine* (Positiva/Virgin)
- **REN HARVIEU** *Tonight* (Island/Kid Sloves)
- **RICHARD HAWLEY** *Down In The Woods* (Parlophone)
- **HOT CHELLE RAE FEAT. NEW BOYZ** *I Like It Like That* (RCA)
- **JAGGA** *Love Song* (Lpic)
- **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* (6/5)
- **MICHA B** *Homerun Remix Bundle* (RCA)
- **INGRID MICHAELSON** *Blood Brothers* (Mom & Pop)
- **POST WAR YEARS** *Glass House Ep* (RCA)
- **SWEDISH HOUSE MAFIA** *Don't You Worry Child* (Virgin)

ALBUMS

- **DANIEL POWTER** *Turn On The Lights* (Ueg/LM)
- **DEERHOOF & OF MONTREAL** *Stygian X: Bisection* (Polyvinyl)
- **NATALIE DUNCAN** *Devil In Me* (Decca)
- **GATEKEEPER** *Exo* (Hippus In Tank)
- **IAN GILLAN & TONY IOMMI** *Ian Gillan & Tony Iommi: Who cares* (Earmusic)
- **LAWRENCE ARABIA** *The Sparrow* (Bella Union)
- **M&D SUBSTANCE** *Time Trip* (Meerkat)
- **NAS** *Life Is Good* (Mercury)
- **FRANK OCEAN** *Channel Orange* (Mercury)
- **ANGUS STONE** *Broken Brights* (Desert Harvest)
- **VARIOUS** *Jesus Christ Superstar* (Polydot)

JULY 23

SINGLES

- **B.O.B** *Both Of Us* (Atlantic)
- **HAVANA BROWN FEAT. PITBULL** *We Run The Night* (Island)
- **CLEMENT MARFÉ & THE FRONTLINE FEAT. GHETTAS** *Champion* (Warner Brothers)
- **DOG IS DEAD** *Glockenspiel Song* (Atlantic)
- **THE ENEMY** *Like A Dancer* (Cooking Vinyl)
- **FOE** *Black Lodge* (Stella Maris/Mercury)

- **GAZ COOMBS** *Simulator* (Hot Fruit/Virgin)
- **KARMIN** *Brokenhearted* (RCA)
- **KEANE** *Sovereign Light Caf?* (Island)
- **KIMBRA** *Warrior/2 Way Street* (Warner Brothers)
- **LINKIN PARK** *Lost In The Echo* (Warner Brothers)
- **MADEON** *Finale* (Popculture)
- **MAJOR LAZER** *Get Free* (Mad Decent)
- **MARINA AND THE DIAMONDS** *Power & Control* (6/5/Atlantic)
- **CONOR MAYNARD** *Vegas Girl* (Parlophone)
- **MAC MILLER** *Party On Fifth Ave.* (Island/Rustrum)
- **NITE JEWEL** *Memory Man* (Secretly Canadian)
- **PURE LOVE** *Handsome Devil's Club* (Mercury)
- **RED HOT CHILI PEPPERS** *Brendan's Death Song* (Warner Brothers)
- **SCISSOR SISTERS** *Baby Come Home* (Polydot)
- **JOSS STONE** *While You're Out Looking For Sugar* (Stone/StarDog)
- **PAUL WELLER** *The Attic* (Island)

ALBUMS

- **THE CAST OF CHEERS** *The Cast Of Cheers* (Coop)
- **DUBSTEP ALLSTARS** *Vol. 09 Silkie & Quest* (Tempo)
- **THE GASLIGHT ANTHEM** *Handwritten* (Mercury)
- **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)
- **PLAN B** *Ill Manors* (6/5/Atlantic)
- **JOSHUA RADIN** *Underwater* (Su)
- **SLIPKNOT** *Antennas To Hell* (Roadrunner)
- **JOSS STONE** *The Soul Sessions Vol II* (Warner Brothers)
- **VANGELIS** *The Collection* (Rhino)

JULY 30

SINGLES

- **AŞAP ROCKY** *Goldie* (Columbia)
- **ANGEL** *Wonderful* (Island)
- **THE ANTLERS** *Undersea Ep* (Transgressive)
- **CASPA FEAT KEITH FLINT** *War* (Parlophone)
- **CHILDISH GAMBINO** *Fire Fly* (Island)
- **CLOCK OPERA** *Belonging* (Island)
- **SANDY DENNY & THEA GILMORE** *Sailor* (Island)
- **DRAKE FEAT. RICK ROSS** *Lord Knows* (Cash Money/Island)
- **F&R EAST MOVEMENT** *Turn Up The Love* (Interscope)

- **GIN WIGMORE** *Devil In Me* (Polydot)
- **GYM CLASS HEROES FEAT. RYAN TEDDER** *The Fighter* (Atlantic/Fueled By Hammer)
- **CALVIN HARRIS FEAT. EXAMPLE** *We'll Be Coming Back* (Columbia)
- **HERMITUDE** *Speak Of The Devil* (Parlophone)
- **LAST DINOSAURS** *Zoom* (Polydot)
- **MB3** *Ok Pal* (Nu'Ve)
- **RYAN O'SHAUGNESSY** *No Name* (RCA)
- **RICK ROSS** *Touchin' You* (Mercury)
- **RUMER** *Sara Smile* (Atlantic)
- **WILEY FEAT. RHYMEZ & MS D** *Heatwave* (Warner Brothers)

ALBUMS

- **DELILAH** *From The Roots Up* (Atlantic)
- **THE FLAMING LIPS** *The Flaming Lips And Heady Friends* (Bella Union)
- **KYLA LA GRANGE** *Ashes* (Sory)
- **NIK KERSHAW** *Eight* (Shorthouse)
- **CONOR MAYNARD** *Contrast* (Parlophone)
- **MARILYN MONROE** *The Very Best Of Marilyn Monroe* (Decca)
- **RICK ROSS** *God Forgives, I Don't* (Mercury)

AUGUST 6

SINGLES

- **ALEX CLARE** *Hummingbird* (Island)
- **PAUL COOK AND THE CHRONICLES** *Candlelight* (Grandpa Star)
- **KARIMA FRANCIS** *Glory Days* (Mercury)
- **BEN HOWARD** *Old Pine* (Communism/Island)
- **KARMIN** *Hello Ep* (RCA)
- **JENNIFER LOPEZ/FLO-RIDA** *Goin' In* (Mercury)
- **NIKI & THE DOVE** *Somebody* (Mercury)
- **OF MONSTERS AND MEN** *Little Talks* (Island)
- **PET SHOP BOYS** *Winner* (Parlophone)
- **REDLIGHT** *Lost In Your Love?* (Polydot)
- **WE ARE AUGUSTINES** *Book Of James* (Parlophone)

ALBUMS

- **BEAT CONNECTION** *The Palace Garden* (Tender Age/Mushy Mushy)
- **DJ SHADOW** *A Perfect World: The Best Of Dj Shadow* (Island)
- **OPOSSOM** *Electric Hawaii* (Fire Records)
- **JAY JAMES PICTON** *Play It By Heart* (Decca)
- **LUKE RITCHEY** *The Water's Edge* (Angel Falls)
- **WHILE SHE SLEEPS** *This Is The Six* (RCA)

AUGUST 13

SINGLES

- **BASTILLE** *Bad Blood* (Virgin)

- **JAKE BUGG** *Taste It* (Mercury)
- **CHARLI XCX** *You're The One* (Asylum)
- **ALEX CLARE** *Treading Water* (Island)
- **DADA LIFE** *Kick Out The Epic Motherf**ker* (Polydot)
- **DJANGO DJANGO** *Hail Bop* (Because)
- **FAZER** *Killer* (Island)
- **LONSDALE BOYS CLUB** *Ready To Go* (Future/Island)
- **AMY MACDONALD** *Pride* (Mercury)
- **NERVO** *You're Going To Love Again* (Positiva/Virgin)
- **RITA ORA** *How We Do (Party)* (Roc Nation/RCA)
- **JESSIE WARE** *Night Light* (Island)

ALBUMS

- **DON BROCO** *Priorities* (RCA)
- **KARIMA FRANCIS** *The Remedy* (Mercury)
- **THE KINKS** *At The Bbc* (Sanctuary)
- **OF MONSTERS AND MEN** *My Head Is An Animal* (Island)
- **SPECTOR** *Enjoy It While It Lasts* (Luv Luv/Friction)
- **TODDLA T** *Watch Me Dance: Agitated By Ross Orton & Pipes* (Nirra Tune)

AUGUST 20

SINGLES

- **JAKE BUGG** *Seen It All* (Mercury)
- **DJ KHALED FEAT. CHRIS BROWN, RICK ROSS, LIL WAYNE & NICKI MINAJ** *Take It To The Head* (Island)
- **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 Game* (3 Beats/Atw)
- **S.C.U.M** *Whitechapel Remixes Ep* (Mute)

ALBUMS

- **ARIEL PINK'S HAUNTED GRAFFITI** *Mature Themes* (4AC)
- **BLOC PARTY** *Four* (Frenchkiss)
- **THE DARKNESS** *Hot Cakes* (Pias)
- **DJ KHALED** *Kiss The Ring* (Island)
- **AIDEN GRIMSHAW** *Misty Eye* (RCA)
- **THE HEAVY** *The Glorious Dead* (Counter)
- **LONSDALE BOYS CLUB** *Lonsdale Boys Club* (Future/Island)
- **OLYMPIC ALBUM** *Olympic Album (2012 Closing Ceremony)* (Decca)
- **TRANQUILITY** *Music For The Inner Calm* (Decca)
- **JESSIE WARE** *Devotion* (Island)
- **YEASAYER** *Fragrant World* (Mute)

AUGUST 27

SINGLES

- **EMILIA MITIKU** *So Wonderful* (Warner Brothers)
- **ALANIS MORISSETTE** *Guardian* (RCA)
- **SINCERE** *Deje Vu* (Mercury)

ALBUMS

- **AEROSMITH** *Music From Another* (Columbia)
- **ARCHIVE** *With Us Until You're Dead* (Dangervis/Cooperative)
- **BRANDY** *Two Eleven* (RCA)
- **PAUL COOK AND THE CHRONICLES** *Volume One* (Grandpa Star)
- **CORREATOWN** *Pleiades* (Highline)
- **ROBERT CRAY** *Nothin But Love* (Provogue)
- **MEEK MILL** *Dreams And Nightmares* (Warner)
- **ALANIS MORISSETTE** *Havoc And Bright Lights* (RCA)
- **NEIL HALSTEAD** *Palindrome Funches* (Island)
- **TANITA TIKARAM** *Can't Go Back* (Earmusic)

SEPTEMBER 3

SINGLES

- **GABRIEL BRUCE** *Perfect Weather* (Mercury)
- **GASLIGHT ANTHEM** *Handwritten* (Mercury)
- **MICHEL TELO** *Ai Si Eu Te Pego* (Roster)

ALBUMS

- **ANGEL** *About Time* (Island)
- **ANIMAL COLLECTIVE** *Centipede Hz* (Domino)
- **BLAKE** *Start Over* (Music Intimty)
- **IAMAMIWHOAMI** *Kin* (To Whom It May Concern/Coop)
- **MARK KNOPFLER** *Privateering* (Vertigo)
- **KRYSZYNA MILES** *Pinch Me Quick* (Decca)
- **EMILIA MITIKU** *I Belong To You* (Warner)
- **MAX RAABE** *Golden Ages* (Decca)
- **THE VACCINES** *Come Of Age* (Columbia)

SEPTEMBER 10

ALBUMS

- **AKON** *Stadium* (Island)
- **DAVID BYRNE & ST VINCENT** *Love This Giant* (4AD/Toda Munda)
- **CALEXICO** *Algiers* (Touch & Go)

SEPTEMBER 17

ALBUMS

- **LOWER THAN ATLANTIS** *Changing Tune* (Island)
- **JOE MCLEDDERY** *Here's What I Believe* (UC)
- **MIKA** *The Origin Of Love* (Casablanca/Island)

PRODUCT RECOMMENDED

ALBUM OF THE WEEK



THE VIEW Cheeky For A Reason (Cooking Vinyl)



July 9

Dundee foursome The View release their fourth album next month - which follows Mercury-nominated No. 1 debut Hats Off To The Buskers, Top 10 sophomore offering Which Bitch and 2011's Top 20 LP Bread & Circuses.

The record includes three songs written by bandmates Kyle and Kieren with writer/producer (and unofficial fifth member of Kings Of Leon) Angelo Petraglia.

It was recorded at Liverpool's Motor Museum Studios with producer Mike Crosse (Arctic Monkeys, Razorlight, Foals).

When asked to describe the album, lead singer/guitarist Kyle Falconer said: "It's Fleetwood Mac's Rumours done by The Clash".

Cheeky For A Reason will be released by the band's new label Cooking Vinyl and is preceded by single How Long.

The Scottish quartet will preview the album by embarking upon an intimate tour in June and July - their first full UK trek in over a year, having concluded 2011 with a run of dates across Scotland.

A further full UK tour will also follow later in the year.

TRACK OF THE WEEK



WILEY Heatwave (Warner Bros)



July 30

Wiley, known to many as the godfather of grime, returns with new single Heatwave which is produced by Rhymez (Wretch 32, Tinie Tempah).

Featuring a huge pop hook courtesy of guest vocalist Ms D (who also featured on Chipmunk's No.1 hit Oopsy Daisy), the catchy tune is full of seasonal references and will provide many with the soundtrack to their summer.

The track - already playlisted at Kiss, 1Xtra and Choice - demonstrates Wiley's ability to create crossover hits that maintain his longstanding underground credibility, as he has demonstrated with previous Top 20 charting singles such as Wearing My Rolex (No.2), Never Be Your Woman (No. 8), Cash In My Pocket (No.19), and Take That (No.20).

INCOMING ALBUMS

BANANARAMA 30 Years Of Bananarama



(Warner/Rhino UK)

One of the UK's most successful girl groups (having sold more than 40 million

records), Bananarama celebrate the 30th anniversary of their first hit, Really Saying Something, by releasing this 'Best Of' CD/DVD.

The CD contains 21 tracks which feature nine Top 10 hits as well as a further five Top 20 singles - songs are featured from every era of their career.

The package is boosted with the addition of an extensive video compilation on DVD. In addition to 33 accompanying clips for their singles it includes two bonus videos for the 12-inch mixes of Venus and I Can't Help It.

Following the release the duo will perform at Pete Waterman's Hit Factory Live pop extravaganza at London's Hyde Park on July 11.

JULY 9

NEWTON FAULKNER Write It On Your Skin (HCA)



Brit-nominated, acoustic guitar virtuoso Newton Faulkner will release single Clouds (written

in LA sunshine with his brother Toby and Sam Farrar of Phantom Planet) on July 1. His new album will follow on July 9, before he embarks on a UK tour this October.

It's been more than three years since his last studio album and this, his third, is said to be 'bristling with spontaneity, the best kind of DIY imagination, and songs from unlikely sources but with a very likely-lad appeal.'

Faulkner has previously sold more than 1 million albums in the UK. His debut LP spent over 10 months in the Top 40 and become one of the Top 20 biggest selling UK digital albums of all time.

JULY 9

JESSIE WARE Devotion (PMM Records)



Jessie Ware's scouful, melancholy vocal and songwriting skills have already cemented the south

Londoner as one to watch in 2012, making her debut album Devotion a highly-anticipated release.

Famed for her work with artists such as SBTRKT, Sampha and Joker the songstress branched out with acclaimed solo tracks Running and 110% which are to be followed by new track Wildest Moments (released August 13) - described as 'combining the ultra-modern feel of down-tempo R&B and British electronic music' making it a perfect pre-cursor to her debut LP.

Ware performed at Radio 1's Hackney Weekend last Saturday, is supporting Paloma Faith at Somerset House's Summer Series on July 18, and will play a sold-out headline show at Brixton's Plan B on August 15.

AUGUST 20

STAFF PICK: ED MILLER, SENIOR DESIGNER



O. CHILDREN Apnea (Deadly)

Named after the sleep disorder that afflicted singer Tobi O'Kandi in his battle against the Home Office and deportation (so it's not going to raise too many smiles,

second album Apnea is nevertheless a resplendent, confident statement of intent.

Think the icy grandeur of Joy Division overlaid with an Ian McCulloch-

style baritone and you're part way towards the majestic, cinematic miserablism of O.Children. But it's not all gothic-inspired claustrophobia. For every bass-clanging, murky Holy Wood or multi-layered Red Like Fire, there's a lighter almost louche Oceanside and the pop hooks of I Know (You Love Me).

The Realest, meanwhile, sounds like Sisters of Mercy on poppers and the entire record is interspersed with subtle electronics as on the OMD-leaning H8 City. Big hooks, chiming guitars that strive for a bigger space in which to hold court, and crisp percussion, lift



Apnea and O.Children to a level above their peers.

Quite what the album's brightest moment on a record of highlights - the pulsing Chimera (recently championed by Rob da Bank and

Steve Lamacq) - is doing tucked away as the last song, is a mystery. But if the band are gung-ho enough to append this epic track as the album closer, it's as if to say "On that note, beat this..." Which as sign-offs go is pretty impressive. Album-of-the-year kind of impressive.

OUT NOW

PRODUCT REISSUES

LON & DERREK VAN EATON • JESUS CHRIST SUPERSTAR • PETE WATERMAN/HIT FACTORY • KALEIDOSCOPE

LON & DERREK VAN EATON - Brother (RPM/REIRO 912)



Plucked from obscurity by an impressed George Harrison, siblings Lon and Derrek Van Eaton were the very last act to be signed to The Beatles' ill-fated Apple label, releasing the acclaimed but commercially unsuccessful Brother. Never previously released on CD, the 1973 album has recently been digitally remastered at Abbey Road, and has been licensed to RPM along with eight bonus tracks, most of them previously unissued. Produced by Klaus Voorman, it is an album that has survived the passing of nearly 40 years very well. Stylistically encompassing pop, rock and R&B, Brother is never less than impressive, with superb lead vocals from Derrek, particularly on the soulful Warm Woman, the rousing Sweet Music, and elegiac closer Another Thought. Lon provides

fraternal vocal sweetening throughout, and the album is impeccably played by the pair and their celebrated sessionmen, who include Voorman, Ringo Starr and Peter Frampton, among others.

ORIGINAL SOUNDTRACK - Jesus Christ Superstar (Polydor 5339271)



Groundbreaking, daring and controversial, Jesus Christ Superstar was a wildly popular 1970 release which defined the rock opera and provided the commercial breakthrough of Andrew Lloyd Webber and Tim Rice. In the wake of its 40th anniversary and just ahead of Lloyd Webber's upcoming search for a new Jesus on a primetime ITV1 show, the original studio cast recording of the album has been superbly remastered and is bound to receive a great deal of attention. Telling the story of Jesus' last seven days, Lloyd Webber's

pop tunes are largely melodic and memorable, while the more serious classically-inspired pieces, like John Nineteen/Forty-One, are spiritual and intense. Rice's lyrics are pithy, tongue-in-cheek and economical throughout. The cast they assembled for this ensemble piece is magnificent, though special kudos should go to Yvonne Elliman's Mary Magdalene with the show-stopping I Don't Know How To Love Him, Murray Head's slick Judas Iscariot portrayal in Superstar, and Deep Purple singer Ian Gillan's magnificent Jesus on Gethsemane (I Only Want To Say).

VARIOUS - Pete Waterman Presents The Hit Factory - The Soundtrack To A Generation

(PWL/Sony Music 88691999452)



Released to coincide with the upcoming Hyde Park spectacular of the same name, this is a two-CD 40-song/three-CD

50-song compilation of the biggest and best recordings written and/or produced by Mike Stock, Matt Aitken and Pete Waterman, who dominated the charts for much of the 1980s and 1990s. Among more than 30 acts represented here are Kylie Minogue, Dead Or Alive, Mel & Kim, Bananarama, Jason Donovan, Sonia, Sinitta and even Cliff Richard. Cheesy classics abound, including Never Gonna Give You Up by Rick Astley, The Harder I Try by Brother Beyond and Mondo Kane's jazzy summer scorcher New York Afternoon, featuring Georgie Fame on vocals. Overall, a great package - though it's a shame none of the hits they crafted for the late Donna Summer are included.

KALEIDOSCOPE - Further Reflections - The Complete Recordings 1967-1969

(Grapefruit (KJSE) 023D)

Revered in collectors' circles, British psych/rock band



Kaleidoscope - not to be confused with similarly-slanted, identically-named bands from the US and Mexico - issued a pair of highly collectable albums and five singles for Fontana without much success before morphing into the equally fine Fairfield Parlour. Further Reflections brings together all of those recordings on a double-disc set of psychedelia that bristles with period charm, and generally manages to remain on the right side of indulgent. Disc one comprises primarily of 1967 debut album Tangerine Dream, which is populated by melodic vignettes with a surprisingly high folk quotient. Faintly Blowing, from two years later, is more mainstream with tracks like Snapdragon, Black Fjord and the title track all having more going for them than most hits from the time - but perhaps the best track is the band's last single Balloon, light and uplifting.

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360° remit to drive this brand and its platinum-selling repertoire at world renowned label. Responsible for product managing front-line repertoire releases. Experience in managing domestic and international marketing campaigns.

EA to President - Music Publishing £35 - 40K

Experienced Music PA to support President of a major music publisher. Assertive approach needed to managing very busy and changeable diaries, arranging travel and attending gigs and award ceremonies.

Finance Manager - Music £40 - 45K

Superb role for a qualified (ACA, ACCA, CIMA) candidate with music industry experience at this leading artist Management Company. Responsible for all financial affairs, international projects, music releases and live touring.

Financial Analyst - Music £30 - 38K

Commercially focused analyst position in globally recognised entertainment giant. Ideal role for a graduate and studying accountant reporting into senior figures within the finance, marketing and commercial departments.

Online Publicist - Music £23 - 26K

In-house opportunity for a confident online publicist within a major record label. Working directly with artists and managers to deliver strategic & creative online publicity campaigns for some of the biggest names in the music industry.

Licensing Administrator - Music Publishing £20 - 25K

Team player to prioritise heavy workload and assist in the approval process required for clearing synch usage. Also supporting department heads with project work. High attention to detail imperative. Maternity cover.

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▲ SIGNED ON THE DOTTY LINE

UK rapper Amplify Dot is one of the latest addition to Virgin Records/EMI roster. She's signed a long-term recording deal, and is the first female rapper in the UK to receive a major label album deal in over a decade, the last being Ms. Dynamite. Here, she poses with her new label team, including Miles Leonard, president Parlophone and Virgin A&R Labels who fondly calls her 'Dotty'. Left to right: Alex Sayers - junior product manager (Virgin Records), Darius Malik (Amplify Dot manager), Nick Burgess - VP A&R (Virgin Records), Vic Sindermann - senior director, TV Promotions (EMI Music UK), Shin Beatz (producer), Stuart Freeman - head of online publicity (EMI Artist Publicity), Amplify Dot, Dave Rajan - Radio promotions manager (EMI Music UK), Miles Leonard - President (Parlophone & Virgin A&R labels), Ben Haskey - legal and business affairs manager (EMI Music UK), Laura Mantin - Clintons lawyers, Matthew Rumbold - A&R Manager (Virgin Records), Afryea Ama - marketing assistant (Virgin Records)

KEY SONGS IN THE LIFE OF...

TONY MOORE



Director of Music, Art & Development, The Bedford

First record you remember buying?

T. Rex's Ride A White Swan. I still remember the excitement of going to Rayners Records in Bristol. I took it home and immediately played it on my mum's old Garard valve gramophone.



Last track you downloaded?

I Could Be A King by The Dunwells. I love this band and am proud to have played a small part in their career so far. From Leeds, they used to come and play at The Bedford all the time and I would regularly have after-show dinners and try and help them.

Which track would you like played at your funeral?

Imagine by John Lennon. There are so many great songs and music that I could choose from, but this song always touches me very deeply.

What's your karaoke speciality?

Let it Be. I grew up on a diet of The Beatles. I love to sing this song. It suits my range and in an unknown environment, at least I know I can deliver this one song.

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

Without You. Despite the fact that it is a sad song (and the tragic story behind it even sadder) it is such a beautifully romantic and passionate song... the Nilsson version of course.

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

Sweet Billy Pilgrim, Joyful Reunion.

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

That's like asking a parent who their favourite child is. It changes from day to day... so today, I will say David Bowie's Life On Mars.

ARCHIVE

MUSIC WEEK June 25, 1977



BPI numbers show record sales were good during the first quarter of 1977 but still fall short of the boom claimed by several majors overall. Q1 singles sales hit 15.6m (up 10% year-on-year compared to 1976) while albums sold 19.4m... A group of Britain's leading pop songwriters are lining up against the campaign for an independent

review of the internal workings of PRS... Both CBS and WEA are increasing prices from July 1. A top price tag of 75p will be introduced for singles along with assorted new levels for albums and tape products... Phonodisc has scored a manufacturing and distribution contract for Chrysalis and Arista. The new deal will take effect on July 1 with Arista moving from EMI and Chrysalis from Island... Transatlantic has launched new label Playground. Aimed at children, the outfit's first release will be Ready Steady Go Play Away. Not as dubious as it sounds, it's actually based on BBC TV series Play Away and produced by the show's director Peter Charlton.



SINGLES TOP 5 25.06.77

POS	ARTIST	SINGLE
1	THE JACKSONS	Show The Way To Go
2	KENNY ROGERS	Lucille
3	HOT CHOCOLATE	So You Win Again
4	BARBRA STREISAND	A Star Is Born (Evergreen)
5	ROD STEWART	I Don't Want To Talk About It / First Cut...



ALBUMS TOP 5 25.06.77

POS	ARTIST	ALBUM
1	THE MUPPETS	The Muppet Show
2	THE BEATLES	At The Hollywood Bowl
3	ABBA	Arrival
4	A STAR IS BORN	Official Soundtrack
5	EAGLES	Hotel California



NEW RELEASES RECOMMENDED 25.06.77



THE BEE GEES Here At Last
PETER FRAMPTON I'm In You
 The Bee Gees' live album Here At Last comes 10 years after the trio enjoyed their first transatlantic hit and underlines the quality of their output since then, according to *Music Week*.

Peter Frampton's I'm In You showcases the artist "at his spare majestic best". The mag calls acoustic-based Rocky's Hot Club (featuring Stevie Wonder on harmonica) "a delightful piece of nonsense".





Photo: Jo Dudderidge

◀ **DIZ IS IT**

He saved all his really naughty words for *Music Week* (see our Big Interview, page 12), but before we caught up with Dylan Mills – aka Dizzee Rascal – at UK Music's summer reception last week, he was all sweetness and light. No wonder: he'd just been given five shiny Official Charts Company awards to add to his mantlepiece. [L-R]: Dizzee's manager Nick Detnon, Andy Heath (UK Music), Dizzee Rascal, Jo Dipple (CEO, UK Music), Martin Falbot (Official Charts Company MD).

▶ **CARRIE ON SELLING**

Not content with storming the Royal Albert Hall last week, Carrie Underwood debuted at No. 11 on the Official UK Artist Albums chart at the weekend with her first album release on these shores, *Blown Away*. Whilst visiting Blighty, the US country star made time for a quick snap with the Sony Music crew – including Nicola Tuer, Nick Gatfield, Phil Savill and Phil Connolly.



FABLED LABELS

POSITIVA

Founded 1993

Key artists Reel 2 Real, Barbara Tucker, Spiller, Axwell



Founded by Nick Halkens, Positiva was set up as an EMI subsidiary and has gone on to become one of the biggest dance music labels in the UK, having gained a reputation for jumpstarting the careers of relatively unknown artists.

One of Positiva's first releases was Reel 2 Real's *I Like To Move It* (left), which went gold in France, Germany and The Netherlands and silver in the UK. Barbara Tucker also saw success on Positiva with *Beautiful People* and *Stay Together* in 1995 and 2000's *Stop Playing With My Mind*.

The late Nineties saw the label release a number of big tracks from an emerging trance scene, such as Alice DeeJay's *Better off Alone*, which was a hit in Europe and the US, and success in the 2000s came from the likes of Groovejet (*If This Ain't Love*) by Spiller featuring Sophie Ellis-Bextor (below) and remixes of *The Source* feat. Candi Staton's *You Got The Love* and *Watch The Sunrise* by Swedish DJ and producer Axwell.

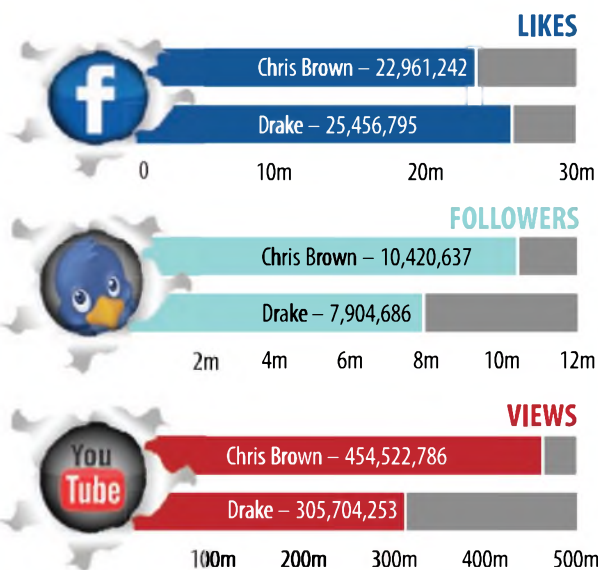


Did You Know?

Vocals for Reel 2 Real's *I Like To Move It* were provided by Trinidad and Tobago rapper The Mad Stuntman (real name Mark Quashie).

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