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HONEY RYDER

New album **'MARLEY'S CHAINS'** Released 5th August

Single **'YOU CAN'T SAY THAT'** Released 12th August

HONEY RYDER

'Marley's Chains is a sumptuous pop album with its feet in folk and country that sounds both classic and contemporary and fits to the current trend for a return to real music.' Lisa Verrico

Radio play: Huge thanks to all for playlisting our first single 'Marley's Chains' including BBC Radio 2, Smooth UK Group, Bauer AM Scotland Group, BBC Radio Scotland, BBC Radio Ulster, Downtown Radio / Bauer, GTFM Group, Lincs Group, Media Holdings Group, Swansea Sound / UTV, UKRD Group, Wave 105/Bauer, Waves Radio, Yorkshire Coast Radio.

Smooth Radio Group Playlist – Album of the Week. **BBC Radio 2** Weekend Wogan Session.

TV appearances: BBC Breakfast, Ch 5 Live With Myleene Klass and ITV This Morning.

Live: Cornbury Festival, Hop Farm Festival, Hard Rock Calling Festival, Smooth Radio Festival, Signal FM Festival, Wave 105 Festival, Lexington London.

Much more to come – watch this space!



New album **'MARLEY'S CHAINS'** Released 5th August
Single **'YOU CAN'T SAY THAT'** Released 12th August



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A three-page special interview with Sir Elton John on British music



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We look into staggered release dates – and 'fake' cover versions

'PHENOMENAL' BRITISH COMPOSER AND PRODUCER SIGNS WORLDWIDE DEAL WITH PUBLISHER

BMG relishes big Mac signing

PUBLISHING

BY PAUL WILLIAMS

BMG Chrysalis UK has secured the services of one of the UK's most successful hitmakers after signing a worldwide deal with Steve Mac.

The multi chart-topping talent moves from Peermusic to his new publishing home at a time when he is enjoying significant success in the US: his Glad You Came co-write for The Wanted alone has clocked up around 3 million Stateside sales, according to Nielsen SoundScan. The new agreement with BMG covers catalogue and future works.

BMG Chrysalis UK vice president of A&R Ben Bodie said: "We are delighted to be working with Steve Mac. His strike rate of hits is truly phenomenal."

Mac has enjoyed sizeable success as both a songwriter and



Mac's mates: (Left to right) Ben Bodie (VP of A&R BMG Chrysalis UK), Steve Mac and Kate Sweetser (Senior Director, Creative, BMG Chrysalis)

producer now for more than two decades. Some of his greatest triumphs have included working with acts associated with Simon Cowell, among them Westlife, Leona Lewis, Kelly Clarkson, Il Divo and Susan Boyle, whose

first three albums were produced by Mac. He has also written for JLS, while his recent successes include credits on One Direction's Gotta Be You, Cover Drive's Sparks and The Saturdays' Notorious, helping to

take his worldwide sales to beyond 140 million in combined single and album terms.

Mac's manager David Howells of Darah Music said: "Looking at BMG's teams in the territories where we've met,

they were very impressive. They work together well. They're enthusiastic and passionate."

BMG Chrysalis UK senior vice president Alexi Cory-Smith told *Music Week* the signing would "turn heads" within the industry and beyond.

"It shows we're a creative force to be reckoned with," she added, noting one of the company's biggest selling points in securing Mac was its "tightly-knit" international network.

Mac said: "I'm very excited to join the BMG Chrysalis family and to seek more opportunities internationally."

The songwriter enters into the new partnership after notching up two huge US hits: Glad You Came followed his co-write You Make Me Feel... for Cobra Starship into the Billboard Hot 100 Top 10.

To date, the latter has sold 2.4 million copies in the States for the US dance-pop band.

Official Charts app 'brings streaming to mainstream'

The creator of a new app which allows consumers to hear the Official Singles Chart on their Samsung phone believes the platform will bring a "whole new audience" to streaming services.

The Official Top 40 Chart app is pre-loaded onto millions of Samsung Galaxy Ace II handsets in the UK.

Consumers will receive free unlimited access to streamed songs from the latest chart for eight weeks – before being asked to pay £1 a week to continue using the service.

The ad-free app, which has been licensed by all major record companies, has been created by MusicQubed alongside the Official Charts Company.

Chris Gorman, CEO, MusicQubed said: "There are many apps in the marketplace for the music enthusiast. However, there's also a mass market that just want to access current music instantly at a price that's affordable in their mind."

"This will open up a new marketplace that doesn't currently exist, pushing consumers who

currently spend £17 to £20 a year on music into a higher bracket without them realising."

Gorman said the introduction of in-app purchases was being considered – from which rights holders and composers would be rewarded. MusicQubed is also in discussions with other charts providers in the UK and abroad for similar apps.

"This Samsung app can be both incremental and complementary to existing streaming services," said

Universal Music commercial MD Brian Rose.

"It has a very compelling up-sell mechanism. As your favourite track drops down the chart, a message says you can own it forever [via download], with an integrated buy button."

The app joins celebrations around the 60th anniversary of the Official Singles Chart - which include a three-part primetime ITV show. The first instalment of the Nation's Favourite Number One Single will air at 9pm on Sunday (July 8).



NEWS

EDITORIAL

A taxing question of strategy



BOY, TEAM HARRIET HARMAN have been well briefed.

Whatever her true intentions towards the creative industries, you have to give her credit for knowing how to push the record business's buttons. At the BPI's AGM on Tuesday, she hit upon pretty much every topic those working in the market of mechanical music would have craved – whilst savouring each opportunity to spank the name of Jeremy Hunt even further into the reputational mire.

In her speech, she promised she's different than those *other* politicians – that she wants to do more than just pay lip service to how much she loves music.

She condemned Hunt's retraction of the long-promised Communications Green Paper, blaming a "lack of focus within the DCMS" and Hunt's supposed preoccupation with "saving his own neck". (Which may prove to be slightly unfair if Hunt's revised plan of hosting five communications policy seminars between July and September ultimately justifies the means.)

Then she got razor-edged – if flimsily so. Her messages suggested that music is a "silo" within the DCMS and that the rest

"The video games industry used maths and science to grab the Government's attention regarding a tax break. Perhaps classical music's leading lights can do the same for the music trade?"

of the Government isn't listening; that an 'IP czar' similar to that appointed by President Obama was needed in the UK; and, most memorably, that the current administration is simply too weak to "stand up to Google".

Hmmm. The US czar she's referring to is Victoria Espinel – who was hardly an Iron Lady in the face of anti-SOPA warfare last year. And who was it who posted a strong-armed suggestion that the public should fight SOPA – effectively a global propaganda campaign against Obama? Ah, yes. It's rather easier to stand up to Google when you're not a policy-maker, clearly.

That said, Harman's nod and wink to that succulent couplet "tax break" will have left even the most hardened industry cynic dribbling. Empty words? Can't be done?

I worked in video games when Harman's mob drafted in the framework for a tax incentive for that industry – finally followed through by Jeremy Hunt and co. And let me tell you, if there's any chance of it happening, you've got to hit the public school-educated, classicalist pomposity of No.10 right between the eyes.

How did video games – which both Boris Johnson and Gordon Brown both publicly blamed for knife crime – do it? For one, by hammering home a fear that UK maths and science graduates were leaving for foreign climbs. That got the Bullingdon Club ruddy-faced with annoyance pretty quick.

Look around: what does the music industry have in our corner? Perhaps the answer lies in the soundtrack to the well-bred political class – something they actually respect, rather than deride.

Here's a clue: it is perhaps no fluke that Classic FM's Darren Henley is so well regarded in Parliamentary circles.

If music has any hope of an A&R tax break, perhaps our friends at Decca, Deutsche Grammophon or EMI Classics might be good enough to politely make the industry's initial case.

Tim Ingham, Editor

MPA CAUTIOUSLY UPBEAT- BUT MCPS ADMITS FISCAL HEALTH IS 'NOT GOOD AND IN FACT GETTING WORSE'

Publishers urged to 'think big' on Global Rights Database

MPA AGM

BY TIM INGHAM

The Music Publishers' Association urged its members to "think big" over future changes to copyright structure and collection at its annual AGM last week – as worrying challenges facing mechanical royalties body MCPS came to the fore.

The MPA debuted a new film laying out exactly what a music publisher does, which it believes will both help educate consumers and frame the importance of strong copyright protection in front of Government. (Turn to page 22 for more on that).

MPA chief executive Stephen Navin talked of "big publishing, a big MPA... and thinking big" during his speech – not least when it came to ambitions for a true Global Rights Database.

"In the case of the GRD let us in all the complexity of the detail of this global project not lose sight of the vision ahead of us of a single authoritative database," he said.

Outgoing MCPS chairman Nigel Elderton read a prepared speech from PRS For Music chief executive Robert Ashcroft, who addressed the £2.5 million loss the MCPS suffered in 2011.

He explained that royalty income collected from recorded media licensing in 2011 stood at £101.7m, down 13.2% – although mechanical royalties distributed only declined by 2% in part because of growth in broadcast and online revenues.

"The financial health of MCPS is not good however and in fact it is getting worse," admitted Ashcroft.

"We need to be open and honest about this fact and work together to address this."



Ashcroft: His prepared speech addressed the MCPS royalties loss during 2011

Ashcroft's speech said PRS For Music members had "broadly accepted" news of increases in commission/administration rates – as PRS takes over a greater share of its alliance with MCPS to help balance the books.

"MCPS is not alone in experiencing financial pressure; other mechanical copyright collecting societies worldwide are suffering from the effect of declining CD sales," he added. "Our joint venture with the Nordisk Copyright Bureau is now operational, allowing us to evaluate the possibility of decommissioning our old systems, potentially saving over £1m a year in IT costs. This is

just part of the potential benefits wider consolidation can bring."

On the subject of the GRD, he added: "You will all be aware that ICE, the copyright database developed by PRS for Music and STIM, was chosen to provide the technology on which the future GRD is based, while our German counterparts, GEMA, are expected to announce shortly their intention to become a shareholder in ICE."

Potential cost-savings at MCPS highlighted by its Task Force will equate to £11m savings per annum, explained Elderton – whilst the reallocation of costs with PRS would allow MCPS to "break even in 2012 and in the first half of 2013". Elderton welcomed new MCPS chairman Peter Cornish.

Meanwhile, MPA chairman Chris Butler led tributes to MPA board member Jonathan Simon, who died in April.

"The value to our business of an individual such as Jonathan cannot be quantified in figures," he said. "Measured instead by the esteem in which friends and colleagues held him, it is clear that we will be infinitely poorer for his absence."



SHADOW CULTURE SECRETARY SLAMS GOVERNMENT'S WILLINGNESS TO PLEASE GOOGLE

Harman flirts with tax breaks offer for labels

BPI AGM

■ BY TOM PAKINKIS

Harriet Harman has slammed the Coalition Government for failing to protect creative industries – suggesting that “No.10 can't stand up to Google”.

Speaking at the BPI's 2012 Annual General Meeting, Harman pushed for more investment in music businesses as well as entertaining the idea of tax breaks for the industry.

“The banks have got to start lending to viable music businesses, including small businesses,” she told the AGM attendees at BAFTA on Tuesday.

“81% of firms in your industry employ fewer than five people. They need to be able to get finance.

“[Project] Merlin figures show banks are still failing to meet their lending targets,” Harman added, pointing to the agreement struck in February between government and four major UK banks with an aim to promote lending to small businesses among other things. “It's not good enough.”

“The Government has got to sort this out and get the banks lending,” she continued. “We must do what we can to incentivise investment. We do that for manufacturing – through tax reliefs – we do it for film, we're going to do it for video games.

“Like manufacturing and like film we need to ensure that we reward investment by and in the music industry,” she said. “I was very interested to see the BPI's idea of a corporation tax break for higher investment levels in A&R to help develop new talent. And I'd like to see your view on how it would work, and deliver, in practice.”

Harman also criticised the Department for Culture Media and Sport, which she claimed ‘lacked focus’.

“The Culture Secretary says



music in schools is important,” she said. “But without even consulting him, the Education Secretary cuts music in school by £16 million a year. “The Culture Secretary says philanthropy is essential for the future of the arts, but the Chancellor in his Budget slaps on a philanthropy tax and the Culture Secretary was the last to know.

“As well as the lack of coherence across government, there's a lack of focus within DCMS. So, we haven't seen the much promised Green Paper,” Harman added.

Jeremy Hunt's Communications Green Paper was scrapped in June, but the DCMS said at the time that it intends to host five communications policy seminars this year before a Communications White Paper is introduced in 2013.

Harman did, however, see the DCMS playing an important role in the future, saying, “I don't

“We must incentivise investment. I was very interested to see the BPI's idea of a corporation tax break for higher investment levels in A&R. I'd like to see more detail on how it would work in practice.”

HARRIET HARMAN

want the government to solve their problems with Jeremy Hunt by abolishing his Department altogether, as the rumours have it.”

The health and development of the music industry should become the concern of a number of government departments,

Harman added, specifying the Treasury, the Department for Business, Innovation and Skill and finally the Department for Education.

The shadow Deputy Prime Minister outlined five key areas in Labour's strategy for jobs and growth in the music industry, namely; access to finance and a fair competitive market, exports and inward investment, a regional strategy for growth, young people and skills and intellectual property.

The sharpest words perhaps came when Harman discussed the systems currently in place to protect intellectual property: “The way it stands today, the



“I believe the tide is with us. The digital economy is now too significant in all of our lives, and too important to the country's future prosperity, to be somehow exempted from the normal rules of a civilised society”

GEOFF TAYLOR, BPI

framework is just not good enough,” she said.

Harman suggested that an “IP czar” similar to the US' Intellectual Property Enforcement Coordinator appointed by President Obama may be necessary in the UK.

Ultimately, however, the finger was pointed at familiar players when it came to combating piracy effectively.

“The Government has got to get a move on and stop dragging its feet to strike the right balance between the content industries, including music, and the technology companies to create a climate where innovation can flourish while copyright is protected,” said Harman.

“Google and other technology companies need to do more with the content creators to better signpost legitimate search and block illegal sites,” she added.

“And I want to see the Government getting on with implementing Labour's Digital Economy Act.

“While I'm pleased that Ofcom published their code for consultation last week it will still be 2014 before any warning letters are sent out.

“The Government has failed to show leadership,” was

Harman's verdict. “Despite them being pressed on this, including by us, they still haven't implemented the Digital Economy Act under a clear timetable lead and set a deadline for agreement in the industry for site blocking, search engine responsibility and digital advertising made it clear that if there's no agreement, this will be legislated for in the Communications Bill.

“I understand there's a lot of controversy around about how the notification letters should be worded, and the ISPs and consumer groups have concerns about people being cut off.” Harman argued, “There is a common sense way, which means people don't have their services cut off immediately and makes sure piracy does not go on unchecked. Letters should inform, and warn.

“And all of this should have been set out in the Green Paper, which we were promised at the beginning of this year and now won't appear.

“Number 10 can't stand up to Google and Jeremy Hunt is incapable of standing up to Number 10.”

BPI chairman Tony Wadsworth also wondered why the music industry has had to struggle for recognition at Number 10, saying that the government's “love affair with big technology and big telecoms has cast a shadow over our homegrown creative success and it's time to redress the balance.”

Meanwhile BPI chief executive Geoff Taylor flagged up some sectors of the internet economy where the trade association was met with cooperation, singling out good progress being made towards a code of practice with the Internet Advertising Bureau and the National Fraud Intelligence Bureau.

“I believe the tide is with us,” he said. “The digital economy is now too significant in all of our lives, and too important to the country's future prosperity, to be somehow exempted from the normal rules of a civilised society.

“Now the Government must not fail in its clear duty to match words with action, and unlock the extraordinary potential of this country's creativity.”

NEWS

NEWS IN BRIEF

■ **MERCURY PRIZE:** The closing date for the 2012 Barclaycard Mercury Prize is next Thursday (July 12). Record labels interested in submitting albums by UK or Irish artists released between Tuesday July 12, 2011 and Monday September 10, 2012 should visit mercuryprize.com/info to register.

■ **UNIVERSAL/EMI:** The European Commission has released a statement of objections to Universal's £1.2bn bid for EMI's record labels. According to sources who have seen the list, it argues that music giant Universal already extracts materially higher prices from digital distributors than rivals, and that buying EMI would allow it to raise digital music prices.

■ **SONY/EMI:** The sale of EMI Music Publishing to an investor group consisting of Sony Corporation of America, the Estate of Michael Jackson, PJSC Jynwel Capital Limited, GSO Capital Partners LP and American record executive David Geffen has officially been completed.

■ **BPI:** Sales of albums in the UK dropped from 50.5m to 43.6m year-on-year (-13.8%) in the six months to the end of June 2012 - but digital albums sales climbed 17.3% in the period, according to new BPI statistics. The stats, based on Official Charts Company data, show that in Q2 2012, digital downloads accounted for 34.7% of all albums sold. However, overall album sales in Q2, including physical formats, were down to 20.6m from 23.5m - a drop of 12.7% compared to the same quarter in 2011.

■ **NORDOFF ROBBINS:** £400,000 was raised for the music therapy charity at the 2012 Silver Clef Awards. The total included private donations and £250k via auction. Bidders in the room included Michael Bubl , Peter Kay, Carl Leighton-Pope, Sony's Paul Bursche, John Giddings and Andrew Lloyd-Webber.

■ **EARACHE RECORDS:** Earache Records and EMI Music have completed a new distribution deal that, for the first time, includes a partnership in the UK. The deal also sees Earache - who are about to celebrate their 25th anniversary - and EMI renew their existing partnerships in Benelux, France, Norway, Finland, Denmark and Greece, as well as adding the UK, Ireland and Spain.

For all of the latest Music Industry news, bookmark

MusicWeek.com

FLYING MUSIC SETS UP DEAL FOR NEW ALBUMS CARRYING BBC BRAND

TOTP compilations set for release

PRODUCT

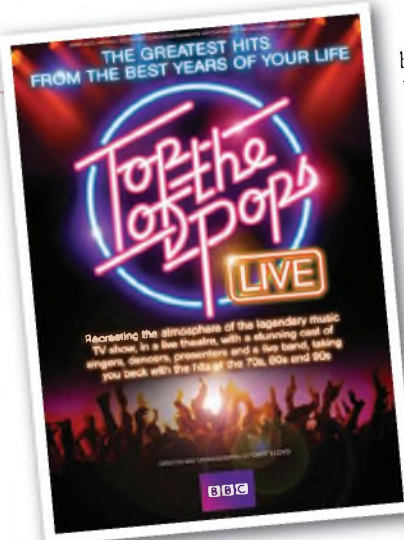
■ BY TOM PAKINKIS

The BBC will release a number of compilation albums tied in with Flying Music's recently announced Top Of The Pops Live stage show.

Announced in May, theatre production Top Of The Pops Live will embark on a UK tour, premiering at the Congress Theatre in Eastbourne from October 18-30 this year.

Now, *Music Week* has learnt that BBC Worldwide has signed a licensing deal with Flying Music Entertainment aiming to "capture the spirit of the iconic TV show" in the production.

Speaking ahead of the company's 30th birthday on Sunday (July 8), Flying Music's Derek Nicol said of the release, "The BBC have a deal with



EMI, so alongside the tour they'll be putting out various Top Of The Pops compilations.

"I think they've had the deal for a number of years and it's been recently renewed," he added. "EMI will be very aggressively marketing some of the old catalogue effectively."

Top Of The Pops Live will be the latest in a long line of Flying Music brands that have been picked up by labels following successful stage productions. The Solid Silver 60s Show, which has been running for 27 years, was picked up in a similar way when the company licensed the brand to Universal.

"Universal put out a Volume 1 album one year and a Volume 2 the next year, said Nicol. "I think they've sold 150,000 units on that basic compilation."

"Dancing In The Streets is another one. They used the brand we used to market the shows as the basis of a compilation package that they TV marketed, which was very successful."

Talking about the live stage show itself, Nicol said, "I think everyone's aware of Top Of The Pops. They might not have

I think everyone's aware of Top Of The Pops. They might not have experienced it but with people having watched the show all the way back to the Sixties, there's a wide audience"

DEREK NICOL, FLYING MUSIC

experienced it because they're too young but there's a huge crossover with people having watched the show all the way back to the Sixties. So there's a wide audience.

"What we're trying to do is create a situation where they're seeing something on the stage as if Top Of The Pops is being recorded live. But this is a concert so it's not the half-hour show; it's a two-hour show," Nicol added.

■ See *Flying Music* feature starting on page 25.

Breakout event hosts Access to Music

Music Week's monthly Breakout event at Proud Galleries, Camden will this month showcase a competition-winning talent from the nationwide Access To Music (ATM) college - alongside its usual plethora of hotly-tipped acts.

Co-founders of Breakout promoter All Night Long, Gary Prosser and Ben James, were special guest judges at Access to Music's Higher Education (ATM HE) division's end-of-year showcases earlier last month.

A total of 34 acts performed two or three songs to an audience of friends, family and music industry in London.

Prosser and James - with special guest judge Jaime Bradley from management company Rocket Music - voted rap-electro livewire Kitty Cowell (above) from Access To Music's Artist Development Programme as the winner.

She will perform on the main stage at Proud alongside Bebe Black, The Night, BIGkids, Luke Sital Singh and Liz Lawrence.



The Breakout team were also impressed by electro-pop act Cedellah, who they booked to perform in the event's 'acoustic stable'.

Lulu Le Vay (pictured above right), deputy course director at ATM, said: "Breakout provides the ideal platform for spring-boarding the best talent we have coming off our courses at the British Academy of New Music [campus]. Providing bridges



Breaking out: The ATM showcase winner Kitty Cowell (left) will perform at this month's Music Week Breakout event - an ideal platform for spring-boarding the best talent according to ATM's Lulu Le Vay (above)

to industry is very much our ethos and hugely beneficial for our students."

ATM is currently taking applicants for its new two-year BA (Hons) Music Business degree, offered in partnership with Birmingham City University. (More information: Accessmusic.co.uk)

■ PLEASE NOTE: This month's Breakout will now take place on Thursday, July 12.

Noise Inc teams up with Push

Digital marketing and social commerce agency Noise Inc. has entered into a partnership with 'creative technologists' Push Entertainment.

Noise Inc. clients have ranged from Richer Sounds to Ministry of Sound. The firm built The 2012 Brit Awards official app.

Push Entertainment specialises in creating tools to show brand loyalty via social media channels. Recent campaigns include Justin Bieber, Now That's What I Call Music!, Tesco, and toiletry brand Lynx.

The combined partnership will seek to expand into the US.

Jane Turner, Noise Inc.'s CEO said: "This is the first of several partnerships we have in the pipeline and we are looking to expand on both companies' positions as 'social innovators' who major brands can turn to if they want to more effectively transform their chattering fans into actual paying customers."

REPRESENT

LONDON'S MOST INTIMATE LIVE MUSIC EXPERIENCE

JULY 30 – AUGUST 10

**PLAN B, NAS
PAUL WELLER
SPIRITUALIZED**

SBTRKT, TOOTS & THE MAYTALS

UK SUBS, SANTIGOLD, OVERKILL

KANO, RUDIMENTAL, JOHN TALABOT, ANTI-NOWHERE LEAGUE

DJANGO DJANGO, BEST COAST, JAPANDROIDS

SPEECH DEBELLE, PULLED APART BY HORSES, THE HEATWAVE

2:54, SAVAGES, NATTY, L MARSHALL, DISCHARGE, THE BOTS

SPOEK MATHAMBO, CITIZENS!, YUNA, GOLDBLADE, FRIENDS

SWISS LIPS, JACOB BANKS, MAN WITHOUT COUNTRY

THE SAFETY FIRE, LEMONADE, TOWNS, ED TUDOR POLE

JANICE GRAHAM BAND, DUMBJAW, WET NUNS

CHILDREN OF THE NIGHT

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LONDON**

CONVERSE

MusicWeek The Playlist

10 tracks you need to hear...

DATA DIGEST

BREAKOUT



KITTY COWELL
A 'rap/electro
livewire', Powell pre-
viously toured with
Lady Sovereign as
part of the Binary
Kids and has played
with the likes of
Example and N
Dubz. Her new solo
mixtape 13 is out
now. Catch her on
the main stage at
July's Breakout.
*Get on the guest list
at musicweek.com/
breakout*



The latest most popular Shazam new release chart:

- 1 NICKI MINAJ
Pound The Alarm
- 2 WILEY FEAT. RHYMEZ & MS D
Heatwave
- 3 CALVIN HARRIS FEAT. EXAMPLE
We'll Be Coming Back
- 4 RITA ORA
We Do (Party)
- 5 KARMIN
Brokenhearted

GIG OF THE WEEK



Who: Jill Scott
Where: Somerset House
When: 9-10 July
Why: The platinum-selling, triple Grammy-winner brings her soulful sound to London's Somerset House.



MATT CORBY
Made Of Stone (Atlantic)
Uber-talented Australian now signed to Atlantic via a UK deal; Made Of Stone is the title track from the new EP which is being given away online. (*Available now*)

CONOR MAYNARD

Vegas Girl (EMI)
Off to a strong start in the US, Vegas Girl will lead Maynard's debut album (July 30) in the UK. Sparky, punchy pop with commercial punch. (*Single, July 23*)



KYLA LA GRANGE
Walk Through Walls (ioki/Sony)
This veritable highlight from her debut album is benefiting from a new Dan Grech radio mix which has been enjoying spins on Radio 1. (*Single, July 30*)

ANGEL HAZE

Reservation (Unsigned)
With Pitchfork, MTV and XXL support, AH has delivered an exciting mixtape. This standout track is a seamless blend of rap and singing. (*Free mixtape, July 17*)



HADOUKEN!
Bad Signal (Ministry Of Sound)
Signed to an enthusiastic new home in Ministry Of Sound, R1 airplay is already in the bag for this first single from the forthcoming album. (*Single, tbc*)

BLUR

Under The Westway (Parlophone)
One of two new songs written for their upcoming Hyde Park shows. This is a beautiful return. (*Download available*)



WILEY FEAT. MS. D
Heatwave (Warner)
Another surefire commercial monster for Wiley, this is immediate and infectious - though with an optimistic title given our 'summer'. (*Single, July 30*)

HONEY RYDER

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



DISCLOSURE
Control (Greco Roman)
This teenage brother duo have enlisted the vocal talents of Ria Ritchie for this chilled garage track, a former Hottest Record In The World. (*From EP, out now*)

REDLIGHT

Lost In Your Love (Polydor)
Follow-up to the Top 20 charting Get Out My Head has an equally catchy vocal hook and breakdown that'll send dance-floors into a frenzy. (*Single, August 6*)



SALES STATISTICS



CHART WEEK 26 Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	3,529,896	1,271,838	295,068	1,566,906
PREVIOUS WEEK	3,421,065	1,217,261	276,005	1,493,266
% CHANGE	+3.2%	+4.5%	+6.9%	+4.9%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	87,639,716	34,180,452	7,975,280	42,155,732
PREVIOUS YEAR	81,131,642	41,023,730	7,830,355	48,854,085
% CHANGE	+8.0%	-16.7%	+1.9%	-13.7%

APPOINTMENT TO VIEW



T IN THE PARK COVERAGE
Friday, July 6 - BBC Three, 8pm-12am
Catch performances from the first day of the Scottish festival, including those from Olly Murs, Kaiser Chiefs, Example, Florence + the Machine, Professor Green and Tinie Tempah.

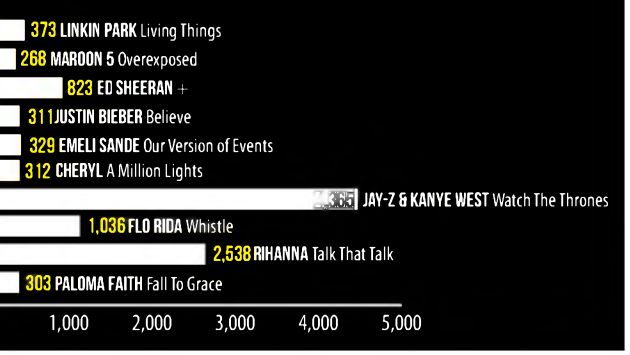
MUCHMUSIC VIDEO AWARDS 2012
Sunday, July 8 - 4Music, 7-9pm
One of Canada's most popular awards ceremonies, co-hosted by LMFAO and Katy Perry, the Awards features performances from Justin Bieber, Kelly Clarkson, Ed Sheeran, Carly Rae Jepsen and Nelly Furtado. Drake has the most nominations with five but how many awards will he win?

THE NATION'S FAVOURITE NUMBER ONE SINGLE
Sunday, July 8 - ITV, 9-10.30pm
Celebrating 60 years of the UK singles chart, this three-parter will reveal the results of a viewer's poll on the favourite 60 No.1 songs of all time. Featuring shots from the Music Week chart archive!

PIRATES' BAY



NUMBER OF ILLEGAL FILES FOUND BY MUSO.COM OF TOP 10 ALBUMS ON JULY 1 2012



CRITICAL MASS

metacritic
Keeping score of entertainment.

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

www.metacritic.com

79

NENEH CHERRY
The Cherry Thing

72

MAXIMO PARK
The National Health

69

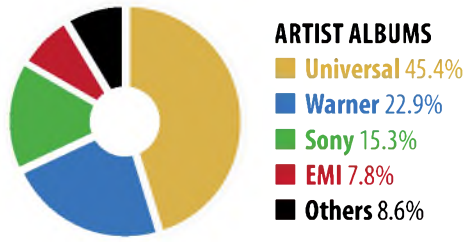
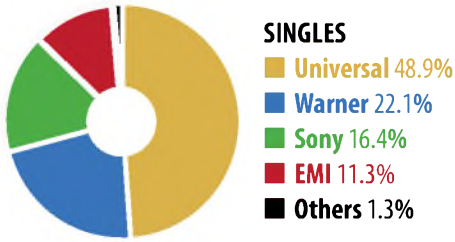
JUSTIN BIEBER
Believe

For daily news visit musicweek.com

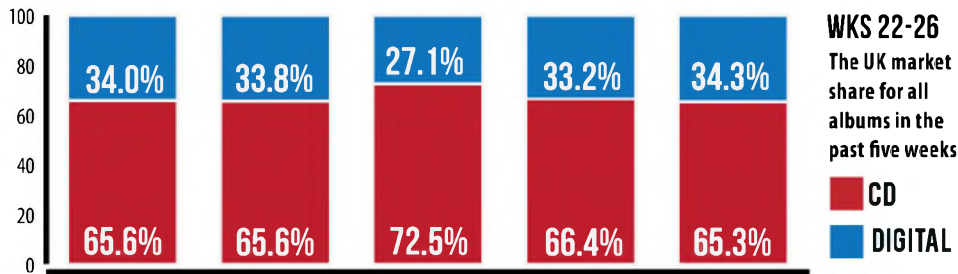
MARKET SHARES BY CORPORATE GROUP



CHART WEEK 26



DIGITAL vs PHYSICAL



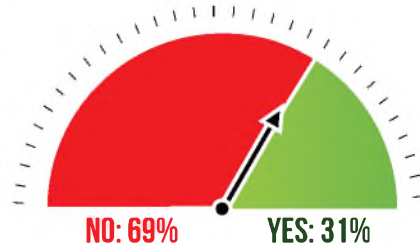
TOP 5 STORIES ON MUSICWEEK.COM

Musicweek.com's most-read stories for period ending July 2

- 01** The Word shuts down after 9 years
Friday, June 29
- 02** Chairman of Universal parent Vivendi exits
Thursday, June 28
- 03** Adele's 21 arrives on streaming services
Wednesday, June 27
- 04** Rod Stewart signs worldwide recording deal with Universal
Wednesday, June 27
- 05** European Commission publishes full Sony ATV/EMI decision
Thursday, June 28

MUSIC WEEK POLL

This week we asked...
Will direct to consumer campaigns ever eclipse the traditional label model?
Vote at www.musicweek.com



INK SPOTS

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

The Proms start in this month's *BBC Music* magazine which has a complete 27-page guide to the world's "greatest classical music festival" including an interview with maestro **Daniel Barenboim**, a guide to the "very best concerts" and 15 of the "dottiest music works" ever written.



Barenboim is interviewed by James Naughtie, who ahead of his appearances at the BBC Proms with the West-Eastern Divan Orchestra, imparts conducting wisdom: "A line of thought. That's what [the conductor] must give them. It is the most important thing - the capacity to think about music. Not just do, but think".

Handel is composer of the month and Jonathan Keates finds out how he managed to "enjoy such favour from the British royal family, and yet keep them all relatively at arm's length" by developing a talent for cultivating the "great and the good". In the reviews pages Anna Picard enjoys **Christain Curryn's** "perceptive revival" of Handel's *Alceste*, giving the "fleet strings and polished soloists" 5/5 while Kate Bolton admires **Monsieur De Machy** from **Paolo Pandolfo** who "makes the music dance" with his "supple bowing, elastic rhythms, dainty ornaments and floated notes."

THE MAGIC NUMBERS

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

5

Singles released and DJ trio super group Swedish House Mafia call it a day

2nd

Youngest male solo artist ever to reach No.1 on the album chart is Justin Bieber, trailing only behind Neil Reid, who was 12 when he led the list in 1972 with his self-titled album

\$1m

Offered to Chris Brown and Drake each to settle their personal dispute in the boxing ring by billionaire Alki David

£23m

Amount of money generated by The Stone Roses three comeback gigs in Heaton Park, Manchester last weekend, according to the city's Evening News paper

3



Different actors will play Cher in a musical that uses the singer's songs to tell her life story

6th

Place on the Billboard Hot 100 chart for Ellie Goulding's *Lights* - a slow climb helped by country radio play following its May 2011 US release

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

@laurenlaverne The older I get, the more newspapers I read, the more I think music is the only Fun Thing that doesn't give you cancer.
(Lauren Laverne) Tuesday, June 26

@RedVelvetKid Accidentally drowned my BlackBerry so I might as well kill myself.
(Angela Lee, Outside Organisation) Tuesday, June 26

@GeoffLloyd When I get miserable about putting on weight, I cheer myself up by imagining one day I'll get to go in that special ambulance for the obese.
(Geoff Lloyd, Absolute Radio) Wednesday, June 27

@Pursehouse Front page of this week's NME: "Why the [Stone] Roses matter more than ever". Oh do fuck off.
(Simon Pursehouse, Sentric Music) Wednesday, June 27

@ARRJAYKAY "Muse unveil new Olympics song". Shoot me, shoot me now
(RJ Keeling, Live Nation) Thursday, June 28

@davewibberley A student has just told me that one of the strong things about Adele is that she doesn't dress proactively. Who does? Except in a fire.
(Dave Wibberley, University of East London) Thursday, June 28

@itsmikelike Few people just left the e@NME office to head up to Heaton Park. I'm starting to get REALLY excited now *bites fist #heatonparkNME
(Mike Williams, NME) Thursday, June 28

@ameliaoshea Why did I decide to dress like such an emo on such a bloody hot day...
(Amelia O'Shea, Dawbell PR) Thursday, June 28

@bennymortimer Heaton Park is the new Watch The Throne #jealous
(Ben Mortimer, Polydor) Friday, June 29

@paulyoddjob1975 Good on Pearce for dropping Beckham. He wants to win, not pay homage. If Beckham why not Bobby Charlton/Geoff Hurst??
(Paul Latham, Live Nation) Friday, June 29

@jamesjammcmahon Ten years ago today I got my first ever bit of work for NME. This means that I have been a working journalist for ten years. THIS IS MENTAL
(James McMahon, Kerrang!) Tuesday, July 3

@professorgreen PPL. Lovely.
(Professor Green) Tuesday, July 3

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

DATA DIGEST



LIFE'S A BEACH

July 1, Weston-super-Mare
Labrinth jumps for joy during his performance at the 2012 T4 On The Beach event, broadcast on Channel 4

PICTURE OF THE WEEK

Photo: Jeff Spierer

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



1 MARK HOLUB LED BIB
King Caprice - If Not Now, Then When? *King Caprice*

It's great to hear a band like this, creating a sound which isn't concerned with genre and stylistic constraints, and is just concerned with making good music. A joyful noise, full of vigour, it's worth a good listen. Enjoy.



2 KEITH ARMSTRONG EX-KITCHENWARE
The Bazaars - Girls In Time *AV&AL*

I recently heard this track through a friend of mine and instantly fell in love with the immediacy of it. Plus there's a nice raw element sadly missing from so many new releases I've heard recently. You can't go wrong having Richard Woodcraft (Radiohead/Last Shadow Puppets) as the producer.



3 ROB SAYCE SUBBA CULTCHA, ROCKSOUND
Meursault - Something For The Weekend *Song By Toad Records*

This Edinburgh outfit's third record is their finest to date, an affecting, rich and well crafted set of songs that hit both the head and the heart. It's brittle but beautiful stuff, and frontman Neil Pennycook endows songs like 'Hole' with phenomenal emotional heft. This is music to cherish.



4 LIZA DARWIN MTV
Polarsets - Tropics *Euphonics Records*

Newcastle trio Polarsets salute the double-sidedness of youth - that exhilarating bliss as well as the shadowy notion that it's fleeting - in their newest vacation anthem. With a shimmering intro, delicate featherweight beats, and lush melodies, there's enough honesty in the chorus to keep the track grounded.



FEEDBACK

● Julian Wall to exit BPI

Daniel Higgins: "Having met Julian on one of his synch trips in LA, I can truly say he is a real gentleman that will go out of his way to help everyone, including me with dissertation research. I wish him all the best in the future."

Stephen Anderson: "Julian Wall is a great guy I hope he stays in the Music Business. We need people like you Mr Wall!!!!!!!"

Sam S: "Shame. Nice guy."

● Sky Arts apologises for 'disappointing' Isle of Wight festival coverage

chris: "I also found the coverage of Bruce Springsteen poor. You only decided to broadcast songs from his latest album."

"Perhaps this was a marketing ploy for promotional purposes. Based on this I am not going to buy it and hope others follow suit."



● UK album sales slump 13.8% in H1, digital up 17.3%

Kai Lofthus: "Most importantly, when analysing sales statistics, everything boils down to A&R."

"It's always about which releases came out in the corresponding period last year and which releases came out this year."

● Sony/ATV MD Rak Sanghvi reported to have left company

Ian Penman: "Sorry to hear the news about Rak. We had fun doing deals over the years (Oscar Paul's comes to mind). Hopefully there will be more...!"

SIGNS O' THE TIMES



Universal Music Group has signed **Rod Stewart** (pictured) to a long-term worldwide recording agreement in a multi-album deal.

pigFACTORY Music has signed Eighties rock band **Tesla** to an international publishing administration and sync representation deal. It allows pigFACTORY to exclusively administer the publishing for all songs that Tesla have written as well as license them for sync along with later recordings.

Touch Tones, part of the Tummy Touch Music Group, has signed a publishing deal with Dan Stephens, AKA **Dan Le Sac**. The deal covers his existing catalogue, along with next album *Space Between The Words*.

EMI Music France has signed a deal with Sugar Music for Italian breakthrough artist **Raphael Gualazzi**. EMI will reissue Gualazzi's first album, *Reality And Fantasy*, (with six bonus tracks) on Blue Note in September.

KEEPING TRACK



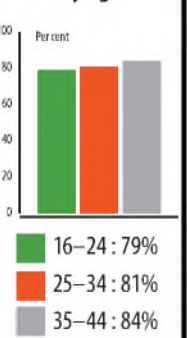
SoundOut is a research and audience insight tool for new music, powered 100% by real music fans and consumers.

Paloma Faith Black & Blue (RCA)

Overall market potential **EXCELLENT**

83%

Market potential by age



ON THE RADAR **NATALIE DUNCAN**

"IT WAS ALL A MASSIVE FLUKE basically," says Natalie Duncan. After working as a barmaid for four years and gigging in pubs in her home town of Nottingham, she won a competition to appear on BBC Two series *Goldie's Band: By Royal Appointment*, which ended with a performance at Buckingham Palace.

The talented vocalist was spotted by someone from Decca who was in the audience that night. Fast forward to the present and she's signed to the label with debut album *Devil In Me* set for release.

Speaking to *Music Week* Duncan admits: "I'm not saying I knew I was going to make it but

something that wasn't even conscious inside knew that probably, eventually, hopefully, I'd end up doing something musical."

Her vocals are inspired by Lauryn Hill, Aretha Franklin and Bob Dylan, plus "Leonard Cohen and Jimi Hendrix for songwriting". Duncan's been writing songs ever since she can remember. "I used to just write on the piano," she says. "When I was three I got my first Casio keyboard and I wrote three-chords on it and I repeated them like... oh it was annoying!"

Usually confined to her bedroom, a two-year music performance course at college finally gave

Duncan the courage to play in public: "I remember doing the first song I'd ever written in front of a crowd at college and after that I released it... it was all right I started doing open mic nights".

Describing her album as "bluesy and soulful", it's written about her personal experiences. "I wouldn't say it's the most upbeat and happy album, there's loads of ups and downs, but then it does have light moments. I think each song is individually about something I've been through." Now writing with Magnetic Man for their next album, as well as featuring on Goldie's latest hit, *Freedom*, she's keen to



carry on collaborating: "I'd hate to just be stuck in a writing my own songs and singing hole because eventually I'd like to be able to do loads of things musically like writing for films."

Following a one-track perform-

ESSENTIAL INFO

RELEASES

July 16 album - *Devil In Me* (singles TBC)

LABEL

Caroline Crick, Verve

MANAGEMENT

Kathryn Nash, Eccentric

LIVE

July 6 - Farmyard Notts Contemporary

July 8 - Broken Folk, Battersea Mess

July 12 - O2 Shepherd's Bush Empire

July 21 - Wollaton Park, Nottingham

August 7 - Cargo, London

ance at Lovebox, Duncan has a few live dates lined up and there's talk of a tour after the album release.

As for the future, she just wants to keep going: "I don't really ever stop writing. I hope it all just carries on."

HE SAID / SHE SAID



“When we came up with that slogan – ‘The Word: a magazine, a website, a podcast, a way of life’ – we were being a bit tongue in cheek. But it was, wasn't it?”

David Hepworth announces the sad closure of *The Word* magazine

TAKE A BOW TEAM GARY BARLOW & THE CB



THE LOWDOWN

Album: *Sing*
Highest chart position: No.1

Label: Decca

President: Dickon Stainer

A&R: Tom Lewis, Decca

Manager: The Military Wives Choir Foundation & John Thompson

Marketing: Gavin Bayliss, Decca

National/regional press:

Louise Ringrose, Decca

Online press: Justin Dixon, All-Leo

National/regional radio: Sarah Bates, Decca

TV: Molly Ladbrook-Hutt, Decca

MUST-SEE MUSIC TICKETING CHARTS

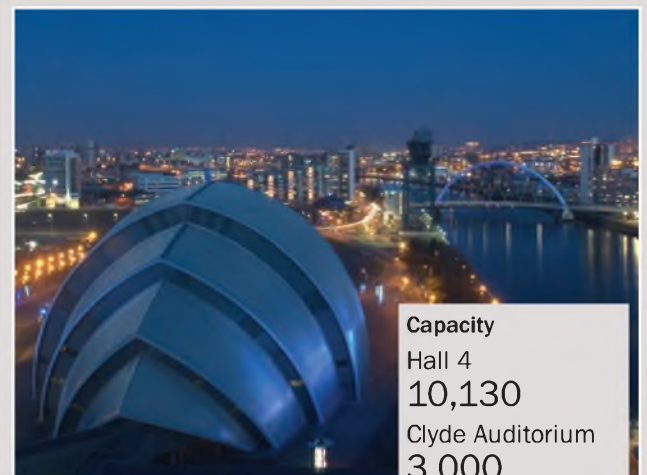
HITWISE Primary Ticketing Chart		
POS	PREV	EVENT
1	1	T4 ON THE BEACH
2	10	BRUCE SPRINGSTEEN
3	NEW	RED HOT CHILI PEPPERS
4	2	PALOMA FAITH
5	5	ED SHEERAN
6	16	V FESTIVAL
7	12	STONE ROSES
8	NEW	TOM JONES
9	9	MADNESS
10	NEW	BON IVER
11	4	JESSIE J
12	6	WATCH THE THRONE
13	NEW	JAY Z
14	17	OLLY MURS
15	11	ONE 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	THE STONE ROSES
2	MADONNA
3	NICKI MINAJ
4	ED SHEERAN
5	SWEDISH HOUSE MAFIA
6	ONE DIRECTION
7	MUSE
8	BLINK 182
9	LADY GAGA
10	BEN HOWARD
11	RED HOT CHILI PEPPERS
12	STEREOPHONICS
13	QUEEN
14	JESSIE J
15	BEACH BOYS
16	ROBERT PLANT
17	THE GASLIGHT ANTHEM
18	MORRISSEY
19	FRANKIE VALLI
20	EMELI SANDE

TIXDAQ Primary Ticketing Chart		
POS	PREV	EVENT
1	3	ONE DIRECTION
2	7	LADY GAGA
3	4	OLLY MURS
4	5	ED SHEERAN
5	6	MADNESS
6	10	JESSIE J
7	NEW	MUSE
8	9	LIONEL RICHIE
9	13	EMELI SANDE
10	15	NOEL GALLAGHER
11	8	NICKI MINAJ
12	NEW	EXAMPLE
13	14	V FESTIVAL
14	11	STONE ROSES
15	16	MADONNA
16	NEW	CHERYL COLE
17	18	GEORGE MICHAEL
18	20	NICKELBACK
19	NEW	JENNIFER LOPEZ
20	NEW	READING FESTIVAL

HALL & NOTES

THE BEST LIVE VENUES IN THE UK



Capacity
Hall 4
10,130
Clyde Auditorium
3,000

SECC

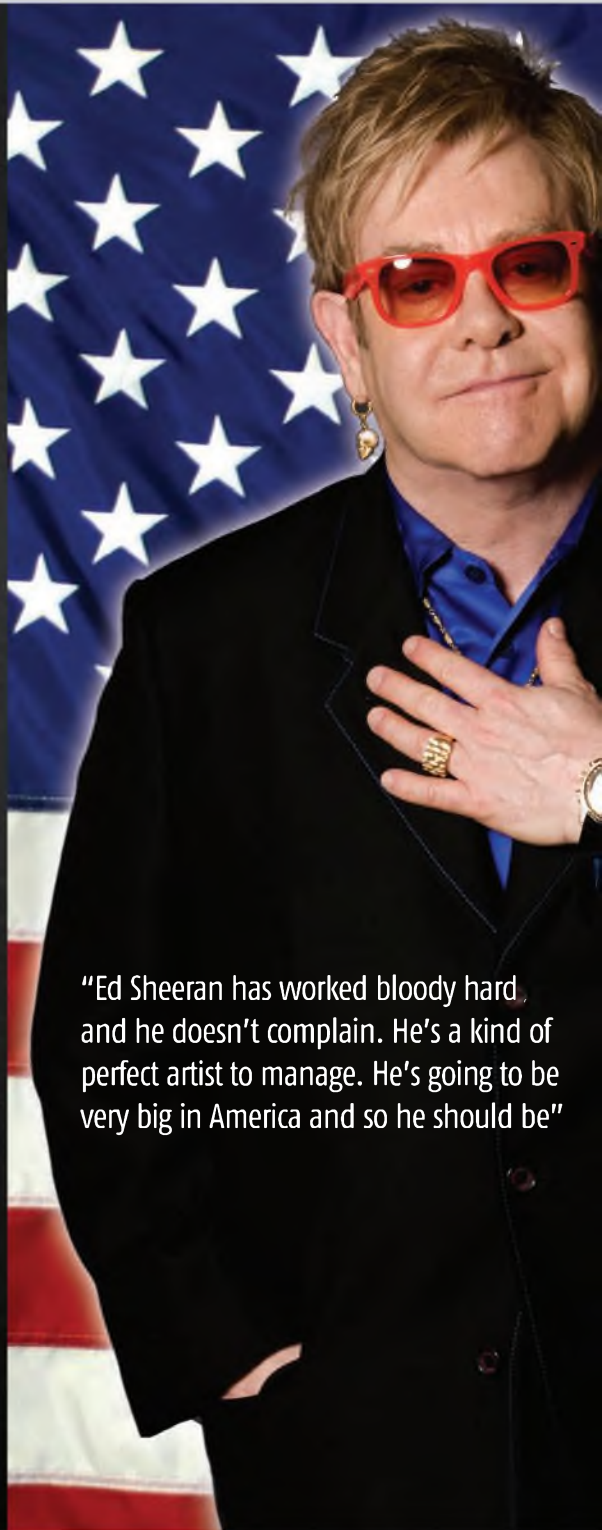
Exhibition Way
Glasgow
G3 8YW
t 0141 248 3000
w secc.co.uk
Bands contact
allan.snedden@secc.co.uk

Coming up

02/07 George Benson (Clyde)
23-24/09 George Michael
September (Hall 4)
27/09 Lionel Richie (Hall 4)

THE BIG INTERVIEW ELTON JOHN**JOHN
THE BAPTIST**

The Rocket man has helped guide Ed Sheeran to US success and is watching excitedly as another batch of UK hopefuls prepare to convert America to their cause



"Ed Sheeran has worked bloody hard, and he doesn't complain. He's a kind of perfect artist to manage. He's going to be very big in America and so he should be"

TALENT

BY PAUL WILLIAMS

Few UK acts can speak with more authority about US success than Elton John and what he is witnessing in the Billboard charts right now is really exciting him.

The superstar remains one of the most clued-up artists around about the machinations of the music business, especially when it comes to the charts and here he is observing a new march of British talent succeeding in the US in a way that has not happened in years.

"In the American charts at the moment you have Adele, you have Coldplay, but you also have Jessie J, Cher Lloyd's record is happening, you have Ellie Goulding, The Wanted, One Direction. Two years ago this wasn't happening and now the British invasion is coming again," says Elton whose own countless US chart triumphs take in six No.1 albums and nine Hot 100 chart-toppers, including

ABOVE
"The British invasion is coming again": Elton John is thrilled at UK success in US, particularly his entertainment group's own Ed Sheeran

in *Candle In The Wind* 1997, the biggest-selling single of all time in the States.

Mumford & Sons, Florence + The Machine, Taio Cruz, Calvin Harris, Alex Clare, Emeli Sandé and Rebecca Ferguson also all get namechecks from the great man as do Ben Drew/Plan B and Tinie Tempah whose own US journey has already included a Top 40 album and million-selling single in *Written In The Stars* but he suggests this is only the start.

"I met Tinie Tempah the other day," he says. "He's going to break in America without question. He's got the right attitude. He's the perfect example of these new English acts that are so determined to do it and are really good guys. Tinie Tempah is one of the most impressive guys I've met in the last 10 years and also people like Ben Drew. They want it and they're humble enough to know they've got to work for it and that's a very encouraging sign."

"Ben is an incredibly intelligent person and so is Tinie Tempah. It's great ratification these kids are





coming along and not being too big for their boots, wanting to conquer the world and willing to work for it and that's great."

However, as genuinely thrilled as he is about all these acts' US endeavours, his biggest excitement is naturally reserved for Ed Sheeran, who is on the books of Elton's Rocket Music Entertainment Group and who got off to a record-breaking start Stateside at the end of last month when his album + debuted at five on the Billboard 200 chart. That made it the best start of all time by a brand new UK male solo artist on the countdown.

"What I'd say about Ed is that in the last year or so he was always great and he is so confident and so assured of himself and he's loving every single moment," he enthuses. "I say to artists if you don't enjoy your success then you're in the wrong business. You work so hard for it and when you do get to be successful and you do see the rewards it's fantastic. I saw him at the Queen's Diamond Jubilee and he was very happy with everything.

ABOVE
The invasion's front line: the latest Brit exports to the US include (clockwise from left) Taio Cruz, Calvin Harris, Ed Sheeran, Emeli Sandé, Jessie J, Tinie Tempah and Ellie Goulding

LEFT
American dream: Elton John broke America in the early Seventies – 'I was a kid in a candy store' – and sees the same work ethic in Ed Sheeran

"He works bloody hard and he doesn't complain. He's a really kind of perfect artist to manage and he's already said 'Listen, I've got the next album finished.' He's been writing with Taylor Swift. He's going to be very big in America and so he should be."

Elton's own incredible US success owed much to him spending month after month on the road undertaking a relentless round of promotion across this colossal country and it seems like Sheeran is now displaying the same kind of work ethic. And that includes participating in all those meets and greets, which are part and parcel of making it in the States, but which some UK acts are just not willing to entertain.

"He doesn't mind doing that," says Elton. "I never minded doing it. I was in America for God's sake. I was a kid in the candy store and he feels the same way and that's very refreshing with an artist. Don't moan and groan. Don't piss the record company off. Don't get too big for your boots. Just

THE BIG INTERVIEW ELTON JOHN



ABOVE
State of The Union: Elton reunited with mentor Leon Russell for his 2010 album *The Union*. *Good Morning To The Night* (above right) is one of two forthcoming projects

enjoy the process. This is his first release in America and he's going to be a hit and he's just overjoyed."

In a career now incredibly spanning six decades, Elton across those years has lent his knowledge, experience and support to even some of the very biggest UK artists when it came to attaining success in the States. This list includes John Lennon whom Elton helped to land a first ever Hot 100 solo No.1 when he supplied harmony vocals and piano to *Whatever Gets You Thru The Night*. He also played a pivotal role in Cliff Richard finally achieving some notable success in the States after years of missing out as the veteran singer reached the Billboard Top 20 for the first time in 1976 with *Devil Woman* released on and championed by Elton's Rocket label.

However, when it comes to Sheeran, Elton is not sure he has much to advise the young singer/songwriter on about succeeding in the US: "He's such a social artist. He's a pleasure to deal with and he's enjoying it. The thing is when I went over there I was so carried away by the fact I was in America and I was meeting people that I loved, other artists that I worshiped and it's just so exiting.

"He's got that same feel as I do and I have no doubts. He's great live. He's very unusual live. He plays on his own. He uses a lot of loops and he's endearing and the audiences love him.

"You know I've always said our mantra at the management office: if you can't play live we don't want you – and he's one of those people who is great live. Last year he was a support act on the iTunes Festival. This year he's coming back to headline it so he's grown as an artist. He's more confident, but the most wonderful thing about it is he absolutely loves it."

One practical area where Elton surely will be able to offer some advice is on the subject of US radio. There remains much work to do in crossing over Sheeran to Top 40 with first Stateside single *The A Team* following an encouraging start at Triple A and Hot A/C.

"The A Team has taken a long time [to break at US radio]," says Elton. "Look at *Lights* by Ellie Goulding. It's now in the Top 10 in Billboard, but that's been going maybe a year, 10 months. [The A Team] is



"The Pnau record is a totally different thing for me. I'm a dance fanatic and I love that kind of music, but I'm not technically qualified to do it. What Pnau have done is something that hasn't been done before. It's not a remix. It's not a mash-up. It's creating new songs from back catalogue" ELTON JOHN

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. The A Team is the sort of record you have to stay with and work."

Elton is anticipating a more straightforward time at US radio with *Lego House*, which will be the market's next single, and knows in + the project is blessed with a number of potential big hits.

"We've got a whole slew [of tracks]," he says. "We've got the hip-hop side of him, which is *You Need Me, I Don't Need You*, that sort of stuff and that's what the album is all about.

"It's a very varied album. It's not just beautiful kind of songs. He's a clever musician and because he's a friend of all the English rappers like Tinie Tempah, Wretch 32, all that lot, that's giving him a wider base of songwriting and a more broad appeal across the board.

"I'm not saying the mission is completed, because it isn't. We've got work to do. The record company's still got to bring this home. I've spoken to [Warner Music Group Recorded Music North American chairman and CEO] Lyor Cohen. I did this thing for Clear Channel the other night in the south of France and they're so on board with him. It's just relentless. We've been on this every single week making sure that it gets the adds at Hot A/C and it's kind of like breaking down the Berlin Wall, but it's getting there."

The US achievements so far for Sheeran are clearly providing a perfect advert for the abilities of Rocket Music Entertainment Group, which Elton launched last year and which manages the careers of acts such as Lily Allen, James Blunt, Marina and the Diamonds, Leon Russell and the Rocket Man himself.

"It just shows we have a great management company and [adopt a] policy of caution, bringing out the record when it is the right time to bring out the record. We have [Rocket North America chairman] Johnny Barbis in America and a whole team of people helping on this record. We have a New York office, which is a very good office. If we didn't have that we'd be struggling, but it's important to have an American side of

the organisation and it's a very experienced side. It's our job as managers to make sure that Ed Sheeran happens because it's a brilliant record. He's won Ivor Novellos. He's won Brit Awards and now I want him to win Grammy Awards and it's my job as CEO of the company to make sure our company looks after him. He's got great people on the road. His manager Stuart Camp's done such a great job.

"We're a good little company. We treasure our acts and we relish them and we protect them and tell them the truth and Ed's never shied away from the truth and he knew it was going to be hard to work in America to break this record, but he's gone out there and he's slogged his guts out. I can name you certain British acts over the past 20 years that failed to do that and thought just because they were

successful in England it transferred immediately to America, which is not just the case. This is a serious thing. If you want a career you've got to work for it. It doesn't just happen because you've made a great record."

In the coming months Elton will be busy himself with not one but two brand new albums of his own. He reveals his next studio album is already in the can, called *The Diving Board* and produced by T Bone Burnett, who was also behind his 2010 *The Union* album that reunited him with his old mentor Leon Russell and gave him his highest-charting new studio album on the Billboard 200 since 1976's *Blue Moves* when it debuted and peaked at No.3.

However, the new album's release has been put back until the spring because he does not want it to get in the way of *Good Morning To The Night*, an album by Australian dance music duo and Rocket signings Pnau featuring recreations of Elton recordings. This is scheduled for release in July.

"It's really fantastic and [the album's first single *Sad*, credited to Elton John Vs Pnau] is No.30 on the airplay chart already. I'm so excited with that project that I didn't want the two albums to cannibalise each other so I put my album back to next March," he says.

"The Pnau record is a totally different thing for me. I'm a dance fanatic and I love that kind of music, but I'm certainly not technically qualified to do it, but this band Pnau, the two boys from Australia, we gave them all my old master tapes and what they've done, which is something that hasn't ever been done before.

"For example on *Good Morning To The Night* - which is the first track on the album - they've taken bass drum, snare drum, bass, guitars, brass, horns and strings from nine different Elton John songs and created [a new tune]. It's not a remix. It's not a mash-up. It's creating new songs from back catalogue, which is incredible," he says.

"It's so great to hear the album. It sounds so fresh with what they've done with it. The vocals sound great and it just reaffirms we wrote some nice songs and they were brilliantly recorded by Gus Dudgeon. It's very exciting."

Even four decades after his *Your Song* breakthrough, Elton can still talk so thrillingly about a new project - and it is just this kind of enthusiasm that is bound to rub off on Ed Sheeran.

BELOW
Whatever gets you through: No stranger in helping artists gain notice in the US, Elton was part of Cliff Richard and John Lennon's American success during the 1970s



17-18-19
AUGUST
2012



SUMMER
SUNDAE
WEEKENDER
A MUSICAL TREAT

DE MONTFORT HALL & GARDENS, LEICESTER

FRIDAY 17TH AUGUST

SATURDAY 18TH AUGUST

SUNDAY 19TH AUGUST

LION'S DEN

KATY B
ASIAN DUB
FOUNDATION
UNCLE FRANK
CLOCK OPERA

CROCODILE'S LAGOON

patrick wolf
GHOSTPOET

DATAROCK • LONEY DEAR • KYTE

LATE NIGHT ENTERTAINMENT PRESENTED BY SuperFly

JACK BEATS • OLUGBENGA (METRONOMY DJ)
JAKE TWELL • SUPERFLY RESIDENT DJs

INTO THE WILD
& THE WATERING HOLE

lost.fm PRESENTS

SWAY • WILLY MASON
FRANCOIS AND THE ATLAS MOUNTAINS
DAN MANGAN • BOWERBIRDS
BASTILLE • Y NIWL • CLEAN BANDIT
TINY RUINS • ELIZABETH CORNISH
CHARLEE DREW • KAPPA GAMMA
WALTER BOTTLE

THE LAUGHING HYENA LATE NIGHT
COMEDY & CABARET SHOW
MC: JIMMY MCGHIE

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BUSINESS ANALYSIS 'FAKE' COVER VERSIONS

EDITORIAL

Frustrated consumers judging tracks by their covers



THE UK IS RENOWNED for regularly being out of step politically with the rest of Europe, but it also appears to be a law unto itself when it comes to music retail.

While the continent – and sometimes Ireland for that matter – will typically make the hottest new one-track downloads available to buy immediately, the industry here continues to behave like it's the 1990s by holding back releases in the hope the extra promotion will drive a higher first-week chart position.

Attempts to remedy this situation last year with on air/on sale ultimately failed, not least because two of the majors – Universal and Sony – quickly lost their nerve having initially made such a public show of supporting the initiative.

That is all ancient history now, but what got largely overlooked at the time was just how unique to the UK music industry the whole issue is. Countries on the continent simply do not allow gaps of sometimes up to a couple of months between a record debuting on the radio and consumers being able to buy it. As a result, music fans in the rest of Europe were able to purchase the likes of Maroon 5's Payphone, Carly Rae Jepsen's Call Me Maybe and Flo Rida's Whistle many weeks before those in the UK could follow suit.

"Of far greater concern, though much harder to measure, are the potential sales lost to piracy by those who want to purchase the real thing but are not willing to wait..."

However, it is not only the remainder of Europe the UK is so at odds with. In the US brand new tracks will also generally go to radio and retail around the same time and this approach has hardly harmed the expansion of the one-track download market there. Year-to-date US singles sales reached a record 672.73 million units up to last week, according to Nielsen SoundScan, 5.9% higher than at the same stage in 2011.

Equally frustrating has been several acts recently occupying some of the precious few primetime slots available for music on UK TV simply to perform tracks the viewer cannot then immediately buy.

Cheryl, Maroon 5 and The Wanted all fall into this category and, while their labels will probably argue the singles they performed ultimately achieved high chart debuts and big first-week numbers, who can say these sales would not have happened anyway, just over a longer period of time and without the consumer frustration?

Increasingly benefiting from this situation is the rising number of labels flooding the market with copy versions of held-back tracks. The high sales of some of these cash-in covers is evidence itself of what can result when you deny the public what it wants.

But of far greater concern, though much harder to measure, are the potential sales lost to piracy by those who want to purchase the real thing but are not willing to wait. Their impatience does not justify piracy, but their behaviour is surely encouraged by labels who continue to disadvantage UK music fans compared to their continental cousins.

Paul Williams, Head of Business Analysis

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

COVERING OUR



RELEASES

BY PAUL WILLIAMS

Maroon 5's chart-topping Payphone has thrown the spotlight on the lengthy hold-back of key new releases in the UK compared to the rest of Europe.

The Interscope/Polydor track, which features Wiz Khalifa, achieved one of the highest first-week sales of the year to date when it sold 141,410 copies to debut at No.1 at the end of last month on the Official UK singles chart.

However, that chart arrival followed not just a number of weeks after UK radio started playing the track but also after a similar time period when music fans in the rest of Europe could first legally download it.

The gap between Payphone's release date in the UK – June 17 – and the remainder of Europe, around mid-April, was unexceptionally lengthy, but the delay was far from unique with many other big international hits this year having been deliberately held back for UK release compared to elsewhere. Other tracks handled in this way include Interscope/Polydor act Carly Rae Jepsen's Call Me Maybe, Virgin signing Katy Perry's Part Of Me and the Atlantic release Whistle by Flo Rida.

For Maroon 5 this is the band's second brand new single in a row that has been treated in this way with their 2011 hit Moves Like Jagger featuring Christina Aguilera having been released in Europe around June 22 last year but was then not rolled out in the UK until August 14, more than a month after it had started winning significant British radio support.

At the time the big gap between Moves Like Jagger's UK radio and retail debuts highlighted what had been an increasing abandonment of the policy of on air/on sale, which was about ensuring music consumers could legally acquire new releases as soon as they first heard them on the radio. The strategy has now virtually disappeared with UK labels going back to the tried-and-tested method of seeking weeks of upfront



radio promotion for a track before unleashing it onto the public in the hope of securing a big first-week sale and high chart debut.

In the cases of both Moves Like Jagger and Payphone that certainly happened, but Payphone's entry at one in the UK occurred more than a month after it had first registered on the sales charts in a number of key European territories, including

The decision to hold back such in-demand tracks for so long in the UK has resulted in many thousands of music fans instead turning to soundlike versions flooding the market

France, Germany, Italy and Spain. During this time it had sold around 160,000 downloads across the rest of Europe, according to Nielsen Music statistics.

By the time of its commercial release in the UK, Payphone had spent a further two weeks inside the Top 10 of Nielsen's weekly UK radio airplay chart, peaking at five pre-release, and six weeks in total in the radio Top 100. Maroon 5 had also performed the

track on the final of BBC One's The Voice, watched by an average of 7.1 million people, according to Barb, and broadcast on June 2, more than a fortnight before the track went up on iTunes UK and other British digital music stores.

Supporters of this hold-back strategy can point to Payphone's opening UK sales being the third highest of the year to date, behind only fellow

TRACKS



LEFT/BELOW

Sing it again: Maroon 5's Payphone is the year's most-covered track – while Carly Rae Jepsen's Call Me Maybe boasts a similar 'distinction'

With numerous in-demand songs held back from UK release for weeks after debuting on radio, a rush of soundalike versions are flooding a market that is unwilling to wait

RETAIL RELEASE GAP UK/MAINLAND EUROPE

RELEASE GAP	ARTIST/TITLE/LABEL
7 WEEKS	MAROON 5 FEAT. WIZ KHALIFA Payphone Interscope
6 WEEKS	CARLY RAE JEPSEN Call Me Maybe Interscope
6 WEEKS	CHRIS BROWN Turn Up The Music RCA
6 WEEKS	FLO RIDA Whistle Atlantic
6 WEEKS	JENNIFER LOPEZ FEAT. PITBULL Dance Again Epic
5 WEEKS	KATY PERRY Part Of Me Virgin
3 WEEKS	THE WANTED Chasing The Sun Global Talent
2 WEEKS	JUSTIN BIEBER Boyfriend Def Jam

The above shows the period between when each track was commercially released in mainland Europe and in the UK. The list above does not include Fun featuring Janelle Monáe's We Are Young (Atlantic/Fueled By Ramen) as this was given a soft UK release of September 25 last year in line with it being released elsewhere, although did not chart in the UK until this April, around a month after mainland Europe.

Source: Music Week research

Polydor single Call My Name by Cheryl (152,001) and the Decca-issued Sing by Gary Barlow and the Commonwealth Band (142,470).

However, it is impossible to know whether delaying the release for such a long time, so extending its pre-release promotional window, resulted in generating extra sales because awareness was higher or the track simply achieved the same number of sales that would have occurred anyway had it come out earlier, only in a shorter time period.

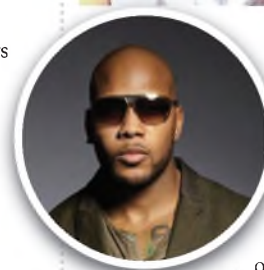
What is unarguable, however, is the decision to hold back such in-demand tracks for so long in the UK has resulted in many thousands of music fans instead turning to sound-a-like versions flooding the market. It is highly likely some of these purchases were made mistakenly with buyers thinking they were getting the original version

rather than a copy. Still, at least these purchasers decided to follow a legitimate route.

Undoubtedly others, rather than waiting for the Maroon 5 version to go on sale, simply downloaded it illegally.

There was similarly a six-week gap between the UK and mainland European retail releases for Carly Rae Jepsen's Call Me Maybe and Atlantic act Flo Rida's Whistle, five weeks for Katy Perry's Part Of Me and about four weeks for Atlantic/Fueled By Ramen act Fun featuring Janelle Monáe track We Are Young, which had been released on September 20 last year in the US but did not impact in Europe until this spring.

The vast majority of the new tracks whose British retail debuts are delayed emanate from North America and when they are by already established acts tend to go on sale in Europe ex-UK



ABOVE
Deliberately held back for UK release: Katy Perry's Part Of Me and Flo Rida's Whistle have been subject to the 'delay treatment'

around the same time they are commercially made available in the US and Canada.

However, UK music fans this year have even had to wait a number of weeks after other parts of the world to buy brand new tracks by some British artists. These include The Wanted whose Chasing The Sun was released in the US on April 17 and in Europe on April 27, but was not put out by Global Talent/Island in the UK until May 20. By this time it had already spent six weeks in Nielsen's weekly UK airplay chart, rising to seventh position in its week of release, and had been performed on ITV1's Britain's Got Talent nearly two weeks before anyone could buy it.

A similar scenario occurred with Columbia act Calvin Harris whose Let's Go was issued in a few territories more than a month before it came out in the UK.

KER-CHING KER-CHING PAYPHONE COVERS MAKING A MINT FOR THE OPPORTUNISTS

OPPORTUNISTIC COVER VERSIONS have been around for decades with even legendary Beatles producer Sir George Martin behind some of them.

Back in the mid-Sixties Martin provoked the wrath of Burt Bacharach when he copied his arrangement of

Dionne Warwick's recording of Anyone Who Had A Heart on a cover by Cilla Black, which subsequently topped the UK singles chart and left the Warwick cut out in the cold.

However, while once such covers were typically about trying to beat a hit from overseas being successful in the UK, the current market is one inadvertently created by those labels behind the original recordings.

The widely-deployed policy of delaying the commercial release of big international hits to build up demand is now resulting in some instances of dozens of cash-in, copy versions of the same song turning up on iTunes and other digital services. The most extreme



example has been with Interscope/Polydor act Maroon 5 featuring Wiz Khalifa's Payphone with *Music Week* previously reporting more than 80 different versions being made available to buy in the UK prior to the original's release.

Ahead of Maroon 5's single going on sale, covers of Payphone collectively sold more than 65,000 units in the UK, according to Official Charts Company data. This total equates to around 46% of the first-week UK sales of Maroon 5's version and included 40,000 sales of Precision Tunes' take released on the PT label and distributed by The Orchard. The cover peaked at number nine on the Official UK singles chart in mid-June with 34,000 units sold, although sales plummeted by 90.4% the following week when consumers could finally get hold of the original.

Precision Tunes have also been responsible for soundalike versions of other

BIGGEST COPY VERSIONS 2012

CHART PEAK	ARTIST/TRACK/LABEL	Source: Music Week research
9	PRECISION TUNES Payphone PT	
38	CAN YOU BLOW MY Whistle ICover	
49	DREAM TEAM Payphone TDT	
49	CARLY RAE JEPSEN TRIBUTE TEAM Call Me Maybe TT	
54	RAINBOW MIX We Are Young Rainbow Mix	
72	HIT MASTERS Call Me Maybe Hit Masters	
78	WE ARE YOUNG SINGERS We Are Young Mega-Sound Music	
81	TEENAGE DREAMERS Part Of Me TGIF	
100	BEAUTIFUL PEOPLE Turn Up The Music Life Is Music	
103	HITS NOW Call Me Maybe Euro Pop Covers	

big 2012 hits before the originals came out in the UK, among them Def Jam/Mercury act Justin Bieber's Boyfriend and the RCA-handled Dance Again by Jennifer Lopez featuring Pitbull.

Dance Again is a good example of the way some copy versions are billed in an easily misleading way to try to encourage sales from consumers thinking they are buying the original. One such cover of Dance Again was

billed as being by the Jennifer Lopez Tribute Team and put out on the TT label. In a similar vein, TT this year has also offered the likes of the Maroon 5 Tribute Team doing Payphone and the Carly Rae Jepsen Tribute Team doing Call Me Maybe.

This last release was responsible for 7,000 of the 25,000 sales of sound-a-like covers of Call Me Maybe ahead of Jepsen's original finally coming out in the UK.

No song this year has encouraged anywhere near the number of cover versions sales as Payphone has, but there have been other noticeable successes. These include around 9,000 takers for the TGIF label's version of Part Of Me by Teenage Dreamers ahead of Katy Perry's original coming out, while there were 8,000 sales of Beautiful People's Turn Up The Music on the Life Is Music label before Chris Brown's version could be bought.

Meanwhile, Glee Cast's Epic-issued cover of We Are Young generated nearly 19,000 sales ahead of the full UK commercial roll-out of Fun featuring Janelle Monáe's own hit recording on Atlantic/Fueled By Ramen.

Q&A EXAMPLE

The Ministry-signed artist is aiming high with his new album, due later this year

SETTING A GOOD EXAMPLE



TALENT

BY TINA HART

There are few hit acts in the UK whose sound, and following, has developed quite as significantly as Example.

His Twitter profile may poke a bit of fun at his sonic evolution ('Started off singing. Then rapping. Now back to singing'), but it's strange to recall the initial rise of Example – real name Elliot Gleave – as a comedy rapper, one who hit back at Lily Allen's *Smile* with a razor-edged retort called 'Vile'.

Since those times – when signed to Mike Skinner's The Beats label – he's honed his craft at Ministry Of Sound as a deliverer of floor-filling euphoric dance. He embarked on his first headline arena tour of the UK in April this year.

Tracks like *Changed The Way You Kiss Me* and *Stay Awake* topped the UK charts, and even America is listening; Example signed a US deal with Mercury at the tail-end of last year.

He's now working on the follow-up to 2011's No.1 album, *Playing In The Shadows*, whilst displaying a burgeoning songwriting career – penning recent hit for Chasing The Sun for boy band The Wanted.

Music Week caught up with Example at Radio 1's Hackney Weekend to ask about his development at Ministry, life as a composer and what to expect from his new LP...

You signed to Ministry when it was better known as a singles / compilations label. Now you've helped



ABOVE Out of the shadows: *Music Week* caught up with Example as he wowed the crowds at BBC Radio 1's Hackney Weekend (inset and above right)

turn it into credible, successful artist albums label. Does that bring you a special satisfaction?

Yeah, it's kind of nice to sort of be the golden boy, if you like. I know they've got Wretch [32] and [DJ] Fresh and everyone. They've done a really good job with everyone they've signed. The marketing team over there are amazing, the CEO [Lohan Presencer] is great.

The head of A&R, Dave Dollimore, I have to give him a lot of credit. He's basically shaped me from an underground comedy rapper into someone who signs and writes electronic dance, emotional anthems.

That's all credit to him putting me with the right songwriters and producers.

Speaking about writing: you penned *Chasing the Sun* for The Wanted. Who's next on your collaboration list?

My favourite person to write with is Alex Smith from Metrophonic. He co-wrote *Heart Skips A Beat* for Olly Murs. He also wrote with me *Watch The Sun Come Up* and *Won't Go Quietly* from my first album. I learnt all my melody and lyrics writing from him and how to structure a pop song.

We've written three more absolute bangers – I don't know who for yet. At the moment we're thinking it could work for One Direction, we could tweak it and make it work for Kylie, we could make it work for Enrique.

Enrique Iglesias?

I want Enrique to sing one of my songs. He's sold millions of records, the guy's worth a couple hundred million, he's got his own jet, he's huge in the Spanish-speaking world. Imagine if you've got a single that everyone in the Spanish-speaking market buys into... PRS is just going to go [crazy]... I basically want songwriting to become my pension if my career goes tits up in five years or 10 years or whatever...

Let's talk about the US deal with Mercury.

How's it going out there? Can you reveal any plans, successes, frustrations?

I'm not really frustrated, I just haven't really had the time in my diary to tour. I really like the Mercury team. I did a bit of promo over there but I've only done what my diary can allow.

I look at what Adele's done: being a mate of hers she told me she moved out there for 18 months and pretty much toured non-stop. [Ed] Sheeran's been hard-working enough to use every available day in his diary to fly back over there, even if it's two days at a time and I think that's when they really connect. The problem I've had is that every spare day I've had, I've had to finish my album. That's coming in November – it's probably 90 per cent done.

I haven't had the chance to go on the charm offensive for the US market which is what you need to do. I mean obviously Adele and Ed, I think their music is a lot better than mine...

But I do think that part of the reason they, and Mumford, have done well is they go there, they tour and they put the groundwork in. I haven't had the time in my diary to tour or charm the radios because there's a hundred radios in every state. I haven't had a chance to do the TVs.

Changed The Way You Kiss Me kind of feels like the set up single, the taster. So I'm hoping the big singles I've got on my next album – which sound more like electronic Killers/Coldplay, a lot more epic stadium dance music – will work better for the US market.

And then of course we've got this Calvin [Harris] single – if that does well that could be my door opener.

■ *We'll Be Coming Back* by Calvin Harris featuring Example is released on July 29

INTERVIEW PETE WATERMAN



"Whether you like what we did is irrelevant: we shook the tree. To me, we were creating rock and roll. We went out on the road with a bunch of artists, stuck our fingers up at the record industry and did exactly what Dick Clark had done 30 years before"

POP, IN THE NAME OF LOVE

Pete Waterman's hugely successful Hit Factory is back – but what does the chart-conquering impresario think of the modern music industry?



ABOVE
All the Hits: Pete Waterman Presents The Hit Factory (PWL/Sony) is released on July 9

EXECUTIVES

■ BY TIM INGHAM

Pete Waterman is dreaming of Barbados. If the Coventry-born mogul had sold his exceptionally successful label, PWL, at the height of its Kylie-boosted fame (circa 1988), he reckons his life would have ended up very different. And right about now, his feet would be being kissed by the crisp azure waters of the Caribbean.

As it stands, Waterman is actually "freezing my chuff off" outside the BPI's Westminster offices, chatting to a notably un-Bajan trade paper.

Although he might regret not selling PWL to the two biggest majors of the late Eighties – whom he admits both made handsome offers – Waterman clarifies that the stature of his personal wealth wouldn't have made a jot of difference to his enthusiasm for his new project.

The Hit Factory, the ever-spawning nucleus of PWL's floor-filling operations, is back: both on the stage – via a Hyde Park spectacular next Wednesday (July 11) – and a celebratory, triple-disc compilation album.

Originally, Waterman wasn't keen on the revisionist venture, preferring instead to let PWL's glory years speak for themselves – and with 500 million records sold in his name, it's not hard to understand why.

But after noting that PWL's 25th anniversary coincided with the Olympics, the Diamond Jubilee and an overall "iconic year for Britain", his enthusiasm began to blossom.

No doubt partly due to his big black book, all of The Hit Factory's leading lights are now involved – including Kylie and Jason, Bananarama, Steps, Rick Astley and more. They will play the evocative, dyed-in-the-bygone-charts music of PWL: the indie label masterminded by Waterman and fellow entrepreneurs/songwriters/producers Mike Stock and Matt Aitken.

Yes, that's right: the indie label. PWL might not have housed the sneer of The Smiths or the cult of The Cure, but it never sold out, either.

As Waterman puts it: "Whether you like what we did is irrelevant: we shook the tree. I remember [BMG Chrysalis's] Chris Wright not understanding that, to me, we were creating rock and roll. Because there were no guitars, he didn't get it.

"But we went out on the road with a bunch of artists, stuck our fingers up at the record industry and did exactly what Dick Clark had done 30 years before."

Few people know that before Waterman entered the record industry in the early Seventies – earning just £60 a week – he was an influential tastemaker of far 'trendier' music. DJ'ing in Meccas across the UK, he became a respected buddy of hipsters like The Yardbirds, The Pretty Things and Fleetwood Mac, and was a significant early champion of Motown and US R&B.

The more voguish elements of the media may later have balked at his PWL output, but Waterman had a darn catchy last laugh: by releasing the classic slice of James Brown-sampling funk-pop Roadblock in 1987, Stock, Aitken and Waterman truly bared their songwriting chops – unearthing a nationwide guilty pleasure of trendsetters everywhere in the process.

INTERVIEW PETE WATERMAN

Here, Waterman tells us how he thinks the record industry has changed from the time when his compositions and record label defined the charts – and why, despite being approximately 4,200 miles from Barbados on a rainy Wednesday – he very much considers himself to have led a “charmed life”...

Will you really never revisit The Hit Factory again after this?

I'm not kidding you, it took a lot of persuasion for me to do it. But I'm 65 – will I make another 25 years? I doubt it very much. [Laughs]. The reality is you're 65, your artists are in their forties... some people got more successful, some didn't, but we were always a family. In the Kylie and Jason years, it really was us against the world. Like with Abba, Motown and things like that, when you're popular you're going to find your detractors. People always want to knock you. I accepted that and never worried about it.

Do you miss working in the record industry – or being an A&R for someone else?

Of course I do. I get incredibly angry with the industry at the moment. It isn't as passionate about music as it was 25 years ago. There is far too much marketing and techno talk about formats. We're dealing with record companies all the time [at PWE – formerly known as PWL] and A&R departments are a million miles away from what they were. When I started in '72, the A&R man was king – what he said went, everyone backed him and if he was unsuccessful, he didn't have a job. When I started, they gave me six months to have a hit and paid me £3,000 for the year.

Who's to blame for that lack of passion in the modern music industry?

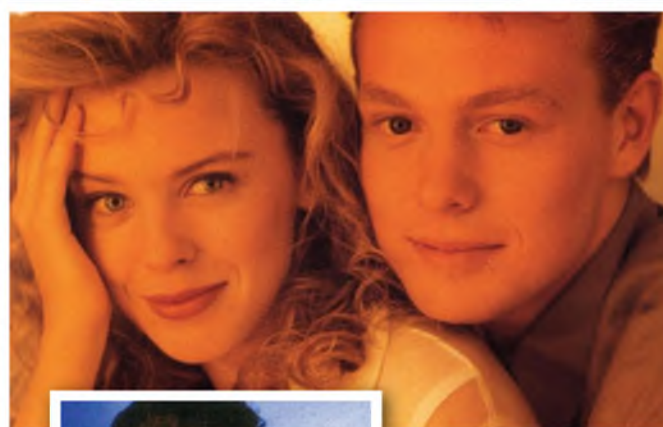
Easy. Lawyers and accountants. You cannot analyse what makes a hit record. If you try and shave the numbers you end up backing only the winners – and therefore the focus becomes going with big TV shows, promotions, records that have been hits before and formats that have been hit before. You won't shake the box. And if you don't shake the box, you won't have excitement.

Why did Stock, Aitken and Waterman switch into your songwriting phase rather than just staying in the record industry?

Necessity. The songs we were being offered were just not good enough. Mike and Matt literally said: “We can do better than this.” We were being offered such garbage. It's the same reason you end up with your own record company: no one would buy Kylie. It was like: “Okay, we'll put it out ourselves, then.”

There was an element of hoodwinking with Roadblock. What did it teach you about the industry and the media?

It's as relevant now as when we made it. People listen to music with their eyes and not their ears. People look at the package. Packaging is a problem for me – and people will think it strange for me to say that. But people miss the fact that we didn't package anything. We never put Rick Astley in his Next suit – Rick Astley did that. We never dreamt up Kylie and Jason – they did. We were the most amateur marketeers the record industry had ever known. But the public loved us, because there was



“We never put Rick Astley in his Next suit – Rick Astley did that. We never dreamt up Kylie and Jason – they did. We were the most amateur marketeers the record industry had ever known”

PETE WATERMAN

FROM TOP Hit Factory's production line: Matt Stock, Mike Aitken and Pete Waterman at the height of their success; Kylie and Jason's doe-eyed allure; and that looks suspiciously like a Next suit. Rick Astley is wearing to us...

an honesty about it. When we broke Rick Astley, there were about three of us in the company. At 15 million record sales, we were still working out how to pay the rent. I was trying to convince the bank manager we were making money.

Who's the best record executive you've ever worked with?

Ahmet Ertegun. Without question. He came into my office at PWL right at the height of it all. He came with Rob Dickins and we played them a bunch of stuff. We were quite a rickety building and there was no gloss. He rang me later on to ask if he could come back to sit in reception for another hour and have a cup of tea because it reminded him of what the proper record business was like.

I went out with him that night to Brown's and he was amazing. He said: “Don't ever change what you do. I regret that the record industry changed for me when I went corporate. But what you guys are doing is exactly what we were doing when we started Atlantic.”

When we did the Donna Summer record, we did it for Geffen. They didn't like it, so I said I'd take

Donna's voice off and give them their money back. Ahmet called me and said: “No, no, no. You don't want to do this.” He wouldn't let me, so he put it out on Atlantic. There was a man who understood what we were about.

What are your memories of Donna Summer?

Fantastic. She was one of the most exceptionally talented people, but she was also very truthful and honest. On day one, she warned us she was difficult to work with. I've got no problem when someone tells you like that – it's great. At least you know the rules. True to form, it was exactly how she said. When you work with Donna, you're on Donna Time.



You famously played a role in reality music TV's birth as a judge on Pop Idol – and then quit one series later in a rage. What's your take on Simon Cowell and the way the format has evolved?

I'm still best mates with Simon, because we spent so much time together pre-Pop Idol. I don't watch those shows today – and it would be wrong of me to criticise Simon. But all of the shows have lost the music element. I tried to watch The Voice. I thought the whole concept was appalling. Music is very special, and how you can have a music show without music baffles me: it's about the story and how the judges react – and you can almost predict what they're going to say. When we started filming the very first series [of Pop Idol], it was obvious the show wasn't working. I remember saying to Simon [Fuller] and Simon [Cowell]: “Guys, we wouldn't do this in a real record company. We'd chuck this lot out! We've got to say: ‘Get out of here!’” Pop Idol worked because it was brutally honest.

Isn't the whole music industry less purely about just 'music' today, though?

Music doesn't sell as much as when I was first in the industry, but that's possibly because people don't want it as much. We've got the technology right, the problem is the choice is less than it was. We haven't got the young Turks out there trying to shake the tree, with lots of young record companies trying to make a name for themselves. I don't want to be controversial and say we've got to be careful with monopolies and how many record companies there are. But you need a strong independent sector.

The Universal/EMI deal has just been approved in New Zealand – all eyes are on the EC and US...

Was there really any doubt? But the bigger question is: what do we do when Sony is up for sale? What constitutes a monopoly now? 50%? 60%? 70%? And it's not just the record industry – radio's the same. When do we say: “That's a monopoly and it's not good for the customer.”

You say you've been “so lucky”. What's your overall take on your career?

I've witnessed some amazing moments. I was there the night Jeff Lynne met Roy Wood and formed ELO. I've had a charmed bloody life. And I've enjoyed every minute.

INTERVIEW BANANARAMA



(STILL) GOING BANANAS

They were one of PWL's most loved groups – and now Bananarama are back, celebrating 30 years. Music Week talks to Keren and Sara

TALENT

■ BY TINA HART

Time flies when you're having fun. Especially when you're having fun with Fun Boy Three. Bananarama are celebrating an impressive 30 years since their first hit *Really Saying Something* stormed the UK pop charts – in which time they've sold over 40 million records and consequently become one of the UK's most successful girl groups.

Far from putting their feet up, existing members Sara Dallin and Keren Woodward are still touring and still popular – putting in a special appearance at Pete Waterman's *Hit Factory Live* show in Hyde Park next week.

They release a *Best Of* CD / DVD set on July 9 via Rhino UK, the same day that the *Pete Waterman Presents The Hit Factory* compilation (PWL/Sony) lands on shelves.

When *Music Week* caught up with Dallin and Woodward, they revealed how their career back in the day was “just like being on a night out”, how they partied hard with rock stars – and the video that, looking back, makes them cringe the most...

What prompted you to form Bananarama 30 years ago?

Sara: At college in the early Eighties we bumped into Paul Cook from the Sex Pistols. Keren and I ended up living above their rehearsal room. We would often go down and sing with them then Paul suggested we form a group. We started off taking *Venus* and a couple of other tracks around to clubs and just jumping up on stage with gogo dancers and performing. It was just fun then. Somebody got to hear about it, recorded some demos for us and it went from there.

Did your level of success surprise you?

Sara: We found it quite amusing. As a teenager one minute you're watching *Top of the Pops*, then you're on it. We had no training and it just felt like a night out. It was completely shambolic and amateur but the core of it was that we loved music and actually wrote our own songs.

Keren: It caught us by surprise, certainly. We were swept along with it initially – it seemed so easy. It was only a year or two in that we just thought this

could be a career. A lot of people took our shyness as us being surly and rude – you could tell we had no training. I think the randomness suited us just fine. It was all part of our appeal.

What's the best rock and roll story from your heyday – that's printable?

Keren: I've got quite a lot but I'm not sure if I want to tell you... We were quite known as party girls. We didn't see ourselves as a pop act – we were more likely to be drinking the bar dry with Def Leppard – stuff you wouldn't expect. It was a lot of fun, maybe a little too much on occasion...

What was it like working Stock, Aitken and Waterman at that time?

Sara: I loved it. Peter is such a lovely guy and he's such a music fan and so enthusiastic about everything. Mike Stock was really talented at writing music. We got on really well with them. Obviously after a while it does become a little bit stale and I think we did one album with them that wasn't particularly great but in our heyday it was exactly what the three of us wanted to do.

Keren: It was great. I thought Mike Stock was particularly talented as a songwriter and Peter was great with ideas. I saw him on the news over the weekend and he still bubbling over with enthusiasm which I think is fantastic.

Are you looking forward to The Hit Factory Live show and hanging out with your former PWL musician contemporaries?

Sara: [laughs] I am. It's going to be good one. I just hope the weather's nice. My daughter is going to be doing backing vocals with us.

Keren: The only problem we have is the lady who was going to make our outfits has been deported [laughs].

Don't you fancy borrowing something from one of the other acts?

Keren: I'm not sure I could squeeze into Sinitta's, she'll probably be wearing gold hot pants or something.

Will Siobhan make an appearance?

Sara: No. It's quite funny because when you look back, she was only actually in it for seven years. It's



MAIN PHOTO
Really saying something: Keren Woodward and Sara Dallin, friends since the age of four, relive their Bananarama glory years

ABOVE
The peel show: Bananarama as a three-piece in the early Eighties and (right) the 30th anniversary album



such a small amount of time, [but] obviously our heyday. It was really good fun, the three of us as friends going through all that was fantastic but obviously she wanted to go her own way and do her own music.

The Hit Factory Live celebrates the Best of British Pop – who do you think would qualify if there was an equivalent for today's artists?

Sara: The obvious. Jessie J and all the ones that have got great voices. Ed Sheeran – he'd be my favourite person, I love his lyrics and voice and I like the fact it's just a guy and a guitar and not all fancy and dressed up, it's sometimes refreshing just to have that in music.

The record you're bringing out for the anniversary is a CD/DVD package – what's your favourite Bananarama song?

Sara: I like Robert De Niro's *Waiting* just because it's such a bizarre title. It's completely random and I'm still not sure what it's about. We wanted it to sound like *Pull Up To The Bumper* by Grace Jones. It was written in our council flat in Holborn.

Keren: I like Robert De Niro's *Waiting* too, it's one I just never tire of doing. Also, *Love In the First Degree*. I really like a lot of the later stuff we've done which maybe hasn't been that successful.

What's your favourite video?

Sara: When we first started with *Cruel Summer* we just wanted to go to New York so we didn't care what the video looked like or who shot it. We had a budget of £10,000 and we would give it to whoever would get us there for that amount of money! As it turned out the video is quite good and it went on to be our first hit there.

Keren: In the later years I like the one we did in Vegas called *Move In My Direction*. *Na Na Hey Hey* is probably the worst ever – we looked like a bunch of bus drivers. There was no one telling us what to wear... except for the cover of *Shy Boy* where Boy George dressed us up and we looked like a couple of shotputters. So I have to take full responsibility for all the hideous things I ever wore.

INTERVIEW SERGIO PIZZORNO

LET'S HEAR IT FOR THE QUIET ONE

After a plethora of psychedelic oddities from the fingers of guitarist Serge - and an increasingly leftfield 15 year career - why do people still regard Kasabian as 'lad rock'?

TALENT

■ BY TIM INGHAM

Tom Meighan can't make up his mind whether or not his new Yellow Submarine T-shirt fits.

The Kasabian singer loves coming to see Barbara Charone at MBC PR - where there's always plenty of Beatles treasure to fondle. On this particular morning, it's clothing: gratis cobalt blue swag promoting the release of the Fab Four's newly-remastered cartoon classic.

Yet something's not quite right. "They ordered me a fucking Large, mate," he tells *Music Week*, pacing Charone's office - an agitated panther in snug grey denims. "They're fucking HUGE these, BC!"

He switches into a size

Small, but craves some sartorial reassurance. Despite only meeting moments beforehand, he beckons us to confirm his new garmet's not too clingy. We oblige, and he's satisfied into quietness - for about 0.63 of a second.

Suddenly startled by a flash of football-related recognition, he bear-hugs Charone, bouncing on the spot. "Fucking Champions League! I know it's Chelsea, but fucking fair play, fair play!"

Without pause, the motormouth Leicester City fanatic whizzes out of the door, mumbling about Kasabian's new tour bus being "weird" and how he's busting for a piss. Meanwhile, Tom is supposed to be conducting a phone interview. His PR tribe are courteous and patient - beaming at him like a gifted offspring - but teeth are being gently gritted.

Tom seems to want to interact with everyone, touch everything - a kind of natural preoccupied purgatory somewhere between E and e-numbers. It's essential to what makes him so captivating on stage, of course; the only rock band frontman still deemed Radio 1-worthy, judging by last month's guitar-unfriendly Hackney Weekend bill.

In contrast to his stimulation-seeking bandmate, Sergio 'Serge' Pizzorno hardly moves a muscle during our 40-minute solo interview. He sits with his wiry frame stooped forwards, elbows on thighs. His sentences are gradually offered, his hands clasped together in contemplation.

Serge has remained amused by and protective of Tom's antics ever since the pair were 11 years old: it's perhaps fitting that a man with the patience of a saint uses a crucifix as a key cornerstone of his Robert Plant-gone-goth get-up.

Serge speaks eloquently about his friendship with Tom, his love for Sixties psych-freaks like The Pretty Things, his respect for mentor Noel Gallagher - and why, after 12 years of electronica-flecked songs and one particularly leftfield, weirdly commercially huge album (*West Ryder Pauper Lunatic Asylum*), people still dismiss his band as neanderthal pub rockers...

You told *Music Week* last year you were worried by the lack of new bands topping festival bills. Other than Jack White, you were pretty much the only guitar act at Hackney. Who's to blame?

I don't know if this is going too deep into it, but it's almost as if because you can make music at home now, you get producers in their bedrooms using guest vocalists. The whole mates meeting at school not wanting to do real jobs and forming a band

thing is old-fashioned. And maybe with the bands out there, it's not cool to try and be big. We certainly grew up in an era when the only thing to be was massive. But we're an odd fit: on paper, we shouldn't be huge. With the tunes we release and the attitude and the albums we make, we shouldn't be massive.

You've never been embarrassed about playing the biggest stages...

Definitely. We've always appreciated the fact that effectively,

when you're on stage, you're entertaining. It sounds sick, it's kind of a sick word - even saying it makes me feel a bit awkward. But it is true: you work hard, you pay your money to see a band and when you're standing there you want to be fucking blown away. We've always understood that dynamic: people are there to see a show. Let's make sure they go away saying: "That was incredible. I feel fucking reborn." I'm not sure that could be said for many new bands.

We're in the age where comment is everywhere. Perhaps people grow up far more self-conscious about their art these days - and from there, if they're picked on, the defensive options are to say "you just don't get it" and stay niche, or try and please every single person and be rubbish...

That is true. You have to take it on the chin. You have to accept that people are going to think you're a complete cunt. But it's better to buzz off that and wear it as a badge and say: "I am a cunt. So what? So are you." I don't have a personal Twitter, I never read reviews anymore. That way, I protect myself from caring about what everyone else thinks. I mean, who leaves a nice comment? Most of the time, if you're watching something - and I'm guilty

"I've learnt to use [the perception of Kasabian as 'lad rock'] as a weapon: the more you think that of me, the more fucked up I'm going to make our sound. I'll put eyeliner on, we'll make tunes that sound like Silver Apples, we'll put out more stuff that freaks you out"

SERGE PIZZORNO





of it – you're going to hate it straight away. And there's energy in that hate so you'll be bothered to leave a bad comment.

No one's going to say, "That's amazing, let's tell them how we appreciate the beauty in that". You're more likely to go: "This is SHIT!" That's the best advice to any band coming through that we need right now: shut it all out. Forget about anyone else's opinions but your own.

How's America going for you? We're told time and time again about it being a long hard slog...

That's the thing. It's dedicating so much time; weighing up the balance of the reward vs. whether you can put yourself through it. Annoyingly, it went well when we were last out there. In some ways, you wish it hadn't, so you can say: "You know what, we'll do the odd gig, but it's not going to happen." But we got on K-Roc. I don't know the ins and outs but I think that's a big deal.

Definitely – especially for a UK act who can't be categorised alongside Blink 182 or Metallica...

They give even less of a shit about UK guitar bands in America than they do here! We've got a decision to make: do we go full on or not? It's a poser, because is it worth killing yourself for? But there's always a part of you going: "It would be nice, wouldn't it?" The times are kind of crying out for it. We've given the US Coldplay, Mumford and Sons, Ed Sheeran – it's all very nice, fair enough – and a load of boy bands. But it would be nice to give them something with a bit of, well, you know.

We've heard there may have been an issue with the label in the US that held things up?

This is a real shame: we got feedback from the American label that the last record [West Ryder] wasn't going to happen. So we were like: "Okay. If we're getting that bullshit from them, there's no point." There was this negativity. [The record] was blowing up all over the world, so we weren't going to go to a country – in which it's impossible anyway – to meet people who weren't fucking trying to die for you and get your record on the radio. What was the point in spending three months in the States when we could go to Australia, Japan and elsewhere who loved the record?

What's changed?

We've moved label with Velociraptor! in the US and it's just changed. We've got on the radio, we're doing 3,000 a night in New York and all the gigs are sold out on the tour. It just shows what can happen when someone believes in you. We also got in our own people out there, which if you're in a position to do that, I'd recommend to anyone. You need someone going into these fucking offices, man, ready to kill for you. Because no-one gives a shit.

West Ryder is a weird record in success terms: you have had massive pop hits off it, but it's very experimental – even Fire has a bundle of time signature changes in it. I remember somebody describing you as "thug indie" a couple of years ago and being a bit perplexed. Does that perception frustrate you?

Absolutely. It's amazing what sticks from the first few interviews you ever do; what carries over every year. You just think: "Fuck me, have we not shed that [reputation] yet?" I read about Stanley Kubrick – he was known as a recluse and a bit of a weirdo. But he just loved his house and didn't like going to awards ceremonies because they were full of wankers. He preferred staying at home – he wasn't a recluse or weird, he just didn't want to hang around at these parties. He said that reputation stuck with

ABOVE
Brothers in arms: Serge Pizzorno and Tom Meighan (centre) have known each other since they were 11 years old.

BELOW
and side by side in Kasabian's early days. Their wardrobe has clearly evolved alongside their sound.



him forever and he could never shake it. It really annoyed him.

Don't get me wrong, we're no angels and we don't do ourselves any favours because we like a fucking drink and a good time, and every now and again we'll say something stupid. But doesn't everyone?

Artistically, though, it's different. If you put us in that [lad rock] category, I stopped getting annoyed when I realised what a prick you look by saying it. For all the people who know what we're about, they'll laugh at you for saying that. You sound so ill-informed if you've listened to the records and still have that opinion. You've been hypnotised by the media and you're a sheep.

In a lot of ways, I've learnt to use it as a weapon: the more you think that of me, the more fucked up I'm going to make [our sound]. I'll put eyeliner on, we'll make tunes that sound like Silver Apples, we'll put out more stuff that freaks you out – fuck you.

Noel Gallagher has become a mentor to you – and he's quietly working hard with High Flying Birds' tour schedule. How often do you talk?

All the time. We're proper mates. It was weird for a bit because I was always a bit in awe; he was the reason I picked up a guitar. You've always got that thing of going: "Fucking hell. I had your poster on my wall. Fuck off, you're doing my head in." But that fades away. He's grafting his fucking balls off now. It just shows the power [of music]. You hear people say "they should have stopped at 27" or whatever, but it's in you – and it's in him. It's what makes him feel fucking alive. That's inspiring. He still loves making music.

You are on Columbia in the UK, where Mike Smith recently exited. Did you work closely?

Yeah. Mike worked at EMI when we signed our publishing to them, too. Deep down, he just fucking loves music – and there's not many of them around, especially in the higher jobs. You notice executives might be business-savvy, but it's very rare that they are properly into music – every type. I have total respect for Mike on that level. And when he was in charge at Columbia, he just let us get on with it. He just let us follow what we wanted to do.

We had our ups and downs because as a band we're fucking opinionated, but it shouldn't be too cosy with bosses. You should be ramming what you're putting out down people's necks. But ultimately, Mike was always in favour of the artist and that's a rarity and a beautiful trait to have – especially in the music industry and especially now. I have total respect for him for that. Wherever he goes from now, artists will always buzz off him.

There's a new setup there now – how's everything going in the post-Mike era?

Although we're in the music business, we're very much outsiders. We're left alone to get on with what we do. We sit down and say: "Right. Our biggest time, Fire, is the most mental pop song ever written." What does a label say to that? You just have to put it out. We're difficult to get involved with and we're lucky – this is a rare thing – we've never let anyone get close enough to [change us]. Our A&R man, Mike Pickering, is not only a legend – I hate the word, but he is – in electronic music, but to have chats with him about tunes is really good. It's never going to be [controlling], but it's support. He's so important to us.

BODY TALK MPA

THROUGH THE DIGITAL WINTER

How a new film celebrating the role of music is not about castigating consumers but looking to a bright future

PUBLISHING

BY STEPHEN NAVIN, CHIEF EXECUTIVE, MPA



The Music Publishers Association's AGM, held last week, saw the premiere of our film, *The Business of Music Publishing*. It was made to celebrate and promote the work of music publishers, but also to increase understanding of our business. In the current environment this is probably more important than ever: the Government's Consultation on Copyright is scrutinising some of the ways in which we do business and the very notion of copyright as it applies in the digital world is under review, if not under attack.

We need to ensure that key decision makers in Whitehall and Brussels understand our business so that when they legislate they are able to deliver growth, but not to the long-term detriment of our creative industries or creators themselves, who already deliver so much benefit to UK plc.

The *Business of Music Publishing* is also designed to educate those who do not see value in music – not only those who do not want to pay for it, but also those who are reluctant to invest in it. The majority of MPA members are small and medium-sized enterprises.

Access to finance for music publishers has been a long-term issue and financial support may well depend upon a clearer understanding of the value in our business – something that cannot always be pointed out on a balance sheet.

Our film starts with a brief history of the business and shows how the industry has evolved in response to technological change.

Music publishers have always been extremely adaptable. When the MPA was founded in 1881 the business of music publishing centred upon the production and sale of printed music. Since then publishers have diversified by treating each successive disruption as an opportunity.

Broadcasting on radio gave rise to public performance licensing, and the birth of the recorded music industry saw the dawn of mechanical licensing.

The first talking pictures required music to complement the moving image and music publishers ever since have built business to business relationships to build income from synchronisation licensing.



"There is no mention of the word 'piracy' in our film. Our message is positive and upbeat. This is a celebration of the increasingly vital role of music publishers"

STEPHEN NAVIN, MPA

FROM TOP

The business of music publishing: Members view the MPA film at the body's AGM; MPA chairman Chris Butler enjoys proceedings; and Stephen Navin makes his address

The advent of the digital age has seen these principles extended once again with publishers, whether directly or via their collection societies, provide licensing solutions to respond to the many ways that copyright music is made available online.

It is this ability to adapt and respond to change that has allowed the music publishing business to

deliver encouraging levels of growth, in spite of the steady decline in recorded music income and uncertainty in the wider economy – between 2008 and 2010 the UK music publishing industry grew by almost 9%, and is now worth in the region of £700m.

Publishers provide a vast array of services for their composers and songwriters and those interviewed in the film are drawn from all areas of the business, incorporating classical, popular and library publishers.

In the course of the film we hear from professionals involved in A&R, synchronisation, editorial, print music distribution, commissioning and promotion. Interviews with songwriters and composers illustrate the close relationship between the artist and their publisher.

Interestingly, there is no mention of the word 'piracy' in our film. Our message is positive and upbeat, in keeping with our optimism for the future of the industry. This is not about mourning the decline of record sales or castigating consumers, but it is a celebration of the increasingly vital role of music publishers in today's music industry ecosystem. As I conclude at the end of the film, we are through the 'digital winter' and our future is bright.

The film is available to watch on the MPA website www.mpaonline.org.uk.

2009

28 April	HIGH WYCOMBE	Wycombe Swan
29 April	TORQUAY	Princess Theatre
30 April	CARDIFF	St David's Hall
2 May	CHATHAM	Chatham Central
3 May	SALISBURY	City Hall
5 May	MANCHESTER	Opera House
6 May	LEICESTER	De Montfort Hall
7 May	PETERBOROUGH	The Cresset
8 May	GLASGOW	The Cresset
9 May	GLASGOW	The Cresset
12 May	GLASGOW	The Cresset
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15 May	GLASGOW	The Cresset
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26 May	GLASGOW	The Cresset
28 May	GLASGOW	The Cresset
29 May	HULL	City Hall
30 May	BOURNEMOUTH	Assembly Hall
31 May	ST ALBANS	Alban Arena
2 June	YORK	Opera House
3 June	BIRMINGHAM	Alexandra Theatre
5 June	CROYDON	Fairfield Hall
6 June	OXFORD	New Theatre
8 June	DERBY	Assembly Rooms
9 June	NORTHAMPTON	Royal and Derngate

23 March	BUXTON	Opera House
25 March	SKEGNESS	Embassy Theatre
26 March	IPSWICH	Regent Theatre
27 March	NOTTINGHAM	Royal Concert Hall
29 March	KING'S LYNN	Corn Exchange
31 March	DARTFORD	Orchard Theatre
1 April	ST ALBANS	Alban Arena
2 April	BASINGSTOKE	Anvil
3 April	HIGH WYCOMBE	Swan Theatre
6 April	SWANSEA	Grand Theatre
7 April	NORTHAMPTON	Royal and Derngate
11 April	GLASGOW	The Cresset
12 April	GLASGOW	The Cresset
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30 April	GLASGOW	The Cresset
1 October	CANTERBURY	Marlowe Theatre
12 October	ST ALBANS	Alban Arena
13 October	DARTFORD	The Orchard
14 October	TUNBRIDGE WELLS	Assembly Hall
18 October	SOUTHPORT	Theatre
19 October	EDINBURGH	Festival Theatre
20 October	GLASGOW	Music Hall
21 October	GLASGOW	Music Hall
22 October	GLASGOW	Music Hall
23 October	GLASGOW	Music Hall
24 October	SHEFFIELD	City Hall
25 October	GLASGOW	Victoria Theatre
26 October	GRIMSBY	Auditorium
27 October	GLASGOW	Auditorium
28 October	GLASGOW	Auditorium
29 October	GLASGOW	Auditorium
30 October	GLASGOW	Auditorium
31 October	GLASGOW	Auditorium
1 November	GLASGOW	Auditorium
2 November	GLASGOW	Auditorium
3 November	GLASGOW	Auditorium
4 November	GLASGOW	Auditorium
5 November	GLASGOW	Auditorium
6 November	GLASGOW	Auditorium
7 November	SALISBURY	City Hall
8 November	NORTHAMPTON	Royal & Derngate
9 November	CHILTERNHAM	Town Hall
10 November	CROYDON	Fairfield Halls
13 November	TORQUAY	Princess Theatre
14 November	GUILDFORD	G-Live
16 November	READING	Hexagon Theatre
18 November	IPSWICH	Regent Theatre
22 November	PORTSMOUTH	King's Theatre
23 November	GLASGOW	Music Hall
24 November	GLASGOW	Music Hall
25 November	GLASGOW	Music Hall
26 November	GLASGOW	Music Hall
27 November	GLASGOW	Music Hall
28 November	GLASGOW	Music Hall
29 November	GLASGOW	Music Hall
30 November	GLASGOW	Music Hall
1 December	BASINGSTOKE	The Anvil
2 December	POOLE	The Lighthouse
3 December	STOKE-ON-TRENT	Victoria Hall
4 December	BUXTON	Opera House
5 December	BOURNEMOUTH	Congress Theatre
6 December	GLASGOW	Music Hall
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17 December	GLASGOW	Music Hall
18 December	GLASGOW	Music Hall
19 December	GLASGOW	Music Hall
20 December	GLASGOW	Music Hall
21 December	GLASGOW	Music Hall
22 December	SOUTHEND	Cliffs Pavilion



Special thanks from Graham Gouldman and the band to Derek, Paul and the Flying Music team for more than

95,000 tickets sold

since we began working with you four years ago. And we look forward to a sell-out run this autumn.

Congratulations on your 30th anniversary



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PROFILE FLYING MUSIC

FLYING HIGH

Paul Walden and Derek Nicol celebrate 30 years of bringing musical icons back to centre stage with Flying Music



ABOVE

Flying pioneers: Derek Nicol and Paul Walden receive 2011's Sunday Times International Track 100 Award as FM is named the 19th fastest growing company internationally



LIVE

BY TOM PAKINKIS

Nostalgia is a powerful thing and music is perhaps its most effective vehicle. It snares the senses with a sonic hook and drags its wistful victim back through the ages to a time since forgotten.

Live producers and promoters Derek Nicol and Paul Walden know this better than most as they've propelled their company Flying Music into its 30th year by looking back. Nostalgia is Flying's key product, with a range of music shows purpose built for children of decades gone by.

Whether it's a live coupling of legends that have left the limelight, a star-studded line-up of genre defining pop groups or an all-singing, all-dancing cast production prepped to recreate an iconic era, a Flying Music show is an experience you thought you might never have again.

Today, Thriller Live is the company's flagship. Take a stroll through London's West End and it's hard to miss 'Michael Jackson' strutting from

billboards at the Lyric Theatre, Billie Jean point and all.

The show itself is a journey through the life of one of music's most important figures - from the child star to the King Of Pop. It's a tribute, but it goes well beyond a meager impersonation. It's been praised for its high production values, charismatic leads and careful but energetic recreations of Jackson's most defining works and moments.

If it's not showcasing cast productions of musical legends, Flying Music is bringing the legends themselves together. Whether its coupling Ray Charles with Van Morrison, pairing two former Bluesbreakers in the form of Peter Green and John Mayall or managing the unenviable task of reuniting The Monkees, Flying Music has been behind concert bills that most would only dream of including putting Little Richard, Chuck Berry and Fats Domino together for the first time.

The defining first line-up from Flying, however, featured Gerry And The Pacemakers, The Searchers and Peter Sarstedt.



ABOVE

Birthday beats: Flying Music is 30 years old on July 8

"The company started in 1982 and originally promoted club nights with the independent local radio network at that time," remembers Walden.

"The local radio stations were keen to be seen to be doing things in the community so we started putting on club nights and the odd concert for them - primarily disco nights and concerts with artists like Amazulu

and Bananarama." Nicol adds: "We worked with artists that had either had a couple of hit records or some credibility in the market that we could take out, but a lot of them were up-and-coming acts who were just bordering on the charts. They were up for it because it was a radio station night so they would get the promotion on air in addition to the live opportunity.

"In fact I think we were one of the first into the PA circuit, where artists would go out and play to their current tape," he ponders. "That's what we did up and down the country. We created tours for these artists and they became like concert tours."

In 1984 Flying Music worked on its first concert

PROFILE FLYING MUSIC

FLY WITH ME...

DEBRA FRANKS - DFO INTERNATIONAL MUSIC AGENCY

My late husband Derek and I worked very closely with Flying Music from the outset and they have been very supportive and encouraging in my decision to carry on the business, 'flying solo'. It's hard to believe it's their 30th anniversary, but, as they say, time flies when you're having fun! Derek Nicol and Paul Walden have worked tirelessly and deserve the success they have achieved. Long may it continue.

NEIL WARNOCK - THE AGENCY GROUP

I think the most important thing about them is that they have always been entrepreneurs. They discovered a niche in the market that hadn't been exploited by other people. The Solid Silver 60s tours and the whole of that genre that hit a chord with people who have still got disposable income and enjoy being entertained by a cleverly put together collections of 50s, 60s or 70s artists.

They also take the shows to where people live rather than make people travel 40 or 50 miles to Manchester or Birmingham. So they make it affordable.

Obviously Thriller is a benchmark that's not only running here but all over the world, which is absolutely fantastic. As I go up Shaftesbury Avenue I see Derek and Paul's name up there and I'm really proud for them. They look after their trademarks and deliver value for money. You can't beat that.

JOHN TAYLOR - JOHN TAYLOR MANAGEMENT

When we did Joe Brown's 50th Anniversary Show at The Royal Albert Hall in 2008 there was no question who would promote it. We began touring with Flying Music in 1994 and are still working with them today regardless of how the market has changed or evolved. The reason for this longevity is simple - I believe they are good for Joe.

It's the basics which matter. Whatever I agree in terms of the marketing, promotion or national advertising with Derek, I don't ever have to think about it again (I will but I don't have to!). Whatever was agreed whether verbal or contractual will be delivered exactly regardless of external factors.

If things get tough they will push more rather than cutting back. It's refreshing in today's market and unfortunately the exception rather than the rule.

KEVIN WILSON - KEVIN WILSON PUBLIC RELATIONS

If you visit FM HQ you can't help but be impressed by the posters for some of the tours the guys presented with music greats of the past - Stevie Wonder, Van Morrison, Ray Charles, Dionne Warwick, Born To Rock 'n' Roll with Little Richard, Chuck Berry and Fats Domino as well as reuniting the four original Monkees for the first time in 30 years.

Derek and Paul are great showmen with an eye and ear for what will entertain the great British public. We look forward to working with them on their next two thrilling productions - Top of the Pops LIVE - and Green Day's acclaimed punk Broadway musical, American Idiot.

JAMES DANN - DLD LIGHTING

Flying Music have been promoting and producing live musical shows for three decades and it has been my pleasure to provide lighting design and equipment rental services to them for most of that time. The long-term success of shows like Rat Pack, Dancing In The Streets and Thriller, which are Flying Music creations, exemplify their ability to take an idea and make it into a brilliant and enjoyable show. Long may it last.

RIGHT

Time travel: Flying Music's first nationwide concert and theatre hall tour The Solid Silver 60s Show still runs today



show for Southern Sound Radio in Brighton, promoting none other than the legendary Stevie Wonder. It was perhaps a suggestion of what was to come as the company put on its first nationwide concert and theatre hall tour the following year. "It was a brand that we still work with today called The Solid Silver 60s Show," says Walden, "and the very first one was with Gerry And The Pacemakers, The Searchers and Peter Sarstedt."

It was an all-star nostalgia line-up for any Merseybeat mums and dads on the surface, but something much more significant sat at the core of the show: Flying Music had discovered a way to breathe new life into acts that were otherwise resigned to winding down, their glory days well behind them.

"We were taking acts who, at the time, had actually stopped performing concert dates," explains Walden. "They were all, pretty much, doing cabaret shows, corporate events or whatever they could pick up."

"Their recording career had gone a long time ago but they made their living by live performance," Nicol adds. "So we took the concept into a more comfortable environment for the audience: we put them in a nice seated concert hall rather than a smokey, dingy club."

Whether it was a dream pairing or a bumper blast from the past, Flying Music subsequently put on similar shows over the next 15 years with the likes of Glenn Campbell, Frankie Valli, Neil Sedaka, Smokey Robinson, The Supremes and The Four Tops. Walden and Nicol had hit upon a niche that would prove incredibly popular with the public and, in fact, the artists themselves.

"They were completely reinvigorated by the whole experience," says Nicol. "They would do packages back in the early Sixties when they were doing the Odeon circuit playing to thousands of people. And now there they were, back on the

concert platform again, playing to huge sold out audiences. They felt great about it.

"Their craft was always performing live, so the guys felt comfortable from the moment they stepped back on stage for the first show. It wasn't a case of having to get into it and I think the audience felt that as well."

Thanks to their combined experience in promotion and artist management during the Seventies, as well as stints in recording and publishing, the duo saw potential in the acts they were working with and the sell out shows they could still achieve under the right conditions.

"A lot of the acts that we started to work with didn't have record deals," says Walden. "We realised there was an opportunity there, so, with some of the artists we actually put what're now known as '360 degree' deals together and started working with them, not just in terms of live performances but recording deals and video for some of them as well."

"The first one we did was with Neil Sedaka. Neil hadn't released any product to speak of for quite some years. We put together a deal with him that involved not only touring but also a greatest hits album where he actually re-recorded some of his originals and licensed others."

"We established a deal with Polygram to do a TV-advertised album package alongside the tour and a BBC One TV special, which was also going to be available for video. So that was a truly 360 degree deal, if you like, and going from selling very few records in the five or six years previously, that album came out and went platinum for Neil."

The Sedaka tour sold out, the album hit 400,000 units in the UK alone and the TV special went out in a prime time slot. It was a level of success that no-one would have dared predict for the singer at that stage in his career.

For record labels and publishers with semi-retired stars on their books, the implications of the Flying Music concept went far beyond a reminiscing audience and aging icons happy to be back on the boards.

Nicol and Walden had hit upon a formula that tapped into the greater potential of catalogues otherwise forgotten about. But companies had to be clued into what Flying was doing.

"The repertoire record labels had was sitting on the shelf," says Nicol. "You might have been able to get it in certain shops, but there was no marketing, promotion or anything like that. If you wanted to find it you really had to search for it."

"So when we went to them with the overall campaign we had planned, and got them to TV market it, they already had a lot of the material on license anyway so they were able to make a compilation album to go alongside. It benefited all of us: it worked for the record company, it worked for the artist and it worked for Flying Music as well. It was a complete cross-marketing effort."

And there's still reams of untapped potential in labels' back rooms today, says Nicol: "It's just a case of convincing the record companies, because most



"A lot of the acts that we started to work with didn't have record deals. We realised there was an opportunity there, so, with some of the artists we actually put what's now known as '360 degree' deals together and started working with them, not just in terms of live performances but recording deals and video for some of them as well"

PAUL WALDEN, FLYING MUSIC



Flying Music
30 Years

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PROFILE FLYING MUSIC



of them don't know what they've got.

"I remember talking to one company and saying 'It's about time we did a TV-marketed album on this person because we're about to do his 50th anniversary tour.' They said 'Well, who's got the catalogue?' and I said, 'You've got the catalogue!'"

"We went further than that and, in the last three or four years, we've actually been able to license the brands that we've built back to the record company," adds Nicol. "Universal for instance took The Solid Silver 60s Show brand and did a Volume 1 album one year and Volume 2 the next year. I think they've sold 150,000 units on that basic compilation."

In 1991, Nicol and Walden decided that they wanted to branch out into shows that were driven as much by the brand as the names of the artists on the stage.

"That's when we started developing our own shows," says Walden. "The first one of those was The Magic Of Musicals, the concept for which was effectively creating a greatest hits album, featuring the best known songs from a range of West End hit musicals and applying it to the theatre environment."

This kind of Flying Music show wasn't about simply brokering a deal that would see the icons of an era share a stage, it was about recreating a whole experience and bringing a time, place and genre to life right in front of people's eyes.

"The first show that we did with that was with Marti Webb and Mark Rattray," says Walden. "That was really successful straight away, people responded to it and there was clearly an untapped market there."

"We toured that and continued to do so over many years. It was another 360 project where there was a record, which I think went Silver, a TV special with the BBC again and a video."

"The Rat Pack was Frank, Sammy and Dean with the slick suits, the whiskey glass in one hand, the cigarette in the other. And it was interesting because younger audiences connected with that"

DEREK NICOL, FLYING MUSIC

From that came American equivalent Hollywood And Broadway featuring Wayne Sleep and Lorna Luft. "While continuing to do all the things that we've always done, promoting the individual artists, we were creating these individual brands," explains Walden, pointing to Dancing In The

Street, which recreated the classic Sixties vibe with what was essentially the best of Motown on stage, and in 2000 The Rat Pack Live In Las Vegas, where the idea of travelling back to an iconic era became more prominent than ever.

"It was Frank, Sammy and Dean with the slick suits, the whiskey glass in one hand, the cigarette in the other," says Nicol with a little bit of swagger. "And it was interesting because younger audiences connected with that."

Walden elaborates: "The younger generation was aware of these great songs that were out there thanks to their parents, but they didn't really understand what it was all about."

D. L. D. LIGHTING DESIGN

I am pleased to have been a supplier to Flying Music for all this time and look forward to another 30 years!

Congratulations!

Derek & Paul

for delivering three decades
of stunning entertainment

Thriller Live

The Rat Pack Live from Las Vegas

Glen Campbell's Farewell Tour

Dancing in the Streets

Top of the Pops Live

American Idiot

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“The production itself was effectively an imaginary recreation of a show The Rat Pack actually gave in 1962 when the three of them were filming Ocean’s 11 in Vegas. Sinatra was doing a concert and the others turned up and gate crashed

it. It was a legendary thing and I think the younger generation wanted to delve into that a bit more and experience what it was like to be there and that’s what they got from the show.

“At the same time it connected with a lot of

ABOVE
Sammy, Frank and Dean: The Rat pack’s iconic 1962 Vegas gig is recreated

advertising, which was very much geared towards this cool atmosphere that was going on, and the music was being played again on radio: acts like Robbie Williams were getting into it and really opening up the whole area.”

Then came Thriller Live, which toured the UK in 2007, at a time when Michael Jackson was wrapped up in the turmoil of controversy and legal action. Still, the importance and continued impact of his music couldn’t be denied. Nor could the ever palpable anticipation of the King Of Pop’s potential return to the tour circuit, which was actually looking increasingly unlikely.

“Because of the allegations against him in America, a lot of stations just didn’t play his music. He was taboo to a certain extent,” explains Walden.

“But here was an artist that we felt had this incredible catalogue and enormous talent and performance ability,” he adds. “We felt that there had to be a live audience out there and he wasn’t performing live. He hadn’t toured for 10 years or something and at the time it didn’t look like he was going to. So by creating this show we felt there was a market there.”

It wasn’t an easy start. While those who actually went to see the show came out with beaming smiles, commercial success was slow with radio stations reluctant to work with the production. “Even some of the venues, some of which we’d worked with for 20 years, said, ‘We’re not sure we want that in the venue,’ just because of Jackson’s image at the time,” remembers Nicol.

BRINGING ON BACK THE GOOD TIMES !



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AT FLYING MUSIC
ON 30 MAGICAL YEARS**

We look forward to working with you for many more years to come....

THANK YOU FOR THE MUSIC

PROFILE FLYING MUSIC



Business did pick up, however, and soon Thriller dates established themselves around Europe. In January 2009 Walden and Nicol decided to bite the bullet and launch the show in the West End. It was the right decision. As positive reviews started to mount, ticket sales continued to climb even after the real Michael Jackson announced what would become 50 O2 dates as part of his last ever tour.

But, just five months later, The King Of Pop unexpectedly passed away and, all of a sudden the Flying Music show became a tribute of a completely different kind.

"We had two productions running on the day he died," Walden remembers. "We had a show in Manchester and a show in the West End. It was really very difficult for everybody involved. We debated whether

we should carry on or cancel but the reaction from the fans was amazing, people were ringing up the box office and saying 'You have to do the show, it's a great tribute to him.'

"Ours was the only show featuring his music anywhere in the world on the day he passed away. It was amazing. We put out a book of condolence at the show and I think we filled something like 24 books."

Nicol remembers the performance itself. "There were a lot of tears from both the cast and the audience," he says.

ABOVE
Motown's greatest: The whole cast of Dancing In The Streets fill the stage

"With Top Of The Pops Live, we're going to recreate how the whole thing looked when you were sitting in your living room in an evening. We'll use a strong cast of singers and dancers with a live band and a couple of presenters hosting like Tony Blackburn or Dave Lee Travis did back in the day"

DEREK NICOL, FLYING MUSIC

"It became a shrine. The public were coming and laying photos, wreaths, candles and messages at the doorway of the Lyric Theatre."

With the Jackson production still going strong, Flying Music now looks to the future, as it attempts to revive one of UK music's most iconic institutions with Top Of The Pops Live.

"We're going to recreate how the whole thing looked when you were sitting in your living room in an evening," says Nicol. "It'll have all the ingredients; the chart run down, the iconic music and the various hooks that went with it."

"We're not using original artists but it will use a very strong cast of singers and dancers, a live band

and a couple of presenters hosting like Tony Blackburn or Dave Lee Travis did back in the day."

Of course it will have been no small feat to get a company as careful as the BBC to do something so unprecedented with Top Of The Pops, a brand as precious as it is powerful. But with 30 years behind it, Flying Music has a track record that shows itself as a firm to be trusted.

"I think they were comfortable with the things we had done with Dancing In The Streets, The Rat Pack and Thriller, the director for which will be directing Top Of The Pops Live," explains Walden.

"They were aware of how we'd created these shows and taken them from touring productions to the West End. They, like us, feel there's a future for a live version of Top Of The Pops."

And that's always been at the centre of Walden and Nicol's entrepreneurship – the ability to see the potential future in the past. Taking artists, brands, genres and eras that have had their time, repackaging them and rejuvenating them.

The great thing for Flying Music is that the catalogue corridors of labels and publishers are long, and it has the keys to unlock their continued value.

Although it's not a simple task - Nicol warns that it's more complicated than bunging two big names on to the top of a live bill: there has to be an underlying reason behind two stars coming together.

But, as long as music continues to soundtrack people's lives, Flying Music can look forward - because there will be plenty of fans who want to look back.

GREEN DAY'S ★ ★
american
IDIOT
★ ★ ★ ★ ★
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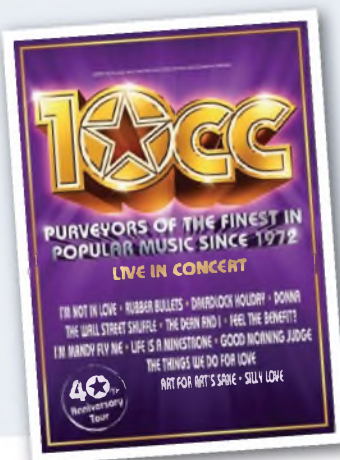
PAST MASTERS 10cc AND GREEN DAY SHOWS TAKE FLIGHT THIS YEAR

Flying Music's future has far more in store than Top Of The Pops Live. Nicol and Walden tell *Music Week* about more shows and a bigger international presence.

"Our 10cc Live In Concert show is this summer," says Nicol. "We've been working with them for three years. We started playing to reasonable numbers but the second tour built to very, very good business. We just finished a short stint of major concert tours and an Albert Hall show, which did phenomenal business. There are members of the public that are buying into 10cc again and there's a market for them. Graham

Goldman has a solo album coming out, which he performs as part of the opening to the show before 10cc.

"We've also licensed Green Day's American Idiot show (above) in from the US," adds Walden. "We'll be presenting that here and co-producing it with SJM. That opens in October in Southampton and runs for three



months all around the country with a West End transfer planned for next year.

"With our September season of shows we're also going to be launching our own box office," Walden reveals. "So whereas today all of our ticket sales are managed by venues or London ticket agents on our behalf, we're going to launch FlyingMusicBox Office.com. That's something new that we're

going to be developing over the next couple of years so that we can develop a closer relationship with our audience.

"And we want to continue to expand the international side of the business," he continues. "We've taken our shows to over 25 countries all around the world including China and South Africa and Singapore, Europe, Scandinavia and America."

"Thriller's going to be opening in Japan in September and in Brazil in January. It'll run for four months in Japan and four or five months in Brazil. Then we're going to move on to Australia and New Zealand and South East Asia."

DFO★

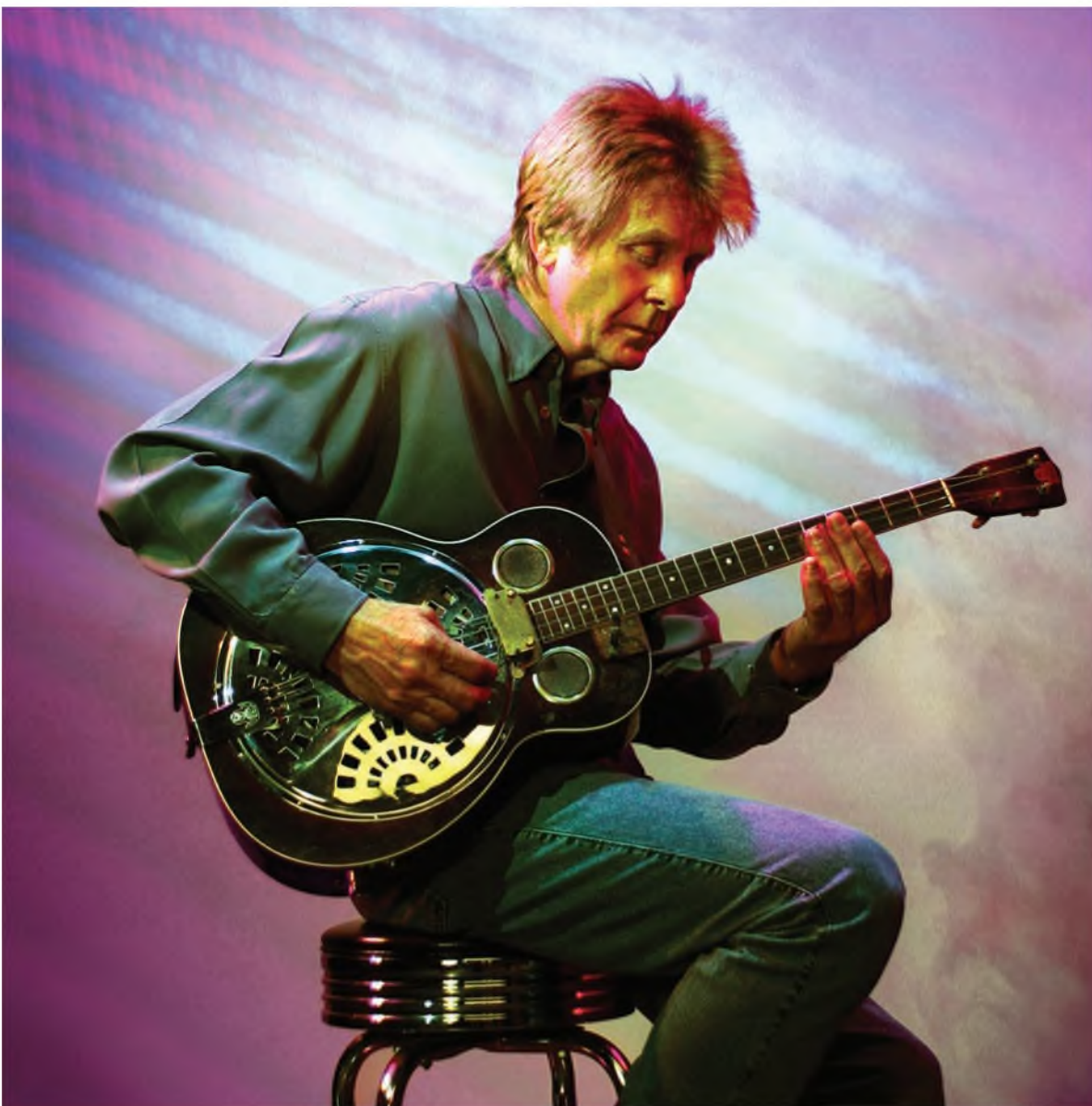
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Congratulations to Flying Music, celebrating 30 years in business.

We've enjoyed being a part of it.

*From Debra Franks and all at DFO,
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**Congratulations
on 30 successful
years, the last 18
of which we have
shared with you.**

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RETAIL

HIGH STREET HEROES

MUSIC WEEK SALUTES THE INDIE RETAILERS STILL FIGHTING THE GOOD FIGHT

Give us a bit of background on Voxbox Music...

We opened the store only last year and it's going quite well. There's been a big resurgence in vinyl that's been very noticeable. We don't have a lot of shelf space for CDs deliberately because it's vinyl that's selling and we're getting a lot of young people in and a lot of families.

People are still downloading but there's no point in downloading and getting the CD as well so they turn to vinyl. You can get something like a Hendrix album on vinyl and it's a more tactile experience.

The other thing is the sound. Vinyl sounds so different to downloads and CDs so it's like a new listening experience.

It's a tough time for indie retailers. What made you set up shop in this kind of climate? Just an interest in music really. It's two of us that have done it and we just wanted to see if we

could buck the trend. Many shops, including music stores, have closed down over the past decade but we're actually doing quite well.

So business has been good since opening...

Yeah but we're doing things differently. We're very much a boutique-style shop, we're not full to the gunwales with vinyl. We've got a nice clean shop with a good sound system and television screens linked to computers. We've also got a little back room where we do everything for £1.50, which is really popular among DJs and students, so it ticks over nicely.

It seems indie retailers are being forced to do things a little bit differently...

Absolutely and that's why we get families who buy vinyl and women who represent 40% of our business whereas in your traditional, mucky, old record shops they probably wouldn't



Co-owners: George Robertson and Darren Yeats

put their head through the door.

How was Record Store Day for you this year?

We didn't get much of the product because we don't do a lot of new stuff. We did manage to get some, though, and we were absolutely mobbed by well over 300 people. We put on a couple of local bands but it was so busy that we did it in a pub across the road. It was spectacular.

A couple of other shops in Edinburgh kept stuff behind the counter and put it on eBay but we actually sold it at the proper price and not at the ridiculous prices they were appearing at online.

Is Record Store Day enough for indie retailers or could more be done to help?

I think if it were over done it

"We're getting a lot of young people in and a lot of families. Around Christmas and New Year we had families coming with young kids to buy their first record"

GEORGE ROBERTSON, VOXBOX

would lose some of its interest. There is a slight issue with Record Store Day in that a lot of companies are jumping on the bandwagon. A lot of the small indie labels are releasing stuff under the banner of Record Store Day but actually they're just standard releases.

But I wouldn't knock it at all. I'm happy with it as it is but maybe we could draw it back a bit with fewer but more interesting releases, maybe trying to get them into the small shops as well.

What have you got planned for the future?

I think we're going to look at getting into new releases but the problem with that is the expense because we're not VAT registered and it's an awful lot of money to lay out on new releases. It's a pity that there isn't some way they could be done slightly cheaper.

And you'd be competing with the likes of Amazon...

That's it. You can't compete with Amazon on new releases and then there are supermarkets as well, although they don't sell specialist jazz and blues.

The internet has got new vinyl sewn up but not secondhand stuff because you don't know what you're getting on the net when it comes to pre-owned. People like to see the product.

INTERNET vs HUMAN

This week's High Street Hero George Robertson takes on his digital rivals ...



WE SAID WE LIKED...

ADELE 21



AMAZON RECOMMENDED...

AMY WINEHOUSE Back To Black



GEORGE RECOMMENDED...

NORAH JONES Little Broken Hearts

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 & 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	LINKIN PARK	Living Things
2	THE STONE ROSES	The Very Best Of
3	VARIOUS	Now That's What I Call Reggae
4	VARIOUS	Hed Kandi Ibiza 10 Years
5	EMELI SANDE	Our Version Of Events
6	VARIOUS	The Workout Mix
7	VARIOUS	Now! 81
8	FUN.	Some Nights
9	BEN HOWARD	Every Kingdom
10	COLDPLAY	Mylo Xyloto

SPOTIFY
Top 10 streamed chart

POS	ARTIST	ALBUM
1	FLO RIDA	Whistle
2	FUN. FEAT. JANELLE MONAE	We are Young
3	CARLY RAE JEPSEN	Call Me Maybe
4	TRAIN	Drive By
5	MAROON 5	Payphone
6	RUDIMENTAL / JOHN NEWMAN	Feel The Love
7	ALEX CLARE	Too Close
8	GOTYE	Somebody That I Used To Know
9	COLDPLAY FEAT. RIHANNA	Princess Of China
10	RIHANNA	Where Have You Been

REISSUE/REPACKAGE

BANANARAMA 30 Years Of Bananarama Rhino / July 9

Female pop duo Bananarama are celebrating the 30th anniversary of their first hit Really Saying Something by releasing a Best Of CD/DVD set.



The CD contains 21 tracks featuring songs from every era of their career, stretching from their 1981 debut Aie aA Mwana to Love Don't Live Here, taken from their 10th and most recent studio album Viva.

The package is boosted with the addition of a video compilation, which is the first time the band's promos have been compiled on DVD. In addition to 33 accompanying clips for their singles, it also includes two bonus videos for the 12-inch mixes of Venus and I Can't Help It.

30 Years Of Bananarama will be available for £10 from July 9.

PRICE CHECK

ARTIST / ALBUM	amazon	hmv.com	iTunes	play.com	TESCO
JUSTIN BIEBER Believe	£8.99	£10.00	£7.99	£8.49	£8.97
CHERYL A Million Lights	£8.65	£10.00	£7.99	£8.48	£9.97

PRE-RELEASE NOW! 82 ESTABLISHES TOP FIVE POSITIONS

NOW THAT'S WHAT I CALL MUSIC! 82 firmly establishes itself in two Top 5s this week with the compilation album taking the No.4 spots at both Amazon and HMV. It's a big jump at Amazon, with Now! leaping from No.14 last week and a smaller step from 5-4 at HMV. Strangely, there's no movement whatsoever at Play for Now! 82 as it remains in the No.7 slot it occupied next week.



Similarly steadfast are Adam Lambert's Tresspassing and The Gaslight Anthem's Handwritten, which retain the titles at Amazon and Play respectively. Lambert also lays claim to the gold at HMV this week in Chris Brown's absence, having only managed a silver medal seven days ago.

Rush and Plan B switch positions at Amazon to take second and third with Clockwork Angels and Ill Manors respectively and Blur

21: The Box slips down a position to round off the Top 5. Bananarama nestle behind Adam Lambert in second at HMV this week, having made the move from No.4, with Plan B taking the bronze. Gaslight Anthem sits underneath Now! 82 in No.5.

Play's Top 5 has another week of no change: Plan B troubles the top position from second with Spector's Enjoy It While It Lasts coming close behind. Two Door Cinema Club take fourth with Beacon and The Vaccines hold No.5 with Come Of Age.

The Play chart remains the same all the way down to No.8, in fact, which is occupied by Aiden Grimshaw's Misty Eye. Delilah's From The Roots Up moves from 10-9 replacing Rush's Clockwork Angels

Bat For Lashes' The Haunted Man moves 11-10 at the e-tailer and is joined by The Script and Muse in the Top 10 slots.

AMAZON PRE-RELEASE

POS	ARTIST/ALBUM/LABEL
1	ADAM LAMBERT Tresspassing 19/RCA
2	RUSH Clockwork Angels Roadrunner
3	PLAN B Ill Manors 679/Atlantic
4	VARIOUS Now! 82 EMI Virgin/UMTV
5	BLUR Blur 21 EMI
6	LEONA LEWIS Glassheart Syco
7	THE KINKS At The Bbc Sanctuary
8	GASLIGHT ANTHEM Handwritten Mercury
9	L LA HAVAS Is Your Love Big Enough? Warner
10	THE SCRIPT #3 Phonogenic
11	NEWTON FAULKNER Write It... Ugly Truth/RCA
12	EMERSON, LAKE & PALMER ELP Sony
13	EMERSON, LAKE & PALMER Tarkus Sony
14	MICHAEL JACKSON Bad: 25 Sony
15	VARIOUS Pete Waterman Hit Factory Sony/PWL
16	JEFF WAYNE War Of The Worlds Sony
17	JAKE BUGG Jake Bugg Mercury
18	BANANARAMA 30 Years Of Rhino
19	SEARCHERS Hearts In Their Eyes Sanctuary
20	BARONESS Yellow And Green Relapse

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HMV PRE-RELEASE

POS	ARTIST/ALBUM/LABEL
1	ADAM LAMBERT Tresspassing 19/RCA
2	BANANARAMA 30 Years Of Rhino
3	PLAN B Ill Manors 679/Atlantic
4	VARIOUS Now! 82 EMI Virgin/UMTV
5	GASLIGHT ANTHEM Handwritten Mercury
6	LEONA LEWIS Glassheart Syco
7	CALVIN HARRIS New Album Tbc Columbia
8	MICHAEL JACKSON Bad: 25 Sony
9	STEPS Steps: The Ultimate Tour Live Sony
10	MUSE The 2nd Law Helium 3
11	RUSH Clockwork Angels Roadrunner
12	WESTLIFE The Farewell Tour 2012 RCA
13	BLOC PARTY Four Frenchkiss
14	THE VIEW Cheeky For A Reason Cooking Vinyl
15	DELILAH From The Roots Up Atlantic
16	TULISA Tulisa AATW/Island
17	THE SCRIPT 3 - Deluxe Phonogenic
18	DON BROCO Priorities Search & Destroy/RCA
19	MODESTEP Evolution Theory A&M
20	NEWTON FAULKNER Write It... Ugly Truth/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 O.R.A. Columbia
7	VARIOUS Now! 82 EMI Virgin/UMTV
8	AIDEN GRIMSHAW Misty Eye RCA
9	DELILAH From The Roots Up Atlantic
10	BAT FOR LASHES Haunted Man Parlophone
11	CONOR MAYNARD Contrast Parlophone
12	MUSE The 2nd Law Helium 3
13	OF MONSTERS AND MEN My Head... Island
14	DEVLIN A Moving Picture Island
15	LEONA LEWIS Glassheart Syco
16	JOSS STONE Soul Sessions II Warner Brothers
17	GREEN DAY Uno! Reprise
18	WHILE SHE SLEEPS This Is The Six S&D/RCA
19	JESSIE WARE Devotion Island
20	DON BROCO Priorities Search & Destroy/RCA

play.com

PEOPLE

PERSONNEL IPC HIRES NEW DEPUTY EDITOR FOR NME WEBSITE

■ NME / IPC MEDIA



LUCY JONES has been appointed as the new deputy editor of *NME.com*.

She will join the site in August, moving over from her role as a music writer on *The Daily Telegraph*.

Jones joined *The Telegraph* in 2008, and has regularly written music blogs for the newspaper's online portal.

Her appointment comes almost one month after **MIKE WILLIAMS** was announced as the new *NME* editor, replacing **Krissi Munson**. Jones replaces former *NME.com* deputy editor **TIM CHESTER**.

Elsewhere at the brand, **JENNY**

STEVENS has joined as deputy news editor on *NME*.

She's tasked with looking after news coverage across platforms both in print and online, as well as writing for other sections of the magazine.

Stevens previously worked as a freelance journalist at *The Independent* and wrote for several other titles including *The Guardian* and *The Observer*, Rankin's new magazine *Hunger* and a number of music sites including *The Quietus*.

■ KITCHENWARE RECORDS



called time on its business after 29 years of service.

"It was always my intention to get out before I reached 30"



said co-founder **KEITH ARMSTRONG**, "but I meant me, not the bloody label!"

Formed by Armstrong, Paul Ludford and Phil 'Soulstar' Mitchell in the summer of 1982, Kitchenware brought through Prefab Sprout, The Kane Gang, Hurrah!, Martin Stephenson and the Daintees and Fatima Mansions before taking some time out to manage Lighthouse Family.

Armstrong engineered the rebirth of Kitchenware in 2003 and went on to have 3 No.1 albums with Editors as well as success with Sirens and Karima Francis.

■ UNIVERSAL REPUBLIC RECORDS



The US label has announced the expansion of its Urban A&R department with the addition of **TAB NKHEREANYE** (above) and **NAIM ALI MCNAIR** (above right) who will both take roles 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, Madonna and Britney Spears.

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. Most recently, he consulted for both Top Dawg Ent. (TDE) and Epic Records.

Wendy Goldstein, senior vice president of A&R for Universal Republic said: "Tab and Naim are going to help usher in the next generation of hip hop artists at Republic. They're extremely dynamic, devout, and diligent, and it's an honour to be working with the both of them."

■ SONY ATV

The MD of Sony/ATV in the UK, **RAK SANGHVI**, is understood to have left his position.

Sanghvi joined the company in 1997, initially as business affairs manager before becoming general manager and then deputy MD before taking up the position of managing director in May 2005 following the departure of Charlie Pinder. He previously worked as a solicitor with City firm Nicholson, Graham and Jones on corporate joint ventures, TV and film production, and distribution before joining Phillips Interactive Media.



■ EMI MUSIC

JEAN-PHILIPPE ROLLAND has been promoted to A&R president, EMI Classics. Reporting to Andria Vidler, CEO of EMI Music UK & Ireland, Rolland assumes the A&R responsibilities of Andrew Cornall who becomes an A&R consultant.

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

#36 **Colin Lester**, CEO, Twenty First Artists

Colin Lester began his music industry career as a guitarist in the late Seventies before moving into artist management.

In 1994, he teamed up with business partner Ian McAndrew to launch Wildlife Entertainment and together they managed, among others, The Brand New Heavies and Travis before launching a label, Wildstar Records. They signed Craig David who went on to sell over 7 million copies of his debut album, *Born To Do It*.

In 2002, Lester and McAndrew received The Peter Grant Award for Outstanding Achievement from the MMF and in 2004 signed the Arctic Monkeys.

In 2008 they decided to pursue independent ventures and Lester launched CLM Entertainment before being asked by Universal Music Group to become CEO of international artist management company Twenty First Artists in 2010.

The company currently



represents artists and producers including, Erick Morillo, Steve Levine, Craig David, *The Voice UK* winner Leanne Mitchell, and other contestants from the show, amongst others.

Lester is a recipient of the prestigious Gold Badge Award by BASCA and is a Fellow of Southampton Solent University, where he lectures on Music Management.

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

Dan Parker, Managing Director, 84 World

TOP TIP You have to absolutely love what you do, have a strong work ethic and always make time for people, that's really important.

"I finished my GCSEs and knew that I wanted to get straight into the music industry. I was very fortunate that Jackie Hyde at Sony Music Artist Relations gave me work experience for a couple of months straight away.

"Next, I went over to Simon Cowell - starting work experience for him just as *Pop Idol* was building. It was an incredible opportunity and he really took me under his wing. After a few months Simon offered me my first full-time contract working as general assistant for the label. I reported directly to Sonny Takhar whom I worked under at Syco for eight years, growing through marketing roles.

"Within a few years I was running numerous artist marketing campaigns and working on both *X Factor* and *Got Talent* formats.

"At the end of 2009 I left Syco to launch my own entertainment and sports agency, **84 World**. Both Simon Cowell and Sonny Takhar were incredible mentors throughout my time there and I will always hold both in the highest regard."

36 SINGLES & ALBUMS

This Is Love reaches No.1 for will.i.am – the 1,200th single to reach No.1 on the UK's Official Singles Chart



CHARTS FOCUS

38 UK AIRPLAY & STREAMING

Cheryl returns to the top of the TV airplay chart while will.i.am builds on sales success at radio

40 EU AIRPLAY & DOWNLOADS

Justin Bieber smashes closest rivals Pumpkins into world's second place

42 INDIES & COMPILATIONS

Canadians Metric (*left*) make inroads on the indie albums chart with new LP *Synthetica*



43 CLUB

The David Guetta production line serves up two more No.1s on Upfront and Commercial

44 ANALYSIS

Who's leading the way on the midweek charts and who made the sharp moves last Sunday?

46 KEY RELEASES & PRODUCT

Kimbra (*left*) is the album of the week and Natalie Duncan's *Devil In Me* our staff pick

CHARTS UK ALBUMS WEEK 26



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

THE OFFICIAL UK ALBUMS CHART

THIS WK	LAST WK	CHRT	ARTIST / TITLE LABEL/CATALOGUE NUMBER (DISTRIBUTOR)	THIS WK	LAST WK	CHRT	ARTIST / TITLE LABEL/CATALOGUE NUMBER (DISTRIBUTOR)
1	New		LINKIN PARK Living Things Warner Brothers 9362495007 (ARV) (Robbin/Shinoda)	39	31	44	DAVID GUETTA Nothing But The Beat Postiva/Virgin PY0333942 (E) ★ (Guetta/Vee/Caren/Tunfort/Riemer/Black/Raw/Afjack/Urthel/Avicii)
2	New		MAROON 5 Overexposed AS/M/Octone 3704273 (ARV) (Martin/Shelback/Blanco/Robopop/Levine/Md./Tedder/Lanave/La/Passovey/West/Valentine/Parrar/Rotem/Kang/Spiegel/Suzette/Cuts/Maroon 5)	40	29	8	KEANE Strangeland Island 2794333 (ARV) ● (Grech/Marguerat)
3	7	42	ED SHEERAN + Asylum 5249364652 (ARV) 4 ★ (Gosling/Huggall/Sheeran/No 1.0)	41	30	68	BOB MARLEY & THE WAILERS Legend Full Gong 0073145857142 (ARV) (Marley/Variou)
4	1	2	JUSTIN BIEBER Believe...Def Jam 3701673 (ARV) (Various)	42	41	35	FLORENCE + THE MACHINE Ceremonials Island 2782808 (ARV) ★ (Ezwan)
5	4	20	EMELI SANDE Our Version Of Events Virgin CDV1094 (E) ★ (Spencer/Layne/Waughtry/30y/Mojam/Herman/Willard/Harrison/Craze/Doak/Keys/Saade)	43	New		THE OFFSPRING Days Go By Columbia 33697647632 (ARV) (Rock)
6	2	2	CHERYL A Million Lights Polydor 3704302 (ARV) (Alex/Oa/Kid/Hawk/Panthe/William/Ageat/KHy/Grades/SY/Dada/Life/Cruz/Willo/Kid/Gloves/Jam/3eant)	44	36	76	BRUNO MARS Doo-Wops & Hooligans Elektra 7567883304 (ARV) 4 ★ ★ (The Smeznings/Woodz/Tae/Suja/Dups)
7	20	32	JAY-Z & KANYE WEST Watch The Throne Roc-A-Tellar/Mercury 2765057 (ARV) (West/Dean/Krivi/Q-Top/Fharré/Don/Jerry/Hit-Roy/Kilheffer/The Neptunes/RZA/Beavis/Rhasker/Switz/Beatz/Joseph/S1)	45	21	5	PAUL SIMON Graceland Sony 33691914712 (ARV) (Simon/Halse)
8	New		FLO-RIDA Wild Ones Atlantic 7567321340 (ARV) (tbc)	46	12	4	SLASH FEAT. MYLES KENNEDY AND THE CONSPIRATORS Apocalyptic Love Roadrunner/CGS4214LP (ACA Arv) (Valentine)
9	13	32	RIHANNA Talk A Talk Def Jam 2737342 (ARV) 3 ★ (Dr. Luke/Cirkut/Harrell/Harris/StarGate/Crawford/Da Internz/The-Dream/NO-ID/Swive/Mc.Grillen/Hit-Boy/Alex Da Kid/Chase N Status/Dean)	47	54	30	THE BLACK KEYS El Camino Nonesuch 7559795331 (ARV) ● (Dampier/Moise/The Black Keys)
10	3	5	PALOMA FAITH Fall To Grace RCA 88691955512 (ARV) (Hooper/Gosling/Al Shuec/Arnold)	48	37	74	STEREOPHONICS A Decade In The Sun - Best Of V2/Mercury 1780699 (from arv) 2 ★ (Jones/Lowe)
11	5	3	AMY MACDONALD Life In A Beautiful Light Vertigo 3704138 (ARV) (Wilson)	49	45	10	JACK WHITE Blunderbuss XL XCD566 (PIAS) ● (White)
12	9	36	COLDPLAY Mylo Xyloto Parlophone 0875531 (E) 4 ★ (Hoavis/Green/Simmons)	50	39	33	DRAKE Take Care Cash Money/Island 2783262 (ARV) ● (Shebib/Sol/Ida/Montagnese/The Weeknd/Kx Smith/T-Minus/Just Blaze/Graham/Cashes/McKinney)
13	22	33	BEN HOWARD Every Kingdom Island 2771636 (ARV) ● (Bond)	51	New		METRIC Synthetica MMI METB112 (PIAS) (Wheeler)
14	10	40	BEE GEES Number Ones Reprise 8122793857 (ARV) ● (Bee Gees/Singwood/Martin/Richardson/Galuten/Teuch)	52	Re-entry		THE STONE ROSES Stone Roses Silverstone 1194221 (ARV) ★ (Lerker)
15	14	75	ADELE 21 XL XCD520 (PIAS) 16 ★ (FT Smith/Rubin/Epworth/Abbiss/Wilson/Adkins)	53	New		GOJIRA L'enfant Sauvage Roadrunner RR76512 (ACA Arv) (tbc)
16	8	3	USHER Looking 4 Myself RCA 3869197172 (ARV) (Various)	54	Re-entry		MICHAEL JACKSON Number Ones Epic (ARV) 6 ★ (Jones/Jackson/Variou)
17	15	22	LANA DEL REY Born To Die Polydor/Stinger 2737091 (ARV) (Haynie/Parker/Berger/Robopop/Bhasker/Daly/Sneddon/Bauer-Mein/Nowe/S/Braide/Shuk/Skarbek/Howe)	55	New		FRANKIE VALLI/THE FOUR SEASONS Working My Way Back To You Rhino 524983702 (ARV) ● (Crews/tbc)
18	6	5	GARY BARLOW & THE COMMONWEALTH BAND Sing Decca 2702358 (ARV) (Barlow/Kennedy/Carline/Powet/Baker/Cohen)	56	Re-entry		PLAN B The Defamation Of Strickland Banks 679/Atlantic 5186584712 (ARV) 4 ★ 2 ★ (Ballance-Drew/Epworth/Appapollay/Melwan)
19	18	70	JESSIE J Who You Are Island/Lava 2758627 (ARV) 3 ★ (Dr. Luke/Bissert/Cornish/Martin/Kid/In The Invisible/MonPaixer & James/Thomas/Gad/Gordon)	57	72	83	RIHANNA Loud Def Jam 2752365 (ARV) 6 ★ 2 ★ (StarGate/Vee/Harrell/Boyzman/The Runners/Riddick/Popow/DaDon/Sham/Me/RMuV/Stewart/Dean/Soundz/Alex Da Kid)
20	28	13	NICKI MINAJ Pink Friday... Roman Reloaded Cash Money/Island 2796668 (ARV) ● (Various)	58	57	20	GOTYE Making Mirrors Island 2792235 (ARV) ● (De Backer)
21	38	4	THE STONE ROSES The Very Best Of Silverstone R2R76536422 (ARV) (McClell/Jackson/Straeder/Hopk)	59	74	76	NICKI MINAJ Pink Friday Cash Money/Island 2754134 (ARV) ★ (Kane/Swizz Beatz/Crawford/Money/Rotem/Wassell/Cak/T-Minus/William/Drew Money)
22	24	37	NOEL GALLAGHER'S HIGH FLYING BIRDS Noel Gallagher's High Flying Birds Sour Mash JNCCD10 (E) 2 ★ (Gallagher/Sardy)	60	62	24	BRUCE SPRINGSTEEN Greatest Hits Columbia 4735552 (ARV) 2 ★ (Springsteen/Crecco/Stanford/Flectim/Apple/Ludwig/W)
23	26	32	ONE DIRECTION Up All Night Syco 88697843642 (ARV) (Various)	61	59	12	ALABAMA SHAKES Boys & Girls Rough Trade 08808217327 (PIAS) ● (Alabama Shakes)
24	17	3	FLEETWOOD MAC 25 Years - The Chain Rhino 8122797302 (ARV) (Blirch/Burr/Cauchman/Calliat/Chees/Daunt/Fleetwood/Marlingues/Ladanyi/Leonard/May/Dillon/Spence/Vernon)	62	52	145	ADELE 19 XL XCD313 (PIAS) 6 ★ (Abbiss/White/Ronson)
25	32	11	TRAIN California 37 Columbia RR6719R22 (ARV) (Walker/Sinclair/Spionage/Watt/Abney/Zing/Adgns)	63	New		JEDWARD Young Love Universal Ireland 1707447 (ARV) (Priddy/DeCay/Duck and Zaddy/33M/Woodberg/Aggastam/Gustafson/Reflection)
26	25	24	KELLY CLARKSON Stronger RCA 8867961802 (ARV) (Kemp/JD/Smith/Tone/Kustaf/Abraham/Oliver/Goddard/Bert/Miley/Dalbert/Jerkins/Lindal/DaSilva/Fano/Bezzina)	64	48	94	THE SCRIPT The Script Phonogenic 88697361942 (ARV) 2 ★ ★ (The Script)
27	New		GINGER WILDHEART 100% Round GWC100 (Townsend/Arvato) (Dewling/tbc)	65	Re-entry		ALT-J An Awesome Wave Infectious INFECT114CD (PIAS) (Andrew)
28	44	6	FUN. Some Nights Atlantic/Fueled By Ramen FUEL280432 (ARV) (Bhasker/Haynie/JakeOne)	66	58	128	MUMFORD & SONS Sigh No More Gentlemen Of The Road/Island (ARV) 4 ★ ★ (Dravs)
29	New		NETSKY 2 Hospital 506020442777 (SRC) (Daenen)	67	34	3	HOT CHIP In Our Heads Domino WIGCD293 (PIAS) (Hot Chip/Ralph)
30	23	16	BRUCE SPRINGSTEEN Wrecking Ball Columbia RR671942541 (ARV) (Aniello/Springsteen)	68	Re-entry		CHASE & STATUS No More Idols Mercury 2745135 (ARV) ★ (Kennard/Milton/Nowe/Sub Focus/Plan B)
31	35	31	OLLY MURS In Case You Didn't Know Epic/Syco 98597940942 (ARV) 2 ★ (The Pussycat/Argyle/Brammer/Russell/Reese/Smith/Stanford/Jordan-Palacio/Sullivan/Fitzmaurice/Hesse/Paine/Metropoulos)	69	67	37	BON JOVI Greatest Hits Mercury 2752339 (ARV) 2 ★ ★ (Fairbairn/Bon Jovi/Ebbin/Sambora/Shanks/Rock/Collins/Benson)
32	27	5	RUMER Boys Don't Cry Atlantic 531052071 (ARV) (Barnwell/Johnson/McKerr/De La)	70	51	41	LMFAO Sorry For Party Rocking Interscope 2774463 (ARV) (Party Rock/Afuni/Harris/Redfoo/LMFAO)
33	43	35	RIZZLE KICKS Stereo Typical Island 2780327 (ARV) ★ (Whitting/Tine/Royal/Spenard/Future Cut/3ddd/Bassett/Sar/Boy/Vince/Ena/Will/Caruana)	71	Re-entry		THE VACCINES What Did You Expect From The Vaccines? Columbia 98597841451 (ARV) (Grech/Marguerat)
34	40	96	KATY PERRY Teenage Dream Virgin CDV3084 (E) 3 ★ (Dr. Luke/Albacio/Martin/StarGate/Stewart/DaRell/Ammo/Wells)	72	Re-entry		DAVID BOWIE The Rise And Fall Of Ziggy Stardust EMI (E) ★ (Sawyer/Scott)
35	42	13	LABRINTH Electronic Earth Syco 88591932932 (ARV) (Labrinth/Da Diggler/Ghaeaz/McKenzie/Williams)	73	Re-entry		FLORENCE + THE MACHINE Lungs Island 1797940 (ARV) 5 ★ (Ezwan/Ward/MacKee/Lugall/White)
36	New		THE LEVELLERS Static On The Airwaves On The Fiddle OFFCD005 (from arv) (Lakeman)	74	69	8	MARINA AND THE DIAMONDS Electra Heart 6756/Minnic 531052152 (ARV) (Nowels/Ridd/D/Dr. Luke/Cirkut/Digital/Caruana/Karaolu/Howe)
37	33	21	MAVERICK SABRE Lonely Ave The Brave Mercury 2770559 (ARV) (Harris/Paine/Satre/Hogarth/Smith/Eg Waite)	75	19	2	SMASHING PUMPKINS Oceania Martha's Music MM001 (E) (Corgan/Thomasrud)
38	11	2	CARRIE UNDERWOOD Blown Away Arista 81775412762 (ARV) (Singlet)				

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Key
★ Platinum (300,000)
● Gold (100,000)
● Silver (60,000)
★ in European sales

CHARTS UK AIRPLAY WEEK 26

Radio playlists are online at www.musicweek.com

CHARTS KEY

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

UK RADIO AIRPLAY CHART TOP 50

POS	LAST	WKS	SALES	CHT	ARTIST / ALBUM / LABEL	TOTAL PLAYS	PLAYS +/-	TOTAL AUD (m)	AUD % +/-
1	1	6	2		MAROON 5 FEAT. WIZ KHALIFA Payphone A&M/Octone	4075	25.66	75.36	3.35
2	4	14	11		CARLY RAE JEPSEN Call Me Maybe Interscope	4480	1.33	59.45	-8.55
3	2	9	5		CHERYL Call My Name Polydor	4089	2.35	58.48	-17.65
4	8	5	8		STOOSHE. Black Heart Warner Brothers	2982	35.12	53.54	29.83
5	5	7	21		EMELI SANDE My Kind Of Love Virgin	2971	8.43	52.38	-0.98
6	3	8	7		COLDPLAY & RIHANNA Princess Of China Parlophone	3325	6.57	49.96	-27.54
7	6	9	9		FUN. FEAT. JANELLE MONAE We Are Young Atlantic/Fueled By Ramen	3936	-0.63	45.77	-3.56
8	18	5	1		WILL.I.AM FEAT. EVA SIMONS This Is Love Interscope	1629	40.67	40.67	41.07
9	9	5	4		FLO-RIDA Whistle Atlantic	1890	2.05	38.82	-1.37
10	7	26	45		JESSIE J Domino Island/Lava	2731	-5.04	37.34	-10.28
11	10	11	32		THE WANTED Chasing The Sun Global Talent/Island	3044	-1.46	37.29	-0.82
12	11	8	14		RIHANNA Where Have You Been Def Jam	1678	1.51	37.17	1.81
13	17	3	10		KATY PERRY Wide Awake Virgin	2240	21.41	35.92	19.02
14	19	19	19		NICKI MINAJ Starships Cash Money/Island	1813	10.41	35.55	28.66
15	12	24	20		GOTYE FEAT. KIMBRA Somebody That I Used To Know Island	2836	-3.57	32.49	-8.45
16	14	11	46		JESSIE J FEAT. DAVID GUETTA Laserlight Island/Lava	1929	-9.52	30.43	-10.53
17	24	24	31		DAVID GUETTA FEAT. SIA Titanium Postiva/Virgin	1738	6.17	28.07	7.14
18	21	7	6		RUDIMENTAL FEAT. JOHN NEWMAN Feel The Love Asylum	1144	0.09	27.74	2.02
19	16	14	15		TRAIN Drive By Columbia	2988	-7.03	26.12	-15.58
20	29	3	3		CHRIS BROWN Don't Wake Me Up RCA	1140	18.38	25.87	5.29
21	15	7	16		USHER Scream RCA	1283	-9.46	25.12	-22.97
22	22	7	22		ALEX CLARE Too Close Island	912	-1.94	24.78	-8.8
23	37	2			ANDY GRAMMER Fine By Me S-Curve/Warner Brothers	377	18.55	23.78	11.75
24	23	11	36		TULISA Young AATW/Island	1180	-23.53	23.23	-12.7
25	27	25	74		KELLY CLARKSON Stronger (What Doesn't Kill You) RCA	1810	-8.86	22.75	-9.04
26	20	7	84		AMY MACDONALD Slow It Down Vertigo	601	-5.65	22.68	-16.98
27	28	50	49		MAROON 5 FEAT. CHRISTINA AGUILERA Moves Like Jagger A&M/Octone	1512	-16.42	22.5	-8.76
28	48	36	54		RIHANNA FEAT. CALVIN HARRIS We Found Love Def Jam	996	0.3	21.8	28.46
29	40	34			OLLY MURS Dance With Me Tonight Epic/Syco	1514	0.4	21.29	6.98
30	45	21			ALYSSA REID FEAT. JUMP SMOKERS Alone Again 3 Beat/AATW	1238	-3.13	20.79	17.79
31	43	2			NELL BRYDEN Buildings And Treetops 157 Records	193	3.21	20.5	10.99
32	47	22	24		FLO-RIDA FEAT. SIA Wild Ones Atlantic	1045	2.45	20.31	16.06
33	32	24	55		EMELI SANDE Next To Me Virgin	1645	-10.98	19.95	-9.15
34	NEW 1				LAWSON Taking Over Me Global Talent/Polydor	762	0	19.77	0
35	NEW 1				WILL YOUNG I Just Want A Lover RCA	551	0	19.65	0
36	31	2			ELTON JOHN VS PNAU Sad Mercury	588	79.82	19.54	-19.39
37	NEW 1				EMILIA MITIKU Lost Inside Warner Brothers	40	0	19.1	0
38	42	51			PITBULL FEAT. NAYER, AFROJACK & NE-YO Give Me Everything J	962	6.53	18.9	1.39
39	25	11	26		RITA ORA FEAT. TINIE TEMPAH R.I.P. Columbia/Roc Nation	869	-20.49	18.32	-28.27
40	35	11	17		PALOMA FAITH Picking Up The Pieces RCA	2467	0.82	17.99	-16.36
41	RE				JOSH OSHO FEAT. GHOSTFACE KILLAH Redemption Days Island	510	0	17.43	0
42	26	14	88		DAVID GUETTA FEAT. NICKI MINAJ Turn Me On Postiva/Virgin	794	-22.69	16.88	-32.75
43	46	17	52		JASON MRAZ I Won't Give Up Atlantic	1440	-3.74	16.65	-5.29
44	13	6	23		GARY BARLOW & THE COMMONWEALTH BAND FEAT. MILITARY WIVES Sing Decca	1153	-6.56	16.26	-53.24
45	NEW				TRAIN 50 Ways To Say Goodbye Columbia	96	0	16.23	0
46	RE				RIZZLE KICKS Mama Do The Hump Island	664	0	15.72	0
47	41	16	43		CALVIN HARRIS FEAT. NE-YO Let's Go Columbia	830	-15.56	15.51	-20.38
48	NEW 1				CALVIN HARRIS FEAT. EXAMPLE We'll Be Coming Back Columbia	650	0	15.48	0
49	38	7	28		LADY ANTEBELLUM Need You Now Capitan/Parlophone	940	7.43	15.45	-24.08
50	NEW 1				SEAN PAUL FEAT. ALEXIS JORDAN Got 2 Lov U Atlantic VP	211	0	15.36	0

Nielsen MusicScan of monitors the following stations: 4, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

UK TV AIRPLAY CHART TOP 40

POS	LAST	ARTIST / ALBUM / LABEL	PLAYS
1	2	CHERYL Call My Name / Polydor	589
2	1	FLO-RIDA Whistle / Atlantic	580
3	5	CHRIS BROWN Don't Wake Me Up / RCA	539
4	3	COLDPLAY & RIHANNA Princess Of China / Parlophone	519
5	4	USHER Scream / RCA	516
6	10	WILL.I.AM FEAT. EVA SIMONS This Is Love / Interscope	479
7	11	MAROON 5 FEAT. WIZ KHALIFA Payphone / A&M/Octone	465
8	8	RUDIMENTAL FEAT. JOHN NEWMAN Feel The Love / Asylum	452
9	6	RIHANNA Where Have You Been / Def Jam	444
10	18	STOOSHE. Black Heart / Warner Brothers	420
11	9	NICKI MINAJ Starships / Cash Money/Island	416
12	7	DJ FRESH FEAT. DIZZEE RASCAL The Power / MoS	404
13	31	KATY PERRY Wide Awake / Virgin	385
14	12	FUN. FEAT. JANELLE MONAE We Are Young / Atlantic/Fueled By Ramen	369
15	16	LABRINTH Express Yourself / Syco	323
16	14	CARLY RAE JEPSEN Call Me Maybe / Interscope	320
17	13	RITA ORA FEAT. TINIE TEMPAH R.I.P. / Columbia/Roc Nation	316
18	15	CALVIN HARRIS FEAT. NE-YO Let's Go / Columbia	315
19	17	D BANJ FEAT. SKEPTA & SNEAKBO Oliver Twist / Mercury	312
20	NEW	RITA ORA How We Do (Party) / Roc Nation/RCA	275
21	22	ED SHEERAN Small Bump / Asylum	266
22	19	PROFESSOR GREEN FEAT RUTH ANNE Remedy / Virgin	260
23	NEW	MISHA B Home Run / RCA	247
24	25	NICKI MINAJ FEAT. CHRIS BROWN Right By My Side / Cash Money/Island	243
25	20	THE WANTED Chasing The Sun / Global Talent/Island	235
26	21	DOT ROTTEN FEAT. TMS Overload / Mercury	230
27	23	JUSTIN BIEBER Boyfriend / Def Jam	230
28	26	TRAIN Drive By / Columbia	228
29	27	JESSIE J FEAT. DAVID GUETTA Laserlight / Island/Lava	221
30	28	AVICII FEAT. SALEM AL FAKIR Silhouettes / Island	212
31	24	TULISA Young / AATW/Island	208
32	NEW	CONOR MAYNARD Vegas Girl / Parlophone	206
33	40	CEDRIC GERVAIS Molly / 3 Beat/AATW	190
34	NEW	PALOMA FAITH Picking Up The Pieces RCA	188
35	38	TAIO CRUZ FEAT. PITBULL There She Goes / 4th & Broadway	184
36	34	DRAKE FEAT. RIHANNA Take Care /	

CHARTS STREAMING WEEK 26



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OFFICIAL UK STREAMING CHART TOP 75

POS	LAST	ARTIST / ALBUM / LABEL
1	1	FLO RIDA Whistle Atlantic
2	15	MAROON 5 FT WIZ KHALIFA Payphone A&M/Octone
3	2	FUN FT JANELLE MONAE We Are Young Atlantic/Fueled By Ramen
4	3	CARLY RAE JEPSEN Call Me Maybe Interscope
5	4	TRAIN Drive By Columbia
6	5	GOTYE FT KIMBRA Somebody That I Used To Know Island
7	8	RUDIMENTAL FT JOHN NEWMAN Feel The Love Asylum/Black Butter
8	7	COLDPLAY & RIHANNA Princess Of China Parlophone
9	6	ALEX CLARE Too Close Island
10	12	CHERYL Call My Name Polydor
11	11	RIHANNA Where Have You Been Def Jam
12	9	NICKI MINAJ Starships Cash Money/Island
13	10	RITA ORA FT TINIE TEMPAH R.I.P. Columbia/Roc Nation
14	26	JAY-Z & KANYE WEST N***S In Paris Roc-A-Fella
15	13	DAVID GUETTA FT SIA Titanium Positiva/Virgin
16	19	LABRINTH Express Yourself Syco Music
17	20	FLO RIDA FT SIA Wild Ones Atlantic
18	17	SKRILLEX FT SIRAH Bangarang Asylum
19	14	LOREEN Euphoria Warner Bros
20	16	PALOMA FAITH Picking Up The Pieces RCA
21	18	JUSTIN BIEBER Boyfriend Def Jam
22	21	USHER Scream RCA
23	23	BEN HOWARD Only Love Island
24	27	ED SHEERAN Small Bump Asylum
25	30	RIHANNA FT CALVIN HARRIS We Found Love Def Jam
26	25	COLDPLAY Paradise Parlophone
27	32	ED SHEERAN The A Team Asylum
28	75	KATY PERRY Wide Awake Virgin
29	22	MARINA & THE DIAMONDS Primadonna 679/Atlantic
30	33	DRAKE FT RIHANNA Take Care Cash Money/Island
31	38	EMELI SANDE My Kind Of Love Virgin
32	24	TULISA Young A&w/Island
33	29	JESSIE J FT DAVID GUETTA Laserlight Island/Lava
34	36	ED SHEERAN Drunk Asylum
35	31	CALVIN HARRIS FT NE-YO Let's Go Columbia
36	35	JESSIE J Domino Island/Lava
37	28	GARY BARLOW/COMMONWEALTH BAND Sing Decca
38	41	ED SHEERAN Lego House Asylum
39	43	AZELIA BANKS FT LAZY JAY 212 Polydor
40	42	BEN HOWARD The Wolves Island
41	45	LABRINTH FT TINIE TEMPAH Earthquake Syco Music
42	34	BOB So Good Atlantic
43	37	WANTED Chasing The Sun Global Talent
44	39	DAVID GUETTA FT NICKI MINAJ Turn Me On Positiva/Virgin
45	NEW	WILL I AM FT EVA SIMONS This Is Love Interscope
46	40	SEAN PAUL She Doesn't Mind Atlantic/Vp
47	52	MAROON 5 FT CHRISTINA AGUILERA Moves Like Jagger A&M/Octone
48	44	AVICII Levels Island
49	49	BEN HOWARD Old Pine Island
50	NEW	STOOSHE Black Heart Warner Bros
51	46	JUSTIN BIEBER FT LUDACRIS All Around The World Def Jam
52	53	FLORENCE & THE MACHINE Shake It Out Island
53	55	FLO RIDA Good Feeling Atlantic
54	47	DREAM TEAM Payphone 1dt
55	50	D'BANJ Oliver Twist Mercury
56	48	DOT ROTTEN/TMS Overload Mercury
57	51	EMELI SANDE Next To Me Virgin
58	NEW	JAY-Z/KANYE WEST/F OCEAN No Church In The Wild Roc-A-Fella
59	60	LANA DEL REY Video Games Polydor
60	57	BEN HOWARD Keep Your Head Up Island
61	56	LMFAO Sexy And I Know It Interscope
62	54	COLDPLAY Charlie Brown Parlophone
63	59	PROFESSOR GREEN FT RUTH ANNE Remedy Virgin
64	58	JASON MRAZ I Won't Give Up Atlantic
65	67	LANA DEL REY Born To Die Polydor
66	62	FOSTER THE PEOPLE Pumped Up Kicks Columbia
67	65	TRAIN Hey Soul Sister Columbia
68	64	RIZZLE KICKS Mama Do The Hump Island
69	61	KELLY CLARKSON Stronger (What Doesn't Kill You) RCA
70	68	PITBULL Back In Time Mr.305/Polo Grounds
71	69	M83 Midnight City Naive
72	NEW	LINKIN PARK Burn It Down Warner Bros
73	66	ONE DIRECTION What Makes You Beautiful Syco Music
74	NEW	LADY ANTEBELLUM Need You Now Parlophone
75	73	ADELE Rolling In The Deep XL Recordings



CLIMBER: MAROON 5



CLIMBER: ED SHEERAN



CLIMBER: EMELI SANDE



NEW: JAY-Z KANYE WEST



NEW: LADY ANTEBELLUM

CHARTS EU AIRPLAY WEEK 25



PAN-EUROPEAN		
POS	ARTIST/ALBUM/LABEL	
1	MAROON 5 FEAT. WIZ KHALIFA Payphone UNI	
2	JEPSEN, CARLY RAE Call Me Maybe 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	SIMPLE PLAN FEAT. PAUL, SEAN Summer Paradise WEA	
7	USHER Scream SME	
8	RIHANNA Where Have You Been UNI	
9	TRAIN Drive By SME	
10	COLDPLAY & RIHANNA Princess Of China EMI	



ITALY		
POS	ARTIST/ALBUM/LABEL	
1	CREMONINI, CESARE Il Comico (Sai Che Risate) UNI	
2	SCISSOR SISTERS Only The Horses UNI	
3	MAROON 5 FEAT. WIZ KHALIFA Payphone UNI	
4	GIORGIA Tu Mi Porti Su SME	
5	ANTONACCI, BIAGIO Non Vivo Piu' Senza Te SME	
6	LIGABUE Sotto Bombardamento WMI	
7	PAUSINI, LAURA Le Cose Che Non Mi Aspetto WMI	
8	OCEANA Endless Summer TIM	
9	LINKIN PARK Burn It Down WMI	
10	MINOGUE, KYLIE Timebomb EMI	

DENMARK		
POS	ARTIST/ALBUM/LABEL	
1	JEPSEN, CARLY RAE Call Me Maybe UNI	
2	MAROON 5 FEAT. WIZ KHALIFA Payphone UNI	
3	OUTLANDISH Warrior//Worrier ALM	
4	FLOOR IS MADE OF LAVA, THE Lost In The Woods TAR	
5	MARINA AND DIAMONDS, THE Primadonna WEA	
6	COLDPLAY & RIHANNA Princess Of China EMI	
7	MEDINA 12 Dage ALM	
8	FUN. FEAT. MONAE, JANELLE We Are Young WEA	
9	GOTYE FEAT. KIMBRA Somebody That I Used To Know UNI	
10	CLARKSON, KELLY Dark Side SME	



NETHERLANDS		
POS	ARTIST/ALBUM/LABEL	
1	LIMA, GUSTAVO Balada CNR	
2	JEPSEN, CARLY RAE Call Me Maybe UNI	
3	SANDE, EMELI Next To Me EMI	
4	FUN. FEAT. MONAE, JANELLE We Are Young WEA	
5	HOWARD, BEN Keep Your Head Up UNI	
6	BABYSITTERS CIRCUS, THE Everything's Gonna Be Alright CNR	
7	FLO RIDA Whistle WEA	
8	WILL & THE PEOPLE Lion In The Morning Sun BAG	
9	SIMPLE PLAN FEAT. PAUL, SEAN Summer Paradise WEA	
10	DELANGE, ILSE Hurricane UNI	

FRANCE		
POS	ARTIST/ALBUM/LABEL	
1	FLO RIDA Whistle ATL	
2	HOUSTON, MATT Positif! EMI	
3	DJ ANTOINE FEAT. THE BEAT SHAKERS Ma Cherie SME	
4	RIHANNA Where Have You Been UNI	
5	SEXION D'ASSAUT Wati House SME	
6	CASCADA Summer Of Love UNI	
7	YOUSOUFHA FEAT. INDILA & SKALPOVITCH Dreamin' IND	
8	USHER Scream SME	
9	TACABRO Tacata SME	
10	HOLIDAY, JACK & CANDYS, MIKE Children EDL	



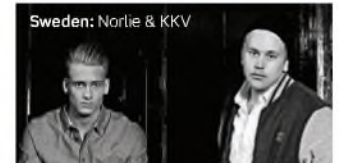
NORWAY		
POS	ARTIST/ALBUM/LABEL	
1	LOREEN Euphoria WMN	
2	GOTYE FEAT. KIMBRA Somebody That I Used To Know UNI	
3	LALEH Some Die Young WMN	
4	FUN. FEAT. MONAE, JANELLE We Are Young WMN	
5	AMUNDSEN, FRIDA Rush EMI	
6	JEPSEN, CARLY RAE Call Me Maybe UNI	
7	TELO, MICHEL Ai Se Eu Te Pego SME	
8	ADELE Someone Like You PLY	
9	VAMP Liten Fuggel UNI	
10	MRAZ, JASON I Won't Give Up WMN	

GERMANY		
POS	ARTIST/ALBUM/LABEL	
1	CLARE, ALEX Too Close UID	
2	DIE AERZTE M&F HOT	
3	MAROON 5 FEAT. WIZ KHALIFA Payphone UID	
4	LINKIN PARK Burn It Down WMG	
5	DIE TOTEN HOSEN Tage Wie Diese JKP	
6	FLO RIDA Whistle WMG	
7	MARS, BRUNO Count On Me WMG	
8	OF MONSTERS AND MEN Little Talks UID	
9	USHER Scream SME	
10	JEPSEN, CARLY RAE Call Me Maybe UID	



SPAIN		
POS	ARTIST/ALBUM/LABEL	
1	ESTOPA Me Quedare SME	
2	ALBORAN, PABLO Te He Echado De Menos EMI	
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	LOREEN Euphoria WMG	
7	LOPEZ, JENNIFER Dance Again SME	
8	CRUZ, TAILO FEAT. FLO RIDA Hangover UNI	
9	GUETTA, DAVID FEAT. USHER Without You EMI	
10	CALI & EL DANDEE FEAT. BISBAL, DAVID No Hay 2 Sin 3 UNI	

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



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

GLOBAL SALES ANALYSIS

BY ALAN JONES

MAKING THE BIGGEST international debut of any album so far in 2012, **Justin Bieber's** Believe opens its account at No.1 in 11 countries. Recording the best first-week sales of the year in the US (374,000) and his native Canada (57,000), the album also debuts at No.1 in Australia, Austria, Denmark, Ireland, Italy, New Zealand, Spain, Sweden and Taiwan. Its success in the latter territory is worthy of comment – international acts rarely top the combined chart there but Bieber does so with a 10.85% share of

the overall album market, Believe sold more copies than all albums by Western artists, commanding a 50.96% share. Believe also debuts at No.2 in Flanders, the Netherlands and Portugal, three in Finland, France, Germany and Switzerland, six in the Czech Republic, eight in Japan and Norway, 12 in Wallonia, 21 in Brazil and 27 in Hungary.

Bieber wasn't even born when **The Smashing Pumpkins** made their debut with Gish in 1991 but Believe prevents the band's eighth album, Oceania, from being the



week's top new attraction, beating it in all 15 countries in which the two went head-to-head. That's not to say Oceania didn't do very well, debuting at four in Canada and the US, 15 in Italy, 16 in Portugal, 19 in Switzerland and 25 in Ireland. It is

also 25 in Austria, 30 in Denmark, 33 in France, 34 in the Netherlands, 36 in Germany, 43 in Finland, 53 in Japan, 88 in Flanders and 101 in Wallonia.

Among British acts, **Adele** and **One Direction** continue to dominate. One Direction's Up All Night reaches a new peak in Brazil for the seventh week in a row, climbing 4-3. It continues at No.1 in Mexico, and is in the Top 10 in Canada (8-3), Australia (5-5), Denmark (8-6), New Zealand (4-6), Ireland (4-7), the US (4-8) and Hungary (16-9). Adele's 21 still has the edge, remaining in the Top 10 in 19 countries, with top placings in Norway (5-2), Hungary (6-3), Spain


(2-3), Wallonia (9-4), the Czech Republic (7-5) and France (4-5).

After debuting in 11 countries last week, **Amy Macdonald's** third album Life In A Beautiful Light is generally in decline, falling 1-2 in Germany and 1-4 in Austria but remaining at two in Switzerland, which is now its top territory.

Finally, while falling 5-29 on its second week in the US chart, **Ed Sheeran's** + holds up better in Canada, where The A Team is a hit, dipping only 5-8. It is also still in the Top 10 in New Zealand (5-5), Ireland (2-5) and Australia (6-6), while re-entering the chart in Italy at 58, 15 weeks after it made its only previous appearance at 56.

CHARTS EU DOWNLOADS WEEK 25




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

DENMARK 	
POS	ARTIST/ ALBUM / LABEL
1	JEPSEN, CARLY RAE Call Me Maybe
2	LOREEN Euphoria
3	SHAKA LOVELESS Tomgang
4	MURI & MARIO Hun Tog Min Guitar
5	FLO RIDA Whistle
6	OUTLANDISH Warrior//Worrier
7	COLDPLAY FEAT. RIHANNA Princess Of China
8	PAW & LINA Stolt Af Mig Selv?
9	TELO, MICHEL Ai Se Eu Te Pego
10	FUN. FEAT. JANELLE MONAE We Are Young

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


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


IRELAND 	
POS	ARTIST/ ALBUM / LABEL
1	FLO RIDA Whistle
2	CHERYL Call My Name
3	COLDPLAY FEAT. RIHANNA Princess Of China
4	MAROON 5 FEAT. WIZ KHALIFA Payphone
5	LOREEN Euphoria
6	FUN. FEAT. JANELLE MONAE We Are Young
7	TRAIN Drive By
8	MARINA AND THE DIAMONDS Primadonna
9	RIHANNA Where Have You Been
10	MINAJ, NICKI Starships



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	MODA Come Un Pittore
6	GIORGIA Tu Mi Porti Su
7	SCISSOR SISTERS Only The Horses
8	SIMPLE PLAN Summer Paradise
9	MADONNA Girl Gone Wild
10	EMMA Cercavo Amore

NETHERLANDS 	
POS	ARTIST/ ALBUM / LABEL
1	LIMA, GUSTAVO Balada
2	RUDIMENTAL Feel The Love
3	TACABRO Tacata
4	LOREEN Euphoria
5	JEPSEN, CARLY RAE Call Me Maybe
6	MINAJ, NICKI Starships
7	FLO RIDA Whistle
8	TRIGGER FINGER I Follow Rivers
9	WILL AND THE PEOPLE Lion In The Morning Sun
10	AFROJACK FEAT. SHERMANOLOGY Can T Stop Me

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

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	LOPEZ, JENNIFER FEAT. PITBULL Dance Again
4	GOTYE FEAT. KIMBRA Somebody That I Used To Know
5	PABLO ALBORAN Te He Echado De Menos (En Dire)
6	TACABRO Tacata
7	RASEL Me Pones Tierno (Feat. Carlos)
8	LOREEN Euphoria
9	RUBIO, PAULINA Boys Will Be Boys
10	JOSE DE RICO FEAT. HENRY MENDE Rayos De Sol

SWEDEN 	
POS	ARTIST/ ALBUM / LABEL
1	ADAMOU, IVI Lala Love
2	PANETOS Dansa Pausa
3	ALINA DEVECKERSKI Flytta Pa Dej
4	LOREEN Euphoria
5	JEPSEN, CARLY RAE Call Me Maybe
6	TELO, MICHEL Ai Se Eu Te Pego
7	FLO RIDA Whistle
8	GOTYE FEAT. KIMBRA Somebody That I Used To Know
9	FUN. FEAT. JANELLE MONAE We Are Young
10	NORLIE & KKV Dar Jag Hanger Min Hatt

CHARTS INDIES/COMPILATIONS WEEK 26



INDIE SINGLES TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- 1 1 **DJ FRESH FEAT. DIZZEE RASCAL** The Power / *MoS (ARV)*
- 2 **NEW US** In The End / *Us*
- 3 2 **NOEL GALLAGHER'S HIGH FLYING BIRDS AKA -** What A Life! / *Sour Mash (E)*
- 4 6 **DJ FRESH FEAT. RITA ORA** Hot Right Now / *MoS (ARV)*
- 5 8 **ADELE** Someone Like You / *XL (PIAS)*
- 6 **RE GYPTIAN** Hold You / *Levels/MoS (ARV)*
- 7 14 **THE WHITE STRIPES** 7 Nation Army / *XL (PIAS)*
- 8 11 **ADELE** Set Fire To The Rain / *XL (PIAS)*
- 9 12 **ADELE** Rolling In The Deep / *XL (PIAS)*
- 10 15 **KNIFE PARTY** Internet Friends / *Earstorm*
- 11 17 **EXAMPLE** Changed The Way You Kiss Me / *MoS (ARV)*
- 12 **NEW NETSKY** Love Has Gone / *Hospital (SRD)*
- 13 **NEW N****S IN PARIS** N****S In Paris / *N****S In Paris*
- 14 **RE ADELE** Make You Feel My Love / *XL (PIAS)*
- 15 20 **CHARLENE SORAIA** Wherever You Will Go / *Peacefrog (E)*
- 16 13 **WRETCH 32 FEAT. ED SHEERAN** Hush Little Baby / *MoS (ARV)*
- 17 **RE DJ FRESH FEAT. SIAN EVANS** Louder / *MoS (ARV)*
- 18 **RE MIA** Paper Planes / *XL (PIAS)*
- 19 **RE TONIGHT WE ARE YOUNG** We Are Young / *Cover Hits*
- 20 **NEW BLOW MY WHISTLE** Whistle / *Odessa Mama*



US Indie Singles (2), Breakers (1)



Shane Dawson Indie Singles Breakers (13)



Netsky Indie Albums (4)



Levellers Indie Albums (5)



Jesca Hoop Indie Albums (1.8), Breakers (2)

INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



- 1 **NEW US** In The End / *Us*
- 2 4 **KNIFE PARTY** Internet Friends / *Earstorm*
- 3 12 **N****S IN PARIS** N****S In Paris / *N****S In Paris*
- 4 10 **TONIGHT WE ARE YOUNG** We Are Young / *Cover Hits*
- 5 16 **BLOW MY WHISTLE** Whistle / *Odessa Mama*
- 6 8 **THE HEAVY** How You Like Me Now / *Counter*
- 7 **RE I'M JUST TOO CLOSE TO LOVE YOU** Too Close / *Digital*
- 8 13 **I AM TITANIUM** Titanium / *Utopian*
- 9 7 **HAIM** Forever / *National Anthem*
- 10 **NEW IT'S FINE BY ME** Fine By Me / *Coastal Entertainment*
- 11 18 **CHART HITS ALLSTARS** Titanium / *Highroller Music*
- 12 14 **COLLEGE FEAT. ELECTRIC YOUTH** A Real Hero / *Valene*
- 13 **NEW SHANE DAWSON** The Vacation Song / *Collective Digital Studio*
- 14 **RE HERE'S MY NUMBER SO CALL ME** Call Me Maybe / *New Style*
- 15 5 **TIESTO & WOLFGANG GARTNER** We Own The Night / *Musical Freedom*
- 16 **NEW WE ARE YOUNG** We Are Young / *Odessa Mama*
- 17 19 **NELL BRYDEN** Buildings And Treetops / *157 Records*
- 18 **NEW MACKLEMORE/RYAN LEWIS/DALTON** Can't Hold Us / *Macklemore*
- 19 **NEW ALB FEAT. THE SHOES** Golden Chains / *Rouge Et Or Musique*
- 20 1 **JME** Murking / *Boy Better Know*

INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- 1 1 **ADELE** 21 / *XL (PIAS)*
- 2 3 **NOEL GALLAGHER'S HIGH FLYING BIRDS** Noel Gallagher's High Flying Birds / *Sour Mash (E)*
- 3 **NEW GINGER WILDHEART** 100% / *Round (Townsend/Arvato)*
- 4 **NEW NETSKY 2** / *Hospital (SRD)*
- 5 **NEW THE LEVELLERS** Static On The Airwaves / *On The Fiddle (rom arv)*
- 6 5 **JACK WHITE** Blunderbuss / *XL (PIAS)*
- 7 **NEW METRIC** Synthetica / *MMI (PIAS)*
- 8 7 **ALABAMA SHAKES** Boys & Girls / *Rough Trade (PIAS)*
- 9 6 **ADELE** 19 / *XL (PIAS)*
- 10 10 **ALT-J** An Awesome Wave / *Infectious (PIAS)*
- 11 4 **HOT CHIP** In Our Heads / *Domino (PIAS)*
- 12 8 **DEXYS** One Day I'M Going To Soar / *BMG Rights (Absolute Arvato)*
- 13 2 **REVEREND & THE MAKERS** @ Reverend_Makers / *Cooking Vinyl (Essential/GEM)*
- 14 9 **JOE BONAMASSA** Driving Towards The Daylight / *Pravogue (ADA Arv)*
- 15 14 **EXAMPLE** Playing In The Shadows / *MoS (ARV)*
- 16 12 **JOHN DENVER** Take Me Home / *Music Digital (Delta/SonyDADC)*
- 17 16 **MADNESS** Complete Madness / *Union Square (SDU)*
- 18 **NEW JESCA HOOP** The House That Jack Built / *Curja Songs (rom arv)*
- 19 18 **FIRST AID KIT** The Lion's Roar / *Wichita (PIAS)*
- 20 **NEW THE BEAT** I Just Cant Stop It / *Edsel Demon (SDU)*

INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



- 1 **NEW METRIC** Synthetica / *MMI*
- 2 **NEW JESCA HOOP** The House That Jack Built / *Curja Songs*
- 3 **NEW PRODUCERS** Made In Basing Street / *The Last Label*
- 4 **NEW SAINT SAVIOUR** Union / *Surface Area*
- 5 **NEW NENEH CHERRY & THE THING** The Cherry Thing / *Smalltown Supersound*
- 6 1 **GLEN HANSARD** Rhythm And Repose / *Anti*
- 7 **NEW YASHIN** We Created A Monster / *Triple G*
- 8 **NEW GO-KART MOZART** Are On The Hot Dog Streets / *West Midlands*
- 9 2 **NELL BRYDEN** Shake The Tree / *157 Records*
- 10 5 **THE TALLEST MAN ON EARTH** There's No Leaving Now / *Dead Oceans*
- 11 **NEW SLEEPING WITH SIRENS** If You Were A Movie This Would Be Your Soundtrack / *Rise*
- 12 **NEW BEACHWOOD SPARKS** The Tarnished Gold / *Sub Pop*
- 13 15 **GRIMES** Visions / *4AD*
- 14 6 **POLICA** Give You The Ghost / *Memphis Industries*
- 15 **NEW SKERRYVORE** World Of Chances / *Tyree*
- 16 **NEW VAN DER GRAAF GENERATOR** Alt / *Esoteric*
- 17 9 **THE WALKMEN** Heaven / *Bella Union*
- 18 10 **JACK SAVORETTI** Before The Storm / *Fulfill*
- 19 **RE LPO/PARRY** The 50 Greatest Pieces Of Classical / *xs*
- 20 11 **SBTRKT** SBTRKT / *Young Turks*

COMPILATION CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- 1 **NEW VARIOUS** Clubland 21 / *AATW/UMTV (ARV)*
- 2 **NEW VARIOUS** Now That's What I Call Reggae / *UMTV/EMI TV (ARV)*
- 3 1 **VARIOUS** Now That's What I Call Music 81 / *EMI TV/UMTV (E)*
- 4 3 **VARIOUS** Dreamboats & Petticoats - Three Steps / *UMTV/EMI TV (ARV)*
- 5 5 **VARIOUS** Keep Calm And Relax / *Sony/Rhino (ARV)*
- 6 4 **VARIOUS** Now That's What I Call Running / *EMI TV/UMTV (E)*
- 7 2 **OST** Rock Of Ages / *Sony Classical (ARV)*
- 8 7 **VARIOUS** Dance Party 2012 / *Sony Music/UMTV (ARV)*
- 9 9 **VARIOUS** Radio 1's Big Weekend - Hackney / *UMTV (ARV)*
- 10 6 **VARIOUS** 90s Groove / *MoS/Sony (ARV)*



- 11 **NEW VARIOUS** Clubbers Guide To Festivals 2012 / *MoS (ARV)*
- 12 8 **VARIOUS** R&B In The Mix 2012 / *AATW/UMTV (ARV)*
- 13 **NEW VARIOUS** Cream Ibiza - Above & Beyond / *New State (E)*
- 14 13 **VARIOUS** Back To The Old Skool Garage Classics / *MoS (ARV)*
- 15 12 **VARIOUS** Made In Britain / *Sony RCA (ARV)*
- 16 10 **VARIOUS** Running Trax Summer 2012 / *MoS (ARV)*
- 17 11 **VARIOUS** I Grew Up In The 70s / *EMI TV (E)*
- 18 14 **VARIOUS** Ultimate Clubland / *AATW/UMTV (ARV)*
- 19 15 **VARIOUS** Mash Up Mix Bass 2012 / *MoS (ARV)*
- 20 19 **VARIOUS** Pure R&B / *Sony RCA (ARV)*

CHARTS CLUB WEEK 26

Club charts are available on MusicWeek.com every Friday

UPFRONT CLUB TOP 40

POS	ARTIST / TRACK / LABEL
1	5 DAVID GUETTA FEAT. CHRIS BROWN/LIL WAYNE I Can Only Imagine / <i>Positiva/Virgin</i>
2	2 5 CEDRIC GERVAIS Molly / <i>3 Beat/AATW</i>
3	8 3 FLORENCE + THE MACHINE Spectrum / <i>Island</i>
4	14 6 STEAMPUNK Forever Loved / <i>AATW</i>
5	13 4 THE WIDEBOYS The Word / <i>Worldwide Phonographics</i>
6	11 4 CHICANE & VIGRI Three / <i>Modena</i>
7	30 3 NOISSETTES Winner / <i>Mono-Ra-Rama</i>
8	18 4 DJ S.K.T FEAT SHANAY HOLMES Sky High / <i>Up-Tempo</i>
9	12 5 MOBIN MASTER & ROYAAL Wherever You Will Go / <i>CSR/Uma</i>
10	15 3 GOSSIP Move In The Right Direction/Perfect World / <i>Columbia</i>
11	24 3 L.B.ONE & DATAMOTION Tsunami / <i>Arrested</i>
12	17 4 BINGO PLAYERS Rattle / <i>MoS</i>
13	16 5 ROGER SANCHEZ & SIDNEY SAMPSON Flashing Lights / <i>Stealth</i>
14	19 3 STEREOJACKERS Offshore / <i>White Label</i>
15	1 9 SANDER VAN DOORN FEAT. MAYAENI Nothing Inside / <i>MoS</i>
16	3 4 LOREEN Euphoria / <i>Warner Brothers</i>
17	32 2 STEVE AOKI/ANGGER DIMAS/IGGY AZALEA Beat Down / <i>Dim Mak/3 Beat</i>
18	10 6 IAN CAREY & ROSETTE FEAT. TIMBALAND & BRASCO Amnesia / <i>AATW</i>
19	34 2 AFROJACK AND SHERMANOLOGY Can't Stop Me / <i>3 Beat</i>
20	29 2 VENGEANCE Three Days / <i>Vamp</i>
21	37 1 ELLE 'A' Amazing / <i>Nip n' Tuck</i>
22	21 3 DAVID FERRERA FEAT. LUKAY, LAMMILLIONAIRE, TAMARA Give Me Love Tonight / <i>Shaft</i>
23	27 2 SANTIGOLD The Keepers / <i>Atlantic</i>
24	NEW CONOR MAYNARD Vegas Girl / <i>Parlophone</i>
25	25 5 MARC JB & INAYA DAY Every Breath / <i>White Label</i>
26	28 2 DA URBAN OUTLAWS 4Am / <i>Fryed Up</i>
27	NEW HADOUKEN! Bad Signal / <i>MoS</i>
28	23 5 MORITOS Remolino / <i>Bassx</i>
29	26 2 THOSE USUAL SUSPECTS FEAT. ERIK HECHT Can't Hold On / <i>White Label</i>
30	31 2 X-PRESS 2 FT ALISON LIMERICK In The Blood / <i>Skint</i>
31	NEW PAUL VAN DYK FEAT. ARTY The Ocean / <i>3 Beat</i>
32	NEW APDW FT NINA MIRANDA Dazzled / <i>Hysterical</i>
33	NEW CICADA Edge (Reloaded) / <i>Critical Mass</i>
34	20 5 FERRY CORSTEN FEAT. ARUNA Live Forever / <i>New State</i>
35	22 6 RUDIMENTAL FEAT. JOHN NEWMAN Feel The Love / <i>Asylum</i>
36	NEW WILEY FEAT. RHYMEZ & MS D Heatwave / <i>Warner Brothers</i>
37	NEW PORTER ROBINSON Language / <i>MoS</i>
38	4 7 NADIA ALI & SPENCER & HILL Believe It / <i>Simp'y Delicious/Strictly Rhythm</i>
39	7 5 LEONY! Last Night A D.J. Saved My Life / <i>Tiger</i>
40	NEW NICOLA FASANO, STEVE FOREST, DIE HOERER, JOEL EDWARDS We Belong / <i>Jolly Roger</i>

COMMERCIAL POP TOP 30

POS	ARTIST / TRACK / LABEL
1	4 3 DAVID GUETTA FEAT. CHRIS BROWN / LIL WAYNE I Can Only Imagine / <i>Positiva/Virgin</i>
2	3 4 LOREEN Euphoria / <i>Warner Brothers</i>
3	10 2 FLO-RIDA Whistle / <i>Atlantic</i>
4	6 4 IAN CAREY & ROSETTE FEAT. TIMBALAND & BRASCO Amnesia / <i>AATW</i>
5	9 3 MAROON 5 FEAT. WIZ KHALIFA Payphone / <i>A&M/Octone</i>
6	17 4 STEAMPUNK Forever Loved / <i>AATW</i>
7	14 2 CEDRIC GERVAIS Molly / <i>3 Beat/AATW</i>
8	7 4 BASSHUNTER Northern Light / <i>3 Beat</i>
9	1 4 KYLIE MINOGUE Timebomb / <i>Parlophone</i>
10	29 2 MARC JB & INAYA DAY Every Breath / <i>White Label</i>
11	13 4 JODIE CONNOR FEAT. BUSTA RHYMES Take You There / <i>3 Beat</i>
12	11 5 KATY PERRY Wide Awake / <i>Virgin</i>
13	18 3 AIDEN GRIMSHAW Is This Love / <i>RCA</i>
14	21 3 ROGUE Girls Anthem / <i>Silvertongue</i>
15	26 2 CONOR MAYNARD Vegas Girl / <i>Parlophone</i>
16	2 3 STOOSHE Black Heart / <i>Warner Brothers</i>
17	24 2 THE WIDEBOYS The Word / <i>Worldwide Phonographics</i>
18	NEW 1 RUDE KID FEAT. SKEPTA Get Busy / <i>Relentless</i>
19	15 8 CHERYL Call My Name / <i>Polydor</i>
20	NEW 1 NOISSETTES Winner / <i>Mono-Ra-Rama</i>
21	NEW 1 MICHAEL JACKSON Bad / <i>Epic</i>
22	NEW 1 GOSSIP Move In The Right Direction/Perfect World / <i>Columbia</i>
23	25 2 AYO BEATZ Boom Ayo / <i>Mission</i>
24	NEW 1 ELLE 'A' Amazing / <i>Nip n' Tuck</i>
25	NEW 1 BONNIE BAILEY The Little Things / <i>Fierce Angel</i>
26	NEW 1 COLDFEEL & RIHANNA Princess Of China / <i>Parlophone</i>
27	28 2 HAVANA BROWN FEAT. PITBULL We Run The Night / <i>Island</i>
28	NEW 1 JUSTIN BIEBER FEAT. LUDACRIS All Around The World / <i>Def Jam</i>
29	20 5 TAILO CRUZ FEAT. PITBULL There She Goes / <i>4th & Broadway</i>
30	NEW 1 MISHA B Home Run / <i>RCA</i>

© MusicWeek. Compiled by DJ feedback and data collected from the following stores: online sites and distributors: 3MA Records, CD Pool, Know How, Phonica, Pure Groove, Trax (London), Eastern Bloc (Manchester), 23rd Precinct (Glasgow), 3 Beat (Liverpool), The Disc (Bradford), Crash (Leeds), Global Groove (Stoke), Catapult (Cardiff), Hard To Find (Birmingham), Plastic Music (Brighton), Power (Wigan), Streetwise (Cambridge), The Disc (Bradford), Xahua (Middlesbrough), Bass Division (Belfast), Beatport, Inno, Illuniqué & Dynamic



UPFRONT David Guetta



COMMERCIAL POP Loreen



URBAN Jodie Connor

The one-man hit factory scores another simultaneous success

ANALYSIS

BY ALAN JONES

For the third time already this year, France's one man hit factory **David Guetta** simultaneously tops the Upfront and Commercial Pop charts. Guetta's latest single, *I Can Only Imagine* – on which he is aided by **Chris Brown** and **Lil Wayne** – jumps 5-1 Upfront and 4-1 Commercial Pop. It has a fairly comfortable victory on both charts, confining **Cedric Gervais'** *Molly* to a second straight week

as Upfront chart runner-up, and fighting off a strong charge from **Loreen's** Eurovision winner *Euphoria* on the Commercial Pop list.

Guetta previously did the double in January, partnering **Sia** on *Titanium*, and in April, when he was joined by **Nicki Minaj** for *Turn Me On*.

He also topped the Commercial Pop chart in May, joining **Jessie J** for *Laserlight*. However, that track wasn't promoted to Upfront venues, hence its modest No.33 chart

peak there. Guetta's barrage of hits is likely to continue: even as *I Can Only Imagine* tops the chart, the club campaign for his new single *Metropolis* – a collaboration with **Nicki Romero** – has got under way.

Flo Rida's *Whistle* barely scraped its way to the top of the Urban chart last week – but it has now distanced itself from the field, opening up a 42% lead over new runner-up *Take You There* by **Jodie Connor** feat. **Busta Rhymes**.

URBAN TOP 30

POS	ARTIST / TRACK / LABEL
1	1 4 FLO-RIDA Whistle / <i>Atlantic</i>
2	3 5 JODIE CONNOR FEAT. BUSTA RHYMES Take You There / <i>3 Beat</i>
3	4 4 THE WIDEBOYS The Word / <i>Worldwide Phonographics</i>
4	2 5 JAY-Z & KANYE WEST FEAT FRANK OCEAN No Church In The Wild / <i>Roc-a-fella/Mercury</i>
5	9 6 CHRIS BROWN Don't Wake Me Up / <i>RCA</i>
6	6 3 JENNIFER LOPEZ FEAT. FLO-RIDA Goin' In / <i>Mercury</i>
7	5 7 DOT ROTTEN FEAT. TMS Overload / <i>Mercury</i>
8	20 2 WILEY FEAT. RHYMEZ & MS D Heatwave / <i>Warner Brothers</i>
9	7 8 RUDIMENTAL FEAT. JOHN NEWMAN Feel The Love / <i>Asylum</i>
10	24 2 STEVE AOKI/ANGGER DIMAS/IGGY AZALEA Beat Down / <i>Dim Mak/3 Beat</i>
11	26 2 RUDE KID FEAT. SKEPTA Get Busy / <i>Relentless</i>
12	8 3 JAMMER Big Man / <i>Big DaDa</i>
13	NEW 1 NAS The Don / <i>Def Jam</i>
14	16 9 USHER Scream / <i>RCA</i>
15	21 2 MICHAEL JACKSON Bad / <i>Epic</i>
16	13 2 CLEMENT MARFO & THE FRONTLINE FEAT. GHETTYS Champion / <i>Warner Brothers</i>
17	11 7 D BANJ FEAT SKEPTA & SNEAKBO Oliver Twist / <i>Mercury</i>
18	NEW 1 WILL.I.AM FEAT. EVA SIMONS This Is Love / <i>Interscope</i>
19	10 6 TAILO CRUZ FEAT. PITBULL There She Goes / <i>4th & Broadway</i>
20	14 2 BIRDHOWZ.DS Birdz Of A Feather (Ep) / <i>Buzzhard</i>
21	25 2 PLAN B Lost My Way / <i>6/9/Atlantic</i>
22	19 10 RIHANNA Where Have You Been / <i>Def Jam</i>
23	12 9 LABRINTH Express Yourself / <i>Syco</i>
24	NEW 1 A*M*E FEAT. MIC RIGHTEOUS Find A Boy / <i>Universal</i>
25	28 10 DJ FRESH FEAT. DIZEE RASCAL The Power / <i>MoS</i>
26	NEW 1 LETHAL BIZZLE / E FRIMPONG, FRISCO, SCRUFIZZER, JME, 2FACE, FLOWDEAN Leave It Yeah / <i>360</i>
27	18 11 MIA Bad Girls / <i>Mercury/Interscope</i>
28	15 9 PREEYA KALIDAS Love Between Us / <i>3 Beat/2 Tone Ent</i>
29	27 2 LIL' WAYNE My Homies Still / <i>Cash Money/Island</i>
30	22 7 NELLY FURTADO Big Hoops (Bigger The Better) / <i>Interscope</i>

COOL CUTS TOP 20

POS	ARTIST / TRACK
1	MADEON Finale
2	CALVIN HARRIS FEAT. EXAMPLE We'll Be Coming Back
3	CASPA FEAT KEITH FLINT War
4	AVICII Last Dance
5	DAVID GUETTA & NICKY ROMERO Metropolis
6	PLAN B Lost My Way
7	ALTER EGO Rocker
8	STEVE AOKI/ANGGER DIMAS/IGGY AZALEA Beat Down
9	MAVERICK SABRE These Days
10	KRYDER FT BO BRUCE Damaged
11	WILEY FEAT. RHYMEZ & MS D Heatwave
12	LAYO & BUSHWACKA Dancing In The Dark
13	CHOCOLATE PUMA & FIREBEATZ Just One More Time Baby
14	CLUB CHEVAL / BRODINSKI Bromance EP No.3
15	JUSTICE Newlands
16	MELE FT KANO Beamer
17	PLEASUREKRAFT FT GREEN VELVET Skeleton Key
18	ECHO PARK Can't Help It
19	DISMANTLE Warp EP
20	SHARAM Radio G



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 26



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

- **BLUR** *Under The Westway* Parlophone
- **NEWTON FAULKNER** *Clouds* Ugly Truth
- **KOOKS** *Naïve* Virgin



- **HOUSE OF PAIN** *Jump Around* Tommy Boy
- **JOSH OSHO/GHOSTFACE KILLAH** *Redemption Days* Island
- **DJ FRESH FEAT. RITA ORA** *Hot Right Now* Ministry of Sound
- **DAVID GUETTA FEAT. NICKI MINAJ** *Turn Me On* Positiva/Virgin
- **ONE DIRECTION** *What Makes You Beautiful* Syco

UK ALBUMS CHART

- **CHRIS BROWN** *Fortune* RCA
- **MARY CHAPIN CARPENTER** *Ashes And Roses* Rounder
- **KING BLUES** *Long Live The Struggle* Transmission
- **ASIA XXX** *Frontiers*
- **ABBA** *Gold – Greatest Hits* Polydor
- **WILL YOUNG** *Echoes* RCA
- **THE WHO** *Quadrophenia* Polydor
- **PROFESSOR GREEN** *At Your Inconvenience* Virgin



- **ALEX CLARE** *The Lateness Of The Hour* Island
- **FOO FIGHTERS** *Greatest Hits* RCA

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

Will.i.am scored his seventh No.1 single but his first as a primary solo artist, debuting in pole position with *This Is Love*, the second single from his upcoming (fourth) solo album, *#willpower*, last Sunday. Amazingly, the only Americans to have more No.1s are Elvis Presley, Madonna and Michael Jackson.

Will.i.am scored five No.1s with his band, Black Eyed Peas between 2003 and 2010, and another (in 2010) as featured rapper on Usher's hit *O.M.G. Solo*, in collaborations and with Black Eyed Peas, he has a total of 34 Top 75 entries since 1998, and has sold 9,477,698 singles.

The first single from *#willpower*, *T.H.E. (The Hardest Ever)*, debuted and peaked at three in February, achieving first-week sales of 53,977, and featuring guest vocals from Jennifer Lopez and Mick Jagger. The lesser known *Eva*



MIDWEEK NO.1

Maroon 5 feat. Wiz Khalifa: Payphone

Simons – a Dutch singer whose only previous chart appearance was on Afrojack's 2010 No.24 hit, *Take Over Control* – is featured on *This Is Love*, which nevertheless turned in a much better first-week sale of 102,320.

This Is Love was Britain's 1,200th No.1. The first 600 took exactly 35 years – from 14 November 1962, when *Here In My Heart* by Al Martino was the

first, to 14 November 1987, when T'Pau's *China In Your Hands* was the 600th. The last 600 have taken almost 25 years, with the last 100 taking exactly three years.

In pursuit of his second straight No.1 single from *Fortune*, Chris Brown fell short with *Don't Wake Me Up* debuting at three – but its first-week sales of 89,223 were 6.50% above the 83,777 sales that

earned its predecessor, *Turn Up The Music* pole position on its debut 13 weeks ago.

After the disappointing showing of his last single, *Hangover* – which peaked at 27, despite the added attraction of Flo Rida – Taio Cruz is back on track, debuting at 12 (24,357 sales) with *There She Goes*.

The Official Song Of The London 2012 Olympics, Muse's new single *Survival* was released on Wednesday, and sold 14,595 copies by the end of the week, to debut at 25. It is Muse's 25th Top 75 entry since they made their chart debut 13 years ago last week.

With will.i.am's new single becoming the seventh No.1 in as many weeks, last week's topper, *Payphone*, dipped to two (92,318 sales) for **Maroon 5 feat. Wiz Khalifa**. Cheryll's *Call My Name* slipped 2-5 (47,432 sales), and Flo Rida's *Whistle* descended 3-4 (61,198 sales).

Overall singles sales were up 3.18% week-on-week at 3,529,896 – 14.07% above same-week 2011 sales of 3,094,562.

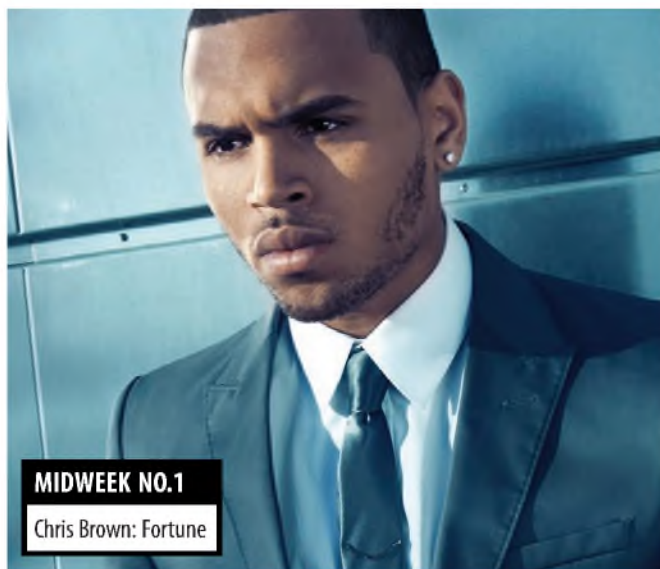
ALBUMS

■ BY ALAN JONES

Chris Brown is on schedule to nab his first ever No.1 album in the UK, with his fifth studio set *Fortune* establishing a considerable 65.28% advantage over nearest challengers **Maroon 5's** *Overexposed* on Tuesday's midweek sales flashes. Brown and Maroon 5 are also jockeying for singles chart supremacy, with their *Payphone* rising 2-1 on initial sales flashes, shifting 23,911 copies – 5.63% more than the 22,637 sales that trigger the 3-2 rise of Brown's *Don't Wake Me Up*. Will.i.am's *This Is Love*, which topped the chart last week, is still in close attendance, falling 1-3 on sales of 20,710 copies.

The 10th and 14th most successful American rock bands of the 21st century in the UK with album sales of 3,814,040 and 2,750,337 hitherto, **Linkin Park** and **Maroon 5** went head-to-head in a battle to secure their third No.1 album last Sunday. **Linkin Park** led all week and took the title, with *Living Things* debuting in pole position on sales of 41,526 copies.

Maroon 5's fourth album, *Overexposed* sold 38,717 copies



MIDWEEK NO.1

Chris Brown: Fortune

to debut at No.2. It certainly represents a recovery from third album, *Hands All Over*, which debuted at six on sales of 16,496 copies in 2010.

It is the first time that American groups have debuted in the chart's top two positions simultaneously since November 2008, when The Killers' *Day & Age* took precedence over Guns N' Roses' *Chinese Democracy*.

Linkin Park's only collaborator **Jay-Z** – their *Collision Course* set has sold 413,533 copies – was also back in the Top 10, as his *Watch The Throne* album, a joint project with **Kanye West**, races to

its highest chart placing in 45 weeks. The pair performed a rapturously received televised set at the BBC's Hackney Weekend which – along with exposure for *Watch The Throne's* fourth hit single *No Church In The Wild*, and a current price tag of £3.99 as Amazon and £4 at Asda – helped *Watch The Throne* to leap 20-7 (11,902 sales).

Flo Rida's fourth album *Wild Ones* debuted in the Top 10 after spinning off three top five singles. Home to the No.1 hit *Good Feeling*, the No.4 title track (feat. Sia) and *Whistle*, which spent a fortnight at No.1 last month, the

album opened at eight (11,383 sales). It is his second Top 10 album.

The Wildhearts charted seven albums between 1993 and 2009, only two of which made the Top 40 – but band leader Ginger makes his solo chart debut on Sunday with 100% (No.27, 4,713 sales). The album is a 12-song distillation of 555%, a 30-song fan-funded triple CD distributed only to those who pledged money for the project.

Belgian producer Netsky is the latest drum & bass act to break through, debuting at 29 (4,316 sales) with his second album, *2*. **Netsky's** self-titled 2010 album has never made the Top 200, although it has sold nearly 16,000 copies to date.

It's nearly 17 years since **The Levellers** scored their one and only No.1 album and seven years since they had a Top 40 single but the Brighton band, which first charted in 1991, still has enough followers to rack up its ninth chart album, debuting at 36 (3,835 sales) with *Static On The Airwaves*, its 12th studio album.

Overall album sales were up 4.93% week-on-week at 1,566,906 – 13.34% below same-week 2011 sales of 1,808,112.



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Bright Light Bright Light

After three stunning singles, Bright Light Bright Light releases a debut album of dance-pop perfection. Rod Thomas, the man behind BLBL, has remixed the likes of Kelis and Gotye, supported Ellie Goulding and Erasure, and worked with talents as diverse as Boom Bip. Out now



Senses Fail

Follow Your Bliss is a 2CD retrospective package from Senses Fail including four brand new tracks that were recorded in March. Limited to 10,000 copies worldwide it also includes liner notes written by band members past and present along with photo collages of the band with their fans. Out now



Reverend And The Makers

The third album from Jon McClure's group. The deluxe version includes a bonus disc featuring Howard Marks, Kano, Roots Manuva, Carl Barat, Richard Hawley and more. **** The Independent. "A riot" NME Out now



The View

The View's fourth album was recorded at Liverpool's Motor Museum Studios with producer Mike Crossey (Arctic Monkeys, Razorlight, Foals). The album includes three songs written by Kyle & Kieren with writer/producer and unofficial 5th member of Kings Of Leon - Angelo Petraglia. Out 09/07



The Crookes

Sheffield-based brainstormers The Crookes are back with a new tour, a new guitarist and their second album release which, as perhaps suggested by the fact that they romp through ten songs in 33 minutes, is their most dynamically direct New Pop message yet. Out 09/07



Delicate Steve

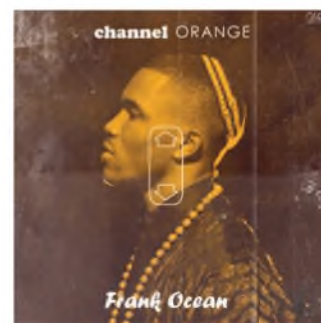
The second album from the hotly tipped US group. "Whether this is post rock, space rock or ad-hoc it's hard to say, but who needs taxonomy when music feels this good?" **** Mojo "A record that fizzles with the ecstatic energy of your favourite '70s artists" Guardian New Band Of The Day Out 09/07

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PRODUCT KEY RELEASES



▶ THE VACCINES No Hope



▶ FRANK OCEAN Channel Orange

JULY 9

SINGLES

- **ARIEL PINK'S HAUNTED GRAFFITI** Baby (4AD)
- **BOMBAY BICYCLE CLUB** Beg (Island)
- **CODE MANTA** Code Manta EP (Rogue Industries)
- **JAMIE CULLUM** Everything You Didn't Do (Island)
- **E.B.R.U FEAT. DURRTY GOODZ** Mad (Hitroom)
- **FLORENCE + THE MACHINE** Spectrum (Island)
- **DAVID GUETTA FEAT. CHRIS BROWN AND LIL WAYNE** I Can Only Imagine (Postiva/Virgin)
- **NORAH JONES** Say Goodbye (Blue Note/Parlophone)
- **KASABIAN** Switchblade Smiles. (Columbia)
- **LIANNE LA HAVAS** Is Your Love Big Enough? (Warner Brothers)
- **ADAM LAMBERT** Never Close Our Eyes (15/RCA)
- **THE MILK** Everytime We Fight (Sorry/Sign Of The Time)
- **NICKI MINAJ** Pound The Alarm (Cash Money/Island)
- **BEN MONTAGUE** Love Like Stars (Music Sounds/EMI)
- **NAS** The Don (Def Jam)
- **PLAN B** Lost My Way '675 (Atlantic)
- **LANA DEL REY** National Anthem (Polydor/Stranger)
- **LUKE RITCHIE** Cover It Up (Angel Falls)
- **SEASIDE** Heartbeat (Distani)
- **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 (Fierce Panda)
- **DIRTY PROJECTORS** Swing Lo Magellan (Domino)
- **NEWTON FAULKNER** Write It On Your Skin (Ugly Truth/RCA)
- **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)
- **SERJ TANKIAN** Harakiri (Reprise)
- **TWIN SHADOW** Confess (4AD)
- **VARIOUS** Pete Waterman Presents: The Hit Factory (Sorry/PWI)
- **THE VIEW** Cheeky For A Reason (Cranking Viry)
- **LUKE WHITE** Outside In (Strongwire)
- **ZAC BROWN BAND** Uncaged (Atlantic)

JULY 16

SINGLES

- **BAT FOR LASHES** Laura (Parlophone)
- **THE BLACK KEYS** Run Right Back (Nonesuch)
- **CORREATOWN** Further (Highline)
- **THE CRIBS** Glitter Like Gold (Wichita)
- **CYPRESS HILL X RUSKO** Cypress X Rusko (V2)
- **DANIEL POWTER** Cupid (Ueq/EMI)
- **DEAF CLUB** Moving Still/Lights (Too Pure Singles)
- **DELILAH** Inside My Love (Atlantic)
- **DRY THE RIVER** No Rest (RCA)
- **ENTER SHIKARI** Warm Smiles Do Not Make You Welcome Here (Ambush Reality)
- **RUBY GOE** Badman (Goe)
- **ALISTAIR GRIFFIN** Just Drive (Dramatica)
- **REN HARVIEU** Tonight (Island/Kid Gloves)
- **RICHARD HAWLEY** Down In The Woods (Parlophone)
- **HOT CHELLE RAE FEAT. NEW BOYZ** I Like It Like That (RCA)
- **JAGGA** Love Song (Epic)
- **ELTON JOHN VS PNAU** Sad (Mercury)
- **KING CHARLES FEAT. MUMFORD & SONS** The Brightest Light (Island)
- **JOSH KUMRA** Helicopters & Planes (RCA)
- **LADY ANTEBELLUM** Wanted You More (Capitol/Parlophone)
- **LITTLE BOOTS** Headphones (675)
- **INGRID MICHAELSON** Blood Brothers (Mam & Pop)
- **MISHA B** Home Run (RCA)
- **POST WAR YEARS** Glass House (RCA)

ALBUMS

- **DANIEL POWTER** Turn On The Lights (Ueq/EMI)
- **DEERHOOF & OF MONTREAL** Stygian X) Bisection (Po'yny)
- **NATALIE DUNCAN** Devil In Me (Derca)
- **GATEKEEPER** Exo (Hippis In Tank)
- **IAN GILLAN & TONY IOMMI** Ian Gillan & Tony Iommi: Whocares (Earmusic)
- **ELTON JOHN VS PNAU** Good Morning To The Night (Mercury)
- **LAWRENCE ARABIA** The Sparrow (Bella Union)
- **M&D SUBSTANCE** Tine Trip (Meerkat)
- **NAS** Life Is Good (Mercury)
- **FRANK OCEAN** Channel Orange (Mercury)
- **ANGUS STONE** Broken Brights (Desert Harvest)
- **VARIOUS** Jesus Christ Superstar (Polydor)

JULY 23

SINGLES

- **B.O.B** Both Of Us (Atlantic)
- **CLEMENT MARFO & THE FRONTLINE** FEAT. GHETTYS Champion (Warner Brothers)

▶ **JOSS STONE** The Soul Sessions Vol. 2▶ **DRAKE FEAT. RICK ROSS** Lord Knows▶ **PET SHOP BOYS** Winner▶ **AEROSMITH** Music From Another Dimension▶ **BLAKE** Start Over

- **DOG IS DEAD** Glockenspiel Song (Atlantic)
- **THE ENEMY** Like A Dancer (Cooking Vinyl)
- **GAZ COOMBES** Simulator (Ho' Fruit)
- **KARMIN** Brokenhearted (RCA)
- **KEANE** Sovereign Light Caf? (Island)
- **KIMBRA** Warrior/2 Way Street (Warner Brothers)
- **LILYGREEN AND MAGUIRE** Aint Love Crazy (Warner Music Entertainment)
- **MADEON** Finale (Popcultur)
- **MAJOR LAZER** Get Free (Mad Decent)
- **MARINA AND THE DIAMONDS** Power & Control (679/Atlantic)
- **CONDOR MAYNARD** Vegas Girl (Parlophone)
- **NITE JEWEL** Memory Man (Secretly Canadian)
- **ERIC PRYDZ** We Can Mvage (nigiri)
- **PURE LOVE** Handsome Devil's Club (Mercury)
- **RED HOT CHILI PEPPERS** Brendan's Death Song (Warner Brothers)
- **SCISSOR SISTERS** Baby Come Home (Polydor)
- **SHINEDOWN** Unity (Atlantic)
- **CLEO SOL** Never A Right Time (Island)
- **JOSS STONE** While You're Out Looking For Sugar (Stone/Island)
- **PAUL WELLER** The Attic (Island)

ALBUMS

- **THE CAST OF CHEERS** The Cast Of Cheers (Coop)
- **DUBSTEP ALLSTARS** Vol. 09 Silkie & Quest (Tempa)
- **FAMILY OF THE YEAR** Loma Vista (Nettwerk)
- **THE GASLIGHT ANTHEM** Handwritten (Mercury)
- **JOE JACKSON** The Duke (Earmusic)
- **KIMBRA** Vows (Warner Brothers)
- **JENNIFER LOPEZ** Dance Again... The Hits Album (Epic)
- **INGRID MICHAELSON** Human Again (Mom & Pop)
- **OLYMPIC ALBUM** Olympic Album (2012 Opening Ceremony) (Decca)
- **PASSION PIT** Gossamer (Columbia)
- **THE PENELOPES** Never Live Another Yesterday (Pour Le Monde)
- **PLAN B III** Manors (675/Atlantic)
- **JOSHUA RADIN** Underwater (So)
- **SLIPKNOT** Antennas To Hell (Roadrunner)
- **JOSS STONE** The Soul Sessions Vol II (Warner)
- **VANGELIS** The Collection (Rhino)

JULY 30

SINGLES

- **A\$AP ROCKY** Goldie (Columbia)
- **ANGEL** Wonderful (Klann)
- **THE ANTLERS** Undersea EP (Transgressive)
- **CLOCK OPERA** Belonging (Island)

- **SANDY DENNY & THEA GILMORE** Sailor (Island)
- **DRAKE FEAT. RICK ROSS** Lord Knows (Cash Money/Island)
- **FAR EAST MOVEMENT** Turn Up The Love (Interscope)
- **GIN WIGMORE** Devil In Me (Polydor)
- **GIVERS** Ceiling Of Plankton (Island)
- **GYM CLASS HEROES FEAT. RYAN TEDDER** The Fighter (Atlantic/Fueled By Ramen)
- **CALVIN HARRIS FEAT. EXAMPLE** We'll Be Coming Back (Columbia)
- **HERMITUDE** Speak Of The Devil (Regal/Parlophone)
- **TOM JONES** Tower Of Song (Island)
- **LAST DINOSAURS** Zoom (Polydor)
- **LAWSON** Taking Over Me (Global Talent/Polydor)
- **M83** Ok Pal (Na'Ve)
- **MAC MILLER** Party On Fifth Ave. (Island/Rostrum)

- **NOEL GALLAGHER'S HIGH FLYING BIRDS** Everybody's On The Run (Sour Mash)
- **RYAN O'SHAUGHNESSY** No Name (RCA)
- **RICK ROSS** Touchin' You (Mercury)
- **RUMER** Sara Smile (Atlantic)
- **WILEY FEAT. RHYMEZ & MS D** Heatwave (Warner Brothers)

ALBUMS

- **BLUR** Blur 21 (EM)
- **GRAHAM COXON** Catalogue (Parlophone)
- **DELLAH** From The Roots Up (Atlantic)
- **THE FLAMING LIPS** The Flaming Lips And Heady Fwends (Bella Union)
- **KYLA LA GRANGE** Ashes (Sorry)
- **NIK KERSHAW** Eight (Shorhouse)
- **CONOR MAYNARD** Contrast (Parlophone)
- **MARILYN MONROE** The Very Best Of Marilyn Monroe (Decca)
- **RICK ROSS** God Forgives, I Don't (Mercury)

AUGUST 6

SINGLES

- **BLUR** Under The Westway (Parlophone)
- **CFCF** Exercises EP (Paper Bag/Dummy)
- **CHILDISH GAMBINO** Fire Fly (Island)
- **ALEX CLARE** Hummingbird (Island)
- **PAUL COOK AND THE CHRONICLES** Candlelight (Grandpa Star)
- **DRAKE FEAT. THE WEEKEND** True Love (Island)
- **KARIMA FRANCIS** Glory Days (Mercury)
- **BEN HOWARD** Old Pine (Communion/Island)
- **KARMIN** Hell In EP (RCA)
- **LINKIN PARK** Lost In The Echo (Warner Brothers)
- **NIKI & THE DOVE** Somebody (Mercury)

- **OF MONSTERS AND MEN** Little Talks (Island)
- **PET SHOP BOYS** Winner (Parlophone)
- **REDLIGHT** Lost In Your Love? (Polydor)

ALBUMS

- **BEAT CONNECTION** The Palace Garden (Tender Age/Moshi Moshi)
- **EUGENE MCGUINNESS** The Invitation To The Voyage (Domino)
- **OPOSSOM** Electric Hawaii (Fire Records)
- **JAY JAMES PICTON** Play It By Heart (Decca)
- **LUKE RITCHIE** The Water's Edge (Angel Falls)
- **THE SPECIALS** More Or Less Alive (Live) (EM)
- **WHILE SHE SLEEPS** This Is The Six (RCA)

AUGUST 13

SINGLES

- **JAKE BUGG** Taste It (Mercury)
- **CASPA FEAT KEITH FLINT** War (Positiva/Virgin/Dub Police)
- **CHARLI XCX** You? Re The One (Asylum)
- **ALEX CLARE** Treading Water (Island)
- **DADA LIFE** Kick Out The Epic Motherf**ker (Polydor)
- **DJANGO DJANGO** Hail Bop (Because)
- **WIZ KHALIFA** Work Hard, Play Hard (Atlantic)
- **LONSDALE BOYS CLUB** Ready To Go (Future/Island)
- **AMY MACDONALD** Pride (Mercury)
- **GEORGE MICHAEL** White Light (Island)
- **NERVO** You're Going To Love Again (Positiva/Virgin)
- **RITA ORA** How We Do (Party) (Roc/Nation/RCA)
- **RED HOT CHILI PEPPERS** Strange Man/Long Progression (Warner Brothers)
- **SPECTOR** Never Fade Away (Luv Luv Luv/Fiction)
- **TOTALLY ENORMOUS EXTINCT DINOSAURS** Household Goods (Polydor)
- **JESSIE WARE** Wildest Moments (Island/Pmi)
- **WE ARE AUGUSTINES** Book Of James (Parlophone)

ALBUMS

- **DON BROCO** Priorities (RCA)
- **KARIMA FRANCIS** The Remedy (Mercury)
- **CHRIS HOLLAND** Corner Green (Ch Recordings)
- **THE KINKS** At The B3c (Sanctuary)
- **RYAN O'SHAUGHNESSY** Ryan O'Shaughnessy (RCA)
- **OF MONSTERS AND MEN** My Head Is An Animal (Island)
- **SPECTOR** Enjoy It While It Lasts (Luv Luv Fiction)
- **TODDLA T** Watch Me Dance: Agitated By Noss Orton & Pipes (Nirja Tune)

AUGUST 20

SINGLES

- **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)
- **ALYSSA REID FEAT. SNOOP DOGG** The Game (3 Beat/As/aw)
- **S.C.U.M** Whitechapel Remixes EP (Mute)
- **ZEDD** Spectrum (Polydor)

ALBUMS

- **ARIEL PINK'S HAUNTED GRAFFITI** Mature Themes (AAC)
- **BLOC PARTY** Four (Frenchkiss)
- **THE DARKNESS** Hot Cakes (Pias)
- **DJ KHALED** Kiss The Ring (Island)
- **DJ SHADOW** Reconstructed: The Best Of Dj Shadow (Island)
- **AIDEN GRIMSHAW** Misty Eye (RCA)
- **THE HEAVY** The Glorious Dead (Counter)
- **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

- **HAVANA BROWN FEAT. PITBULL** We Run The Night (Island)
- **FAZER** Killer (Island)
- **GOTYE** I Feel Better (Island)
- **EMILIA MITIKU** So Wonderful (Warner Brothers)
- **ALANIS MORISSETTE** Guardian (RCA)
- **THE SHINS** It's Only Life (Aural Apothecary/Columbia)
- **SINCERE** Deja Vu (Mercury)

ALBUMS

- **ARCHIVE** With Us Until You're Dead (Dangerous/Cooperative)
- **BRANDY** Two Eleven (RCA)
- **PAUL COOK** Volume One (Grandpa Star)
- **CORREATOWN** Pleiades (Highline)
- **ROBERT CRAY** Nothin' But Love (Provogue)
- **MEEK MILL** Dreams And Nightmares (Warner)
- **MODESTEP** Evolution Theory (A&M)
- **ALANIS MORISSETTE** Havn' And Bright Lights (RCA)
- **NEIL HALSTEAD** Palindrome Hunches (Island)
- **SLAUGHTERHOUSE** Welcome To Our House (Polydor)

- **SANDI THOM** Flesh & Blood (Nova)
- **TANITA TIKARAM** Can't Go Back (Earmusic)

SEPTEMBER 3

SINGLES

- **GASLIGHT ANTHEM** Handwritten (Mercury)
- **JESS MILLS** For My Sins (Island)

ALBUMS

- **ANIMAL COLLECTIVE** Centipede Hz (Domino)
- **BLAKE** Start Over (Music Infinity)
- **IAMAMIWHOAMI** Kin (To Whom It May Concern/Coop)
- **MARK KNOPFLER** Privateering (Vertigo)
- **LONSDALE BOYS CLUB** Lonsdale Boys Club (Future/Island)
- **EMILIA MITIKU** I Belong To You (Warner Brothers)
- **MAX RAABE** Golder Ages (Decca)
- **THE VACCINES** Come Of Age (Columbia)

SEPTEMBER 10

SINGLES

- **DEADMAU5** Professional Griefers EP (Parlophone)
- **LOWER THAN ATLANTIS** Love Someone Else (Island)
- **MIKA** Celebrate (Casablanca/Island)
- **RED HOT CHILI PEPPERS** Magpies/Victorian Machinery (Warner Brothers)

ALBUMS

- **AKON** Stadium (Island)
- **DAVID BYRNE & ST VINCENT** Love This Giant (4AD/Toad Mundo)
- **CALEXICO** Algiers (Touch & Go)

SEPTEMBER 17

ALBUMS

- **LOWER THAN ATLANTIS** Changing Tune (Island)
- **JOE MCELDERRY** Here's What I Believe (UK)
- **MIKA** The Origin Of Love (Casablanca/Island)
- **MUSE** 2nd Law (Helium 3)
- **OWL CITY** The Midsummer Station (Island)

SEPTEMBER 24

ALBUMS

- **EFTERKLING** Pyramida (4AC)
- **GREEN DAY** Uno! (Reprise)

PRODUCT RECOMMENDED

ALBUM OF THE WEEK



KIMBRA Vows

(Warner Bros.)



July 23

Having spent five weeks at No. 1 as the guest vocalist on Gotye's worldwide smash hit 'Somebody That I Used To Know' Kimbra will release her debut album in the UK this month.

A Top 5, platinum-certified hit in both Australia and New Zealand, the initial release of the record saw Kimbra win the 2011 ARIA Award for Best Female Artist. The UK edition of the album features thirteen tracks including 'Settle Down', 'Cameo Lover' and 'Good Intent', all of which were released as singles in Australia, as well as a live interpretation of Nina Simone's classic 'Plain Gold Ring'.

Double A-side single 'Warrior / Two Way Street' will be available to download on August 6.

Kimbra recently guested at Gotye's London show at the O2 Shepherd's Bush Empire, toured with him in North America and is confirmed for further touring this summer with Foster The People.

With a strong online presence, she boasts over 200,000 Facebook likes and 50,000+ Twitter followers, plus her YouTube channel has amassed over 21 million views.

TRACK OF THE WEEK



JOSH KUMRA FEAT. K KOKE Helicopters & Planes

(RCA)



July 15

You may be familiar with 21-year-old Josh Kumra's soulful voice - the singer-songwriter co-wrote and featured on Wretch 32's No.1 hit single 'Don't Go' last summer.

Off the back of that Kumra signed a solo deal with RCA, toured extensively and has delivered a stunning set of songs for his debut album scheduled for release in September 2012.

First up is his debut single 'Helicopters & Planes', produced by UK talent Naughty Boy and featuring guest rapper K Koke (Roc-A-Fella/RCA).

He recently released The Soho Sessions EP which features an acoustic version of the track.

INCOMING ALBUMS

SKUNK ANANSIE Black Traffic

(100% Records/Baogayamma)
Skunk Anansie's fifth studio album follows 2010's critically-acclaimed

Wonderlustre. It was recorded in London and produced by the band and Chris Sheldon (Foo Fighters, Biffy Clyro, Pixies), and mixed by Jeremy Wheatley and Adrian Bushby.

Black Traffic will be their first independent release via their own label working in partnership with 100% Records. The album will be supported by the first leg of an extensive 20-date European Tour including a night at Brixton Academy on December 1.

The announcement follows what has been a hugely successful return for the band, who regrouped in 2009 following an eight-year hiatus.

Lead vocalist Skin said: "We're very proud of our past work, but what drives us is the future."

SEPT 17

AMANDA PALMER Theatre is Evil

(Rit Records/Cooking Vinyl)
Singer-songwriter Amanda Palmer is set to release her first studio album in four

years through her own label, using services from Cooking Vinyl, whilst retaining 100% of her rights and full artistic control over the campaign.

Palmer recently raised over one million dollars to fund Theatre is Evil exclusively from Direct To Fan presales, drawing on a devoted fan base, using the online crowd-funding platform Kickstarter.

Recorded with her band, The Grand Theft Orchestra and John Congleton (St. Vincent, Murder By Death, Modest Mouse), the record is said to be her most pop-influenced yet, offering a collection of sounds heavily influenced by 80s synth rock and Brit Pop.

She will tour the UK and Europe for two weeks following the release.

SEPT 10

ALISTAIR GRIFFIN Albion Sky

(Dramatic Entertainment)
Prior to the release of Just Drive, the title music for Formula 1

2012, Alistair Griffin releases his album Albion Sky, written with Shed Seven's Paul Banks and produced by award-winning producer (formerly of Psychedelic Fur) Ed Buller (Suede, Pulp, White Lies and The Courteeners).

The album is said to contain self-penned heartfelt songs packed full of emotion 'underpinned by intricate melodies, soaring choruses and a direct lyrical approach'.

Just Drive, 'an anthemic, pop song with a powerful hook and life-affirming lyrics' will be released in the UK on July 16.

During July, Griffin will perform Just Drive at the British Grand Prix and will also be playing at Hard Rock Calling and Guilfest.

JULY 2

STAFF PICK: RHIAN JONES, EDITORIAL ASSISTANT



NATALIE DUNCAN

Devil In Me (Decca)
Singer/songwriter/piano player extraordinaire
Natalie Duncan has

crept quietly on to the music scene. But despite little promotional fanfare, debut album Devil In Me has managed to get rave reviews in the likes of influential music press MOJO and The Word.

With 13 tracks of soulful and heart-wrenching melodies it's not hard to see how the record itself has garnered critics' attention.

Jam-packed with metaphorical lyrics and rock-solid vocals, all written by the lady herself, her first offering holds strong promises of what's to come.

Heavily piano-centric (one of her many self-taught talents) the live show

is also pretty breathtaking and one not to be missed.

The spine-chilling Songbird manages to marry dark words with an upbeat instrumental, balancing precariously on the edge of easy listening, while Sky Is

Falling is concrete single material.

Rant, Pick Me Up Bar, is a welcome bit of raw, a Gil Scott-Heron-style disparaging critique on popular culture:

"There is nothing that will make cake, sex

and drugs less appetising", while Black Thorn returns to the autobiographical theme, taking the mood Back to Black in a minor key: "I sold him my soul in return for his charm".

Duncan's clearly got a story to tell and this album will leave you gagging to know what it is.



JULY 16

PRODUCT REISSUES

NOW! No.1s • TONY BLACKBURN • PHIL HARDING • ETTA JAMES

VARIOUS: Now That's What I Call A No.1 (Virgin/EMI TV VTDCD 1047)



To mark the upcoming 60th anniversary of Britain's first singles chart, the country's most successful album franchise, Now That's What I Call Music is issuing this triple-disc set which (natch) contains 60 hits.

There is no doubt that the tracks selected – including million-sellers like My Heart Will Go On by Celine Dion, Love Is All Around by Wet Wet Wet, Gangsta's Paradise by Coolio and Somebody That I Used To Know by Gotye – will attract a large audience but rather than having one track from each year, the set panders very much to current tastes with a preponderance of 21st century tracks at the expense of earlier hits. There is no sign of the first ever No.1 – Here In My Heart by Al Martino – and, indeed, the only No.1 among the 94 that occurred in the 1950s is Elvis

Presley's 1958 chart-topper Jailhouse Rock. At least Presley is here – there's no sign of the group with most No.1s (The Beatles), the female with most No.1s (Madonna) or the UK's most successful solo artist (Cliff Richard). Maybe the others were unavailable for licensing. If that's the case, it's a great shame that those responsible for making such decisions couldn't be persuaded to participate.

TONY BLACKBURN: The Singles Collection 1965-1980 (Collector COLLCD 1)



DJ Tony Blackburn often used to joke that records he felt were of poor quality hadn't been released, "they escaped". It's something that could possibly be applied to this, the first ever CD from the affable Blackburn, and the introductory release on his Radio 2 producer and old friend Phil Swern's label, The Collector. It is simply a collection of singles

A&B sides that Blackburn released on a host of labels between 1965 and 1980. A former band singer, Blackburn was riding high as the DJ of Radio 1's breakfast show when he released his passable version of the Goffin/King classic So Much Love in 1968. It became his only Top 40 entry, reaching No.31. Previous and subsequent singles met with less success, whether issued under his own name or under pseudonyms like Big Daddy, Brandy Snaps, Heart and Lenny Gamble. However, Blackburn remains popular, and this should pick up sales.

VARIOUS: Phil Harding: Club Mixes Of The 80s (Cherry Pop CRPOPD 10C)



While the newly released Pete Waterman compilation may grab the headlines and sell to the masses, this complementary Cherry Pop release gives Stock/Aitken/Waterman

enthusiasts a much meatier treat. Together with Ian Curnow, Phil Harding engineered and mixed the vast majority of recordings originating from the PWL studio, and a great deal more as well. This double-disc set contains 25 newly mastered classic remixes and rarities. Among the SAW-related songs here, there's the Murder Mix of Dead Or Alive's You Spin Me Round, the pleasingly chilled R&B mix of Rick Astley's She Wants To Dance With Me, and Sinitta's Body Shopping in a New Vogue mix. Harding also helped to remix several Motown classics in 1988, including The Jackson 5's I Want You Back, and Diana Ross' Love Hangover, which appears on CD in said mix for the first time. Add Eighth Wonder's I'm Not Scared, Pepsi & Shirlie's Heartache and Five Star's Rain Or Shine, all in muscular dance mixes, and you have quite a feast. As a companion to the CD, there is an impressive 600-page book by Harding entitled PWL From The Factory Floor.

ETTA JAMES: Queen Of Soul

(Kent CDKEND 377)



Etta James' demise earlier this year has unleashed a lot of opportunistic releases, but this isn't one of them. The Kent/Ace stable already had a keen appreciation of James' talent, and this newly expanded version of her classic 1964 album Queen Of Soul joins five others in their catalogue. On CD in its entirety for the first time, it finds James at the top of her form, with scintillating vocals – some effortlessly soulful, others raucously raunchy. The original 10 tracks – which include a fine version of Ed Townsend's Mellow Fellow, and a take on Irma Thomas' I Wish Someone Would Care that overshadows the original – are supplemented by 13 contemporaneous recordings, among them the corny Stop The Wedding and poppy, uptempo Two Sides (To Every Story).

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PRS for Music is recruiting for a Senior Licensing Manager who will be responsible for managing the services provided to and relationships with the MCPS Recorded Media Major Record Company accounts (EMI Music, Sony Music, Warner Music and Universal).

The purpose of the role is to deliver first class customer service and operational excellence for the Major Record Companies, our European sister societies and MCPS members, ensuring physical product revenue targets are met. The role also leads the management and development of the existing Central Licensing Agreement which is jointly administered by MCPS and the Danish collection society NCB, and will have responsibilities for ensuring we are positioned to deliver an expansion and acquisition strategy for any future Central Licensing opportunities.

The successful candidate will be a highly experienced relationship manager with a commercially focused background, have experience of operational systems and possess a proven track record of negotiating at a senior level. They will have knowledge of copyright law and physical product music licensing schemes in the UK & Europe, and also an understanding of the roles of music collection societies & licensing bodies and the challenges they face.

The salary for this role starts from £42,000 to £48,000 per annum (depending on experience). Other benefits include a performance-related bonus. The role will be based in PRS for Music's Licensing offices in Streatham, South London.

If you believe you have what it takes to be a success in this role, please forward a comprehensive CV and covering letter to recruitment@prsformusic.com by **Friday 13 July 2012**

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To review the job description and apply: visit our live vacancies portal <https://jobs-sonymusicuk.icims.com> and type either A&R Administration Assistant or 1082 in the Keyword box. Deadline for applications: **5pm, Friday 13th July 2012**



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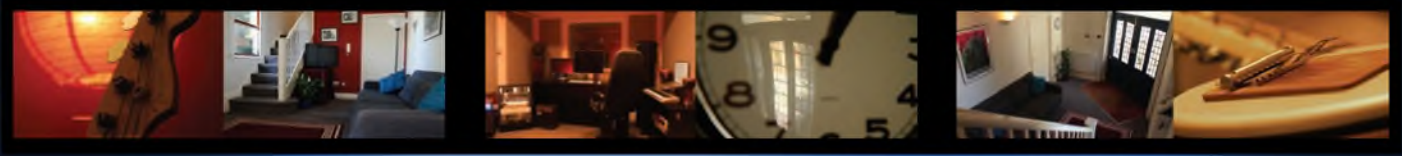
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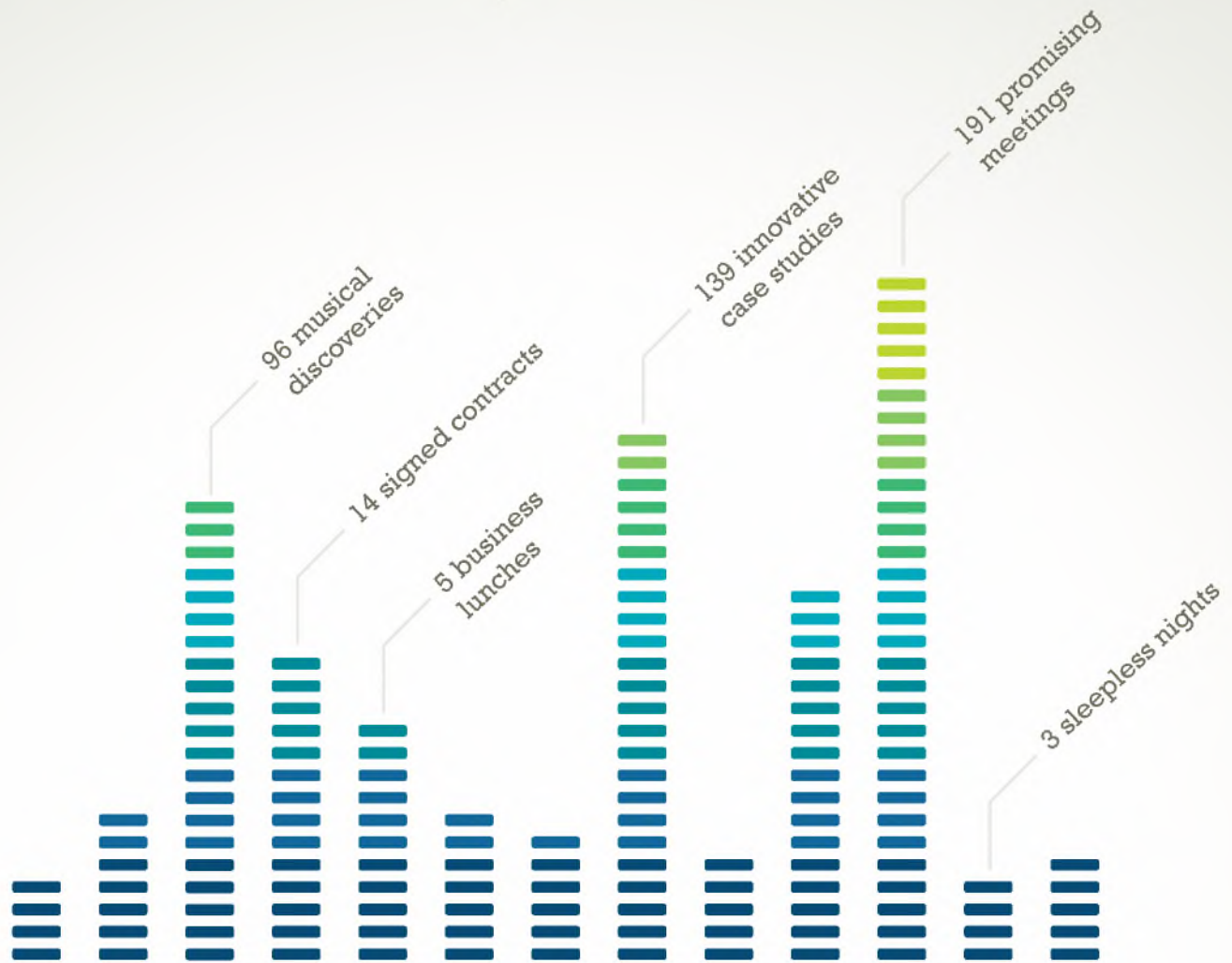
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▶ FOOTING THE BILL

Live Nation's John Probyn and Paul Latham joined the likes of live music legend Carl Leighton-Pope and Irish promoter Denis Desmond for a 145-mile sponsored walk across the UK last month. Sounds gruelling to us, but the lads were in high spirits - as Probyn put it: "It's 144 miles past 73 pubs, what could possibly go wrong?" Gladly, little did; the gents raised a whopping amount of money for charity, Leighton-Pope for the Honeypot Children's Charity (£19,500); Probyn and Latham for Cancer Research UK (£29,200). Some playboy bunnies in Union Jack outfits turned up to congratulate them, too. Result. There's still plenty of time to donate at: www.justgiving.com/carllp and www.justgiving.com/TLW.



◀ GUETTA-ING ON VERY WELL

World-renowned DJ/producer David Guetta has made his EMI family a very happy bunch by renewing his record contract. He's been on the major for a whopping 11 years: [L-R] Raneet Ahuja (legal and business affairs manager, EMI Music UK), Valérie Queinnee (MD, EMI Music France), Christophe Palatre (head of new music, EMI Music France), Bart Cools (EVP EU marketing / ROW, EMI Music), Samar Alkadhi (international promotion manager, EMI Music), Pierre-Georges Kieffer (marketing director, EMI Music France), Jean-Charles Carré (business manager, What A Music Ltd), David Guetta, Olivier Montfort (president, EMI Music France), Caroline Prothero (David Guetta's manager), Grazia Tribulato (international marketing director EU & ROW, EMI Music), and Thibaut Casanova (international development director, EMI Music France)

KEY SONGS IN THE LIFE OF...

SUMIT BOTHRA



ATC Mgmt,
Manager:
(Fink, The Boxer Rebellion, The Staves, Ethan Johns)

First record you remember buying?

It was back when I was a young kid in Saudi Arabia. There were about six English language albums in the local 'record store' - all of which were pirate cassettes, and all of which were American or British rock records. I could afford only one, and God's hand guided me to Ozzy Osbourne's Tribute. I played it to DEATH and even got ejected from my school bus for daring to play Iron Man through the stereo. Standing alone for 30 minutes in the scorching hot Arabian desert as punishment ain't much fun when you're 10. My respectful 30 minutes of silence in memory of Randy Rhoads I guess... Rock on.

Last track you downloaded?
Hey Ho by The Lumineers.



▲ TURNED INTO STONE

We saw all sorts at the triumphant Stone Roses gigs last weekend - lairy celebs, naked scallies and LOTS of men urinating outdoors. *Music Week* also said hello to Paul Smernicki (Universal), Nick Huggett (Island), Will Blake (SJM), Jo Dipple (UK Music), John Robb (Louder Than War), Dot Levine (UK Music), Jane Kearny (LD) and the Murray Chalmers PR crew. One Love etc.

ARCHIVE

MUSIC WEEK July 9, 2011



Morrissey makes the cover after headlining the second day of Vince Power's newly-expanded Hop Farm festival in Kent. Joining the former Smiths singer was Iggy And The Stooges, Lou Reed and Patti Smith... There's something of a social media boom occurring for music thanks to fans sending 200m

tweets a day on average. Rebecca Black and Britney Spears' (above) album *Femme Fatale* were the top trending entertainment topics of the first half of 2011... Glastonbury had its biggest impact on the UK albums and singles charts ever this year. Sunday night headliner Beyoncé saw her new album 4 debut at No.1. Coldplay cashed in significantly as well with *A Rush Of Blood To The Head* leading a return to the Top 75 albums chart for all four of their LPs... And HMV is to introduce new spaces for music as part of a £6m refit for 150 of its stores. Chief exec Simon Fox says the refurbishments prove the commitment of the group to music.



NEW RELEASES RECOMMENDED 09.07.11



JLS She Makes Me Wanna
VIVA BROTHER Famous First Words
JLS lay claim to Track Of The Week this time. She Makes Me Wanna featuring Dev has "the air of a nailed-on hit" according to the mag. Its "bumping house beats and towering synth lines" can be compared to The Wanted and wouldn't sound out of place in an Ibiza superclub 10 years ago. Album Of The Week goes to Viva Brother's Famous First Words (we're really very sorry), with clear Britpop inspiration taken from the likes of Oasis and Blur.



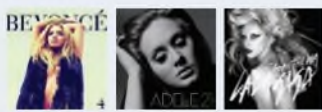
SINGLES TOP 5 09.07.11

POS	ARTIST	SINGLE
1	JASON DERULO	Don't Wanna Go Home
2	EXAMPLE	Changed The Way You Kiss Me
3	BEYONCE	Best Thing I Never Had
4	CALVIN HARRIS FEAT. KELIS	Bounce
5	PITBULL, NAYER, AFROACK, NE-YO	Give Me Everything



ALBUMS TOP 5 09.07.11

POS	ARTIST	ALBUM
1	BEYONCE	4
2	ADELE	21
3	LADY GAGA	Born This Way
4	TAKE THAT	Progress
5	ADELE	19



Which track would you like played at your funeral?
Sitting on the Dock of the Bay by Otis Redding.

What's your karaoke speciality?
Michael Jackson's You Are Not Alone.

Which song was the first dance at your wedding?
I was so blitzed by that time of the night I honestly couldn't tell you. To be fair though, I just asked the missus and she doesn't remember either.

Recommend a track Music Week readers may not have heard.
Banana Boat Man by Junior Reid. It was so huge a tune to my young mind that it will remain emblazoned onto my ear drums forever. A few days later I heard Doggystyle for the first time. That week changed my life forever.

What's your favourite single/track of all time?
This Is The Thing by Fink. There's something to be said about artists capable of delivering the truth and nothing but the truth.



TOO COOL FOR SCHOOL?

Industry folk gathered at the Henley Business School last week to get a taste of its Music Industry MBA, launching in September. Music trade luminaries contributed to a lively discussion around the thorny subject of music and brand partnerships...

- ◀ Luke Mitzman (JHO management), Ronnie Tee (Vision Artists), Sacha Taylor-Cox (Impressive PR) and Frederico Bolza (Sony)
- ▶ Tahir Basheer (Sheridans), Helen Gammons (Henley Business School), Sir Harry Cowell (Mission Publishing)
- ▼ Paul Conroy (consultant, Adventures in Music and former CEO Virgin Records) and Mark Jones (head honcho at Wall Of Sound) are both 'deep in conversation'



▼ A HILL OF A PARTY

Notting Hill Publishing's summer party is never dull - and the 2012 incarnation didn't disappoint. As the firm's John Saunderson (pictured below with NHP's Andy McQueen and Dave Loader, as well as Charlie Simpson) says: "It was a massive success with loads of co-writes and gig offers. Especially Lee John's backing dancers."

▼ BY ROYAL APPOINTMENT

The first significant signing to Nick Raphael and Jo Charrington's London Records played an energetic showcase last week. Universal's David Joseph and Hassan Choudhury joined the media to watch The Gypsy Queens at the Dover Arts Club, London. Here are the white smiles of the band, pictured with Raphael and manager Peter Rudge.



FABLED LABELS

TELSTAR TELSTAR RECORDS LTD

Founded: 1982

Key Artists: Craig David, Mis-Teeq, FJ and Duncan (pictured below)

Founded by Sean O'Brien and Neil Palmer, Telstar was originally set up as a specialist compilation marketing label. It had hits with franchises including Deep Heat and Kaos Theory, although it also licensed a handful of major artist recordings from acts such as ABBA and The Four Tops.

Telstar diversified in the mid-1990s and made a play for the singles market. It took on long-term artist development with the launch of subsidiaries Multiply Records and Wildstar Records. The label had only released singles associated with telemarketing prior to this point, with artists like The Chippendales or FJ and Duncan. As it moved into singles it signed artists including Conner Reeves, Sash!, Phats & Small, Basement Jaxx and Craig David, who brought the label its first UK No.1.

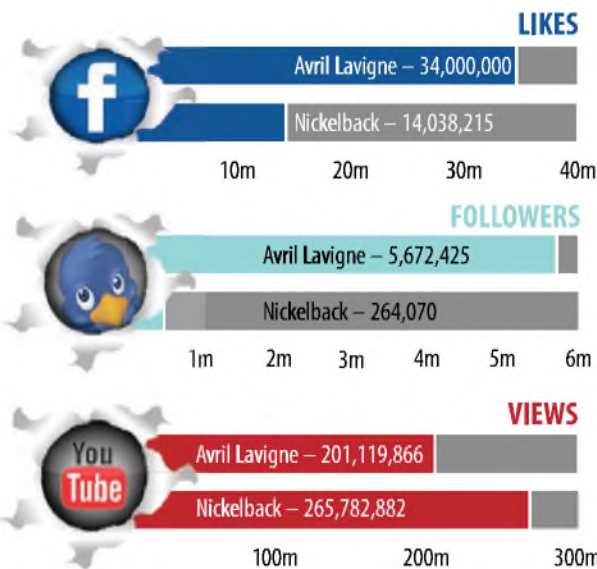


Victoria Beckham was signed in a sub-licence deal from 19 records, The Cheeky Girls were signed to Multiply and Mis-Teeq also joined the label after being a part of Sub Pop.

Telstar became associated with BMG Records for products including The Hits Album releases but ultimately went bankrupt in 2004.

Did You Know? Telstar was founded on a £120,000 government grant.

SOCIAL STANDING Official fan pages go head-to-head



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'All I care about is sex and violence / A heavy bassline is my kind of silence'



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TIMING

THURS 12TH JULY FROM 7.30PM - 1.30AM

TIMETABLE:

- 10.30PM BEBE BLACK
- 9.45PM THE NIGHT
- 9PM BIGKIDS
- 8.15PM KITTY COWELL

← MAIN STAGE

ACOUSTIC STABLE →

- 10.15PM CEDELLAH
- 9.25PM LUKE SITAL SINGH
- 8.40PM LIZ LAWRENCE

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