



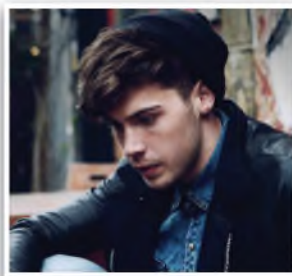
## BIG INTERVIEW

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JASON ILEY WELCOMES EX-RIVAL TO UNIVERSAL • CAWLEY PROMOTED AS TAYLOR AND PALEY JOIN

# Mike Smith heats up Mercury

## LABELS

BY TIM INGHAM

Hugely respected A&R exec Mike Smith has been hired by Mercury Records – and believes he and former fierce rival Jason Iley will make an “unbeatable team”.

Smith will join the Universal company in September. Hired in a newly-created role as president of music, he will lead a Mercury A&R team that has enjoyed huge recent success with Chase & Status and Noah & The Whale.

“I was proud to get the call from Jason and David [Joseph] – Mercury is an amazingly strong label,” Smith told *Music Week*. “But there’s also an opportunity there for an A&R man. I look at other labels across the industry that have an awful lot of new artists on their roster – I think there’s a bit more scope within Mercury to break new acts.”

Smith left his position as MD of Sony label Columbia in April – where he did battle with Mercury president Iley over the signatures of Arcade Fire, Gaslight Anthem and more.

Iley told *Music Week*: “A&R executives as good as Mike are very far and few between. He’s incredible with artists and his knowledge of music is phenomenal. When Mike’s sitting with an act, there’s a very good chance he’s going to sign them.”

Said Smith: “I’m hugely impressed with Jason – he’s one of the most tenacious deal closers out there. I really believe that the mixture of our particular strengths will make us an unbeatable combination.”



## EXECUTIVE CV MIKE SMITH

### 1988–1991

Talent scout, MCA Publishing  
**Signed:** Blur, Levitation  
**Scouted:** Smashing Pumpkins

### 1992–2000

A&R Manager,  
EMI Music Publishing  
**Signed:** Elastica, Supergrass,  
Teenage Fanclub, Guy Chambers,  
The Beta Band, The Bluetones, Blur  
(again), Avalanches

### 2000–2002

VP A&R, EMI Music Publishing

**Signed:** Gorillaz, White Stripes,  
Doves, Starsailor

### 2003–2005

Senior VP/Director A&R, EMI Pub.  
**Signed:** Kasabian, The Libertines,  
Arcade Fire, Arctic Monkeys, The  
Zutons, Embrace, Scissor Sisters

### 2006–2012

MD, Columbia Records UK  
**Signed:** Calvin Harris, Mark Ronson,  
Ting Tings, Miles Kane, Paul  
Epworth, The Vaccines, Katy B,  
Ryan Adams, Band Of Horses

Smith added: “The label that I set up at Columbia is unfortunately very different to the one I left behind. It’s much smaller. Sony has dramatically reorganised in the past 12 months.

“A full service label at Mercury – with the full complement of promotions, press, radio, TV etc. – is very attractive to artists; they want to know that they’re signing to a label that doesn’t have to share [resource] with others in the group.

“Without question the major label system can still sign and break artists better than

anywhere else – and I’ve got no doubt Universal can do so better than any other major.”

Meanwhile, Vertigo’s Clive Cawley is promoted to MD of Mercury, reporting to Iley, as Elliot Taylor moves from Universal’s central sales team to become Mercury commercial director. Rachael Paley returns to the label as senior marketing manager after two years at Rhino and Warner.

“We’re moving into an incredibly exciting stage for Mercury in the second half of the year with records from Jake Bugg, Gaslight Anthem and SubFocuz,” said Iley.

“Furthermore, 2013 could be one of the best years Mercury’s ever had, with new records from U2, Metallica, Arcade Fire, Noah & The Whale, Chase & Status and Nere. It’s the most exciting period in my entire career at Mercury.”

## VERTIGO OR VERTI-STAY?

Mercury president Jason Iley is keeping his cards close to his chest over the future of Vertigo. The imprint recently parted company with MD Paul Adam, now at Global, whilst label manager Clive Cawley this week moves into Mercury.

When asked what Vertigo’s ultimate fate would be, Iley told *Music Week*: “That will be a decision made by Mike [Smith] in the future. Mike’s come in to be in charge of A&R... what he decides to do with Vertigo is something I’ll be in discussions with him and Clive over once Mike gets started.”

## Sony artists set to shine at iTunes Fest

Sony Music-signed acts will make up over half of all headliners during September’s iTunes Festival at the Roundhouse, London.

iTunes will host 30 dates of music across the month, with headliners already confirmed

including One Direction, Olly Murs, Labrinth, JLS, Usher and Rebecca Ferguson.

“We contributed 16 artists to last year’s bill and look set to top that this time,” Sony Music UK & Ireland executive VP Nicola Tuer told *Music Week*.

EMI currently has four affiliated artists confirmed (Emeli Sande, Noel Gallagher, David Guetta and Norah Jones), with two each currently announced from Universal and Warner.

■ *Full iTunes Festival feature: Page 16 & 17*

## NEWS

## EDITORIAL

Pleading  
the Smith  
amendment

"I HATE HOW THEY USE THEIR CLOUT in an arrogant way and expect everything. Well done: you just work for a big shop, not a small shop, I'm afraid. And the small shop's a nicer place to be."

Steve Lamacq was having a rant.

A couple of cold, tart pints of Strongbow sunk last September, this was what I'd been so tantalisingly promised when signing on the music industry's dotted line: a boozy Friday afternoon peep behind the "we're all just fans deep down" pantomime – and a slice of old-fashioned passionate intra-trade fury.

Then something odd happened. A wound-up Lamacq suddenly offered a brief, sobering footnote.

As he painted the uncharitable portent of Lucian Grainge and Simon Cowell ruthlessly squabbling over the last morsels of major label power, Lamacq qualified that Mike Smith was different; that he was "there in the A&R trenches at the end of the Eighties". Mike might have sullied his indie nobility by working amongst the murky pop-churning world of the majors, but he would not face this particular firing squad.

Mike, Lamacq seemed to note, would always be one of us.

**"It will be fascinating to watch which artists – personally loyal to Mike Smith – follow him over the Universal threshold."**

One of us: an emotive, intangible sentiment that Kasabian's Serge Pizzorno – usually self-admittedly indifferent about music business personnel – also proudly adopted when discussing Smith in these pages just last week.

"Deep down, Mike just fucking loves music – and there's not many of them around in the higher jobs," he said. "I have total respect for him on that level."

Both lovely commendations, but can Mike – whose astonishing A&R track record speaks, screams and wails for itself – remain quite so soulfully untarnished amongst the indie and muso community now he's joined the all-powerful echelons of Universal?

(Interesting to note that his arrival coincides with news that the iTunes Festival will once again favour Sony acts in its 2012 line-up, not Universal's; an intriguing backdrop to Mr. Grainge's argument that it is digital and tech giants, not an EMI-owning Universal, who hold the most power in deciding industry winners and losers.)

Label pissing competitions aside, I for one can't wait to watch Mike get to work with the likes of Jake Bugg and Karima Francis, whose eyes will surely widen into strung-out saucers when he modestly reels off some of the artists whose careers he's assisted in years gone by.

Yet, with Devil's Advocate hat on, it will even more fascinating to see which artists, still personally loyal to Mike, follow him over the Universal threshold when album deals expire in the coming months.

Jason Iley – whose iron-will and serrated bargaining aggression Smith clearly lauds – used telling, meticulous language when I asked him about the lure of his new signing's little black book.

"Mike's formed some incredibly strong relationships during his time in music," he said. "Acts are loyal to those relationships."

That's a powerful, unwritten attribute in any executive that can't be demonstrated by a printed CV: one Iley – and those Mercury-signed superstars U2 – know about all too well.

**Tim Ingham, Editor**

TICKETMASTER SAYS ATTENDANCE TO RISE THIS YEAR

# Are festivals headed for bumper sales?



## LIVE

BY RHIAN JONES

New Ticketmaster research suggests that **more** festival tickets will be sold in 2012 than 2011.

Unsurprisingly, the firm's report excludes Glastonbury and the spate of smaller festivals that have been postponed or cancelled – instead taking into account data for 16 major festivals in the UK this year.

Ticketmaster's new report, *State of Play: Festivals UK*, investigates the future of the marketplace based on a representative sample of over 1,000 festival goers, plus Live Analytics ticketing information and an online focus group.

It found that 17% of

respondents expect to increase their festival attendance in 2013 – but 42% are still undecided. 24% of festival goers cited price as a primary barrier to entry to some events, as did 12% of people who haven't been to a festival in the past three years.

Weather risks were not considered a primary issue, with 86% of festival-goers saying warnings would not stop them buying a ticket – although it was their second biggest concern when planning a purchase.

Ticketmaster also found that facilities are a major priority for punters, with 82% of fussy festival goers citing clean toilets as more important than not having to queue at the bar and running out of phone battery.

Glastonbury tops the polls as

the most popular festival, ahead of a top five containing Reading/Leeds, Isle Of Wight, T In The Park and V.

The Ticketmaster document marks the first in a series of *State of Play* reports on concert tours, clubs, arenas and stadiums, with the next due to focus on London's West End theatre industry.

Cancelled festivals this year alone include Sonisphere UK in Hertfordshire, The Big Chill in Herefordshire, LadyRock in Manchester and GoGo Festival in London.

Last weekend's Bloc 2012 event was scrapped after less than a day in operation, with attendees blaming over-crowding – although the Met police cited poor weather conditions.

## BPI's Julian Wall joins One Media

Outgoing BPI director of Independent Member Services & International events, Julian Wall, is joining digital music supplier One Media

Publishing as managing director.

Reporting to chairman Michael Infante, Wall will be responsible in his new position – starting September 1 – for running the firm's day-to-day



music and video business, licensing and acquisitions strategy.

The One Media catalogue currently contains around 140,000

tracks and 4,000 hours of video content, distributed across 300 stores worldwide.

Speaking of his new role Wall said: "As digital revenue streams in the UK start to build a 50%+

share, One Media is brilliantly positioned to benefit and exploit that trend and I'm thrilled to be joining Michael and his team."

One Media chairman Infante said Wall would "bring a wealth of music business experience, insight and knowledge which is something that will undoubtedly help us to expand and further develop One Media into a much stronger company".

HMV SUGGESTS RECORD COMPANIES WILL CANNABALISE SALES BY CRAMMING RELEASES

# Labels' Q4 congestion 'worse than ever'

## RELEASES

BY PAUL WILLIAMS

HMV has accused labels of throwing away potential album sales because they are packing too many of their biggest releases into a few months of the year.

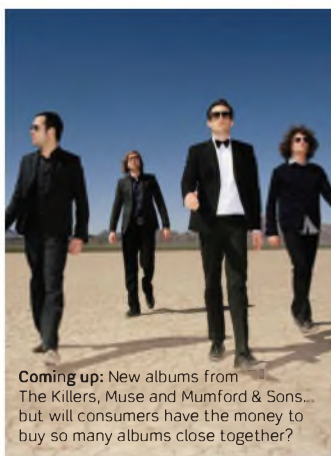
At a time when the market is reeling from unit album sales at 2012's mid-way point dropping 13.8% on the year, the retailer's music manager John Hirst has turned the spotlight on what has been an opening half of 2012 with few priority releases and then a planned avalanche come September.

"For six years we've been pushing the message to labels [to spread out their releases], but this is the worst example we've ever had," said Hirst who hit out at the "barren" release schedules in Q2 when some weeks the top-selling artist album could not even manage to shift 20,000 copies.

While there were some big albums that came out in the quarter, including XL artist Jack White's solo debut and new titles from Polydor's Cheryl Cole, Island's Nicki Minaj, RCA's Paloma Faith and Gary Barlow with his Decca-issued Diamond Jubilee mini album, these pale into insignificance compared to what the industry plans to roll out just in September this year.



Retail therapy: HMV fears the condensing of new releases into too short a space of time



Coming up: New albums from The Killers, Muse and Mumford & Sons... but will consumers have the money to buy so many albums close together?



"The rest of the year does look pretty strong, September particularly, but it does underline why we wish some of these albums were coming out earlier," said Hirst.

September's weighty schedule will include new albums by Muse, Mumford & Sons, The Killers and will.i.am, but Hirst suggested having these and many more all coming out around the same time would mean some potential sales would be lost. In one week in September he noted a handful of

"For six years we've been pushing the releases message to labels, but this is the worst example we've ever had"

JOHN HIRST, HMV

big albums were all due to be released on the same day.

"In the current climate people aren't going to buy three albums in one day. You end up cannibalising sales," he said. "Probably four of these albums should do 100,000 sales [first week], but one of them will probably sell 100,000 and the rest will underperform."

Hirst also raised concerns about the low sales numbers currently needed each week to break into the Top 10 – typically the threshold is around 10,000 units – and feared some labels were too focused on chart position and could be maximising sales further.

"Some of these albums should be selling 10,000 units more each week," he said. "The effort is not going into TV advertising and getting artists on TV. I know there aren't as many programmes as there used to be, but there seems to be complacency. People are more concerned about chart position than sales."

■ For full Q2 analysis see pages 12-15.

## Wenham reassures AIM members 'small is the only place to be'

AIM chief executive Alison Wenham delivered a speech at the association's AGM last week in which she reassured indie labels that they will survive and grow while digital distribution is "forced forward" and the major labels "eat each other".

Wenham suggested that there were opportunities for indie labels to exploit an industry that she said seemed in a hurry to push the digital avenues quicker than consumers were ready for.

She also said, however, that digital sceptics should be patient with the likes of Spotify. "You'll see, I think, that in the end these services will become very

significant parts of your business," she argued.

Wenham pointed to Q1 digital revenue exceeding physical in the UK for the first time this year and more digital headway being made in the US.

"But please don't neglect the physical market," she warned, "because it is still the greater part of our daily business."

"I think there is a squeeze on to force the industry over to digital more quickly than consumers might want to follow it," she added.

"I think there's a huge opportunity for independents there with vinyl – which is back



on the increase – and also in filling the gaps in catalogue when those catalogue items become too small for larger companies to look after."

Wenham also introduced what she called "a fairly significant investment" in new head of Legal and Commercial Affairs, Worldwide Independent Network

Charlie Phillips who recently joined AIM from the IFPI.

Phillips will be writing "the bible" on how AIM members can look after their performance, neighbouring and PPL rights as well as aiding Wenham in lobbying for changes in distribution methodologies overseas and engaging with the creation of a global repertoire database.

The AIM CEO used the final third of her speech to slam Universal's proposed EMI Music acquisition but said: "We are actually quite buoyant about the possibility that the FTC in the US and the European

Commission will block this merger."

Describing how the major labels are now "eating each other" – and predicting that there would one day only be two major labels in existence – Wenham concluded: "Small is the only place to be right now because if you're up there living with [the major labels], I would imagine that you're suffering from severe oxygen starvation."

"But if you're here with us, with the services that we offer, the camaraderie that we have and the support of the larger labels in the room... You will carry on in this industry and you will grow."

## NEWS

## NEWS IN BRIEF

■ **T IN THE PARK:** Approximately 85,000 festival-goers attended last weekend's (July 6-8) Scottish three-day event. Talking points included a headline set from The Stone Roses which BBC TV were asked not to broadcast by the band.

■ **ROUNDER RECORDS:** The Brighton indie music retailer is to shut this month after 46 years in business. The store, located in Brighton Square, has blamed "basic economics" for the closure.

■ **BLOC:** The organisers of London's Bloc Festival have issued a statement to punters - containing an apology - after the event was suddenly cancelled on its first day. Police have blamed the weather, but customers reported over-crowding and rushed barriers.

■ **MINDER:** The legal action by Cavalcade Records Ltd t/a Minder Records, an associate company of Minder Music, against HHO Multi-Media Ltd is set to be heard on October 31. The claim is for HHO's alleged infringement of Minder's recording of The Blues by Python Lee Jackson featuring Rod Stewart.

■ **PAUL McCARTNEY:** The ex-Beatle has announced that he is working with Burigie, the video games developer known primarily for the creation of Xbox's flagship Halo series.



■ **PRINCE:** The global superstar (above) has severed his deal with Universal Music Publishing in a mutual agreement with the music company.

■ **BPI:** Scott Cohen has been added to the Designated Indie Representatives of the BPI Council following the trade association's 2012 AGM, with Adrian Sear exiting.

■ **KEITH GRANT:** The much-loved recording engineer, most well-known for his years at Olympic, has passed away. His funeral is to be held today (July 13) and a related music compilation is being organised in his memory.

For all of the latest Music Industry news, bookmark

MusicWeek.com

60TH ANNIVERSARY ACTIVITY IN FULL SWING WITH ALBUM AND TV SHOW

# Official Charts 60th celebrations take flight – with more to come

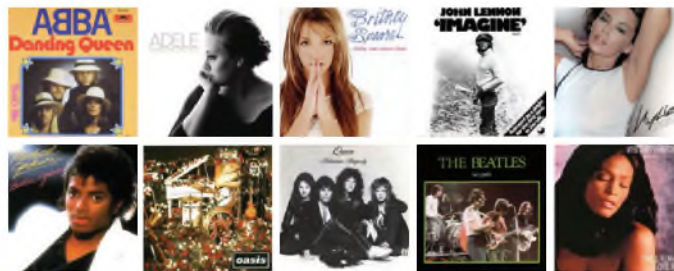
## EVENTS

■ BY TIM INGHAM

The celebrations surrounding this year's 60th anniversary of the Official Singles Chart have begun in earnest, with a brand new Now! compilation on shelves and a three-part primetime ITV show under way – and the Official Charts Company isn't stopping there.

EMI TV, UMTV and the Official Charts Company teamed up to launch the Now That's What I Call A No.1 this week, comprising 60 chart-topping singles from 60 years of the Official Singles Chart – including a total of 31 million-sellers. The album also coincides with ITV's three-part programme, The Nation's Favourite Number One Single. The first instalment went out at 9pm on Sunday (July 8), with the final two parts going out on Saturday and Sunday night this coming weekend (July 14/15).

The list has been compiled from an online poll organised by ITV and supported by the Official Charts Company, OfficialCharts.com, and the *Daily Mirror* – with the voting opening again this weekend, allowing viewers to decide on the final Top



The ultimate hit parade? The public is voting on a final list of 10 No.1s to find the nation's favourite – to be broadcast on ITV1. Left: the new Now! compilation

10 right the way up to the end of Saturday night's show.

The final 10 tracks that are being opened to voting are: Abba's Dancing Queen, Adele's Someone Like You, Britney Spears' ...Baby One More Time, John Lennon's Imagine, Kylie Minogue's Can't Get You Out Of My Head, Michael Jackson's Billie Jean, Oasis's Don't Look Back In Anger, Queen's Bohemian Rhapsody, The Beatles' Hey Jude and Whitney Houston's I Will Always Love You.

Meanwhile, as reported last week, a new streaming music app by MusicQubed with the Official Charts Company has launched on millions of Samsung mobile handsets.

Official Charts Company managing director Martin Talbot said: "From the start of the year, we wanted to make sure that we used our '60 Years of the Official

Singles Chart' celebrations to promote music as much as possible, while also helping demonstrate how the Official Chart services continue to evolve. Some 4.5 hours of ITV primetime certainly delivers on the former, and the MusicQubed service places the Official Singles Chart Top 40 in consumers' pockets for the first time in its history.

"This week's activity represents a real stepping-up ahead of the anniversary in November – over the coming months, we will also announce details of a Parliamentary reception and the launch of a new book *The Million Sellers*."

The new Omnibus book will feature the stories behind every

one of the 120 million-plus selling singles to date.

A Parliamentary reception is being organised in partnership with UK Music, the BPI and ERA for the anniversary week, from November 10 to 18.

Celebrations have already included a Radio 1 countdown of the biggest-selling singles of the millennium, a Radio 2 countdown of the biggest singles artists of all time and a *Guardian* rundown of the greatest number one from every year.

Meanwhile, the new OfficialCharts.com consumer site boasted its strongest month ever in June, with unique visitors up to 680,000 (up 82% year-on-year).

"From the start of the year, we wanted to make sure that we used our '60 Years of the Official Singles Chart' celebrations to promote music as much as possible"

MARTIN TALBOT, OFFICIAL CHARTS

## Live on the ocean wave: cruise-ship festival to launch

Offshore Festival, billed as the first music festival to be held on a luxury cruise ship, will launch in September 2013.

Setting sail from Venice on September 21 and returning on September 28, 2,500 guests will be able to witness 18 bands playing across five venues, alongside 12 DJs and 12 comedians aboard the *Norwegian Jade*.

As well as two full festival days at sea the ship will stop off at Dubrovnik (Croatia), Piraeus (Athens, Greece), Izmir (Ephesus, Turkey) and Split (Croatia) for four days of shore excursions. The ship boasts



Stage diving of a different kind: the venue for next year's Offshore Festival

"premium hotel-style accommodation" with tickets ranging from £1,999 to £5,000 per person including entertainment and food.

Festival founder Karen McKean – who has co-managed Snow Patrol during a 20-year music career – said: "In all the

years that I've had in the music industry I've always looked for something that's a bit of a different experience.

"This is very much aimed at people who don't feel that they are getting too old to go to festivals but do feel that they are too old to be trekking through

the mud.

Guests can expect the line-up to include acts who have graced the stages at big festivals as well as household names in comedy.

McKean said: "We're basically wanting to take the whole experience that you would have at any big UK festival but put it in a very intimate setting. Just because there's only 2,500 people doesn't mean that there's going to be smaller acts.

"You would expect to see some of our names in headlining slots in front of 50-60,000 people at some UK festivals."

The line-up will be announced on September 4.

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

last.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

FRIDAY 17TH AUGUST

RICH FULCHER

TOBY • CARLY SMALLMAN

SATURDAY 18TH AUGUST

DAVID MORGAN

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AND CABARET FROM RICHARD GARAGHTY  
GORONWY THOM • JON HICKS • AND MORE!  
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OCEAN COLOUR SCENE

ADAM ANT

& THE GOOD THE MAD & THE LOVELY POSSE

LIANNE LA HAVAS • FRIENDS  
MOLOTOV JUKEBOX • DOG IS DEAD  
LITTLE NIGHT TERRORS

CROCODILE'S LAGOON

Death  
in Vegas tUnE-yArDs

JONATHAN RICHMAN  
MICACHU AND THE SHAPES  
AGNES OBEL • LUCY ROSE  
GOODNIGHT LENIN • VOWS

INTO THE WILD  
& THE WATERING HOLE

MAN LIKE ME • AKALA  
SPEECH DEBELLE  
THE PETEBOX • CASHIER NO 9  
RACHEL SERMANNI  
TIM EDEY & BRENDAN POWER  
HIP HOP SHAKESPEARE

introducing

THESE FURROWS • KENWORTHY  
BUENOS AIRES • JAKE BUGG  
MAHALIA • THE DAYDREAM CLUB  
PARK BENCH SOCIETY  
NANCY DAWKINS

ARTS & ENTERTAINMENT

FROM DUSK 2 DAWN SECRET SAFARI • THE POETRY BROTHEL • SUMMER SUNDAE CHOIR • STORYTELLER RACHEL ROSE REID  
POET TALIA RANDALL • THEATRE FROM GALLI GALLI • TWYXCROSS ZOO CONSERVATION STATION • CATH KIDSTON TOUR VAN  
CBC DEADLY ART SAND SCULPTURE AND WORKSHOPS • THE ANIMAL OLYMPICS • JUNGLE FEVER TENT • GORILLA KNITTING  
PEDESTRIAN GALLERY • INTERACT GALLERY • FROM DUSK 2 DAWN JAZZ ART CAR • LIVE SAFARI PHOTO SHOOT  
FACE PAINTING • KIDZONE CURATED BY SPARK CHILDREN'S ART FESTIVAL • AND MUCH MUCH MORE!

LION'S DEN



Reverend  
& THE MAKERS

THE BLACK SEEDS  
DEER TICK • TEAM ME  
JERSEY BUDD • COWBOY

CROCODILE'S LAGOON

DROWNED  
IN THE SUN PRESENTS

GOLD PANDA • STAY+  
DJANGO DJANGO  
THE TWILIGHT SAD  
JAPANDROIDS • HEY SHOLAY  
MAYBESHEWILL • HER NAME IS CALLA

INTO THE WILD  
& THE WATERING HOLE

MUSICIAN PRESENTS

THE LEICESTER ALL SKA'S  
REGGAE BIG BAND  
BILLY BRAGG CELEBRATES WOODY  
GUTHRIE'S 100TH BIRTHDAY  
LAZY LESTER AND FRIENDS  
JUAN ZELADA • THE STAVES  
THE MAGIC TOMBOLINOS  
LEWIS FLOYD HENRY • KING CHARLES  
BETH ROWLEY • GRACE PETRIE  
BELLAWAVE • MIDNIGHT WIRE • FURIES

ACOUSTIC CAFE WITH:

SIOBHAN MAZZEI • PRASH GOR • THE SIMPLETONES  
THE SKUNK-BOY PROJECT

2012  
TICKETS  
AT 2010  
PRICES



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# MusicWeek The Playlist

10 tracks you need to hear...



**THE OTHER TRIBE**  
**Skirts (Relentless)**  
The thrilling live act get the ball rolling at radio with this first taste of their forthcoming debut. (Single, tbc)

**BLOOD RED SHOES**

**In Time To Voices (V2/Coop)**  
Ahead of their European tour with The Gaslight Anthem, the band deliver this urgent piece of guitar-driven rock from their new album. (Single, August 27)



**BASTILLE**  
**Bad Blood (EMI)**  
New single from the Brit talent comes ahead of Bastille's biggest tour yet, culminating at Koko in October. (Single, August 20)

**LIANNE LA HAVAS**

**Is Your Love Big Enough? (Warner)**  
The soulful Londoner releases her cheeky album title track encompassing elements of funk and a catchy chorus line. (Single, out now)



**THE NEON LIGHTS**  
**EP One (Underplay)**  
Remixers of Warpaint, Grimez and The xx (among others), Neon Lights are racking up specialist support for this infectious production. (Out now)

**RUDE KID FEAT. SKEPTA**

**Get Busy (Relentless)**  
Using an old school dance sample with a modern twist, Rude Kid has already garnered specialist tastemaker support for his Relentless debut. (Single, July 29)



**PET SHOP BOYS**  
**Winner (Parlophone)**  
Very Olympic appropriate, this slow-paced electronic number is packed full of aspirational lyrics with a singalong chorus. (Digital single out now)

**KRISTYNA MYLES**

**I'm Not Going Back (Decca)**  
Former busker Myles has nabbed herself a multi-million-pound record deal and her debut single is a self-written catchy pop offering. (Single, July 16)



**BALTIC FLEET**  
**Engage (Blow Up)**  
Former Echo & The Bunnymen keyboardist Paul Fleming returns with this single taken from forthcoming album Towers. (Single, temporarily free download)

**RIZZLE KICKS**

**Dreamers (Island)**  
Bringing attention back to their album and capitalising on festival performances, Dreamers is rolling hip-hop with a brass-flecked instrumental. (Single, tbc)



# DATA DIGEST

## BREAKOUT



**EUGENE MCGUINNESS**  
One of the most "stylistically distinctive and uniquely insightful" writers of the present day, McGuinness's second full-length album *The Invitation To The Voyage* is released on July 25. Catch him at August's Breakout. *Get on the guest list at musicweek.com/breakout*

**shazam TAGGED**



- The latest most popular Shazam new release chart:**
- 1 WILEY Heatwave
  - 2 CALVIN HARRIS FEAT. EXAMPLE We'll Be Coming Back
  - 3 RITA ORA How We Do
  - 4 KARMIN Brokenhearted
  - 5 DRAKE FEAT. THE WEEKND Crew Love

## GIG OF THE WEEK



**Who:** Madonna  
**Where:** Hyde Park  
**When:** July 17  
**Why:** One of two dates in the UK, her Madjesty Madonna stops off in London town on her MDNA world tour, hosted by giant international promoter Live Nation.

# SALES STATISTICS



**CHART WEEK 27** Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
<b>SALES</b>	3,429,164	1,220,269	316,677	1,536,946
<b>PREVIOUS WEEK</b>	3,529,896	1,271,838	295,068	1,566,906
<b>% CHANGE</b>	-2.9%	-4.1%	+7.3%	-1.9%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
<b>SALES</b>	91,068,880	35,400,721	8,291,947	43,692,678
<b>PREVIOUS YEAR</b>	84,335,014	42,360,518	8,109,555	50,470,073
<b>% CHANGE</b>	+8.0%	-16.4%	+2.2%	-13.4%

## APPOINTMENT TO VIEW



**THE NATION'S FAVOURITE NUMBER ONE SINGLE**  
Saturday, 14 July - ITV1, 9pm-10:30pm  
Series 1 - Episode 2 The countdown enters the top 40 as Fearne Cotton continues the search for the UK's best-loved singles of the past 60 years, chosen by TV viewers from a list put together by music industry experts

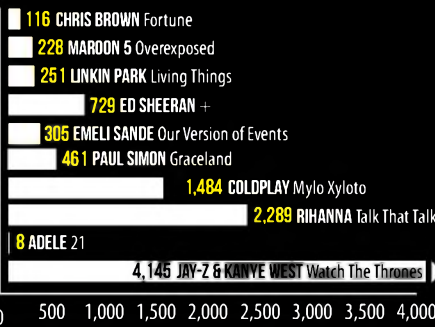
**100 YEARS OF THE PALLADIUM**  
Sunday, 15 July - BBC Four, 9pm-10pm  
Cliff Richard, Bruce Forsyth, Michael Crawford and Andrew Lloyd Webber are among the stars sharing the behind-the-scenes goings-on at one of the world's most famous theatres. This BBC programme to mark the venue's 100th birthday.

**BEHIND THE MUSIC DURAN DURAN**  
Tuesday, 17 July - Sky Arts 1, 9pm-9:50pm  
Documentary charting Duran Duran's (pictured) rise to fame during the 1980s, exploring the often controversial off-stage lives of singer Simon Le Bon and bassist John Taylor.

## PIRATES' BAY



## NUMBER OF ILLEGAL FILES FOUND BY MUSO.COM OF TOP 10 ALBUMS ON JULY 9 2012



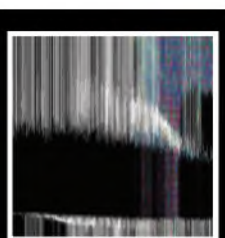
## CRITICAL MASS



**metacritic**  
Keeping score of entertainment

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

www.metacritic.com



73

**THE FLAMING LIPS**  
The Flaming Lips and Heady Fwends



57

**LINKIN PARK**  
Living Things



54

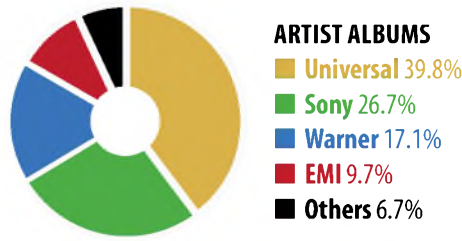
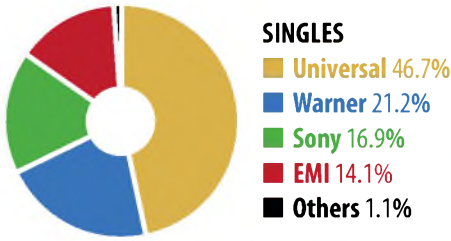
**MAROON 5**  
Overexposed

» For daily news visit [musicweek.com](http://musicweek.com)

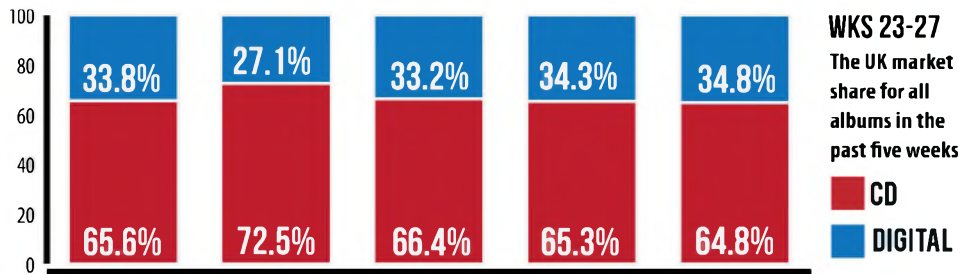
# MARKET SHARES BY CORPORATE GROUP



**CHART WEEK 27**



# DIGITAL VS PHYSICAL



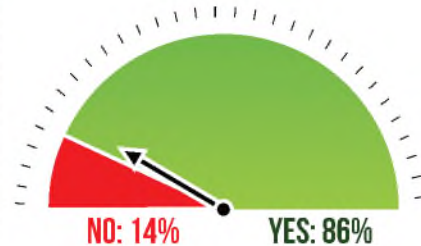
# TOP 5 STORIES ON MUSICWEEK.COM

Musicweek.com's most-read stories for period ending 10/07/12

- 01** Hit Factory Live in Hyde Park cancelled  
*Tuesday, July 10*
- 02** Plan B signs £3m deal with EMI Music Publishing  
*Thursday, July 5*
- 03** Brighton's Rounder Records to close after 46 years  
*Monday, July 9*
- 04** Morrisons MFEST festival cancelled  
*Friday, July 6*
- 05** Kasabian tell new bands to 'wear criticism as a badge'  
*Friday, July 6*

# MUSIC WEEK POLL

**This week we asked...**  
Is the European Parliament's rejection of ACTA a wise decision?  
**Vote at [www.musicweek.com](http://www.musicweek.com)**



# INK SPOTS

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

This month *Classic Rock* magazine comes with Rush's brand new 12-track release *Clockwork Angels*. The 132-page magazine is loaded with interviews and album reviews, which promise to reveal everything you need to understand the band's first full concept album.

Inside, drummer **Neil Peart** talks about modern alchemy, thinking big and why he'll never watch the band's documentary *Beyond The Lighted Stage*: "I'm really not interested in it, I don't look at myself, I'm not that kind of narcissist."

Bassist **Geddy Lee** talks about being sacked by his band, getting back to basics and why he told right-wing American radio talk show host Rush Limbaugh to stop playing their music. Guitarist **Alex Lifeson** says the rigours of touring will probably end up being the cause of the band's demise.

**Foo Fighters'** Taylor Hawkins reviews *Permanent Waves* - the album that got Rush their first radio hit - which showed that "they could fuck music up and still make great pop songs" and **Conservative MP Mike Weatherley** says 2112 "shaped his life and helped him meet Icelandic girls."



# THE MAGIC NUMBERS

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

**£3m**

Amount Plan B will receive in total from his multi-albums deal with EMI Music Publishing, according to newspaper reports

**£125**

Amount paid by some attendees of London's Bloc festival - cancelled after it was less than a day underway

**5.6m**

more singles were bought in the first half of 2012 than 2011 according to figures from the BPI

**8**

Awards for Global Radio at the 2012 Arqiva Commercial Radio Awards

**9**

Stabbings at last weekend's Swedish House Mafia gig in Dublin after fights broke out.

**3rd**

US biggest-selling album of the year to date is One Direction's *Up All Night*

**1st**

Place for Ozzy Osbourne on *Kerrang's* list of the 50 Greatest Rockstars in the World Today



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

**@soundboy** in music there are two ways to be cool 1. relentlessly manage hype/scarcity, 2. be fearsomely authentic. The latter endures but both work. (*Ian Hogarth, Songkick*) *Monday, July 2*

**@ScuzzBeez** Slayer shirts in Top Shop. Metal community to explode in 5...4... (*Terry Bezer, Scuzz TV*) *Tuesday, July 3*

**@NiallMDoherty** I would like the next MGMT album to sound like Sunless '97. Now that Jimmy Saville is gone, who do I go to sort this out? (*Niall Doherty, Q Magazine*) *Tuesday, July 3*

**@SimonCowell** As the biggest brat in the world, I want to support my fellow brat @cherlloyd & help her get to number 1 in the US (*Simon Cowell*) *Wednesday, July 4*

**@MikeTreat** starting to think that making something i've never done before for the label lunch was a bad idea. #worriedaboutmyfishcakes (*Mike Hemsley, Hassle Records*) *Thursday, July 5*

**@inekedaans** It's one of those days where i pretend to speak, write + understand German. Just throw in 'Hammer' after every sentence and you're rocking. (*Ineke Daans, PIAS*) *Thursday, July 5*

**@SoundCity** I remember when my old P.E. teacher wouldn't go out on a date with me. That wasn't very sporting of her. (*Liverpool Sound City*) *Thursday, July 5*

**@frank\_ocean** stevie wonder just sang no church in the wild to me at this party. had to jot that down. (*Frank Ocean*) *Thursday, July 5*

**@sarah\_hall** Oh dear. The new Alex Reid single. That is all. (*Sarah Hall, Sony*) *Tuesday, July 10*

**@JazzySherman** Pyramids by Frank Ocean is too good to talk about in 140 characters #channelORANGE (*Jazz Sherman, Rocket Music*) *Tuesday, July 10*

**@Mark\_Mulligan** Thank you highly targeted 'personalized' PR email: 'I'm not sure if you're into streaming music'... nah, never heard of it, do tell more (*Mark Mulligan, industry analyst*) *Tuesday, July 10*

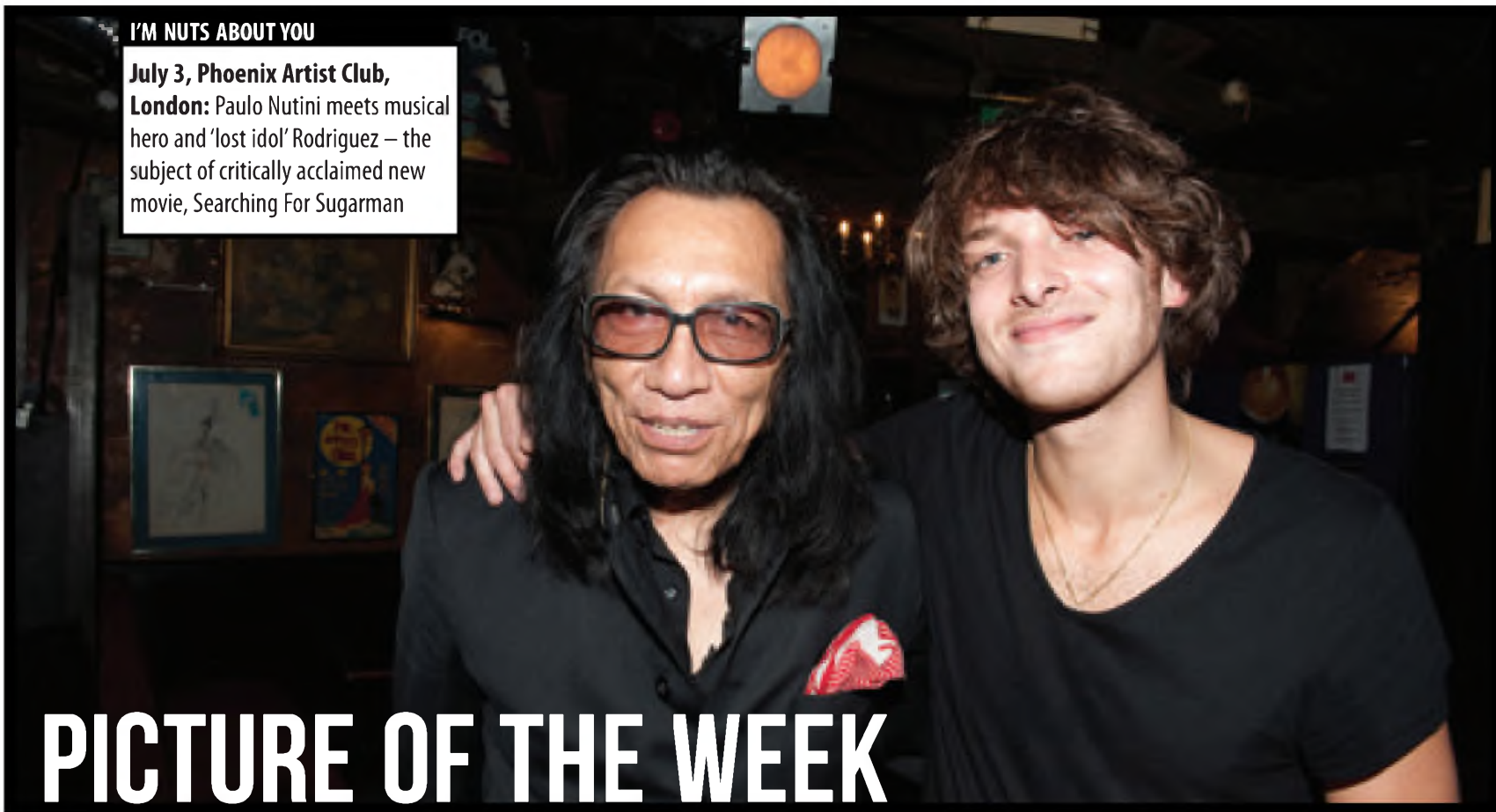
**@simon\_price01** The @PWLHitFactory Live cancellation makes a mockery of "never gonna give you up, never gonna let you down..." (*Simon Price, Clash Magazine*) *Tuesday, July 10*

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

# DATA DIGEST

## I'M NUTS ABOUT YOU

**July 3, Phoenix Artist Club, London:** Paulo Nutini meets musical hero and 'lost idol' Rodriguez – the subject of critically acclaimed new movie, *Searching For Sugarman*



# PICTURE OF THE WEEK

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



**1 STEVE BONIFACE** MYDADROCKS.CO.UK  
**Peter Cincotti - Forever And Always** *Propernote*

From a striking opening to the closing key change, Peter Cincotti's *Forever And Always* is a solid upbeat pop track with echoes of Daniel Powter and a sprinkle of Mika in the vocal line. The switching between double and half time to bridge the verses and choruses lifts this out of the norm.



**2 ROB FITZPATRICK** GUARDIAN, THE WORD, SPOTIFY  
**Jake Mattison - Sorrow** *Laissez Fair club*

Mancunian Jake Mattison not only has a remarkable, careworn burr of a voice, but he writes truly beautiful songs that soar and shimmy and whisper without ever losing their richness and roundness. *Sorrow* has groove, grit and a psychedelic soul and Mattison is a rare and serious talent.



**3 BEN HOMEWOOD** THE FLY  
**Born Blonde - I Just Wanna Be** *Moriarty The Cat Records*

Born Blonde are becoming increasingly notorious for slathering the best bits of British indie's last 20 years with their swirling, druggy atmospherics. Here, they pit snarling confidence against spaced-out melancholy; and end up sounding more like five gurning mini-Ashcrofts swaggering through outer space than ever.



**4 ADAM PARKER** FEATURES EDITOR, THE 405  
**Exlovers - Emily** *Young & Lost Club*

Like a jaunty stroll through the romantic recesses of your memory, the latest single from Exlovers bounces along on a wondrous, jangly melody. The titular 'Emily' is an elusive object of worry via rolling guitars, percussion and somewhat hushed vocals, compulsive and pleading within the same, sweet instant.



## FEEDBACK

● **BPI AGM: Wadsworth criticises Government's 'love affair' with tech companies**

**Chris Berger:** I know that Tony believes in the nurturing of talent, rather than the quick fix of celebrity TV created stars who very rarely can sustain any long career! If through lack of investment, there are not enough A and R people to trawl the nation's creative youth, we are very unlikely to spawn many future mega stars! Protect the lifeblood of the industry from the techno sharks! I know sad all about what is appraisal of the current 'crisis'.

**Webbo:** If we had truly embraced the digital revolution we wouldn't still be using analogue practices of release windows to manipulate the charts. Whilst we can't even act together on that we have little right to castigate consumers for obtaining illegally what we refuse to sell them.

● **BPI AGM: Taylor slams Google's 'stonewall refusal' over de-listing Webbo.**

It would be great if the music industry had spent one tenth as much on educating consumers as to what is a legal or illegal site as they have spent on legal action. With regard to Term Extension we abhor the way that the rest of the industry have embraced a very flawed European Directive so that the spoils are firmly in the hands of the musicians (who deserve them) and the labels. But not of course the featured artists whose original creativity is the root of all the income. To take 95% of the net income and leave 5% for the featured artists is deeply unfair.

● **Rouder Records to close**

**Rob Wheeler:** Very sad to hear this, I have great sympathy with owner Phil and the staff. Losing Rouder Records is a very sad day for independent record retailing.

## SIGNS O' THE TIMES



**EMI** has signed **East & Young** to a publishing deal. The act is looked after by fledgling company Infinite Future Management (IFM) headed by Aaron Ross (previously of Defected Records, Radio 1Xtra, Virgin UK).

**PIAS** has signed **The Darkness**, to a worldwide licensing deal excluding North and South America. The agreement – which will see PIAS release the band's third album, *Hot Cakes* – was signed on the label's

first day of business at their new offices last month.

**Musica Britannica** of Norfolk Music Publishing has commissioned **Patrick Hawes** (composer of *The Highgrove Suite* for HRH The Prince of Wales) to compose a Christmas album.

US guitar player **Xander Demos** has signed an exclusive worldwide digital distribution deal with German-based metal label, **Rock n Growl Records**.

## KEEPING TRACK

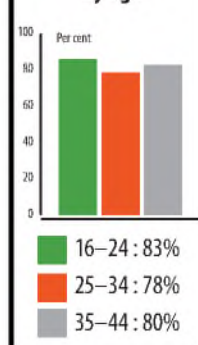


SoundOut is a research and audience insight tool for new music, powered 100% by real music fans and consumers.

**Lady Antebellum Wanted You More**  
Overall market potential **EXCELLENT**

# 82%

### Market potential by age





## ON THE RADAR KRISTYNA MYLES

SINGER/SONGWRITER KRISTYNA MYLES grabbed the attention of her now-manager while busking on the streets of Manchester. She found a phone number in her guitar case, called it, and it just so happened to be Perry Hughes (former manager of English tenor Russell Watson). "Sometimes you get some notes and nothing happens from them so I was a little bit like 'Is this actually for real?'" Myles revealed to *Music Week*.

A partnership began, which eventually led to her signing a £2 million five-album deal with Decca.

"I did a few showcases for [Decca] and got signed in 2010.

From a young age I always hoped that I would get signed and I just kind of kept that hope alive."

Now ready to release her first single I'm Not Going Back on July 16, the track is inspired by Myles's drive to carry on.

"For me it wasn't going back to not believing in myself with music, there were times where I thought maybe this isn't meant for me, maybe I'm not supposed to pursue my dream and then I thought 'Well, I'm going to keep going.'"

As well as a record deal, spending hours on the city streets made Myles notice how many people don't have homes to go to: "The

more you busk on the streets, the more you realise that there is a big issue of homelessness."

The experience has inspired her to use music to raise money for young persons' homeless charity Centrepoint and she is now embarking on a mission to raise £250K it by continuing to busk in between playing her own gigs in the evenings. She explained: "I think you've got a responsibility as an artist, and if your profile is raised more and more then you have a responsibility to do good."

Myles's self-written debut album, *Pinch Me Quick* (set for release in late 2012/early 2013),



is a "blend of pop and soul mixed into one with a tiny bit of jazz thrown in" which was recorded at Abbey Road and produced by Ken Nelson (Coldplay, Paolo Nutini).

After the record comes out she hopes to embark on her own tour: "I don't have anything set in stone at the moment but that something I'd like to do.

### ESSENTIAL INFO

#### RELEASES

July 16 Single: I'm Not Going Back  
TBC Album: Pinch Me Quick

#### LABEL

Emma Newman, 020 7471 5000, Decca

#### MANAGEMENT

Perry Hughes, 01223 844440, Quite Great LIVE

#### July

Fri 13 - Winchester Festival Guildhall, Winchester

Sat 14 - Bluewater Shopping Centre, Kent

Fri 20 - The Soup Kitchen, Manchester

Sat 21 - Opening for The Wanted and Lemar @ Big Gig In The Park, Jersey

"I'm really very grateful that I've got this opportunity and I'm going to give it my all."

## HE SAID / SHE SAID



“Four summers ago, I met somebody. I was 19 years old. He was too.”

Soul star Frank Ocean opens up about his sexuality in a frank online letter. Def Jam co-founder Russell Simmons later applauded the artist's bravery.

## TAKE A BOW TEAM KAISER CHIEFS



### THE LOWDOWN

Album: *Souvenir* - Singles  
Highest chart position: 19

**Label:** Fiction / B-Unique

**A&R/Fiction MD:** Jim Chancellor

**Manager:** James Sandom, Red Light Management

**Marketing:** Steve Warby

**National press:** Paddy Davis, Hall Or Nothing

**Regional press:** Simon Blackmore, Black Arts PR

**Online press:** Jonathan Murray, six07press

**National radio:** Rob Lynch, Airplayer

**Regional radio:** Julie Barnes, Radioactive

**TV:** Karen Williams, Big Sister

## MUST-SEE MUSIC TICKETING CHARTS

HITWISE Primary Ticketing Chart		
POS	PREV	EVENT
1	20	JUSTIN BIEBER
2	14	T IN THE PARK
3	1	NICKI MINAJ
4	6	V FESTIVAL
5	10	JESSIE J
6	2	STONE ROSES
7	16	WIRELESS FESTIVAL
8	7	MADNESS
9	4	SWEDISH HOUSE MAFIA
10	NEW	LIONEL RICHIE
11	8	ED SHEERAN
12	11	ONE DIRECTION
13	NEW	SECRET GARDEN PARTY
14	9	BEN HOWARD
15	3	T4 ON THE BEACH
16	NEW	MADONNA
17	NEW	LADY ANTEBELLUM
18	NEW	COLDPLAY
19	NEW	OLLY MURS
20	NEW	PAUL SIMON

VIAGOGO Secondary Ticketing Chart	
POS	EVENT
1	JUSTIN BIEBER
2	MADONNA
3	ONE DIRECTION
4	ED SHEERAN
5	SWEDISH HOUSE MAFIA
6	LADY GAGA
7	JESSIE J
8	NICKI MINAJ
9	MUSE
10	BLINK 182
11	STEREOPHONICS
12	QUEEN
13	BLUR
14	NICKELBACK
15	EDDIE VEDDER
16	BEACH BOYS
17	FAITH NO MORE
18	LIONEL RICHIE
19	NOEL GALLAGHER
20	PLAN B

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

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



### WEST ROAD CONCERT HALL

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w westroad.org

Bands contact gu202@cam.ac.uk

Main room capacity  
499 (balcony 60)

### Coming up

27/07 Cambridge Suzuki  
Young Musicians

28/07 Cambridge Summer  
Recitals: Melvyn Tan

04/08 Cambridge Summer  
Recitals

09/11 Cambridge Music  
Festival: Murray Perahia

# THE BIG INTERVIEW SHABS JOBANPUTRA

## A RELENTLESS ASSAULT

Shabs Jobanputra on the resurrection of a 'distinctive' label

### LABELS

■ BY TINA HART

When Sony announced back in January that it was breathing new life into the defunct Relentless Records label, those in the know would have been looking out for one name: Shabs Jobanputra.

The exec steered the imprint to its greatest heights around the turn of the millennium, breaking acts at the centre of the UK garage scene including Craig David, Artful Dodger and So Solid Crew. It was also home to, among others, Joss Stone, KT Tunstall, Jay Sean, Cage The Elephant and Seth Lakeman.

When the venture was sold to Virgin Records in 2009, Jobanputra went on to become president of Virgin Records UK.

During his time at the label they signed Swedish House Mafia and Deadmau5 (both on full 360 deals), as well as Professor Green, Roll Deep, You Me At Six and Emeli Sandé. He also oversaw successful album campaigns from acts including Robbie Williams, Empire Of The Sun, Laura Marling, 30 Seconds To Mars, Jamie T and Katy Perry.

Now Jobanputra is back at Relentless – taking

charge of the label under the Sony Music banner in 2012. Artists already signed to the imprint include ex-X Factor contestant Misha B, Rude Kid, Misty Miller and recently-announced act The Other Tribe.

*Music Week* visited Shabs at Sony UK HQ and discussed his plans for Relentless, its new crop of stars and the label's impressive heritage from the last 15 years...

**Are there any big lessons you've learnt since the last incarnation of Relentless – has anything massively changed?**

For me it's always just going to be about creative exploration and trying to further my creative boundaries; working with things that I wouldn't have obviously worked with like Cage The Elephant, Seth Lakeman or You Me At Six. The interesting thing now is that artists and lawyers are much more keen than they were to do deals that are team-based – we're all sharing in a partnership. They know things are shrinking but to get a deal working with a record company as a musical commercial partner is often integral. Before it was the record companies just being the people who pay and then becoming the bad guy. To some extent that seems to be dissipating – people now know that we've all got to work together.

**Do you have any new ambitions this time?**

To make Relentless a creative driving force that has new music at its fore and is exciting for me as much as anything else. That means being involved in things I love and I'm passionate about, then hopefully as a team we can be galvanised. It feels like Sony's a really good place for the label... I think Relentless will be a good addition to what's going on here. Sony has a good team of people around the world which I think will understand what we're doing and vice versa so generally it feels quite good at the moment – fingers crossed.

**And what are your international plans?**

The days of just having just a UK plan for an artist are over. When we sign acts we're effectively [global] as soon as they go online – [this] is an international brand we're looking at exploiting. We want to work with our artists across all the key territories.

When you just have a UK plan that's when it falls apart – we have to have a digital strategy that works for that and that's hopefully what we're trying to build here. We're incubating artists online, not just in the UK.

**You already have Misha and Rude Kid on board. Are you going for an urban-centric roster with Relentless again this time around?**

We've signed Misty Miller who's a singer-songwriter. We're making her record now. We've got Misha and we're about to make new





announcements in terms of signings which will be great across the board.

I want Relentless to be defined by what we're doing before – basically, really good music that we really like and are passionate about, regardless of genre. In the past I signed Cage the Elephant, You Me At Six, So Solid Crew, KT Tunstall – it was across the board.

We have come from an urban background in the past which is great and very important to us. I think therefore the fit within Relentless and Sony will be very good – we provide something slightly different to the other labels which I think is what the intention was. And we've been busily getting stuff together and building our brand and signing things until we get to the point where we're looking to release stuff.

The philosophy in terms of what I'm looking to do is to be distinctive. We're not trying to be anyone else. What we've done in the past is try to do things that other labels wouldn't do and I want to make sure we carry that on.

#### What was it about Misha B that made you sign her to Relentless?

I'm not naturally an X Factor watcher at all. [Sony Music UK chairman and CEO] Nick Gatfield and [Modest Management boss] Richard Griffiths suggested I should meet her. I immediately thought 'she's very talented and very special – let's give it a go'. The results have been great, she's a fantastic singer-songwriter.

Most people think that artists who come off The X Factor can't write but she very clearly can. She's written with MNEK, her first single Home Run is with him, he's co-produced it with her. She's written with a lot of people already – TMS, Naughty Boy – so we've been quite busy.

Everyone's been very pleasantly surprised with her ability to write and come up with new ideas. She had an interesting background before she came to X Factor. She had her own band, she was busking and did a lot of MC work in Manchester. There isn't thankfully a load of expectation but it's all been quite a pleasant surprise with her, seeing what she can actually do.



**PICTURED**  
Relentless roster: Misha B (far left), Rude Kid (left), The Other Tribe (above) and Misty Miller (right)

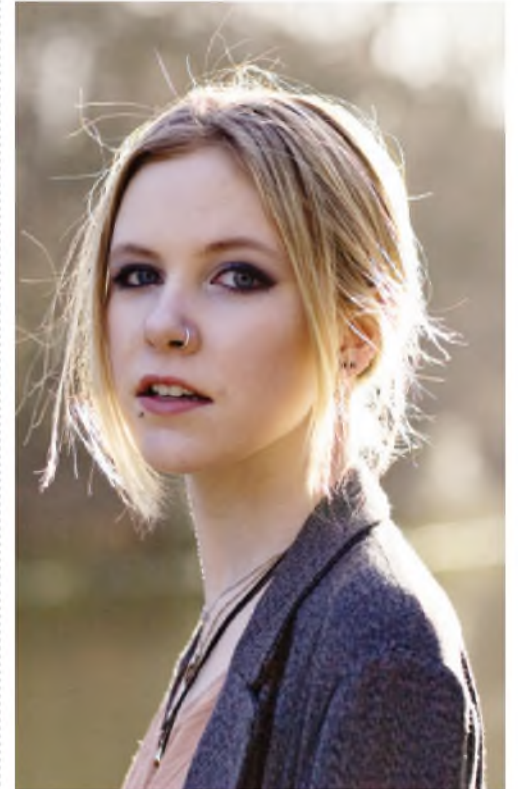
#### You put out Misha's mixtape on Relentless already – there's a mixture of genres on there...

It's a really good taster. It's kind of Drake, Biggie, TLC, Adele, it's quite a nice mixed bag of things. It was mixed by DJ Envy from Unity radio in Manchester. So it's [from her] home town, with a lot of support and love for her there – so that was nice.

Her adaptations of things like Unpretty by TLC are fantastic. She did the Lil Wayne/Bruno Mars track [Mirror] as well which is superb, so that was a nice indication. And getting such early support from Radio 1Xtra has been great – it went on the playlist straight away. She's on Kiss and all the pirates are behind what she's doing too.

#### There are sometimes negative connotations with being linked to The X Factor. Are you doing anything to combat that?

Not really. I think the X Factor brand has been



changing over the years – it's provided an amazing platform for artists, not just in the UK but around the world with One Direction, Rebecca Ferguson and Olly Murs all breaking out. What the brand means has changed. Not many artists get signed from the show so it's a great achievement for Misha.

#### You recently signed The Other Tribe – what are they all about?

They're a fantastic six-piece band from Bristol. It's really exciting to sign a band from the house music scene at the moment. This first record is going to be coming through as a Black Butter/Relentless release. They are a really exciting group and we feel that they've got a long-term plan which we want to back and follow creatively. They've got their own DJ sound system which is great. And coming from Bristol, it's great roots music – they are really big in the scene down there. There is a production versus Kidnap Kid as their opening track, single Skirts out in September, then another single in January and their album will be April/May of next year.

#### How's your overall roster shaping up?

We've got Misty Miller working away in the studio which we're really excited about, the Rude Kid single [Get Busy] coming at the end of July. Misha obviously, and then The Other Tribe. There are some more things that we're looking to sign this year... and then that will kind of be where we want to be. Being here so far, it's been a good six months for us. We will be looking at signing singles and artists and then looking at developing long-term deals, working with a musical brand, like I did at Virgin with Deadmau5 and Swedish House Mafia.

#### Are you still actively seeking artists to sign?

We always are – but we're pretty clear about what we think we can work well with, so we won't be signing much. We want Relentless to be a quality boutique within Sony. Obviously Sony's got great labels and great things going on but we want our artists to feel part of a small home. That's what we did in the past – work with things perhaps people didn't want to work with, then bring them to the fore.

## **RELENTLESS THE BEAT GOES ON**

**Solid influence:** The garage roots of early Relentless signings So Solid Crew can still be heard in today's charts



Relentless built its name on the UK garage scene in the late Nineties – and Jobanputra can still hear the influence on today's chart hits.

"Garage has actually almost come back around," he says.

"Ironically all the artists or producers that we're working with grew up early on listening to garage.

"It's like they've listened to house, garage and trip-hop and are

putting it all together into dubstep and everything else. This is a time of interesting fusion. Dubstep was so big last year that it was hard for other movements to grow, but now you've got things like house and new reggae coming through.

"Things are being meshed together – and if people are stumbling around for a name and they can't find one then that's a good thing."

# BUSINESS ANALYSIS Q2 SALES

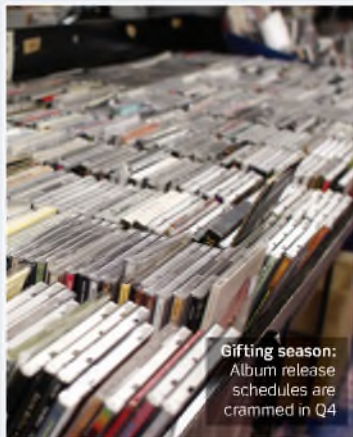
## EDITORIAL

Save the best for last, by all means... but don't save ALL of it



IT'S AS PREDICTABLE AS ENGLAND GOING OUT ON PENALTIES, but yet again labels have decided in their perceived wisdom to hold back most of their biggest new album releases until the closing part of the year.

In fact, according to the observations of some seasoned music retailers, this behaviour is even more extreme this year than usual with months of virtual drought set to be followed by a torrential downpour that will inevitably mean some potential



Gift-giving season: Album release schedules are crammed in Q4

big sellers getting washed away in the rush.

Clearly, when it comes to scheduling their releases, many labels have failed to learn any lessons from the example of XL last year with Adele's 21 which, rather than being held back for the Christmas market, it was brought out in mid-January.

We all know the results that followed, but it yet

again showed that if an album is desirable enough the public will buy it at any time in the year, not just when the clocks have gone back.

Instead, already-struggling retailers have been left in the precarious situation this year of month after month of trying to magic up sales from a minimal number of really big releases and then come September will have to attempt to maximise sales from sometimes up to half-a-dozen "priorities" coming out every week.

The result of this flawed release strategy is a second quarter this year in which not a single artist album sold more than 200,000 copies across the three months and sales of the weekly number one sometimes dropped below 20,000 sales, the kind of chart-topping tally that not so long ago would not have even happened at the height of summer when the market virtually shuts down.

Some of the releases that are due to come out post-back-to-school time could so easily be scheduled earlier in the year with little or no difference to their sales potential.

In some cases, the likelihood is sales would increase as they would not be competing week of release with a heap of other blockbusters.

Inevitably, though, what will now happen is some of these albums that are being loaded into the same week's schedule as other key new titles will stiff because the cash-strapped music fan will only have enough money to buy one of them.

Spread them out a bit across the year and the chances are the same fan will purchase more of them.

The UK albums market is tough enough as it is this year, with sales spiralling down 13.8% at the midway stage, so let's not make things even harder than they need be.

**Paul Williams, Head of Business Analysis**

Do you have views on this column? Feel free to comment by emailing [paul.williams@intentmedia.co.uk](mailto:paul.williams@intentmedia.co.uk)



Q2's version of events: With Adele still leading the way, it was left to Q1 release Emeli Sande to head the chasing pack in Q2

Q2's schedule lacked fire power - but album decline slowed

## HITS ALL OVER NOW

### QUARTERLY ANALYSIS

BY PAUL WILLIAMS

The dramatic drop-off in album sales that began 2012 at least slowed in Q2, but what was lacking was real fire power.

After the promise of Lana Del Rey and Emeli Sande, whose debuts both sold more than 350,000 copies in the first three months, no artist album managed to surpass even 200,000 units during the following period with Adele's 21 finishing yet again as the sector's top seller. This was despite it shifting only another 184,097 copies, according to the Official Charts Company, a fifth of what the title managed when it headed the quarter-end listings covering the same timeframe a year ago.

HMV music manager John Hirst has no hesitation in pinpointing one of the main reasons behind the market's depressingly weak sales numbers: the lack of big-name releases in the quarter and labels pushing their priorities towards the latter part of the year like never before.

"We've been banging on about this for years

with labels - you need to spread your releases more," says Hirst who reels off the embarrassment of riches that have been crammed into September's release schedule with new albums coming then from the likes of The Killers, will.i.am, Muse, Mumford & Sons, Pink, The xx and The Vaccines.

"We've had six barren months and then a month with six of the biggest albums in three weeks," he adds. "Is it any wonder retailers are facing cashflow problems?"

Beggars Group chairman Martin Mills' company enjoyed a pretty fruitful three months with Adele's 21, Jack White's Blunderbuss and Alabama Shakes' Boys & Girls all among the quarter's 20 biggest artist sellers, but agrees the Q2 release schedule was not strong.

"I know the market is a long way down, but that's more release-driven than anything else," he notes. "Most of our biggest records are coming out later in the year."

BPI chief executive Geoff Taylor says the emphasis on Q4 has become a bit stronger in recent years, but sometimes albums get pushed back in the schedules for different reasons.

### SALES STATISTICS Q2 2012

Source: Official Charts Company

SALES PERIOD	SINGLES	TOTAL ALBUMS	ARTIST ALBUMS	COMPILATIONS	'UNMATCHED'
Q2 2012	46,922,337	20,551,371	15,813,382	4,034,074	703,915
Q2 2011	43,333,898	23,533,672	18,879,675	3,905,302	748,695
TREND	+	-	-	+	-
% CHANGE	+8.3%	-12.7%	-16.2%	+3.3%	N/A
	CD ALBUMS	DIGITAL ALBUMS	VINYL ALBUMS	OTHER	
Q2 2012	13,308,984	7,135,352	99,273	7,763	
Q2 2011	17,216,239	6,205,066	100,231	12,196	
TREND	-	+	+	-	
% CHANGE	-22.7%	+15.0%	-1.0%	-36.3%	

With few titles on the artist side of substance entering the market, it was left to the latest Now! compilation – Now! 81 – to claim the highest number of sales. There was nothing particularly unusual in that as the brand often tops the quarter-end combined albums chart, but the manner of its victory on this occasion spoke volumes about just how frail the artist albums sector was. The EMI/Universal title had 641,783 takers by the end of the quarter, incredibly outselling the biggest three artist albums combined.

The Now! album's success powered another encouraging set of figures for the compilations sector following a 0.4% year-on-year growth in Q1, its first rise in five years. This grew to 3.3% in the next three months, while at 2012's mid-way point the various artists sector is 1.9% ahead of where it was at the same point last year. The figures may indicate the rise in Q1 was no fluke but the start of a turnaround after years of decline.

The BPI's Taylor believes the state of the economy and the growth of digital compilation sales are the two main factors behind this rise.

"In times like this people are looking for value for money and trusted brands. Now! is such a trusted brand and you know what you get with a Now! album," he says. "People are also looking for value and [with some releases] sometimes you get 60 or more tracks for less than £10. Secondly, digital compilations are really starting to take off: more than a quarter of compilation sales were digital and for some best sellers it was higher."

Sadly, the artist albums market can only look to its sister sector with admiration and envy because it is now suffering the kind of percentage falls the compilations business long had to endure. Sales fell by another 16.2% in Q2 as the overall albums business dropped by 12.7%, meaning nearly 3 million fewer units were sold over the three months compared to the same period last year.

More positively, the decline in total album sales slowed in Q2, having been down by 14.7% between January and March, but this improvement is largely about Adele and the slightly easier job the quarter just gone had competing with her incredible 2011 numbers than Q1 did. This is because 21 sold far more copies in the first three months of last year than the second.

Removing Adele's sales completely from the year-on-year comparisons naturally makes the stats look better for 2012, but only marginally. By excluding her releases from the calculations the artist album sector was 11.7% down in Q2, rather than 16.2%, and the overall market 8.9% smaller,

### TOP 10 ARTIST ALBUMS Q2 2012

POS	ARTIST/TITLE / LABEL	Source: Official Charts Company
1	ADELE 21 XL	
2	EMELI SANDE Our Version Of Events Virgin	
3	GARY BARLOW/COMMONWEALTH BAND Sing Decca	
4	ED SHEERAN + Asylum	
5	NICKI MINAJ Pink Friday Roman Reloaded Cash Money/Island	
6	LANA DEL REY Born To Die Polydor	
7	JESSIE J Who You Are Island/Lava	
8	COLDPLAY Mylo Xyloto Parlophone	
9	KEANE Strangeland Island	
10	RIHANNA Talk That Talk Def Jam	

### TOP 10 COMPILATIONS Q2 2012

POS	TITLE / LABEL	Source: Official Charts Company
1	NOW THAT'S WHAT I CALL MUSIC! 81 EMI TV/UMTV	
2	KEEP CALM AND RELAX Rhino/Sony Music	
3	NOW THAT'S WHAT I CALL RUNNING EMI TV/UMTV	
4	ULTIMATE CLUBLAND AATW/UMTV	
5	BACK TO THE OLD SKOOL GARAGE CLASSICS MoS	
6	90S GROOVE Ministry of Sound/Sony	
7	DANCE PARTY 2012 Sony Music/UMTV	
8	DREAMBOATS & PETTICOATS - THREE STEPS EMI TV/UMTV	
9	R&B IN THE MIX 2012 AATW/UMTV	
10	MASH UP MIX BASS 2012 Ministry of Sound	

instead of 12.7%.

However, Entertainment Retailers Association chairman Paul Quirk suggests the Adele effect last year was even greater than that as some consumers who went into a store or online to buy one of her albums ended up purchasing other releases as well.

But the fact 21 sat yet again at the top of a quarterly artist albums chart – the fifth time it has done so in the past six quarters – clearly showed just how fragile the rest of the market was. That weakness appears to have been most strongly felt right at the top end with the quarter's 10 biggest artist sellers having collectively sold 33.7% fewer units than the equivalent Top 10 managed during the second period of 2011.

EMI Music UK CEO Andria Vidler, whose company's Emeli Sandé debut Our Version Of Events was the quarter's second-biggest artist album, suggests: "It's difficult to compare with last year because we had the Adele phenomenon. Of course we would all love volume to be slightly higher, but there's a downward trend."

Adele's second album somewhat inflates the comparison between the performances of Q2 2011 and 2011's Top 10 artist sellers, but the comparative



ABOVE Q2's big hitters: Adele, Ed Sheeran and Nicki Minaj

**"We have to get used to this story: success is not all about unit sales – and a drop in unit sales doesn't mean the industry isn't performing well"**

GEOFF TAYLOR, BPI

sales of the 10th biggest seller in this period each year shows the market declined far faster among the top titles than the market as a whole

Rihanna's Def Jam/Mercury-issued Talk That Talk sold 104,107 copies to finish as the 10th most popular artist seller between April and June this year, 21.7% less than Mercury act Chase & Idols needed to attain the same position with No More Idols 12 months earlier.

By comparison, sales of Q2 2012's 100th top seller, the V2/Universal title Brothers By Black Keys, were a more modest 12.2% lower than the 100th ranked album in 2011, while the year-on-year sales gap falls further still in 200th position where Cooking Vinyl's Proclaimers release Like Comedy shifted just 3.4% fewer copies than the album in the same spot a year ago. This indicates the market is taking its biggest hit at the top end.

Although there was nothing to match Lana Del Rey and Emeli Sandé's debuts in Q1, the following quarter did have its fair share of big new releases with titles by Island's Nicki Minaj and Keane and Decca's Gary Barlow and Commonwealth Band Diamond Jubilee album all making the quarter-end Top 10, but others failed to have the impact that was perhaps expected.

The digital albums sector offered some good news with sales up 15.0% overall in Q2, smaller than the 19.6% increase experienced during the opening quarter but still resulting in around 930,000 more units being legally downloaded than during the second period of 2012. It is also important to stress streaming and subscription activity does not contribute to the figures. When they were added into BPI stats for Q1 overall recorded music revenues were actually up, rising by 2.7% year-on-year.

"Increasingly, just looking at unit sales figures doesn't give the full picture of the health of the industry," says Taylor.

"We have to get used to this story that it's not all about unit sales and a drop in unit sales doesn't mean the industry isn't performing well."

None of this will help physical music retailers who saw CD album sales fall by 22.7% in Q2 after a 25.4% drop in the first three months of the year. In the first six months of the year 9.1 million fewer CDs were sold compared to a year ago with digital only able to make up 2.2 million of the shortfall.

Despite the downward trend, ERA's Quirk points to the success of this year's Record Store Day on April 21 as demonstration there is still a healthy appetite for physical product.

"We had stores with queues," he says. "It was all about the public buying vinyl and CD and it obviously shows there's a demand for it. On the feedback we've had, 90 odd per cent of stores improved their sales from last year."

The big test now will be to get that renewed public enthusiasm for physical formats increasing from just a day to all year round and Quirk points to the findings of joint BPI/ERA research into the market, which suggests one way forward may be a CD coming with a download version that on purchase is instantly sent to the device of the buyer's choice.

That is just a suggestion right now, but would certainly meet the ERA chairman's repeated belief that the retail battle for music sales is not a question of physical or digital, but recognising many consumers want both.

### YEAR TO DATE 2012

Source: Official Charts Company

SALES PERIOD	SINGLES	TOTAL ALBUMS	ARTIST ALBUMS	COMPILATIONS	'UNMATCHED'
2012	93,583,966	43,570,179	34,180,452	7,975,280	1,414,447
2011	88,013,637	50,516,440	41,023,730	7,830,355	1,662,355
TREND	+	-	-	+	-
% CHANGE	+6.3%	-13.8%	-16.7%	+1.9%	N/A

	CD ALBUMS	DIGITAL ALBUMS	VINYL ALBUMS	OTHER
Q2 2012	28,627,616	14,750,935	174,772	16,855
Q2 2011	37,748,431	12,570,862	170,865	26,282
TREND	-	+	+	-
% CHANGE	-24.2%	+17.3%	+2.3%	-35.9%

# BUSINESS ANALYSIS Q2 SALES

## MARKET SHARES

BY PAUL WILLIAMS

The pain of Q2's double-digit drop in album sales was not equally shared among record companies with Universal experiencing only a modest year-on-year fall and EMI actually increasing its numbers.

As the overall market slipped by 12.7% annually between April and June, there were diversely mixed fortunes endured by the four majors as Universal and its takeover target EMI's relatively robust performances were contrasted by unit sales drops of more than 20% for both Sony and Warner.

Universal sold a relatively modest 270,000 fewer full- and mid-price albums in the quarter compared to the same period the year before, a drop of 4.3%, reflected by it providing six of the 10 biggest artist sellers. These included Pink Friday: Roman Reloaded by Nicki Minaj, Jessie J's Who You Are and Strangeland by Keane, all released by Island whose co-president Ted Cockle is satisfied at 2012's mid-way point.

"Certainly we've been very happy with the way records like Rizzle Kicks and Nicki Minaj have carried on. There certainly hasn't been the volume in the market anybody would like, but albums can stay around a bit longer if they've got a collection of hits on them," he says.

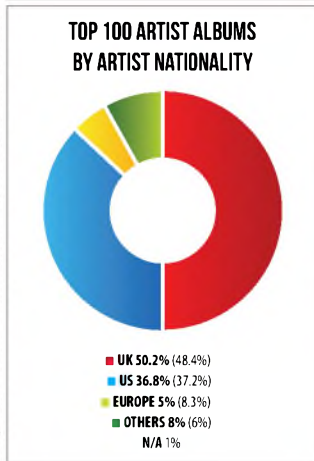
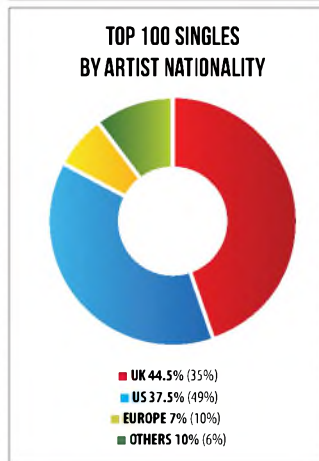
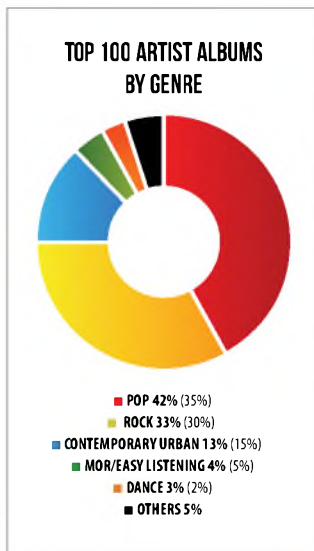
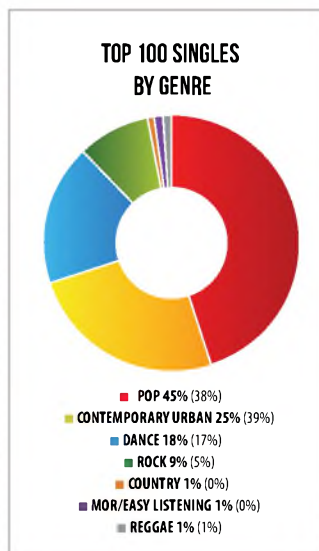
Universal's big successes also included Polydor act Lana Del Rey's Born To Die and Mercury's Rihanna album Talk That Talk, while it also shared with EMI the top album overall, Now! 81, which shifted 641,783 copies, or nearly three-and-half times as many copies as its nearest challenger.

All this helped the major's market share rise year-on-year from 29.9% to 33.5%, leaving it double the size of second-placed Sony, which lost more than 1 million non-budget album sales compared to the same period last year as its share dropped from 18.0% to 15.3%. This represented a 27.6% decline, the sharpest unit sales fall among the majors, and this was reflected by it having no titles among the quarter's Top 10 artist albums with RCA act Paloma Faith its highest-placed act in 14th place with Fall To Grace. However, it continued to deliver on compilations where it followed having Q1's top seller with Be My Baby with its joint venture with Rhino, Keep Calm And Relax, which sold 140,000 copies and became the sector's second top seller behind only Now! 81.

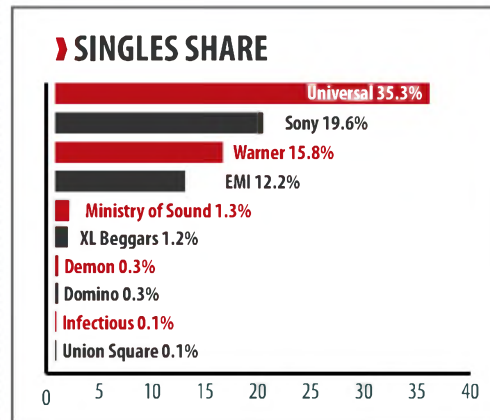
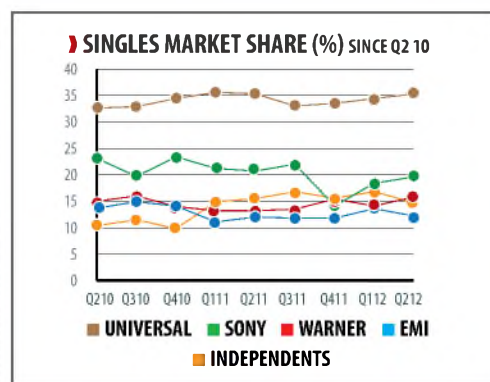
EMI moved ahead of Warner in Q1 and it stretched its lead to 2.8 percentage points in the following quarter after contradicting the market trends by growing its sales of full- and mid-price albums by 3.5%. This took its market share up to 14.4%, less than a point behind Sony, with its Now! 81 success accompanied by Virgin act Emeli Sande claiming the period's second top artist seller with Our Version Of Events and good business for Coldplay and David Guetta's latest albums.

"We have started this year incredibly well," says EMI Music UK CEO Andria Vidler. "Katy Perry and David Guetta are still incredibly strong. Emeli Sande has been amazing and Coldplay have had strong album and singles sales. I'm really proud we are delivering across the spectrum with development acts, superstar acts, international acts into the UK and compilations."

Warner further went into reverse in the quarter as unit sales dropped year-on-year by 22.7% and its



All figures in brackets refer to Q2-2011 Source: Music Week research/OC data



market share dropped to 11.6%, despite the continuing efforts of Ed Sheeran whose Asylum/Atlantic debut + sold another 150,000 copies in the quarter.

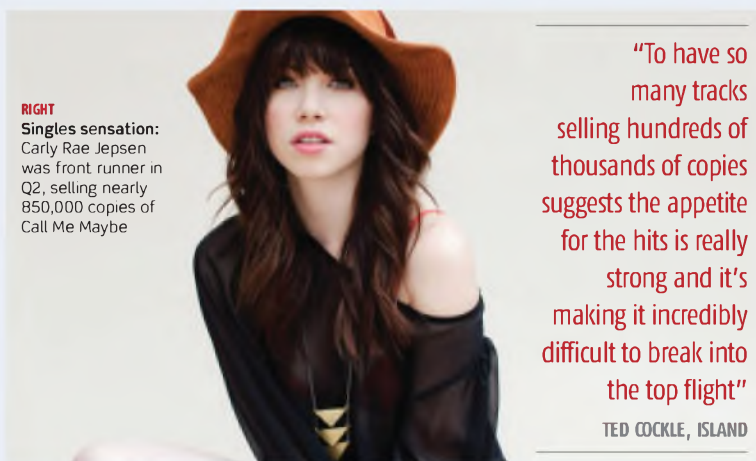
Having to compete with Adele's record-breaking 2011 numbers meant XL Beggars specifically and the independents generally suffered steep year-on-year declines. XL Beggars was down 64.7% having sold 1 million fewer albums compared to the same

period last year and the indies collectively were down 20.9%, although without Adele's sales XL Beggars' drop is 11.5% and the independents 4.1%.

XL Beggars remained top albums independent with a 3.2% share, not least because Adele's 21 finished as top artist title yet again but also because of new albums from Jack White and Alabama Shakes, while Ministry of Sound was second.

Ministry's compilation sales were virtually flat year-on-year, but there were gains here for three of the majors as Sony's numbers rose 28.3% and Universal and EMI were both up 5.8%. However, Warner's sales slipped by 45.5%, leaving it with just 4.2% of the sector, having had 7.8% 12 months earlier and 9.3% in the second period of 2010

## SINGLES FOCUS BLOCKBUSTER SALES KEEP MARKET HEALTHY



**RIGHT**  
Singles sensation: Carly Rae Jepsen was front runner in Q2, selling nearly 850,000 copies of Call Me Maybe

"To have so many tracks selling hundreds of thousands of copies suggests the appetite for the hits is really strong and it's making it incredibly difficult to break into the top flight"

TED COCKLE, ISLAND

THE SINGLES MARKET grew almost twice as fast in Q2 as the previous quarter as brand new acts dominated the biggest sellers.

Two of them - Carly Rae Jepsen and Fun - sold 1.5 million downloads combined of their chart-topping tracks across the three months, helping sales expand by 8.3% year-on-year to another

record high of 46.9 million units. This compared to a Q1 increase of 4.4%, while at 2012's midway point sales were up 6.3% at 93.6 million.

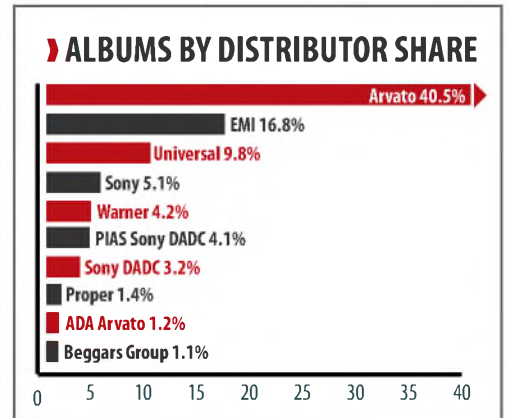
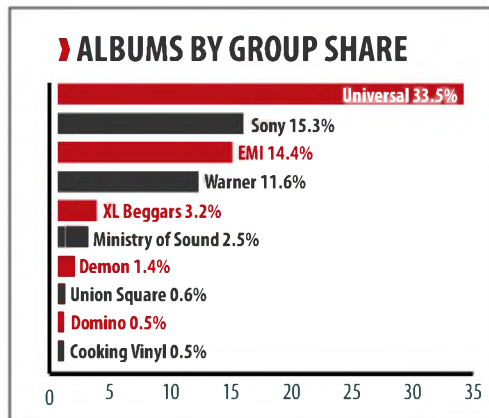
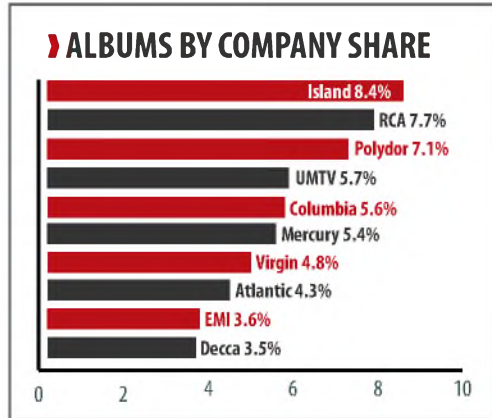
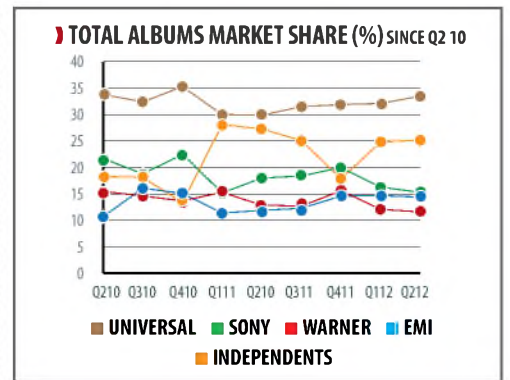
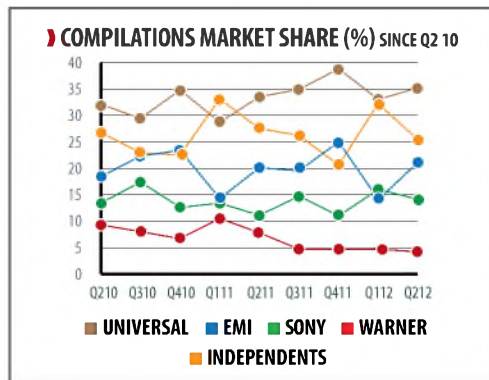
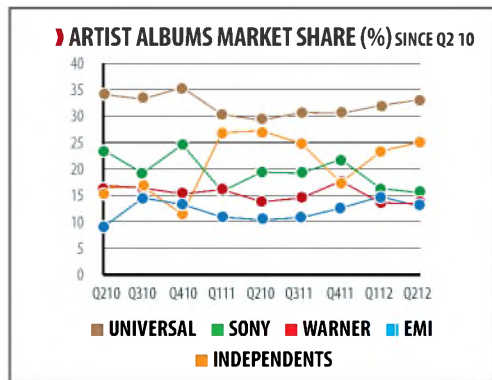
Interscope/Polydor-signed Rae Jepsen and Atlantic/Fueled By Ramen's Fun led an impressive haul of six debut acts among the quarter's top seven sellers as Call Me Maybe sold an unrivalled

845,938 copies and We Are Young featuring Janelle Monae shifted 669,623 units.

"The enormous numbers is pleasing to see," says Island co-president Ted Cockle whose company was behind four of the period's half-dozen top sellers with hits by Alex Clare, Goye featuring Kimbra, Nicki Minaj and Tulisa. "To have so many tracks selling hundreds of thousands of copies suggests the appetite for the hits is really strong and it's making it incredibly difficult to break into the top flight."

Both Rae Jepsen and Fun's tallies were more than LMFAO's Interscope/Polydor-issued Party Rock Anthem shifted in the same period last year when it topped the quarter-end chart. However, while another 18 releases sold 200,000 plus units, nothing could come anywhere near competing with those two hits' totals.

As a result there was a sizable gap of more than 280,000 units between their two blockbusters and the rest of the singles market, while the period's Top 10 sellers collectively sold 0.3% fewer copies



Conversely, Warner made the sharpest gains of any major on singles, growing its unit sales over the year by 31.4%, which was made up of an additional 1.7 million sales. Three of the period's Top 10 came from the major with Fun featuring Janelle's *Monae's We Are Young* placed second and fellow Atlantic releases *Whistle* by Flo Rida and *Feel The Love* by Rudimental featuring John Newman ninth and 10th. All this increased its market share over the 12 months from 13.2% to 15.8%, placing it third behind Universal and Sony.

Admittedly not as dramatically as Warner, Universal also outperformed the market with a 9.8% year-on-year increase or an additional 1.4 million sales as Carly Rae Jepsen, Alex Clare, Gotye

featuring Kimbra, Nicki Minaj and Tulisa gave it five of the period's top half-dozen sellers. However, its market share remained exactly where it was the year before: 35.3%.

Sony's share eased year-on-year from 20.7% to 19.6% as its own singles sales rose 3.8% with Columbia releases *R.I.P.* by Rita Ora featuring Tinie Tempah and Train's *Drive By* its top sellers and EMI followed its market-defying albums increase by growing singles by 11.0%. This was 2.7 points more than the market overall and included Coldplay and Rihanna's pairing *Princess Of China* and Conor Maynard's first hit *Can't Say No*.

The independents saw their share of singles



**ABOVE**  
Indie squeeze: DJ Fresh led the way in a slightly reduced quarter showing from independents

squeezed to 14.7%, having stood at 16.8% the previous quarter, with the period's Top 40 sellers exclusively made up of major repertoire. The highest-ranked indie title was placed 44th: DJ Fresh featuring Dizzee Rascal's *The Power*, which helped Ministry of Sound (1.3%) edge out XL Beggars (1.2%) as the top independent singles group.

Singles sales for both MoS and XL Beggars were down on the year, but the indie sector collectively grew 5.2% year-on-year, even though it was having to compete against a Q2 12 months earlier which included Example's chart-topping *Changed The Way You Kissed Me*, Wretch 32's *Unorthodox* and Adele's multitude of hits.

than the equivalent titles the year before. This was despite the market as a whole managing to grow by 3.6 million units.

It was a similar state of affairs across the quarter's Top 200 sellers. Although sales here were up, the year-on-year increase was significantly below the overall market rise - 3.4% compared to 8.3% - signifying that the majority of the growth that occurred in Q2 was down to increased retail activity away from the frontline tracks.

Besides Rae Jepsen and Fun, the top end of the market's new arrivals also took in debut hits from Alex Clare (inset), Gotye (featuring Kimbra) and soloing Tulisa, as well as Columbia/Roc Nation's Rita Ora with her *R.I.P.* single featuring Tinie Tempah. This oddly left Island act Nicki Minaj as the relative veteran among the period's top seven sellers, even though her own UK singles chart account opened less than two years ago.

Asylum/Black Butter's Rudimental further added to the market's freshness with their own debut hit *Feel The Love* featuring John Newman the



### TOP 10 SINGLES Q2 2012

POS	ARTIST/TITLE / LABEL	Source: Official Charts Company
1	CARLY RAE JEPSEN <i>Call Me Maybe</i> Interscope	
2	FUN FEAT. JANELLE MONAE <i>We Are Young</i> Atlantic/Fueled By Ramen	
3	ALEX CLARE <i>Too Close</i> Island	
4	GOTYE FEAT. KIMBRA <i>Somebody That I Used To Know</i> Island	
5	NICKI MINAJ <i>Starships</i> Cash Money/Island	
6	TULISA <i>Young</i> AATW/Island	
7	RITA ORA FEAT. TINIE TEMPAH <i>R.I.P.</i> Columbia/Roc Nation	
8	TRAIN <i>Drive By</i> Columbia	
9	FLO RIDA <i>Whistle</i> Atlantic	
10	RUDIMENTAL FEAT. JOHN NEWMAN <i>Feel The Love</i> Asylum/Black Butter	

period's 10th top seller and it was also part of a dominant share of the quarter's Top 100 sellers by UK artists. Homegrown talent controlled 44.5% of the leading titles, compared to 37.5% for Americans, quite a turnaround from exactly a year before when Ministry of Sound's *Example* in 10th place was the only British act who managed to get a look-in among the second quarter's Top 10 sellers. Back then almost half (49%) of the 100 top tracks

came from US acts with the UK way behind in second place with 35%.

BPI chief executive Geoff Taylor says: "The industry has continued to invest hard in A&R and we're seeing that on singles, particularly in pop, urban and dance with acts like Alex Clare and Rudimental. British labels are succeeding with new acts that appeal to the British public, particularly in these genres."

Genre-wise, the market also became slightly more diverse than a year earlier, although pop spectacularly tightened its grip, increasing its share of the quarter's Top 100 from 38% to 45% thanks to the likes of *Call Me Maybe* and fellow Interscope/Polydor act Maroon 5 whose *Payphone* featuring Wiz Khalifa closed Q2 by debuting at number one.

Alongside the pop onslaught, rock continued to mount a modest comeback with nine out of the Top 100 sellers and, more impressively, two of the top four through *We Are Young* in second position and Island act Gotye featuring Kimbra's fourth-ranked *Somebody That I Used To Know*, which surpassed 1 million sales in the quarter.

Unusually, MOR/easy listening and country



were also represented among the top sellers, both thanks to Gary Barlow (above). His Decca-issued *Diamond Jubilee* track *Sing* with the Commonwealth Band scored MOR a rare chart-topper, while his cover performance of *Need You Now* with Cheryl Cole at the Buckingham Palace concert gave a new lease of life to country superstars Lady Antebellum's Parlophone original.

The singles market edged further closer to becoming 100% digital in the first half of the year with just 0.3% of sales accounted for by physical. One-track downloads controlled around 98% of the sector, although digital bundles tripled their sales from the year before.

# FEATURE iTUNES FESTIVAL



**FAR RIGHT & BELOW:**  
Fight club: The Foo Fighters stormed the festival in 2011

Photo: Neil Fretton

# DOWNLOAD FE

iTunes' annual month-long live music spectacular returns for the sixth time this September – with one hell of a line-up



**Shades of euphoria:** Kasabian played iTunes Festival in 2007, 2009 and 2011

Photo: Annique Delphine

## LIVE

■ BY TIM INGHAM

The iTunes London team must have collectively held its breath.

As Mika bounded onto the stage in front of 250 expectant fans at the Institute of Contemporary Arts in July 2007, Apple's UK and European executives were taking a big step into the uncharted waters of live music.

The download platform had long conquered the world of record sales, but filling a room with screeching competition winners? Providing an intimate setting for major-league stars – over the course of a full month? And, scariest of all, putting that famous iTunes logo atop the whole extravaganza? There's not a lot Apple hasn't pulled off in its time – but this would be a heart-in-mouth prospect for even the most experienced promoter.

Not that anyone needed to worry: since its explosive arrival on the ICA stage five years ago, the iTunes Festival in London has gone from strength

to strength – hosting truly unique performances that will live long in the memory for any punter lucky enough to nab a ticket. (The rest of 2007's event was pretty incredible in itself: Sir Paul McCartney, Amy Winehouse and Adele all gave astonishing performances to an audience of just a couple of hundred people.)

Amazingly, the Festival has continued to showcase world-beating talent without asking a penny from its audience – refusing to waver from its competition-based entry mechanic. Although it's obviously a fantastic way for iTunes UK to build its database of consumer info, you won't hear many complaints from those in the audience.

"The iTunes Festival allows us to treat over 60,000 fans to a whole month of world-class live performances in an incredible venue for free," Oliver Schusser, senior director, iTunes International tells *Music Week*. "But we can only do this with the support and commitment of the record labels and managers who understand the value in allowing their artists to appear."

In 2012, that support is perhaps stronger than ever. Top-drawer Warner Music artists already announced for this year's month-long run (once again at the 2,000 capacity Roundhouse in Camden) include Ed Sheeran and Plan B, aka Ben Drew. The latter's appearance was announced last week, slap bang in the middle of promotion for acclaimed movie/soundtrack project *iLL Manors*.

"I played the iTunes Festival two years ago," says Drew. "It was a big moment for me and my biggest headline show at the time so I can't wait to come back this year with a new show and debut music from *iLL Manors*."

This year's Festival has been moved into September by iTunes – a perfect time of year to promote upcoming Q4 albums. It's little wonder record companies are beaming about the decision.

## ITUNES' HOUSE OF LOVE



The iTunes Festival returns to London's Roundhouse for the fourth year in a row in September – hosting 30 nights of music to 2,000 people per date.

Marcus Davey, chief executive & artistic director of the venue, says: "The iTunes Festival has played a huge part in our music programme over the past three years and we look forward to continuing our long-term relationship. The festival continues to offer amazing opportunities to some of the 3,000 11-25 year-olds we work with every year, including production experience and access to brilliant live music, meaning it fits perfectly with the important work we do as a charity."

## FOUR TO THE FLOOR

Channel 4 is understandably over the moon about being the UK media partner for this year's iTunes Festival. The firm first broadcast the event back in 2007.

"The iTunes Festival has grown incredibly since and its first year at the ICA," says the station's head of T4 and music Neil McCallum (pictured). "It was great being the first broadcast partner and it's



great to be working again with iTunes and Princess Productions on what looks set to be an incredible month of music TV.

"This year our coverage will be spanning C4, E4, T4 and 4Music for the very first time, largely due to the stellar line-up and growing interest in the festival."



# STIVAL

"The iTunes Festival has become increasingly important over the last few years as the scale of the event and accompanying media coverage for acts playing the festival has grown," says Atlantic Records UK marketing director Jack Melhuish.

"The range of broadcast, print and online partners is impressive and iTunes are very proactive at working with us to promote the gigs to our artist's fanbases.

"As an opportunity to engage with fans and as a tentpole live event that we can hang cross-channel promotion around, it's great - this year even more so, given it falls in September and that marries nicely with the promotional schedules for several of our key releases."

EMI artists already confirmed on the bill - with around 15 more acts yet to be named - include David Guetta, Emeli Sande and Norah Jones, whilst XL's Jack White has also already signed up.

"iTunes is obviously a key partner for the industry now and they've been able to continually secure an amazingly high calibre of artists," says EMI Music UK & Ireland CEO Andria Vidler.

"That generates lots of positive attention and coverage and introducing the stream on their homepage last year meant that the festival now travels globally.

"iTunes build loyalty with their customers through this exclusive content, whilst artists have a great platform to reach and connect with their fans. It works for everyone and I think this retail/media platform crossover is something we're definitely going to see more of in the future."

Universal Music UK commercial MD Brian Rose comments: "The iTunes festival generates huge interest in the UK, but as iTunes expands its reach the festival is putting great artists and great live performances in front of a global audience."

Six of the 14 acts already announced for this year's Festival are signed to Sony - One Direction, JLS, Usher, Olly Murs, Labrinth and Rebecca Ferguson. The label certainly appreciates its special presence at the show.

"Sony has been a key supporter of the festival since the original event at the ICA in 2007," explains Sony Music UK & Ireland executive VP Nicola Tuer.

"It's been a brilliant event from day one but it's really found its proper home at the Roundhouse. It's given us some truly unforgettable moments including a thousand Kasabian fans singing LSF down Chalk Farm Road as they left in 2009 and a stunning three-hour Foo Fighters set in 2011.

"We contributed 16 artists to last year's bill and look set to top that this time. The reason the Festival works for us is it gives our artists a fantastic platform to promote their releases on iTunes both on a domestic and global level."

It's over half a decade since iTunes UK first took the bold step into the battleground of live music, but its Festival brand has proved itself time and time again as exceptionally professional, greatly alluring to artists - and, in terms of its amazing bill of music, the envy of its peers.

But come on, this is Apple. Did we ever really expect anything less?

## TIME FLIES: 2007-2012



How the iTunes Festival has grown over the years...

### 2007

Institute of Contemporary Arts, 250 people x 14 nights

**Key artists:** Mika, Sir Paul McCartney, Amy Winehouse, Crowded House, Groove Armada  
**TV partner:** Channel 4  
Some radio broadcasts in EU

### 2008

KOKO, 1,500 people x 30 nights

**Key artists:** James Blunt, Florence + the Machine (as support act), N\*E\*R\*D, Paul Weller  
**Media partners:** ITV1 and ITV2, Evening Standard

### 2009

Roundhouse, 2,000 people x 31 nights

**Key artists:** Oasis, Calvin Harris, David Guetta, Kasabian  
**Media partners:** ITV, Evening Standard, live radio on XFM

### 2010

Roundhouse, 2,000 people x 31 nights

**Key artists:** Biffy Clyro, Plan B, Mumford + Sons, Scissor Sisters

**Media partners:** ITV, Metro, Global Radio, O2

- International TV series and radio broadcasts  
- Live streaming on MySpace  
- iTF App (Live streaming)

### 2011

Roundhouse, 2,000 people x 31 nights

**Key artists:** Coldplay, Adele, Foo Fighters, Paul Simon  
**Media partners:** ITV, Metro, Global Radio, O2, Shazam  
- International TV and radio partnerships  
- iTF App (Live streaming on iTunes Store and to potentially 365m iOS devices around the world)

### 2012

Roundhouse, 2,000 people x 30 nights

**Key artists:** Usher, One Direction, Andrea Bocelli, Noel Gallagher, Ed Sheeran, David Guetta, Jessie J, Norah Jones, Plan B, Jack White  
**Media partner:** Channel 4  
- International partners TBC (TV/Radio/Print)  
- iTF App (Live streaming on iTunes Store and to potentially 365m iOS devices around the world)



## THE APPLE OF THEIR EYE

Standout moments in the iTunes Festival's short history...

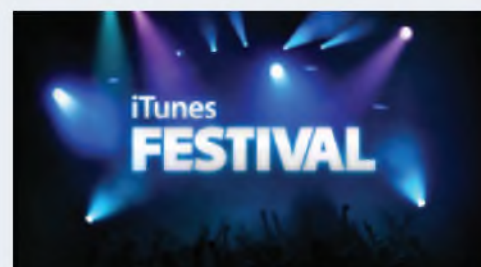
■ Adele performed at the very first iTunes Festival at the Institute of Contemporary Arts in 2007. She returned in 2011 as a headliner - one of only two major performances from the XL artist last year as a result of her throat surgery.

■ In 2009, Stephen Fry headlined for an evening of "witty

conversation on all things internet." Fry returned again in 2010.

■ In 2011, the Foo Fighters kicked out one of their fans for causing a fight in the audience.

Dave Grohl stopped in the middle of their performance of Skin and Bones shouting, "Who's fighting? Let me see him. Hey you in the striped shirt, look at me, look at me... Get the fuck outta my



show right now. Get the fuck out."

■ In 2011, Jack White surprised fans by joining Seasick Steve during his performance at the

iTunes Festival to play the drums. Seasick Steve was also joined by Alison Mosshart (The Kills/the Dead Weather) and John Paul Jones (Led Zeppelin).

# INTERVIEW CONOR MAYNARD

"I always wondered why I didn't get in over my head, get too excited about it, I didn't let it get to me and control me. I was lucky to be surrounded by people who were always concerned about my best interests" – **CONOR MAYNARD**

Photo: David Titlow/EMI Music



# 800,000

His debut album is yet to be released. He has close to a million social media followers, 90 million YouTube views and the ear of Pharrell Williams - it's the phenomenon that is Conor Maynard

## TALENT

■ BY TINA HART

Pharrell Williams has said he's the kid that "will change the face of pop music". Ne-Yo started a bidding war to sign the young whippersnapper. And now he's a priority act for the juggernaut that is EMI.

Brighton-born 19-year-old Conor Maynard captured the attention of many when posting his 'covers with a twist' on YouTube a few years ago. Soon his appeal had reached global proportions, and he has since amassed whopping a 90 million-plus combined YouTube views - in addition to a loyal following of further 'Mayniacs' amounting to (at the time of going to print) 345,000 Twitter followers and 450,000 Facebook Likes (a frenzied bunch of fans that forced him to move hotel five times on a recent promotional trip).

So far in 2012 Maynard has been crowned MTV's fan-voted 'Brand New' winner, seen his debut single Can't Say No peak at No. 2 on the UK Official Singles Chart, and he bagged the TAG Newcomer Award at the Nordoff Robbins Silver Clef Awards. Now, his debut album *Contrast* (below, released on July 30), an urban-pop feast featuring former courters Pharrell and Ne-Yo, promises to set a new precedent for UK R&B - and has the potential to seriously compete on a global scale.

*Music Week* caught up with Maynard, who's now a long way from his humble beginnings spent singing into sellotaped-together Singstar microphones...



Your album *Contrast* has a modern R&B sound with electronic elements in there - was it your intention to have that overarching sound or did you put your faith in the producers to steer it in that direction?

It's all my influences put into one. I listen to a lot of R&B singing. When I was younger my parents listened to people

like Michael Jackson and Stevie Wonder and as a teenager I listened to Usher, Mario, Justin Timberlake, Ne-Yo, a lot of R&B singers. Right

# MAYNIACS... AND COUNTING

now I listen to a lot of rap. I like the R&B soulfulness with the vocals and the hard rap-like beat underneath it. I had a massive say in what I want from the album and the musical creation – I'm definitely happy with the sound that came out of it.

## You've got a dream team of producers from across the world. How did you come to team up with them?

Every single big collaboration on the album was through their own interest. I'm really happy that Pharrell reached out out of nowhere and contacted the label. They just let me come to them and believed in me and my talent. If people notice it, it will come and sure enough Ne-Yo was one of the first people that tried to sign me before [EMI]. Then Pharrell came out of nowhere. When I met him he told me he'd been watching my covers for years – I definitely feel very blessed having been able to work with him, it was amazing. And Rita Ora, we know each other very well, so it was nice to work with her.

## Do you have any particular ambitions for the album?

It was very apparent early on when I did my covers that people had been watching from all over the world. The main countries were the UK, US, Germany and Australia, pretty much each corner of the globe. We always wanted to make it into an international project. I have the highest possible ambitions for it as I can because I've been working on this album for the past two years and I'm very proud about the piece of work I've come out with. I want people to enjoy it and as many people to hear it as possible.

## Why did you choose Vegas Girl (out on July 23) as the next single?

It's the earliest recorded song on the entire album. I remember when I recorded it in LA with The Invisible Men and there was a moment where we listened to it and it was like, 'Wow, this is a different sound to what we've heard before' and we really liked it. There was something about this song that we loved – it was very catchy and I just want to sing along and it just feels really big.

That's why I wanted to go with it as the main single, but at the same time I knew that had to step back and listen to people that have been in the music industry a lot longer than I have. I've been extremely fortunate in that we have the same views on the album.

## Ne-Yo and Pharrell were interested in signing you early on. It's a very brave thing to turn people like that down – why did you?

It's weird when I look back at it... I always wondered why I didn't get in over my head, get too excited about it, I didn't let it get to me and control me. I was lucky to be surrounded by people who were always concerned about my best interests.



**LEFT**  
**Baring it all:** Maynard's album includes what might be termed 'grown-up' songs as the artist looks to appeal to a mature and young audience alike

There were other people and labels putting better offers in. With Ne-Yo, I was only 17, I would have had to move away, leave my family, younger brothers and sister. For me, signing to a UK label was great. There were no grudges kept [with Ne-Yo] as obviously I worked with him on the album and we kept it very professional. He'd been really cool. It really completed the story, him featuring on the song [Turn Around].

## What about Pharrell?

When I was working with him I did five tracks and they were for my album, obviously two made it on there but I haven't worked with him since then. He's producing for other artists at the moment.

## Some of your songs are a little bit on the grown-up side... where do you pinpoint your fanbase?

I wanted to create an album that has songs for everyone. Songs for the younger fanbase and songs for a much older fanbase. I want my nan and little sister to be able to enjoy it. As an artist you want as many people as possible to listen to it so that was the plan behind having more mature tracks and also having those young, pop kind of tracks.

## Going back to the beginning – when you were putting covers on YouTube, did you make any money from it at all?

No, I had the chance to but it's still yet to be figured out how it can work so I don't know how much I have waiting for me if I have made any money! I haven't seen any of it as of yet.

## How do you rate YouTube as a method of getting recognised by record labels for aspiring artists?

I think it's an amazing platform for the artist... The difficulty is that a lot of people out there are doing it now, it's hard to stand out and get noticed. If I was to give advice, the way I got myself noticed, I'd always switch up songs to make them my own so people respect me as my own artist and not a cover artist. I wanted them to be a fan of me and not of the song. And that's how I really captured my audience and drew them in. People became a fan of me.

## How did you come to sign with Turn First for your management deal?

It was a whirlwind for me, being signed. The whole Ne-Yo thing happened, then it started this massive buzz like 'Who is this kid that Ne-Yo wants to sign?' in America. I met a lot of labels and a lot of management and when I met Turn First it just felt right. I was only 17 when I met them – Sarah, who's the head, and Aaron. Sometimes there are certain things young artists would be heartbroken by, things they take personally and would get upset by – the Turn First crew wouldn't let that happen. They wouldn't let an artist treat a kid in that way – it's different, they are young and take things differently. I felt like I was in safe and caring hands with them.

## And why did you choose to sign your record deal with Parlophone?

They were ready to go, they were really enthusiastic from the day I met them to right now. I felt like I was going to be made a huge priority because their roster isn't ridiculous, they haven't got a lot of artists signed to them and I really got on with them. It felt right. Sometimes you've got to go with your gut and I feel like I've made a very good choice.

## What can we expect from your upcoming UK tour?

I'm yet to figure that out yet! There will definitely be some new tracks in there that I haven't performed live yet. And the venues are slightly bigger so it will be a bit more of a challenge but I feel like I'm ready, I'm really excited about it. It'll be a lot of fun, it'll be a party, definitely.

## If you could change one thing about the music industry what would it be and why?

That people focus more on music as opposed to business, money and politics. It should be about the key element, the music, and sometimes that's forgotten. Sometimes an amazing song is lost just because someone won't work with someone or something like that. For me, I think the main thing is that politics should be put to the side and just listen to the music and respect it just for that.

# FEATURE JESUS CHRIST SUPERSTAR

# THE SECOND COMING

No, we're not talking The Stone Roses. Rather Jesus Christ Superstar – a 'bona fide rock record' according to The Really Useful Group's Barney Wragg – which is about to be resurrected as an arena tour, a TV show and a remastered album. Music Week speaks to Andrew Lloyd Webber

## TALENT

■ BY PAUL WILLIAMS

Andrew Lloyd Webber's credentials as a man of rock got lost long ago on Broadway and in the West End, but they are about to be resurrected.

Jesus Christ Superstar, the very first musical he wrote with lyricist Tim Rice when they were both still in their early twenties, is making a triple return with the rollout of a remastered version of the original 1970 album, an arena tour and TV talent show to find the star of the new production.

So far all par for the course for the man behind *Evita*, *Cats*, *Phantom* and countless other smash hit musicals, but what will stand out with these three projects is they will at long last re-connect him with his much-forgotten rock roots.

Lest we forget, Jesus Christ Superstar was a rock concept album first, long before it turned into a stage production, and it is its rock elements Webber and his company the Really Useful Group, the album's record company Polydor and AEG Live, which is behind the stage tour, are keen to put to the fore.

"What is exciting about [the new production] is it gives me a chance to do the show as we originally intended it in the rock arenas," Lloyd Webber tells *Music Week*. "People think of it as a musical here because the original album was not a hit here. It was absolutely vast in America. That was where it happened, in America, Australia, Canada, but not in England. People forget it was conceived as a rock piece so it's a chance for me to do it in a space where it goes right back to what it was originally. It was never better than it was [originally]. We had three concerts at one time simultaneously going around America and it was extraordinary and I'm really looking forward to that."

The Really Useful Group's managing director Barney Wragg recalls when Lloyd Webber and Rice first made the recording, which included Deep Purple frontman Ian Gillan, Murray Head, Yvonne Elliman and Joe Cocker's backing band, it happened without them knowing it would become a theatrical production.

"It was done very much as a record, put together as a record with at the time a very contemporary rock bent, so it was originally MCA getting behind the concept and making the album work that allowed people like [Robert] Stigwood to get involved and say 'Come on let's get a theatrical production together.'"

This reconnection of Lloyd Webber with his rock origins is resulting in some unlikely media coverage for the creator of *Joseph and the Amazing Technicolor Dreamcoat* and *Love Never Dies*.



ABOVE  
The original 'Superstars':  
Tim Rice and Andrew Lloyd Webber (top)  
with the 'first Jesus' Ian Gillan (above)



"A lot of people forget this when they think about Andrew, but when you sit down and listen to this record it really is a rock record"

BARNEY WRAGG,  
REALLY USEFUL  
COMPANY

## THE MESSIAH COMPLEX

GETTING THE SHOW BACK ON THE ROAD – AND ON TV

WHEN ANDREW LLOYD WEBBER disclosed to ITV's Peter Fincham plans for a new production of Jesus Christ Superstar the TV executive knew straight away there had to be a series around it.

The ITV network director of television had been BBC One controller when the channel worked with Lloyd Webber on the reality series *How Do You Solve A Problem Like Maria* and *Any Dream Will Do* and their relationship has been rekindled with the launch of *Superstar* on ITV1.

It was immediately on hearing about the stage production that Fincham told the composer: "Look, we'd love to do a TV show around Jesus Christ Superstar."

"That was the moment we could take the TV idea forward and that

"Chris [Moyle] always wanted to do something like this so we thought he'd be perfect for King Herod. He's brilliant"

BARNEY WRAGG

allowed us to crystallise the tour on the back of it," says The Really Useful Group's managing director Barney Wragg. "It allows us to pull all those strands together and within a couple of weeks of doing that I phoned [Universal UK chairman and CEO] David Joseph and said 'David we need to remaster the record. We need to get the record out' and [Polydor managing director] Joe Munns and the team at Polydor have been

great and jumped on it and saw the advantage for them, saw how that was going to work."

For Wragg, a former EMI and Universal executive who joined the Really Useful Group last December, the chance to bring together different elements as is the case here with an album, tour and TV show was exactly why he had joined the company in the first place.

"It was to pull all these strands together where you can get the synergy of the different parts of these projects. It's definitely a big task, but it's great fun," he says.

For the stage production, which begins at London's O2 Arena on September 21, Lloyd Webber's company could count on the support of AEG Live president &

Dies, not least *Mojo* magazine, which more typically devotes its pages to features about the likes of Neil Young and Pink Floyd. However, it is running a spread on the musical in its August issue, while *The Sunday Times' Culture* section has also covered it.

"A lot of people forget this when they think about Andrew, but when you sit down and listen to this record it really is a rock record: dirty guitars, big heavy drums, lots of bass and the screaming Ian Gillan over the top," says Wragg.



**LEFT**  
Lord and lady  
Andrew Lloyd Webber  
and Amanda Holden  
host ITV's Superstar

"It's a *bona fide* rock record. There's no other way around it, so when we started this project and the Polydor team went out and talked to *Mojo* they were as surprised as anybody when they got into it and rediscovered the record. Everybody's got an impression of what Andrew is, but when they actually went back to where it started and what the history is about they had really discovered something they had forgotten."

"It was an extraordinary line-up of people we got, considering that Tim Rice and I were unknown," says Lloyd Webber. "I don't think that today any record company would allow us to do it. If we were to try to do *Jesus Christ Superstar* today and we were two unknown boys and we suddenly called up and said 'We'd like Pixie Lott and we'd like Jessie J as Mary Magdalene' I think people would say: two fingers. Nobody would ever think about it, yet we managed to get the lead singer of Deep Purple, Joe Cocker's Grease Band, you name it, and people were much more open in those days about letting people do something experimental."

The album's rock origins has plugged into the marketing campaign mounted by Polydor with senior marketing manager Emma Powell noting: "A lot of the fans of this album are possibly more rock fans than musical theatre so it's got a natural home with those people who bought it first time round. It was a real defining moment and the story is good to be told now. It's an interesting thing to be told in *Mojo* and *Culture*."

As always, Lloyd Webber has been very hands-on every step of the way with all three projects, including attending every audition of the TV series *Superstar*, which follows on from other reality shows involving the composer such as *Any Dream Will Do* and launched on ITV1 last Saturday, so beginning the search for the touring production's

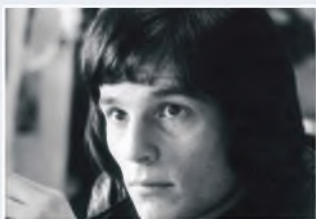
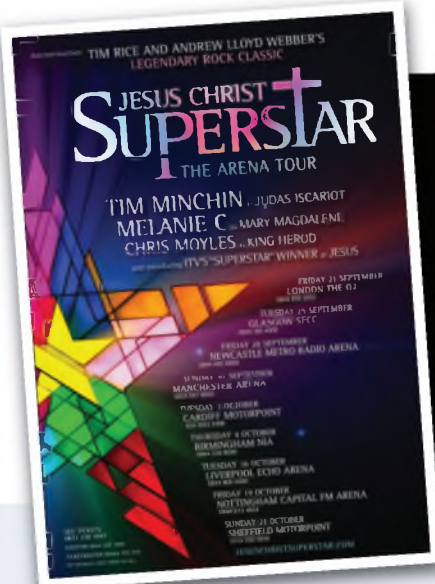
leading man. He has also been heavily involved in the remastering of the album, which included work undertaken at Abbey Road and Sphere, as well as at his home studios, and comes out on July 16. The result, according to Wragg, is "a much broader dynamic range in the record".

If all goes according to plan, a new generation will discover *Jesus Christ Superstar* for the very first time and should also remind the world that, long before *Joseph*, *Evita*, *Cats*, *Phantom* et al that made him king of the West End and Broadway, Webber was originally a composer of rock music. Could revisiting his first great triumph then reawaken the rock gene in him?

"I don't think history repeats itself in the same sense," says Lloyd Webber. "The trouble is everything has changed to such a degree. I'm lucky because I'm in the live entertainment business and if one were to be setting out to do something now on record you would be very brave because you don't really sell any."

"The thing I did with Gary Barlow (the Diamond Jubilee single *Sing*) did do very well but that's a one off, a special occasion like that. I don't know whether one would be able to do that. The new piece I am writing will be very music based, but how one releases and issues the music today is such a different world than it was 42 years ago."

**BELOW**  
Spreading  
the word:  
A tour and  
remastered  
album are to  
run alongside  
the ITV show



**LEFT**  
Then and now: Murray Head and Yvonne Elliman as Judas Iscariot and Mary Magdalene and (bottom) their 2012 versions, Tim Minchin and Melanie C



**INSET**  
Royal Moyles Chris will play Herod

Mary Magdalene and, most unlikely of all, Chris Moyles playing King Herod. Apparently he is good.

"Chris became friends with Nigel Wright, the musical director on the TV show and the tour, through his *Celebrity X Factor* performance a few years ago and Chris had always said he wanted to do something like this so we thought he'd be perfect for King Herod. He's brilliant," says Wragg.

The star of the production, of course, is not yet known as it will be decided by *Superstar*, the latest primetime TV show featuring Lloyd Webber to find the star of a big new stage production – but the first on ITV. Starting last Saturday (July 7), it follows four similar series in BBC One, the last being 2010's

*Over The Rainbow*.

"The TV show is a different angle to the way the BBC came at the TV show," says Wragg. "It's very contemporary. It's really interesting the way they're doing that and Andrew is really enjoying that. He's loving the fact we've got the arena tour finally coming together and the cast we've got on that and it's a bit of a journey down memory lane for him and Tim [Rice] with the record coming out."

The TV element will serve as the most powerful weapon in what Wragg says will be the project's biggest challenge of winning a whole new audience for the musical, although Lloyd Webber is surprised just how well known it is already.

"It's amazing how many people do know it because their parents knew it," he says. "I was very surprised when I first met Tim Minchin and the first thing he said

to me when I was congratulating him on *Matilda* was 'I want to play the role of Judas in *Superstar*.'

"How do you know the role? But that's what he was brought up on."

From the album's perspective Polydor senior marketing manager Emma Powell says there will be three types of audience to target: the rock crowd where the album started, a mainstream ITV audience watching the TV programme and those going to the shows because of who is on the tour.

"We're targeting obviously Andrew's musical base to remind them even though there was a cast album this is where it originally began," she adds.

"The tagline for the campaign is 'Where It All Began' and we will obviously be following the TV show, but we'll start off targeting a male audience of a certain age that remember this musical, utilising channels like Dave and Sky News and on radio TalkSport and LBC alongside ITV platforms and YouTube pre-rolls."

CEO Randy Phillips and its international touring president Rob Hallett who turns out to be a huge fan of the original record. "One of the most annoying things in my life at the moment is every time I ring Rob up he sings parts of the record to me," says Wragg. "Rob was like, 'We really need to have that big sound' and that's very much the



concept we wanted for the arena show. It's very much what we were looking for in the TV show and, of course, it's very much what the original album was all about."

The production's cast includes musical comedian and West End hit *Maltida* co-writer Tim Minchin as Judas Iscariot, Melanie C as

## SECTOR PROFILE ROCK

## ROCK SOLID?

Rock music's star-power is still firmly in the hands of veterans and the mainstream is obsessed with the genre popping its clogs. But those in the know have every reason to keep on cranking it up to 11



## GENRE

■ BY TOM PAKINKIS

A quick glance at this year's festival headliners will tell you that success in the rock genre comes with patience. The likes of Bruce Springsteen, Black Sabbath and Metallica have grabbed the top slots with ease in 2012 – in some cases more than once. It's clear that field-going punters still want big guitar music – and they want the legends of the trade.

And 'legend' is a significant term here. It's one synonymous with rock music that paints a picture of battle-worn fathers of the genre. Rock rests on icons, and icons aren't built overnight.

While the pop genre fills stadiums with teen sensations, rock drags in capacity crowds with veterans. By definition, then, creating a world-beating rock act takes time and the virtue of patience is one that crops up time and time again when canvassing key players in the genre.

Spinefarm Records' Dante Bonutto flags up some of these key rock characteristics succinctly. "For pop music, nailing it from single one has long been a standard concept, but that's not the case for rock," he tells *Music Week*. "Rock is a medium built on the strength of the live circuit, the devotion of the fans and the development of an international identity

**ABOVE / RIGHT**  
Past masters and young guns: Metallica and Bruce Springsteen easily snap up festival slots – but the likes of Enter Shikari and Young Guns are waiting in the wings

over a period of years.

"Like a fine wine, rock music needs time to mature, to develop at a natural pace – hence why the likes of Bon Jovi, Metallica and Def Leppard effectively broke through on album number three.

"It's much harder for the modern rocker to be afforded such luxury but, quite simply, great rock institutions can't be built in a day," he adds. "The message is: pick a great young band and then stick with them."

Universal's VP of strategic marketing Andrew Daw adds, "On the label side people have to understand you need to be patient and stick with these type of bands and be in it for the long haul.

"If you're not prepared or willing to do that don't sign them, let someone else and then regret it afterwards because you were looking too short term and not prepared to put the effort in."

Having recently signed classic rock revivalists The Darkness, who join the likes of Enter Shikari, Young Guns and Arcane Roots, PIAS now has what UK MD Peter Thompson calls "a considered rock roster, rather than a large one". Thompson shares the view that patience is both the key to success in the genre and one of the main challenges.

"It doesn't happen overnight with rock music," he concurs. "Rock happens over a long period of time by doing great live shows, keeping in touch with

fans, releasing records, working hard and trying to make inroads into America. It's a long and hard but interesting slog.

"The Darkness is slightly different," he admits. "They play a more accessible style of rock and the radio supported them so they became very big. But the majority of rock is harder and heavier meaning it's less likely that you'll get that wide spread appeal."

Therein lies the rub. The need for patience in the world of rock was not simply written in the stars, it comes from the in-your-face outsider rebellion that characterises the rock lifestyle, the same trait that will typically keep it at arm's length from primetime exposure.

"We're breaking down barriers slowly," Thompson adds, "but I don't think we're ever going to be on commercial radio with Young Guns or Enter Shikari. We've just got to keep picking away at it."

Planet Rock's Malcolm Bluemel is at the centre of a drive to give rock music more space on the airwaves but agrees that the genre is poorly represented on UK radio. "That's because it's not cool," he explains. "But then it never has been. It's always been poorly represented and always will be."

Julie Weir, head of indie label Visible Noise



agrees that the biggest challenge facing rock music today is exposure. "TV and radio does shy away from the more extreme ends of the genre," she argues - but points out that this is an issue that's not unique to rock: "There is little music output on terrestrial TV in general with the exception of chat shows and E4.

"Ironically, even though there are many more channels to get the material out there, they are available to everyone so things do get diluted. Plus there are a lot more bands vying for attention so there is a constant fight for coverage."

Owner and managing director of Best Before Records, Anthony Shaw, adds, "Radio, what's that? We have some amazing DJs out there supporting our cause, but they have so few spots available for rock music.

"For me, radio has really taken a back seat in my promo plans," he explains. "Not because I wouldn't like radio play or my artists' music doesn't deserve it, just because it's incredibly difficult to get any real support for UK rock.

"I applaud the guys out there fighting the good fight to get rock heard on stations who may be less than interested in rock music."

While our panel of experts all agree that rock is left gasping when it comes to the oxygen of publicity, they also seem to share the view that the genre is actually on sturdy ground.

"The rock genre is in great health," proclaims Craig Jennings, CEO of management group Raw Power - which recently announced rock-centric joint venture label Search And Destroy with Sony.

"Our UK roster is doing better than ever and selling out shows across the globe. We have You Me At Six and Bullet for My Valentine moving into arenas and bands like Young Guns selling out two thousand capacity rooms across the country.

"We just expanded to open Raw Power offices in LA and Tokyo as well and have signed our first US and Japanese acts."

It's a similar view from the artist's perspective. "The rock genre is pretty healthy right now, all things considered," says Darren South, vocalist for Sacred Mother Tongue, signed to Transcend Music and released via EMI Label Services.

"The UK is really throwing out some great acts at the moment, as is Europe and The States. It's just that, sadly, in the current climate, the ladders that rock musicians are steadily climbing are far taller than many other genres these days.

"This wasn't always the case. So called rock stars have had it pretty sweet throughout certain eras when the ladders were far shorter and therefore easier to climb."

For Transcend Music owner Rob Ferguson, a reliance on heritage acts on the festival scene isn't a concern and, in fact, the health of rock music can be seen in the amount of young bands pushing their way forward across its various sub-genres.

"The rock genre is a bit like a TARDIS," he explains. "To those on the outside, it can appear to be a fairly small and even insignificant speck on what is perceived by the masses as the music industry. But step inside and there is a myriad of topline genres such as punk and metal leading to sub-genres such as thrash, death, goth and the like.

"So in terms of health, I think you could safely say that our world is very much alive and kicking. There are tons of amazing young bands vying for attention and they are a great barometer for how



**"The kids that are buying some of our artists like The View or The Enemy or things like Deaf Havana [above] and You Me At Six are as net savvy as kids who buy Tinie Tempah or Beyoncé records. In fact, in many cases I'd say they're more so"**

PHIL HOPWOOD, COOKING VINYL / ESSENTIAL

well our part of the industry is fairing."

For Universal's Andrew Daw, the continued strength of rock music can be seen in the popularity of its dedicated festivals and its ability to cross international borders. "You just need to go to a festival like Download and see 100,000 people in the mud," he suggests.

"I also think it's very interesting that, generally, there is a much more diverse range of styles and more of a global presence in rock in terms of where bands can come from and break worldwide. Acts like Ghost in Scandinavia will be a huge success and that might not always have been the case. It used to be very tough to break the US unless you were American, now you can come from anywhere in the world."



**"Rock is poorly represented on UK radio and that's because it's not cool, but then it never has been. It's always been poorly represented and always will be"**

MALCOLM BLUMEL, PLANET ROCK

Spinefarm Record's Dante Bonutto - while arguing that the rock genre is in reasonable health and staunchly standing against even the notion of an ailing at form - admits a certain level of stagnation but ultimately believes we are simply sitting at a point in a cycle.

"Having been a fully-fledged supporter of the rock cause since the mid-Seventies, I've been around long enough to see the music rise and fall on a number of occasions," he says. "At the moment, it feels like we're in a 'holding pattern' waiting for the genre to reinvent and regroup for the next discernible movement to come to the fore."

But if rock is considered an unfashionable genre that looks to its relics - while young potential fails to get the airwaves it needs to make an impact - where do those working in the genre get such confidence in its strength? Simply put, it's the fans.

"Even though downloading and bootlegging continue to damage this entire industry, one of the few genres I truly feel is triumphing is rock," says Austin Dickinson, lead vocalist for London metalcore outfit Rise To Remain.

"Fans love their bands, and bands love their fans. It's a symbiotic relationship that's really respected and cherished by both," he explains. "It's also one that I feel is never quite shared in other genres.

"They want the CDs, they want the posters, they want the back catalogue and the T-shirts too. They want to go to the shows and sing along to every word."

PIAS' Peter Thompson agrees, drawing the exact same reasoning when asked why rock acts manage to consistently fill stadiums while 'trendy' indie bands seem to struggle - and why *Kerrang!* magazine is outselling *NME* almost 2:1.

"Rock has a very loyal audience," he says. "It's young, it's active and it supports the bands.

"The independent scene is a lot more fickle," he suggests. "Things can come and go far quicker. Indie bands can become huge obviously, but with rock, the audience stays loyal."

If you ask Cooking Vinyl/Essential Music's repertoire and product manager Phil Hopwood, the rock audience is as bolshie when it comes to marrying music with modern day technology as it is loyal to its idols.

While the classic rocker might be portrayed as rootsy and traditional, Hopwood says the genre is transitioning well when it comes to digital. "I think to pigeonhole rock fans as luddites is a bit of a cliché," he says.

"The kids that are buying some of our artists like The View or The Enemy, and kids that are buying rock music like Deaf Havana or You Me At Six, are as net savvy as kids who buy Tinie Tempah or Beyoncé records. In fact, in many cases I'd say they're more so."

UK label manager of Century Media Records David Gulvin agrees: "Rock music has transitioned to digital pretty well, particularly with young bands such as Architects.

"We've seen some acts' digital sales jump from around 10% to 35-40% in the last couple of years. Sometimes it's now even has high as 50%.

"That's not to say there isn't still a free downloading problem, but it's largely gone away as 'news'. Arguably, Spotify has had the greater impact recently on CD and digital sales."

Hopwood adds: "It's not just rock, it's a whole industry challenge: working out how artists are developed through these channels, how we monetise that and how we translate it into demand for bands so they can top a festival bill."

And, of course, there's a reason those old axe-wielders still dominate the stage after so many years.

"They appeal across generations and pull stronger crowds," says Universal's Andrew Daw.

Century's Gulvin suggests the genre needs new names to cause a spark.

"The general rock and metal scene could use a bit more innovation or a Sex Pistols style shake-up," he says. "It could use a movement or 'stake in the ground band' like Nirvana to come along. Heritage bands such as Iron Maiden, Black Sabbath and Metallica were unifying forces."

But Daw says a continued reliance on those legendary figures "is only a bad thing if it's not attracting a younger audience.

"You only need to go and see acts like Iron Maiden, Kiss, Alice Cooper, Rob Zombie and Rush to see that isn't true," he adds.

"In turn, they will inspire today's kids to create great music tomorrow."

# SECTOR PROFILE ROCK



## ROCK AND ROLL GENE

### INTERVIEW

■ BY TOM PAKINKIS

Set to release their 20th album *Monster* this year, Kiss are veterans of the rock genre and true over the top embodiments of its philosophy. As the band visited the UK to perform a Help For Heroes charity gig last week, *Music Week* caught up with Gene Simmons to get his perspective on rock in 2012...

#### How is the rock genre different today compared to when you were first finding success?

We didn't have today's technology when we started. There were no DVDs, CDs, MTV or VH1. In those days you didn't take random letters of the alphabet and have them mean something. You called it radio and you called it television, you didn't even call it TV.

You had to roll up your sleeves and go from city to city, town to town, and take your case to the people. Your partner in life was the record company. That was the best friend you had, despite all the arguing that bands did because they didn't understand the suits. At the end of the day, the record companies manufactured the records and put up your posters in record shops.

And the record stores were your friends, they were the places where everyone went to get your stuff. With the advent of the internet it's chaos. Even though I have my own record company, Simmons through Universal, you've got a situation there.

The tragedy is that the next Beatles or the next Elvis is not going to happen and that's because there are no record companies. Nowadays, new bands, tragically, have to do all the work. They give away their music for free - so how are they possibly supposed to survive?

**ABOVE**  
Give us a Kiss: The band's *Monster* album will go on sale alongside a coffee table book that measures four feet when open. Simmons says, "The book is the coffee table."

#### Why don't we see overnight rock sensations like we do in pop?

The only reason pop creates overnight sensations is because they do television.

#### How do you get more rock onto television?

It's not really the sort of thing that mum and dad like to see popping up on the telly. So instead you have cutesy boys on there. It's the Herman's Hermits syndrome; it's cute and frilly pop. Very young people are impressionable and its easy music to like when you're at that age.

Then when you get older pop is not the music that sticks. The music that sticks with you is The Stones and AC/DC.

The stuff that sticks to the bones has to do with guitars and drums. The same bands that you liked when you were 12 are the same bands you're going to like when you're 40, but not the overnight sensation, not the sweet stuff.

#### What do you think about the fact that a lot of music festivals are headlined by heritage rock acts?

It's very tough and the festival phenomenon isn't worldwide, it's more linked to the UK and Europe. The real stadiums of the world are being played by bands that have been around for a long time. It's difficult for a new band to rise to that level, again, because it's chaos out there.

The college kids who are downloading music are actually killing the bands that they love by doing that. This isn't a music charity, it's the music business - and without business you have chaos.

It's like a baby born in a jungle rather than a hospital without doctors and nurses to nurture it. New bands are like babies and they should be nurtured and loved and taken care of so that the

next Elvis and Beatles and the next Kiss have a chance to become what they could be. But without the structure around them, that's just not going to happen anymore.

#### Isn't there an argument to suggest that the internet has created a level playing field for bands that otherwise would never have been picked up by a label?

It's chaos. It's like saying, all cars should cost the same price, but then the Mercedes and the Rolls Royce are going to become extinct and everything's going to be Volkswagen.

Level playing fields and communism in general, where everybody earns the same amount of money, simply means there's no incentive for things of quality to come out. That's the problem with it.

The brutal world of capitalism and competition with different prices actually allows the best to become the best and the best should be paid the most amount of money. Who determines that? It should be the people.

#### What's coming up for Simmons Records?

We have a new metal band called Kobra And The Lotus (*below*), which is already playing festivals and opening for Judas Priest and others. Their first album is being released on August 6, I believe. We also have a group called The Envy. They're in the U2/Bon Jovi world with great hooks. They look great and they play great.

We're very excited about both bands and we're looking to sign six more bands.



#### What kind of success are you predicting for them?

Kobra And The Lotus will be a stadium band in three or four years. You can tell by the reaction when they open a festival. Kobra Paige, the lead singer of the band, is just over 20 years old and writes all the material. She's going to be a star.

The Envy is going to be all about the songs in the same way that when you see Chris Martin you don't think 'star' but when you hear the songs you think, 'That's a great band.'

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

That's a very good question. They tended to be Americans because they invented rock and roll in the first place, as well as blues and country and hip hop. I'd probably go with Clive Davis who signed everyone from Springsteen, Dylan, Santana.

If you go right down the line, he was responsible for everybody. And Clive has told me he's tone deaf. He understands something about the nature of songs that goes beyond whether it's exactly in pitch.



**ROCK PLAYLIST****MAKE SOME NOISE**

Eight blistering tracks of adrenaline-infused rock to bury the myth that the genre is dead

**01 THE CHAPMAN FAMILY  
NO MORE TEARS**

The Chapman Family, from Teesside, released their debut album *Burn Your*

*Town* in 2011, followed by the *Cruel Britannia* EP last month. Their unique blend of politically charged, hard-hitting/unforgiving, feedback-infused alt-rock has won them as many friends as enemies. Hyped and championed for their chaotic stage shows by the likes of *NME* and *Radio 1*, forgotten while recording their debut album, and then hyped again with *Burn Your Town's* release and ironic destruction during the riots and warehouse fire last year, the band are set to "wake people out of their bland middle-of-the-road Cameron and Brit School-endorsed cultural coma". *Cruel Britannia* is their statement of intent, being called "this generation's *God Save The Queen*" by *Drowned In Sound* (9/10) and "Angsty, cliché-free brilliance" by *NME*.

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**02 DYONISIS  
OF THE FEAR**

Bored with the minimalism of recent years, ethereal rock quartet Dyonisis

formed in a fit of intoxicated inspiration around 2005. Fusing elements of rock, trip hop and folk, Dyonisis create deceptively gentle, hypnotic landscapes out of which the vocal harmonies of singers Nel and Lou sting forth. This is psychedelia for the broken-hearted. With three critically acclaimed releases under their belt and an ever increasing UK fanbase, the Sheffield-based foursome are about to make their first foray onto the continent as special guests for German gothic chart toppers ASP.

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**03 IN THIS MOMENT  
BLOOD**

In This Moment began in Los Angeles in 2005, when Maria Brink (vocals) and Chris Howorth (guitars) met at an open jam. Their

debut album, *Beautiful Tragedy*, landed the band on the 2007 and 2008 editions of *Ozzfest*. Their first collaboration with producer Kevin Churko (Slash, Ozzy Osbourne, Shania Twaine) came with the release of 2008's *The Dream* – earning them a slot on the 2009 *Warped Tour* and *Kerrang!* TV/Box TV rotation in the UK. Their third album, *A Star-Crossed Wasteland* (2010), was their highest-charting album in the US *Billboard* charts. Fourth album *Blood* was recorded with producer Churko late last year at The Hideout Studio in Las Vegas, their third with him at the helm.

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**04 LAHANNYA  
SAVE ME**

London-based rock siren Lahannya, frontwoman of the band that bears her name, personifies

the evolution of today's musician from record-label puppet to self-made, independent entrepreneur. *Dystopia* is the third full-length album the band releases on her own label, *Kabuki*: despite the absence of major-label backing, Lahannya has been winning over audiences on tours and at festivals across Europe and is a regular on the covers of the European gothic and rock press. With *Dystopia*, Lahannya again defies narrow genre definitions with her explosive cocktail of industrial rock infused with plenty of metal attitude, strong gothic sensibility and a sprinkling of pop appeal.

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**05 THE MANIC SHINE  
MY WOMAN (I LOVE NOTHING ABOUT YOU)**

The Manic Shine break moulds with their aptly named 'metamorphic rock', a raucous blend of heavy guitar blues, progressive rock and

all the irreverent synth chaos of 21st-century electronica. The Manic Shine are filling out small venues across the UK (25 shows in June alone) and getting excited blog coverage for their virtuoso playing chops. With a sold-out showcase at this year's *Great Escape* and tastemaker support from *BBC Introducing's* Tom Robinson and *NME*, the band is set to prove that their brand of genre-hopping technical wizardry is where modern rock music is at.

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**06 MUTINY ON THE BOUNTY  
ARTIFACTS**

Mutiny On The Bounty are enjoying European-wide critical acclaim for their brilliant new album *Trials*, delivering their own unique brand of *Minus The Bear/Fall Of Troy*-esque 'math rock'. The Matt Bayles (*Mastodon/Fall Of Troy/Pearl Jam*)-produced album, recorded in Seattle, will be released through *Best Before Records* on August 27 in the UK. *Trials* shows the band at their best, balancing cutting, aggressively edged guitars, soaring melodies with new electronic elements, while always keeping an organic feel to their complex musical delivery. This summer sees the band play numerous festival across Europe sharing the stage with the likes of *Biffy Clyro* and *Refused*.

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**07 DEVIN TOWNSEND  
EPICLOUD**

From his humble origins as a teenage metalhead in Vancouver, Canada, to his current status as

one of the most admired and lauded figures in the rock and metal worlds, Devin Townsend has been many, many things along his long, meandering artistic road, but one thing he has never been is boring. Over the last 20 years, Devin has amassed an astonishingly diverse and deep catalogue of mind-blowing music. This autumn will see him release his much anticipated new album *Epicloud*, as well as play an already sold-out show at *Roundhouse* in London under the banner of *The Retinal Circus*.

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**08 VIOLET BONES  
VILLAINS**

Violet Bones are a rock'n'roll band from Cambridge who pack an incredible amount of animation and spirit into their singalong post-punk anthems. Their DIY work ethic has earned them two UK tours, including support slots with *Ash* and *New York Dolls*, as well as a sold-out showcase at *The Great Escape*. Violet Bones are an incredible live act with radio-friendly singles. Their debut album *Decline Of Vaudeville* is licensed to *Global/Rough Trade* for Europe. The band are available for licensing in the UK.

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# FEATURE AIDEN GRIMSHAW



"I've been growing up and getting something together that is actually worth writing about – rather than doing versions of Mad World over and over again"

AIDEN GRIMSHAW



## WARNING: 'NOT YOUR AVERAGE POP STAR'

### TALENT

BY TIM INGHAM AND RHIAN JONES

Things you do not expect an X Factor graduate to be doing No.341: standing in the pissing Heaton Park rain, mud up to his knees, openly beaming at the truculent performance of Liam Gallagher, who "still doesn't give a shit about what people think of him".

Things you do not expect an X Factor graduate to be doing No.342: recalling when his dad would get back from the pub and blare The Stone Roses from his stereo loud enough to wake his teenage son who "liked it so much I didn't complain".

Things you do not expect an X Factor graduate to be doing No.343: explaining that his indie-crazed father has heard his new album, likes it, and therefore "if I achieve nothing else, it doesn't matter".

Aiden Grimshaw, if you haven't absorbed the subtle point, is not your typical reality TV entrant.

For starters, he's a plain-spoken music fanatic from Blackpool with a deep appreciation of The Clash,

**ABOVE**  
**Intense:** RCA boss Colin Barlow says Aiden Grimshaw's look and style have both come from the artist

RCA believes Aiden Grimshaw's appeal is unlike that of any other X Factor act – and he's starting to prove his label right

Massive Attack, Moby and – judging by his rampant guzzling at last month's Ian'n'John'n'Mani'n'Reni Manchester love-in – orange Bacardi Breezers.

Yeah, yeah. A boozing rock star wannabe off X Factor... so far, so Frankie Coke-whassisname.

But get this: Grimshaw has already recorded some 'credible' – nay exceptional – pop material. And don't take our word for it: famously fussy, occasionally venomous site Popjustice called his debut dubstep-flecked single, *Is This Love*, "amazing" and "extraordinary" – whilst noting that recent coverage on the singer/songwriter from super-trendy publications *Nylon* and *BEAT* is not part of your usual Syco-related pop PR plan.

Wrote Popjustice: "He is sort of credible but not in a boring way, he is a little bit hipster-friendly, he is stylish, he is 'not your average popstar'."

"I brought my dad up to London with my uncle

– who are both 45 – got them pissed and put the album on," Grimshaw tells *Music Week*.

"I was jamming, off my tree. I turned around and my uncle was doing a one-legged dance and my dad was huzzing his tits off. My grandma likes the album as well – so, yeah, maybe it does have real crossover potential."

See? Not exactly Alexandra Burke, right?

However, Grimshaw's still got that Simon Cowell-shaped albatross around his neck: the dreaded 'fame-hungry' association with X Factor, which he entered in 2010 – memorably covering *Mad World* with a seriously sculpted quiff.

It's a tough black mark to erase; something Grimshaw's determined to achieve with the help of Jarrad 'Jazz' Rogers (Lana Del Rey, Tinchy Stryder), who has produced/engineered new album *Misty Eye*, out August 20 on RCA.

**RIGHT**  
Critical acclaim: Debut single *Is This Love*, which is followed by the album *Misty Eye* on August 20



heard about included [actors] Robert Pattinson and Aaron Johnson.”

Grimshaw's career took another big step towards longevity last week, when he signed a global publishing deal with BMG Chrysalis – the home of Bruno Mars, Steve Mac, Frank Turner and Rumer.

Grimshaw is well aware that a good looking, ex-SiCo-linked entertainer striving for integrity might just raise some hipster ire – but he's resolute in his opinion that, ultimately, if his inner circle are happy, he can always hold his head up high.

“It probably will take a while to win people over, but I've made something that I can take back to my

friends, who are all hashtag-lads,” he says – employing Twitter speak which hints at why he's clocked up 425,000 followers on the social media site. “If the album was shit or if there was anything on there that was terrible they'd tell me.”

As for Grimshaw's PR champions, Jon Bills says the cooler end of the press is beginning to fawn over the artist – with more to come.

“Positioning is such a corporate term, but it really has been important where Aiden is concerned,” says the Murray Chalmers exec.

“Lorraine Long at Charm Factory has done an incredible job with Aiden online – the first pieces to run his first single were *Nylon* and Hannah Hanra's *BEAT* website. This spoke volumes for how Aiden is perceived.

“The first big press feature was a fashion shoot and cover of *Notion* magazine. We're building from this and going with more leftfield press features such as *Rollacoaster* and *GQ Style*. That's not to say that Aiden won't appear in the tabloids and the teen press too – it's a broad campaign, but with some careful early footsteps.”

It's perhaps fortunate timing that just as Grimshaw's image, output and ambitions are being refreshed, so too are that of his label, RCA. The highly-respected new steward at the Sony imprint, Colin Barlow, recently told *Music Week* he is plotting to shatter RCA UK's reputation

Understanding how far Grimshaw has come since those Dannii Minogue-impressing days, the Murray Chalmers PR team realise they have a job on their hands with the artist.

The media group's mission is to convince super-cynical music press trendies that Grimshaw's material can stand up; not easy against a backdrop which has recently seen fellow X Factor entrant Matt Cardle – also backed by 'real musician' schtick – quietly dropped by Columbia.

MCPR's first move was unorthodox: the firm sent Grimshaw's promo CD out for review with a big RCA logo on the front of it – and no other details.

“The [X Factor legacy] was a concern, as the media can often unfairly group all artists who have appeared on the show in the same category,” explains MCPR's Jon Bills. “When we heard Aiden's music it was a hugely pleasant surprise, and we wanted the media to feel the same way.

“The blank CD caused quite a stir among critics, speculating who the artist was. It certainly had the desired effect. Some of the best guesses we

**RIGHT**  
Champers at the ready: BMG Chrysalis have signed a worldwide publishing agreement with Grimshaw (L-R, Josh Smith, Lee & Thompson, Aiden Grimshaw, Tom Overbury, BMG Chrysalis, Ben Evans, Modest! Management)



for one-dimensional pop and grow a roster across genres. Grimshaw is a key part of that plan – and very thankful for it.

“When you're on the X Factor Sony have the option to sign you,” he recalls. “I went on the X Factor 2010 tour and we were looking to draw a little bit of interest. But I knew where I didn't want to be.” We presume he means Syco.

“Now Colin's taken over RCA, they've signed loads of amazing bands and really cool music. They kind of said, ‘Go away and do your thing.’ I've been growing up and getting something together that is actually worth writing about – rather than doing versions of *Mad World* over and over again.”

The rapid maturation of Grimshaw from pointy-fringed poppet to behooded brooder hasn't been coldly calculated by smart media planners.

A patient RCA refused to rush his post-X Factor launch, allowing the 20-year-old two years of personal evolution out of the spotlight – during which time he became a lot less innocent, and a lot more discerning.

Remember when you were in your late teens, unconfidently teetering on the edge of adulthood? Ever do anything that even two years later you found embarrassing? Exactly.

“It feels like a world ago when I went on X Factor aged 18,” explains Grimshaw. “I've done so much fucked-up shit since then. Being on that show is definitely a memory – but right now it feels like a pretty bizarre one.”

**BELOW**  
Media exposure: Aiden's covershoot for *Notion* magazine was the first of a carefully-tailored media campaign



## COLIN BARLOW TEAM GRIMSHAW'S FRIEND IN HIGH PLACES



COLIN BARLOW'S REPUTATION as the new head of RCA will depend to some degree – as it does for any label head honcho within Sony –

on how he handles the X Factor contestants that come his way.

Barlow has a sure-fire talent in Rebecca Ferguson – who is currently wooing the US market. But Aiden Grimshaw finished ninth on the show two years ago and was widely regarded as just “that *Mad World* kid”. Why does Barlow have such faith in the youngster?

“I saw Aiden on X Factor and hoped

he'd go out really quickly so I could sign him back when I was at Universal,” admits the exec. “He didn't fit. Sony didn't let him go, but they didn't know what to do with him. When I agreed for him to come to RCA, I met him and he was really a lost, sort of tortured soul.

“Then I looked at his lyrics and they were brilliant. I gave him a chunk of money and put him with Jazz Rogers. I said to them: ‘Just go and take a risk. Mad the maddest record you can make.’

“He's a proper artist. There's nobody that fits that whole area of *Twilight* and Donny Darko out there. His record is so amazing and so trippy and conceptual. Lyrically it's just so dark and moody. It

goes from Moby to Bow Wow – it's as bizarre as that.

“He has come to us from X-Factor and that's the reality of it. We're not going to change his name or anything, we're just going to let the record do the talking. All the imagery and video concepts are from Aiden – we're just going to let this journey go on, just let it seep out into people's consciousness.

“The kind of generation of music we are going through now is believability; people looking at lyrics and going ‘I can relate to that’. I think Aiden's audience is starting to build that way; a bunch of people going, ‘God he's miserable... and you know what? So am I.’”

**INTERVIEW CRAIG LOGAN****GOING IT ALONE**

The former RCA boss tells Music Week about his exciting new venture

**MANAGEMENT**

■ BY TOM PAKINKIS

With a management career that has coupled him with the likes of Pink, Tina Turner, Joe Cocker and M People along with a successful four-year stint in the hot seat at Sony's RCA Records, Craig Logan has decided to step out on his own.

Well, not quite. Logan's new company Logan Media Entertainment draws upon the relationships he has built over the years, pulling in players from various industry sectors to aid artist development under the LME banner.

Whether it's calling on the expertise of The Production Office for live production, Pick and Mix Music for synch services or We Got To Eleven for producers and songwriters, Logan has a wide range of partners under the LME umbrella, which he says provides a "menu of services" to help develop artists on top of his core management credentials.

And, while music will always sit at the centre of everything LME does, the company is also taking bold steps into the world of TV and theatre. Logan sat down with *Music Week* to talk about his diverse new operation...

**What's the idea behind LME?**

When I left Sony, I'd spent most of my life as a manager and I wanted to build a new company.

The core of the set up sits artist management with songwriters and producers. Then we have a bunch of different ancillary businesses including live production, digital marketing and synch for film and TV placement. It all surrounds and helps feed the management side of things.

I partnered with Peter Leak on the management side and, while LME is the overall brand that everything sits under, I also have 24-7, which is everything Peter and I do together along with Tara Joseph. Peter and Tara represent Katherine Jenkins.

The idea of LME and 24-7 is to have a company that has proper global reach with a proper setup both in the UK and America, not just satellite offices. We're already seeing the benefit of that with Katherine Jenkins on *Dancing With The Stars* and Cher Lloyd racing up the charts in the US.

We're also making a new record with Dido, which will probably come out at the beginning of next year. And we're working with Anastasia who's about to start a whole run of European shows and we're in the process of making a new album.

We have some rights businesses which sit on top, including publishing, a very small and boutique digital label, a TV show that I've just done a deal on and theatre productions.

But I look at these services as a menu because one size does not fit all artists and I've seen people try to do that so many times and it just doesn't work. You have to be in a position to do the best things that you can for an artist. That's the way I've tried to look at it.

What I've done is create a bunch of incredible



**ABOVE**  
**Craig's list:**  
Although Logan is stepping out on his own, he has a number of partners he can call on to aid artist development at LME

partnerships with people that I know will do a fantastic job and have a similar philosophy as myself.

**How has developing new talent changing compared to when you were at Sony?**

The manager tends to have to do an awful lot more these days. Some people can just go out and have a hit record but the development of talent is key and a lot of that is coming from managers and third parties. They're already developing talent before they plug into that major system.

Social media is an important piece of the puzzle as well now because artists can talk to their fanbase directly and build a following. That's changed the landscape tremendously.

**RIGHT/BELOW**  
**Star quality:**  
Names on the LME artist roster include Dido and Cher Lloyd who is starting to make waves in the US



"I look at these services as a menu because one size does not fit all artists. I've seen people try to do that so many times and it just doesn't work"

CRAIG LOGAN

**What can you tell us about the TV and theatre projects you're embarking on?**

I've just done a deal with Free Mantle for the world for a music-based show that has some social elements including schools.

It's very exciting and we had a number of people who pitched to try and take the show. We're going to be focusing on trying to launch that next year in America and in the UK.

The theatre project is with Guy Holmes, who has been in the business a very long time and used to run Gut Records. We have a few shows that we're developing, a couple of big musical entities.

Everything we do is music-based. That's what I know so I'll stick to it. Plays tend to be longer term because you have to script them and so on. We're in the initial stages of the first draft of both of those shows and we'll see how they develop over time.

**Do you think that theatre is a vehicle that's often overlooked by much of the music industry?**

There have been an awful lot of musical theatre shows that people have tried and failed. When they get it right it goes fantastically well. But it's just an extension. When you go to a gig you want to have a good time and get that feel-good factor.

In the musical world a theatrical show is exactly the same. The reason that *Mama Mia*, *Rock of Ages* and *We Will Rock You* are so big is because of the feelgood factor.

**The impact of having a song on X Factor is well known but no one really thinks in those terms when it comes to theatre...**

Obviously TV has a much bigger reach whereas theatre, unless you're going into it for a period of several months, is more limited. It's going to work for some people but not for others.

That's the nature of our business, if there was a rule book on how this stuff works, we would have all read it.

Things happen in the most obscure ways, and there's an awful lot of luck involved too, but if you've got experience that you can pull from then you can help make those dots align.

**How important is it for an artist or label to have other vehicles like TV and theatre as well standard music releases?**

For me it's about doing things that interest and excite you. I love music and I love putting on live shows, so combining that is what the theatrical thing is for me.

For us the TV projects are fun projects. Some of them might complement some of my existing artists, they might not. If it makes sense, then great but it's not a prerequisite. It's just about doing things that I love because that's when you can make things happen.

**Bike  
BIZ**



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Accessory operations: Adapting GameStop moves on GAME



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# INTERVIEW HONEY RYDER



## A TASTE OF HONEY

With a 'sumptuous pop album' on the way, Honey Ryder are winning fans at Radio 2, Bauer and Smooth

### TALENT

BY TINA HART

There's an American-like sheen about Honey Ryder's music – but the talented three-piece are in fact British born and very down to earth at that, considering they've been flown around the world to work on their forthcoming album with a host of Grammy-winning musicians.

Legendary producer Paul Worley became their mentor and they've subsequently been given the nod by the Country Music Association in the US which is no small feat.

The band aren't 'pure' country though. Honey Ryder's second studio album *Marley's Chains* encompasses elements of classic folk and rock with a contemporary pop appeal. Respected journo Lisa Verrico said the LP offered "sumptuous pop with its feet in folk" – the sort of accolade which could help propel this British band, signed to a little London indie, to conquer the international music market.

**ABOVE**  
Ready for the big time: Honey Ryder album *Marley's Chains* will be released on August 5, with single *You Can't Say That* following a week later

*Music Week* spoke to lead singer Lindsay O'Mahony about the group's globe-spanning writing mission, her own personal album ambitions – and the importance of ear worms...

**We were introduced to your track *Marley's Chains* quite a while ago. Has there been a delay in releasing the album?**

We funded our first album ourselves by raising money – we sold £350,000 of shares through word of mouth, playing gigs around the country. The long and short of it is we got signed to a small west-London based indie label, Oceanic. They've given us time and money to develop and write in different countries. And EMI Label Services handles our distribution.

We wanted to really concentrate on the writing and were given the opportunity to go to Nashville to do so. This came about when our producer looked up Paul Worley [producer for *The Dixie Chicks* and *Lady Antebellum*] on the internet and emailed him a track. Paul loved it and we got sent out to write with him and other high-calibre writers like Tom Douglas, Tommy Lee James and Rivers

Rutherford. These guys have all had number ones in America so we knew we were going to learn a lot.

We co-wrote with lots of different people but we still own about 75% of the album and the publishing. We thought we had the album finished before we went to Nashville, then we went there and wrote some strong tracks That delayed the release.

**So was Paul Worley the centre of your new writing collaborations?**

Paul set us up with all these writers on the Nashville trip. We'd written with other people in England. We also went to Thailand, but obviously you get different inspiration when you're in different climates and countries. For instance, the new single, *You Can't Say That*, we wrote in Belfast before we went on stage. The instrumentation and all the different parts of it were written in Thailand, though, so the vibe of the song is quite uplifting and has a sort of summery feel – like you can hear that we were there through the music.

***You Can't Say That* is quite a poppy track compared to some of the others on the album.**



**LEFT**  
**Eclectic:** Honey Ryder credit the likes of Mark Knopfler, Jimmy Page and Crosby, Stills & Nash with influencing their new album's sound

**I would agree with that... the track Marley's Chains was in my head for a few days when I heard it...**

It could be described as an earworm. It's a very simple melody where it's sort of nursery rhyme-like in its appeal where you can remember it pretty quickly as soon as you hear it.

**Do you have any particular ambitions for this album once it's released?**

I just want lots of people to hear it and for it to be as far-reaching as possible. We've had some fantastic radio support so far and I hope people continue to support us. Once the music's out there you're then judged by the public and you have to accept what they think of it. But I just want the opportunity to be heard. So far we really appreciate all the support we've had and long may it continue.

**Do you know what your audience is like? Do you have a target audience?**

I suppose people in their twenties, thirties and above. We did some market research for the new tracks and we used to think our audience was more female-oriented but it's actually coming out more equal now. I think the album's got some interesting instrumentation and the lyrics are relatable to men and women.

Perhaps the first album was more autobiographical and the second album is maybe a bit more journalistic - me observing other people's situations - and therefore it appeals to men and women.

I remember listening to albums in the car when I was little; some of the most successful albums in history are when you have three or four generations in a car from grandparents to grandchildren and parents, and they all enjoy it - that's an amazing achievement. We have hopefully a contemporary feel but it's more classic and therefore it isn't something where our target audience would be teenagers, but at the same time I would love it if we appealed to an entire family. Have different generations listening and they can all enjoy it - hopefully we've pulled that off.

**You've got a big sync [on the programme *Body of Proof*] coming out on US television - do you have any other international plans in the pipeline at all?**

We'd definitely like to explore America. We've got some really good connections in Nashville now and we've got support from the president of the CMA (Country Music Association), Steve Moore, who pledged his support and said he really likes the music. A lot of people, when they hear our music, say Americans will like this album. The fact that Paul Worley loved it and wanted us to go out there and write on spec for Lady Antebellum as well

makes us think that we need to explore some of our connections there. We'd love to do well in Europe as well. I'd love to be playing in my home continent. The world's the limit!

**Is it true that you worked at MTV in your past?**

It is. I was rehearsing and playing in bands in the evening but to pay the rent I worked there for a while. It enabled me to carry on my career because I had to earn money so I worked in the studios.

**Do you think MTV should play more music videos? That's a common debate within the industry over the past few years...**

I would absolutely love them to be playing more live music, and filming more live music, but I understand that it's a business and you have to make money - they would probably argue with us that they don't make as much money from that. Sky Arts now are doing loads of things [with music].

I just want music to be accessible to people.

People who can't get to the concert, I want them to be able to see it on telly. So I would love it if MTV and VH1 went down that road but I also understand the issues of money, especially in the day and age that we're in. I'd rather the station keep going than disappear so they've got to do what they've got to do. I love watching interviews before the concert. These days we're able to get to know artists better through Twitter and Facebook and all the social media but it's still interesting seeing the artist talking and playing live, and that will never fail to interest me - it's why people become musicians. Hopefully in the future the programming will veer towards live music.



**"A lot of people say Americans will like this album. The fact that Paul Worley wanted us to go to the States and write on spec for Lady Antebellum makes us think that we need to explore our connections out there"**

LINDSAY O'MAHONY, HONEY RYDER

**There seems to be a range of tempos and genre blends on each track...**

Hopefully the album has a cohesive feel but I do like different sounding tracks to change your mood, uplift you and take you to different places - that's what we tried to achieve.

Also, we have a range of different influences and I think you can hear that. For instance, Jason's influences guitar-wise are Jimmy Page and Mark Knopfler and on some of the tracks you can hear some interesting guitar solos. There's a track called Remedy - it's the heavier side, our rock side coming out. And Matt and myself are into Crosby, Stills and Nash and John Mayer, Neil Finn and Neil Young. There's lots of different influences and that's why the album's quite varied.

**The album certainly seems to have popular appeal, where do you think that comes from?**

Growing up I listened to all sorts of things but my main emphasis was melody. My mum and dad would play Motown, a lot of country, singer-songwriter types. I like strong female artists that have got brilliant melodies. The thing that links it all up is relatable lyrics. People can relate to our experiences that we've had through life - and the uplifting melodies hopefully link the songs too.

**If there was one thing you could change about the music industry, what would it be and why?**

I don't want to sound all airy fairy but I don't go around looking at the negative side of stuff. We try and think outside the box. For instance, the first album, we wrote a business plan and signed up to EIS [Enterprise Investment Scheme]. The people investing in us got a tax incentive. Instead of thinking what is terrible about the industry and all the obstacles, we tried to think outside the box and find our way around it to launch ourselves.

My main frustration is the fact that it's so diluted now. There are so many TV channels, so many radio stations, that it's hard to reach a big audience. You can get your music out there because of the internet but it's [tough] getting enough people to hear it to be able to earn money to keep going.

I suppose the biggest thing is downloading for free... my short answer is - the illegal side of the internet and people downloading for free and not being able to police that, that's the frustrating thing. The younger generation almost believe that music should be free and if they really understood how much it cost to be a full-time musician then maybe they wouldn't do it. But I don't know how you'd change that... it's really difficult.



# RETAIL

## HIGH STREET HEROES

**MUSIC WEEK SALUTES THE INDIE RETAILERS STILL FIGHTING THE GOOD FIGHT**

**Give us a brief history of *Raves From The Grave*...**

We opened in March 1997 in Cheap Street, Frome, with only a few hundred records, CDs and cassettes. At first we sold second hand products but in the second year started stocking new products due to increasing customer demand.

Since then we've grown substantially and now stock over 50,000 LPs, 20,000 7 inches, 15,000 CDs and 5,000 DVDs as well as a large range of t-shirts, posters and various other forms of memorabilia. We have one shop, that's still on the same street we opened on in 1997, and another in Weymouth Street, Warminster.

**What kind of music and other products do you stock?**

Our music range covers all tastes, from Mantovani to Motorhead. We get as many customers buying James Last as we do Ed Sheeran. Our Frome shop stocks most of the CD's and DVD's whilst

in Warminster we have six rooms of vinyl. Our Warminster shop regularly hosts live music events in-store, usually once a month on Saturdays. The Blood Choir, who have just released their first label album, played here on Saturday June 30.

**How is business today compared to previous years?**

When we opened 15 years ago the industry was very different compared to what it is today. The most significant thing to happen has been downloading, especially as we often get requests for tunes that are only available on download.

Another difference is the lack of on-the-road reps. We used to have a handful of reps visit us each week, supplying us with new release information and special offers. Without them it means hours perusing emails and new release sheets. The companies that still send us hard copy information benefit as we usually order much more this way. To



Manager: Andrew Birch

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operate without road reps is a very short-sighted approach by record companies, if you ask me.

We obviously recognise the growth of digital downloads but believe if we provide the service of having a wide range of music along with knowledgeable and friendly staff, people will still use us instead of the internet.

**Do you participate in Record Store Day and, if so, what was your experience like this year?**  
Record Store Day this year was substantially better for us than last year, with much more interest and longer queues outside both of our shops. Our Warminster branch was able to have a band play which added to the success of the day. We can't wait until next year's event.

**"We miss reps from our suppliers. We understand that there are fewer indies out there, but personal contact goes a long way"**

ANDREW BIRCH, RAVES FROM THE GRAVE

**Is there anything more that the music industry or anyone else could be doing to help independent retailers?**

As I touched on before we miss reps from our suppliers, particularly the bigger companies. However, we find smaller companies like Cargo Records and Discovery Records are still very helpful.

We understand that there are fewer independents out there but a personal contact goes along

way with us, which is what we believe in delivering to our customers.

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

It would definitely be downloading. We feel there's nothing quite like owning a hard copy of a single or album and that's the experience that we can deliver to the public.

**How confident are you about next year and the more distant future?**

We'll survive the near future but long term is becoming more and more difficult.

We have a selection of loyal customers and a mail order business. If that grows then we can survive

## INTERNET vs HUMAN

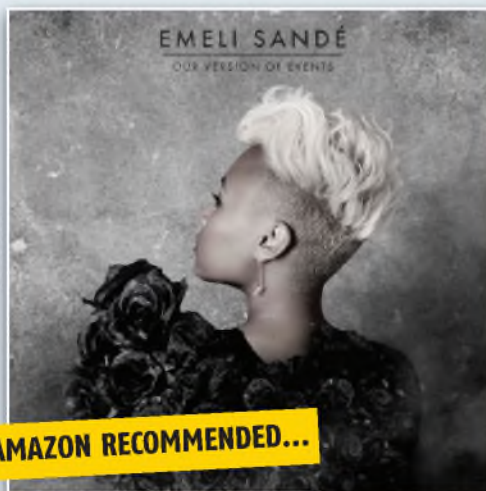
This week's High Street Hero Andrew Birch takes on his digital rivals ...



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AMAZON RECOMMENDED...

EMELI SANDÉ Our Version Of Events



ANDREW RECOMMENDED...

SAM COOKE Live At The Harlem Sq Club 1963

FOPP Top 10 retail chart		
POS	ARTIST	ALBUM
1	HOT CHIP	In Our Heads
2	ALABAMA SHAKES	Boys & Girls
3	JACK WHITE	Blunderbuss
4	DEXYS	One Day I'm Going To Soar
5	SIGUR ROS	Valtari
6	PATTI SMITH	Outside Society
7	LEONARD COHEN	Old Ideas
8	RICHARD HAWLEY	Standing At The Sky's Edge
9	VA	This Is Proper Folk Too!!
10	METRIC	Synthetica

iTUNES Top 10 retail chart		
POS	ARTIST	ALBUM
1	VARIOUS	The Workout Mix
2	VARIOUS	Now That's What I Call Reggae
3	VARIOUS	Hed Kandi Ibiza 10 Years
4	LINKIN PARK	Living Things
5	THE STONE ROSES	The Very Best of The Stone Roses
6	EMELI SANDE	Our Version of Events
7	VARIOUS	Now That's What I Call Music! 81
8	PAUL SIMON	Graceland (25th Anniversary Edition)
9	PAUL SIMON	Graceland (25th Anniversary Edition)
10	LANA DEL REY	Born To Die

SPOTIFY Top 10 streamed chart		
POS	ARTIST	ALBUM
1	FLO RIDA	Whistle
2	MAROON 5	Payphone
3	FUN FEAT. JANELLE MONAE	We Are Young
4	CARLY RAE JEPSEN	Call Me Maybe
5	RUDIMENTAL FEAT. J NEWMAN	Feel The Love
6	TRAIN	Drive By
7	GOTYE FEAT. KIMBRA	Somebody That I Used To Know
8	COLDPLAY	Princess Of China
9	ALEX CLARE	Too Close
10	CHERYL	Call My Name

## REISSUE/REPACKAGE

**ROXY MUSIC** Roxy Music: The Complete Studio Recordings 1972-1982 **Virgin / August 6**

Celebrating 40 years since the release of Roxy Music's self-titled debut album in 1972, 10 CD box set Roxy Music: The Complete Studio Recordings 1972-1982 will be released on August 6.



Priced at £54, the set features all eight Roxy Music studio albums - Roxy Music, For Your Pleasure, Stranded, Country Life, Siren, Manifesto, Flesh And Blood, and Avalon.

In addition, two bonus discs hold a selection of non-album singles, B-sides and remixes, including the US seven-inch mixes of Do The Strand, Love Is The Drug and Take A Chance With Me. Two edits of Country Life opening track The Thrill Of It All, plus its B-side Your Application's Failed (the only track to date written by Paul Thompson), and the seven-inch single versions of Oh Yeah (from Flesh And Blood) and Avalon.

PRICE CHECK						
ARTIST / ALBUM		amazon	hmv.com	iTunes	play.com	TESCO Entertainment
	<b>LINKIN PARK</b> Living Things	£8.99	£10.00	£8.99	£8.91	£9.97
	<b>MAROON 5</b> Overexposed	£8.97	£10.00	£7.99	£8.89	no standard CD offered

## PRE-RELEASE THE TIME IS NOW! AS VETERAN COMPILATION RISES TO TOP

IT'S ALL CHANGE at the top spot in the Amazon and HMV pre-release charts as the Now That's What I Call Music! 82 compilation and Plans B's III Manors soundtrack take the respective summits. The former climbs from fourth place and the latter ascends from third.

Elsewhere, the latest Now! compilation sits at No.2 (HMV) and No.8 (Play), whilst III Manors lies at No.2 at both Amazon and Play.

Once again claiming Play's No.1 position is The Gaslight Anthem's Handwritten album which also experienced a climb this week at HMV and Amazon, placing at three and four respectively.

Rounding off the Amazon Top 5, Blur's 21 boxset rises from five to three whilst Leona's Lewis album Glassheart increases one place to five.

Leona also features in fourth place on the HMV chart having

seen a two-place rise this week and she's followed by Calvin Harris at five whose new album is still to be confirmed.

Play's top five offers a slightly different story - Two Door Cinema Club (below) leapfrog Spector to snatch the No.3 spot with Beacon, leaving Enjoy It While It Lasts trailing at No.4.

Sticking at No.5 on the chart is The Vaccines with Come Of Age.

At the tail-end of the Amazon Top 20 there is an abundance of new appearances courtesy of Testament (12), Tremonti (15), Ian Gillan & Tony Iommi (16), Roxy Music (17), Sasha Involver 3 (18), Mike Oldfield (19) and George Michael (20).

Jay Sean (12), Frank Ocean (17) Elton John and Pnau (18) and The Vaccines (19) have their records making fresh appearances at HMV.

Dappy is the only newbie on the Play chart, crashing in at No.7 with his debut solo album Bad Intentions.



AMAZON PRE-RELEASE		
POS	ARTIST/ALBUM / LABEL	
1	VARIOUS Now ! 82 EMI	
2	PLAN B III Manors Atlantic	
3	BLUR Blur 21: The Box EMI	
4	THE GASLIGHT ANTHEM Handwritten Mercury	
5	LEWIS, LEONA Glassheart Syco	
6	KINKS At The BBC Sanctuary	
7	THE SCRIPT #3 Epic	
8	EMERSON, LAKE & PALMER ELP Sony CMG	
9	EMERSON, LAKE & PALMER Tarkus Sony CMG	
10	JACKSON, MICHAEL Bad - 25 Sony Music CMG	
11	JEFF WAYNE War Of The Worlds Sony CMG	
12	TESTAMENT Dark Roots Of Earth Nuclear Blast	
13	JAKE BUGG Jake Bugg Mercury	
14	BARONESS Yellow and Green Relapse Records	
15	TREMONTI All I Was Fret 12 Records	
16	IAN GILLAN & TONY IOMMI Who Cares Ear	
17	ROXY MUSIC Complete Studio Recs Virgin	
18	VARIOUS Sasha - Involver 3 Ministry Of Sound	
19	MIKE OLDFIELD Platinum UMC	
20	GEORGE MICHAEL White Light Island	

amazon.co.uk

HMV PRE-RELEASE		
POS	ARTIST/ALBUM / LABEL	
1	PLAN B III Manors Atlantic	
2	NOW 82 Various Artists EMI	
3	GASLIGHT ANTHEM Handwritten Mercury	
4	LEWIS, LEONA Glassheart Syco	
5	HARRIS, CALVIN tbc Columbia	
6	JACKSON, MICHAEL Bad: 25th Sony	
7	MUSE 2nd Law Helium 3/Warner	
8	STEPS The Ultimate Tour Live Universal	
9	WESTLIFE Farewell Tour 2012 Sony	
10	BLOC PARTY Deluxe Edition Frenchkiss	
11	DELILAH From the Roots Up Warner	
12	SEAN, JAY Freeze Time Cash Money/Universal	
13	TULISA: (N-DUBZ) Tulisa Island	
14	THE SCRIPT Deluxe Edition Epic	
15	DON BROCO Priorities Search & Destroy	
16	GREEN DAY Uno! Warner	
17	OCEAN, FRANK Channel Orange Mercury	
18	JOHN, ELTON Good Morning Mercury	
19	THE VACCINES Come of Age Sony	
20	MODESTEP Evolution Theory Polydor	

hmv.com

PLAY.COM PRE-RELEASE		
POS	ARTIST/ALBUM / LABEL	
1	THE GASLIGHT ANTHEM Handwritten Mercury	
2	PLAN B III Manors Warner	
3	TWO DOOR CINEMA CLUB Beacon Kitsune	
4	SPECTOR Enjoy It While It Lasts Polydor	
5	THE VACCINES Come Of Age Sony	
6	RITA ORA ORA Columbia	
7	DAPPY Bad Intentions Island	
8	NOW 82 Various Artists EMI	
9	AIDEN GRIMSHAW Misty Eye RCA	
10	DELILAH From The Roots Up Warner	
11	CONOR MAYNARD Contrast Parlophone	
12	BAT FOR LASHES The Haunted Man EMI	
13	MUSE The 2nd Law Helium 3/Warner	
14	OF MONSTERS AND MEN My Head Is... Island	
15	DEVLIN A Moving Picture Island	
16	JOSS STONE Soul Sessions II Warner	
17	GREEN DAY Uno! Warner	
18	LEONA LEWIS Glassheart Syco	
19	JAKE BUGG Jake Bugg Mercury	
20	WHILE SHE SLEEPS This Is... Search & Destroy	

play.com

# PEOPLE

## PERSONNEL WILL PAGE EXITS PRS AS WEBB LEAVES UK MUSIC

### ■ PRS FOR MUSIC



The collection society's chief economist **WILL PAGE** has left the organisation,

it has confirmed to *Music Week*.

The popular exec joined the collection society six years ago. He has provided PRS with analytical support and offered economic insight, becoming a regular speaker at industry panels and B2B events.

Page is currently on gardening leave from PRS - with sources telling *Music Week* he is headed for a digital music service likely to be Spotify.

### ■ UK MUSIC

**ADAM WEBB** has stepped down as UK Music's press and communications executive.

Previously head of press at British Music Rights, Webb had been with UK Music since its formation in October 2008 and

was voted 'Communications Person of the Year' at the Record Of The Day Awards for Music Journalism and PR in November 2011. He will be pursuing other music-related projects.



"Working for the industry's umbrella body has been a real privilege," said Webb. "UK Music has achieved a lot in a short space of time, and I'm grateful for the opportunity to have been involved. I now look forward to new challenges and new projects."

Jo Dipple, UK Music chief executive said: "Adam has been a great friend to UK Music and its members and we are sorry to see him go."

### ■ LEEDS COLLEGE OF MUSIC

UK classical music star, **CHARLIE**



**SIEM** - dubbed by Classic FM as "one of the most exciting young violin talents around" - has been appointed as a visiting professor by the College.

He has appeared with orchestras around the world including the Royal Philharmonic, London Mozart Players, Israel Camerata and the Bergen Philharmonic and will release a new CD in 2013 through a major record label.

### ■ DEEZER



Music streaming service Deezer has appointed **JULIE HARARI-WEST** as director of International

PR as the company continues its global expansion.

Harari-West is tasked with communicating the Deezer brand globally, delivering innovative international campaigns and managing a network of agencies across several key territories.

Laurent Billion, chief international officer for Deezer said: "Julie has joined our senior team in this new role created to help us build our brand worldwide as we continue to expand globally."

Harari-West joins from global PR firm Weber Shandwick where she was associate director of their Consumer division.

### ■ EMUSIC

The download and discovery service has appointed **AMBER COWAN** as new international editor. Cowan will head up the UK editorial team, helping to secure original artist interviews, commissioning reviews of key releases and developing eMusic's

### Artist Takeover series

Cowan has 12 years of experience in journalism, having worked as a writer and editor at *The Times*, BBC, John Brown Magazines and *London Lite*.

### ■ 7DIGITAL



The digital music and media company has appointed **KELAINE BLADES**

as vice president of global marketing. She will be based in the company's London HQ.

Blades will assume responsibility for expanding the international marketing team, developing a strong partner marketing programme and positioning 7digital as a leader in the digital music and content markets.

7digital CEO Ben Drury said of the appointment: "Kelaine is an ideal addition to the 7digital team."

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](mailto:Tina.Hart@intentmedia.co.uk)

## NEED TO KNOW

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

**#37 Stephen King**, Managing Director, Believe Digital UK and USA / SVP A&R International



McGee. Creation's roster included Mogwai, The Charlatans, The Libertines, Kathryn Williams, Dirty Pretty Things, The Beta Band, The Kills and Mew. Whilst at Creation King also ran Poptones Records and was consultant to The Hives.

King joined Believe Digital (digital distributor and services provider for independent artists and labels in Europe) in 2010 as managing director for the UK and

Stephen King has over 30 years senior industry experience in artist management.

He founded Ricochet management in 1980, where he represented artists such as The Lighthouse Family, Dina Carroll, Urban Species, Incognito, and many more.

In 2002, King formed Creation Management with Alan

now has an international remit, leading the expansion of the company in the US, Brazil, Spain, Portugal, Asia, Australia and New Zealand.

Believe's recordings arm, where King leads the UK A&R team, has signed direct artist deals with James Vincent McMorrow and several other emerging artists.

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

**Ollie Rosenblatt**, Managing Director, Senbla



"At the age of 22, hungry and straight out of University I was promoting jazz and soul for four years in 200-capacity theatres in London and Leeds.

"I was booking a jazz series for Jazz FM in Manchester when I interviewed for the job of running their live division - and got it.

"Relishing the big challenge, I worked with some fantastic artists promoting their UK tours such as Al Jarreau, The Impressions, Ramsey Lewis and Eric Benet.

"Having gained valuable experience working with artists, agents, promoters such as Kennedy Street, Marshall Arts, Full Circle Live, I decided to start my own company, Senbla, in July 2011. In the first year I'm promoting Nigel Kennedy's upcoming UK Tour and artists such as Bob Geldof, Soul II Soul, Robert Cray, Kenny Wayne Shepherd, Fourplay and many more acts in genres from Blues, Soul, R&B, Reggae, Jazz to Classical and Rock. It keeps me on my toes and excited!"

**TOP TIP** Keep looking forward and stay focused as you've got to accept that nothing comes easy. It all needs work and a personal touch with an artist goes a long way.

## 36 SINGLES & ALBUMS

Chris Brown enters the Official Albums Chart at No.1 with fifth album *Fortune* – his first such accolade in the UK

# CHARTS FOCUS



## 38 UK AIRPLAY & STREAMING

Maroon 5's *Payphone* remains as radio's most popular track while Chris Brown is top on TV

## 40 EU AIRPLAY & DOWNLOADS

Linkin Park (*left*) triumph over Maroon 5 on global charts PLUS Nielsen European charts

## 42 INDIES & COMPILATIONS

The King Blues and Asia are the highest new entries on the Indie Albums chart this week



## 43 CLUB

The Wideboys chalk up their own No.1 – to add to their seven mixes in the Top 100

## 44 ANALYSIS

Alan Jones' UK chart analysis reflects on another week of ups and downs

## 46 KEY RELEASES & PRODUCT

The 8m-selling Mika (*left*) is album of the week with *The Origin Of Love* PLUS No Doubt



# CHARTS UK ALBUMS WEEK 27



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

## THE OFFICIAL UK ALBUMS CHART

THIS WK	LAST WK	WKS ON CHRT	ARTIST / TITLE LABEL/CATALOGUE NUMBER (DISTRIBUTOR)	THIS WK	LAST WK	WKS ON CHRT	ARTIST / TITLE LABEL/CATALOGUE NUMBER (DISTRIBUTOR)
1	New		<b>CHRIS BROWN</b> <i>Fortune</i> RCA 88691960532 (ARV)	39	32	6	<b>RUMER</b> <i>Boys Don't Cry</i> Atlantic 5310525071 (ARV)
2	2	2	<b>MARON 5</b> <i>Overexposed</i> ABM/Octone 3704278 (ARV)	40	49	11	<b>JACK WHITE</b> <i>Blunderbuss</i> XLXCDS55 (PIAS)
3	1	2	<b>LINKIN PARK</b> <i>Living Things</i> Warner Brothers 9362495007 (ARV)	41	50	34	<b>DRAKE</b> <i>Teke Cere Cast. Money Is for Burning</i> 2183250 (ARV)
4	3	43	<b>ED SHEERAN</b> + <i>Asylum</i> S249864652 (ARV) 4★	42	52	18	<b>THE STONE ROSES</b> <i>Stone Roses</i> Siverstone 82976536422 (ARV) ★
5	5	21	<b>EMELI SANDE</b> <i>Our Version Of Events</i> Virgin CDV3094 (E) 1★	43	New		<b>THE KING BLUES</b> <i>Long Live The Struggle</i> Transmission TRN551542 (PIAS)
6	45	6	<b>PAUL SIMON</b> <i>Graceland</i> Sony 88591914712 (ARV)	44	41	69	<b>BOB MARLEY &amp; THE WAILERS</b> <i>Legend</i> Tuff Gong CD73145867142 (ARV)
7	12	37	<b>COLDPLAY</b> <i>Mylo Xyloto</i> Parlophone 0875531 (E) 4★	45	44	77	<b>BRUNO MARS</b> <i>Doo-Wops &amp; Hooligans</i> Elektra 7567883304 (ARV) 4★ ★
8	9	33	<b>RIHANNA</b> <i>Talk That Talk</i> Def Jam 2787842 (ARV) 3★	46	47	31	<b>THE BLACK KEYS</b> <i>El Camino</i> Non.su.cu.t. 7559755225 (ARV)
9	15	76	<b>ADELE</b> 21 XLXCDS20 (PIAS) 16★	47	55	2	<b>FRANKIE VALLI/THE FOUR SEASONS</b> <i>Working My Way Back To You</i> Rhino 5245857702 (ARV)
10	7	33	<b>JAY-Z &amp; KANYE WEST</b> <i>Watch The Throne</i> Roc-a-fella/Mercury 2765057 (ARV)	48	30	17	<b>BRUCE SPRINGSTEEN</b> <i>Wrecking Ball</i> Columbia 88551542541 (ARV)
11	10	6	<b>PALOMA FAITH</b> <i>Fall To Grace</i> RCA 8869195512 (ARV)	49	56	91	<b>PLAN B</b> <i>The Defamation Of Strickland Banks</i> 679/Atlantic 5186584712 (ARV) 4★ 2★
12	14	41	<b>BEE GEES</b> <i>Number Ones</i> Reprise 8122798857 (ARV)	50	70	42	<b>LMFAO</b> <i>Sorry For Party Rocking</i> in.ter.sco.pe 2774455 (ARV)
13	17	23	<b>LANA DEL REY</b> <i>Born To Die</i> Polydor/Stranger 2737091 (ARV)	51	58	21	<b>GOTYE</b> <i>Making Mirrors</i> Island 2792285 (ARV)
14	4	3	<b>JUSTIN BIEBER</b> <i>Believe</i> Def Jam 3701573 (ARV)	52	Re-entry		<b>WILL YOUNG</b> <i>Echoes</i> RCA 88557540092 (ARV) ★
15	11	4	<b>AMY MACDONALD</b> <i>Life In A Beautiful Light</i> Vertigo 3704138 (ARV)	53	61	13	<b>ALABAMA SHAKES</b> <i>Boys &amp; Girls</i> Reprise 085088217627 (PIAS)
16	6	3	<b>CHERYL</b> <i>A Million Lights</i> Polydor 3704302 (ARV)	54	54	105	<b>MICHAEL JACKSON</b> <i>Number Ones</i> Epic (ARV) 6★
17	13	34	<b>BEN HOWARD</b> <i>Every Kingdom</i> Island 2771685 (ARV)	55	48	75	<b>STEREOPHONICS</b> <i>A Decade In The Sun - Best Of</i> V2/Mercury 1780999 (ram arc) 2★
18	25	12	<b>TRAIN</b> <i>California 37</i> Columbia 9859194922 (ARV)	56	Re-entry		<b>LADY ANTEBELLUM</b> <i>Need You Now</i> Capitol/Panopt.ar.c. 6335412 (E)
19	19	71	<b>JESSIE J</b> <i>Who You Are</i> Island/Lava 2759627 (ARV) 3★	57	62	146	<b>ADELE</b> 19 XLXCDS13 (PIAS) 6★
20	21	5	<b>THE STONE ROSES</b> <i>The Very Best Of</i> Siverstone 82976536422 (ARV)	58	59	77	<b>NICKI MINAJ</b> <i>Pink Friday</i> Cash Money/Island 2754184 (ARV) ★
21	26	25	<b>KELLY CLARKSON</b> <i>Stronger</i> RCA 88697951802 (ARV)	59	46	5	<b>SLASH FEAT. MYLES KENNEDY AND THE CONSPIRATORS</b> <i>Apocalyptic Love</i> Roadrunner CG54214LP (ADA Arc)
22	8	2	<b>FLO-RIDA</b> <i>Wild Ones</i> Atlantic 7557883304 (ARV)	60	57	84	<b>RIHANNA</b> <i>Loud</i> Def Jam 2752365 (ARV) 6★ 2★
23	28	7	<b>FUN.</b> <i>Some Nights</i> Atlantic/Fueled by Ramen 17615280482 (ARV)	61	65	4	<b>ALT-J</b> <i>An Awesome Wave</i> in.ter.sco.pe INFECT134CD (PIAS)
24	23	33	<b>ONE DIRECTION</b> <i>Up All Night</i> Syco 88691845642 (ARV)	62	64	95	<b>THE SCRIPT</b> <i>The Script</i> Phonogenic 88697361942 (ARV) 2★ ★
25	20	14	<b>NICKI MINAJ</b> <i>Pink Friday... Russian Reloaded</i> Cash Money/Island 2766668 (ARV)	63	69	38	<b>BON JOVI</b> <i>Greatest Hits</i> Mercury 2752339 (ARV) 2★ ★
26	New		<b>MARY CHAPIN CARPENTER</b> <i>Ashes And Roses</i> Rounder 4311502 (ARV)	64	73	136	<b>FLORENCE + THE MACHINE</b> <i>Lungs</i> Island 1797940 (ARV) 5★
27	34	97	<b>KATY PERRY</b> <i>Teenage Dream</i> Virgin CDV3084 (E) 3★	65	Re-entry		<b>ABBA</b> <i>18 Hits</i> Folio 5851452 (ARV) ★
28	16	4	<b>USHER</b> <i>Looking 4 Myself</i> RCA 8869191772 (ARV)	66	38	3	<b>CARRIE UNDERWOOD</b> <i>Blown Away</i> Arista 8857580542 (ARV)
29	31	32	<b>OLLY MURS</b> <i>In Case You Didn't Know</i> Epic/Syco 88697940942 (ARV) 2★	67	Re-entry		<b>ABBA</b> <i>Gold - Greatest Hits</i> Polydor (ARV) 13★
30	18	6	<b>GARY BARLOW &amp; THE COMMONWEALTH BAND</b> <i>Sing</i> Decca 3702358 (ARV)	68	60	25	<b>BRUCE SPRINGSTEEN</b> <i>Greatest Hits</i> Columbia 478552 (ARV) 2★
31	35	14	<b>LABRINTH</b> <i>Electronic Earth</i> Syco 8869193292 (ARV)	69	New		<b>ASIA</b> <i>XXX</i> Franchis FRCD56 (E)
32	39	45	<b>DAVID GUETTA</b> <i>Nothing But The Beat</i> Postiva/Virgin 0838951 (E) ★	70	Re-entry		<b>JAY-Z</b> <i>The Hits Collection Vol. 1</i> Def Jam 60627388715 (ARV)
33	22	38	<b>NOEL GALLAGHER'S HIGH FLYING BIRDS</b> <i>Noel Gallagher's High Flying Birds</i> Sour Mash JDNCCD10 (E) 2★	71	Re-entry		<b>SCISSOR SISTERS</b> <i>Magic Hour</i> Foxydot 3706441 (ARV)
34	24	4	<b>FLEETWOOD MAC</b> <i>25 Years - The Chain</i> Rhino 912279302 (ARV)	72	71	52	<b>THE VACCINES</b> <i>What Did You Expect From The Vaccines?</i> Columbia 88697841451 (ARV)
35	40	9	<b>KEANE</b> <i>Strangeland</i> Island 2794838 (ARV)	73	68	69	<b>CHASE &amp; STATUS</b> <i>No More Idols</i> Mercury 2745135 (ARV) ★
36	33	36	<b>RIZZLE KICKS</b> <i>Stereo Typical</i> Island 2780337 (ARV) ★	74	29	2	<b>NETSKY 2</b> <i>Hospital</i> 5060208842777 (SRD)
37	37	22	<b>MAVERICK SABRE</b> <i>Lonely Are The Brave</i> Mercury 2770559 (ARV)	75	74	9	<b>MARINA AND THE DIAMONDS</b> <i>Electra Heart</i> 679/Atlantic 5310521552 (ARV)
38	42	36	<b>FLORENCE + THE MACHINE</b> <i>Ceremonials</i> Island 2782808 (ARV) ★				

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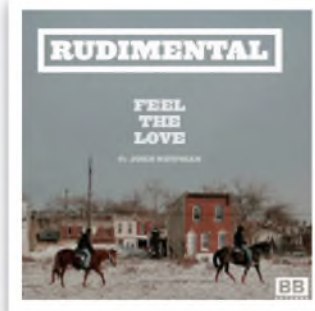
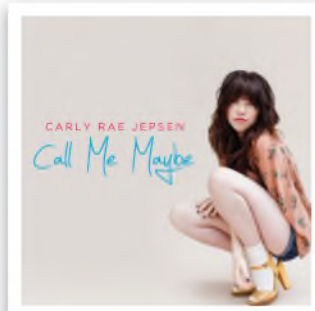
Abba 55, 67	Chase & Status 73	Guetta, David 32	Marina And The Diamonds 75	Paloma Faith 11	Kennedy And The Conspirators 59	Key ★ Platinum (300,000)
Adele 9, 57	Claydon, Kelly 21	Howard, Ben 17	Marley, Bob & The Wailers 44	Perry, Katy 27	Springsteen, Bruce 48, 68	● Gold (100,000)
Alabama Shakes 33	Cole, Cheryl 16	Jackson, Michael 54	Mars, Bruno 45	Plan B 49	Stereophonics 95	● Silver (50,000)
Alt-J 51	Draque 41	Jay-Z & Kanye West 10	Maverick Sabre 37	Rey, Laria Del 13	Stone Roses, The 20, 42	★ International sales
Asia 69	Fleetwood Mac 34	Jessie J 19	Minaj, Nicki 25, 98	Rihanna 8, 60	Train 18	
Barlow, Gary 30	Flo-Rida 22	Keane 35	Murs, Olly 29	Rizzle Kicks 36	Usher 28	
Bee Gees 12	Florence + The Machine 38, 64	King Blues, The 43	Netsky 74	Rumer 39	Vaccines, The 72	
Bieber, Justin 14	Frankie Valli/The Four Seasons 47	Labrinth 31	Noel Gallagher's High Flying Birds 33	Sande, Emeli 5	White, Jack 40	
Black Keys, The 46	Fun. 23	Lady Antebellum 56	One Direction 24	Scissor Sisters 71	Will Young 52	
Bon Jovi 63	Gotye 51	LMFAO 50		Sheeran, Ed 4		
Brown, Chris 1		Mackdonald, Amy 15		Slash Feat. Myles		
Chapin Carpenter, Mary 26						



# CHARTS STREAMING WEEK 27

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Official Streaming Chart



## OFFICIAL UK STREAMING CHART TOP 75

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





**CHARTS EU AIRPLAY** WEEK 27**PAN-EUROPEAN**

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

**ITALY**

POS	ARTIST/ ALBUM / LABEL
1	<b>CREMONINI, CESARE</b> Il Comico (Sai Che Risate) <b>UNI</b>
2	<b>SCISSOR SISTERS</b> Only The Horses <b>UNI</b>
3	<b>MAROON 5 FEAT. WIZ KHALIFA</b> Payphone <b>UNI</b>
4	<b>GIORGIA</b> Tu Mi Porti Su <b>SME</b>
5	<b>FERRO, TIZIANO</b> Per Dirti Ciao! <b>EMI</b>
6	<b>ANTONACCI, BIAGIO</b> Non Vivo Piu' Senza Te <b>SME</b>
7	<b>OCEANA</b> Endless Summer <b>TIM</b>
8	<b>PAUSINI, LAURA</b> Le Cose Che Non Mi Aspetto <b>WMI</b>
9	<b>LIGABUE</b> Sotto Bombardamento <b>WMI</b>
10	<b>SEREBRO</b> Mama Lover <b>EGO</b>

**DENMARK**

POS	ARTIST/ ALBUM / LABEL
1	<b>JEPSEN, CARLY RAE</b> Call Me Maybe <b>UNI</b>
2	<b>MAROON 5 FEAT. WIZ KHALIFA</b> Payphone <b>UNI</b>
3	<b>OUTLANDISH</b> Warrior//Worrier <b>ALM</b>
4	<b>COLDPLAY &amp; RIHANNA</b> Princess Of China <b>EMI</b>
5	<b>DEVECERSKI, ALINA</b> Flytta Pa Dej <b>EMI</b>
6	<b>MARINA AND DIAMONDS, THE</b> Primadonna <b>WEA</b>
7	<b>MEDINA</b> 12 Dage <b>ALM</b>
8	<b>CLARKSON, KELLY</b> Dark Side <b>SME</b>
9	<b>GOTYE FEAT. KIMBRA</b> Somebody That I Used To Know <b>UNI</b>
10	<b>SEEBACH, RASMUS</b> Falder <b>ART</b>

**NETHERLANDS**

POS	ARTIST/ ALBUM / LABEL
1	<b>JEPSEN, CARLY RAE</b> Call Me Maybe <b>UNI</b>
2	<b>LIMA, GUSTAVO</b> Balada <b>CNR</b>
3	<b>SANDE, EMELI</b> Next To Me <b>EMI</b>
4	<b>FUN. FEAT. MONAE, JANELLE</b> We Are Young <b>WEA</b>
5	<b>FLO RIDA</b> Whistle <b>WEA</b>
6	<b>SIMPLE PLAN FEAT. PAUL, SEAN</b> Summer Paradise <b>WEA</b>
7	<b>WILL &amp; THE PEOPLE</b> Lion In The Morning Sun <b>BAG</b>
8	<b>MINAJ, NICKI</b> Starships <b>UNI</b>
9	<b>OF MONSTERS AND MEN</b> Little Talks <b>UNI</b>
10	<b>DELANGE, ILSE</b> Hurricane <b>UNI</b>

**FRANCE**

POS	ARTIST/ ALBUM / LABEL
1	<b>FLO RIDA</b> Whistle <b>ATL</b>
2	<b>HOUSTON, MATT</b> Positif <b>EMI</b>
3	<b>USHER</b> Scream <b>SME</b>
4	<b>CASCADA</b> Summer Of Love <b>UNI</b>
5	<b>YOUSSEPH FEAT. INDILA &amp; SKALPOVITCH</b> Dreamin' <b>IND</b>
6	<b>SEXION D'ASSAUT</b> Wati House <b>SME</b>
7	<b>DE RICO, JOSE FEAT. MENDEZ, HENRY</b> Rayos De Sol <b>UNI</b>
8	<b>GOTYE FEAT. KIMBRA</b> Somebody That I Used To Know <b>UNI</b>
9	<b>BIRDY</b> Skinny Love <b>ATL</b>
10	<b>RIHANNA</b> Where Have You Been <b>UNI</b>

**NORWAY**

POS	ARTIST/ ALBUM / LABEL
1	<b>LOREEN</b> Euphoria <b>WMN</b>
2	<b>GOTYE FEAT. KIMBRA</b> Somebody That I Used To Know <b>UNI</b>
3	<b>LALEH</b> Some Die Young <b>WMN</b>
4	<b>FUN. FEAT. MONAE, JANELLE</b> We Are Young <b>WMN</b>
5	<b>TELO, MICHEL</b> Ai Se Eu Te Pego <b>SME</b>
6	<b>ADELE</b> Someone Like You <b>PLY</b>
7	<b>AMUNDSEN, FRIDA</b> Rush <b>EMI</b>
8	<b>MAYER, JOHN</b> Shadow Days <b>SME</b>
9	<b>MAYK</b> En Bit Av Meg <b>UNI</b>
10	<b>JEPSEN, CARLY RAE</b> Call Me Maybe <b>UNI</b>

**GERMANY**

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

**SPAIN**

POS	ARTIST/ ALBUM / LABEL
1	<b>ALBORAN, PABLO</b> Te He Echado De Menos <b>EMI</b>
2	<b>LOREEN</b> Euphoria <b>WMG</b>
3	<b>GOTYE FEAT. KIMBRA</b> Somebody That I Used To Know <b>UNI</b>
4	<b>LOPEZ, JENNIFER</b> Dance Again <b>SME</b>
5	<b>RUBIO, PAULINA</b> Boys Will Be Boys <b>UNI</b>
6	<b>CALI &amp; EL DANDEE FEAT. BISBAL, DAVID</b> No Hay 2 Sin 3 <b>UNI</b>
7	<b>ESTOPA</b> Me Quedare <b>SME</b>
8	<b>MAROON 5 FEAT. WIZ KHALIFA</b> Payphone <b>UNI</b>
9	<b>CLARKSON, KELLY</b> Stronger (What Doesn't Kill You) <b>SME</b>
10	<b>DERULO, JASON</b> Breathing <b>WMG</b>

**IRELAND**

POS	ARTIST/ ALBUM / LABEL
1	<b>MAROON 5 FEAT. WIZ KHALIFA</b> Payphone <b>UNI</b>
2	<b>CHERYL</b> Call My Name <b>UNI</b>
3	<b>FUN. FEAT. MONAE, JANELLE</b> We Are Young <b>WEA</b>
4	<b>MARINA AND DIAMONDS, THE</b> Primadonna <b>WEA</b>
5	<b>TRAIN</b> Drive By <b>SME</b>
6	<b>WANTED, THE</b> Chasing The Sun <b>UNI</b>
7	<b>JEPSEN, CARLY RAE</b> Call Me Maybe <b>UNI</b>
8	<b>COLDPLAY &amp; RIHANNA</b> Princess Of China <b>EMI</b>
9	<b>PERRY, KATY</b> Wide Awake <b>EMI</b>
10	<b>FLO RIDA</b> Whistle <b>WEA</b>

**SWEDEN**

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

**GLOBAL SALES ANALYSIS**

■ BY ALAN JONES

THERE WAS NEVER ANY DOUBT that the two biggest new arrivals on the world's charts this week would be **Linkin Park's** (pictured) *Living Things* and **Maroon 5's** *Overexposed*. The only issue to be decided was which one would come out on top. In the final analysis it was no contest - despite the fact that Maroon 5 have had consecutive international smashes with *Moves Like Jagger* (feat. Christina Aguilera) and *Payphone* (feat. Wiz Khalifa), they were left trailing in Linkin Park's wake, as they were in the UK a week ago.

The two acts went head-to-head in 18 countries - and Linkin Park came out on top in all but two. *Living Things* debuts at No.1 in Austria, Canada, the Czech Republic, Germany, Hungary, New Zealand and the US, and climbs 5-1 in Italy. It also debuts at two in Australia, Denmark, France, Ireland, Spain and Switzerland, three in Taiwan and Wallonia, four in Flanders and five in Norway. Its portfolio is completed by debuts at 19 in Iceland and 21 in Brazil, the two countries where Maroon 5 are listed higher, and a 2-8 fall in Japan.



By most standards, *Overexposed* did exceptionally well, debuting at two in the US, three in Canada, Italy and New Zealand, four in Australia, Germany and Ireland, five in Spain, six in France and Taiwan, seven in Austria, Denmark and

Switzerland, eight in Iceland, 20 in Brazil, and 30 in both parts of Belgium (Flanders and Wallonia). It declines 5-17 in Japan.

Linkin Park's arrival also overshadowed **Justin Bieber's** *Believe*, which debuted at No.1 in 11 countries a week ago. Of these, it remains at the summit only in Spain and Sweden - but belatedly debuts at No.1 in Mexico, while climbing to No.1 in Norway and Croatia. Among British acts, **Adele's** 21 continues to lead the way from **One Direction's** *Up All Night*. 21 is beginning to lose its grip - it departs from the Top 10 in six countries this week, its biggest ever weekly loss. It dips 7-11 in

Switzerland, 8-11 in Australia, 9-11 in Ireland, 10-11 in Germany, 8-12 in Austria and 7-12 in Denmark. Its highest placing anywhere is five - a position it holds in Canada (6-5), Flanders (6-5), France (5-5), Wallonia (4-5) and Hungary (3-5). One Direction are down or stationary in all but five of the 21 countries in which they are charted, including their top two - Mexico (1-2) and Brazil (3-5).

**Ed Sheeran's** + is also in decline generally, though it only falls 8-9 in Canada, where it is in its third week in the Top 10. Italy was one of the last European territories in which it charted, and it reaches a new peak there this week, surging 58-28.

# CHARTS EU DOWNLOADS WEEK 27



PAN-EUROPEAN		
POS	ARTIST/ ALBUM / LABEL	
1	MAROON 5 FEAT. WIZ KHALIFA Payphone	
2	FLO RIDA Whistle	
3	BROWN, CHRIS Don T Wake Me Up	
4	WILL.I.AM This Is Love	
5	JEPSEN, CARLY RAE Call Me Maybe	
6	FUN. FEAT. JANELLE MONAE We Are Young	
7	COLDPLAY FEAT. RIHANNA Princess Of China	
8	CHERYL Call My Name	
9	RUDIMENTAL Feel The Love	
10	LOREEN Euphoria	

DENMARK		
POS	ARTIST/ ALBUM / LABEL	
1	JEPSEN, CARLY RAE Call Me Maybe	
2	MURI & MARIO Hun Tog Min Guitar	
3	SHAKA LOVELESS Tomgang	
4	LOREEN Euphoria	
5	OUTLANDISH Warrior//Worrier	
6	DEVECKERSKI, ALINA Flytta Pa Dej	
7	FLO RIDA Whistle	
8	MAROON 5 FEAT. WIZ KHALIFA Payphone	
9	COLDPLAY FEAT. RIHANNA Princess Of China	
10	FUN. FEAT. JANELLE MONAE We Are Young	

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

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

IRELAND		
POS	ARTIST/ ALBUM / LABEL	
1	FLO RIDA Whistle	
2	WILL.I.AM This Is Love	
3	MAROON 5 FEAT. WIZ KHALIFA Payphone	
4	CHERYL Call My Name	
5	COLDPLAY FEAT. RIHANNA Princess Of China	
6	FUN. FEAT. JANELLE MONAE We Are Young	
7	BROWN, CHRIS Don T Wake Me Up	
8	PERRY, KATY Wide Awake	
9	LOREEN Euphoria	
10	TRAIN Drive By	



ITALY		
POS	ARTIST/ ALBUM / LABEL	
1	OCEANA Endless Summer	
2	LIMA, GUSTAVO Balada	
3	MARRACASH FEAT. JAX,EMIS KILLA Se Il Mondo Fosse	
4	MAROON 5 FEAT. WIZ KHALIFA Payphone	
5	DJ ANTOINE FEAT. THE BEAT SHAK Ma Cherie	
6	SEREBRO Mama Lover	
7	SCISSOR SISTERS Only The Horses	
8	MODA Come Un Pittore	
9	GIORGIA Tu Mi Porti Su	
10	SIMPLE PLAN Summer Paradise	

NETHERLANDS		
POS	ARTIST/ ALBUM / LABEL	
1	LIMA, GUSTAVO Balada	
2	RUDIMENTAL Feel The Love	
3	MISS MONTREAL Wonderful Days	
4	JEPSEN, CARLY RAE Call Me Maybe	
5	LOREEN Euphoria	
6	TACABRO Tacata	
7	MINAJ, NICKI Starships	
8	YELLOW CLAW Krokobil (Feat. Sjaak & Mr. Po)	
9	FLO RIDA Whistle	
10	TRIGGER FINGER I Follow Rivers	

NORWAY		
POS	ARTIST/ ALBUM / LABEL	
1	LOREEN Euphoria	
2	DEVECKERSKI, ALINA Flytta Pa Dej	
3	FUN. FEAT. JANELLE MONAE We Are Young	
4	SIRKUS ELIASSEN Ae Vil Bare Dans	
5	TONE DAMLI Imagine	
6	TELO, MICHEL Ai Se Eu Te Pego	
7	FLO RIDA Whistle	
8	LALEH Some Die Young	
9	ADMIRAL P Kallenavn	
10	GOTYE FEAT. KIMBRA Somebody That I Used To Know	

SPAIN		
POS	ARTIST/ ALBUM / LABEL	
1	SANZ, ALEJANDRO No Me Compara	
2	CALI & EL DANDEE No Hay 2 Sin 3 (Gol) [Feat. Da]	
3	CALI & EL DANDEE Yo Te Esperare	
4	TACABRO Tacata	
5	CULLUM, JAMIE Everything You Didn T Do (Feat)	
6	PABLO ALBORAN Te He Echado De Menos (En Dire)	
7	GOTYE FEAT. KIMBRA Somebody That I Used To Know	
8	LOPEZ, JENNIFER FEAT. PITBULL Dance Again	
9	LOREEN Euphoria	
10	RASEL Me Pones Tierno	

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

# CHARTS INDIES/COMPILATIONS WEEK 27



## INDIE SINGLES TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- 1 1 DJ FRESH FEAT. DIZEE RASCAL The Power / MoS (ARV)
- 2 NEW MIDNIGHT BEAST Begging / Sounds Like Good
- 3 4 DJ FRESH FEAT. RITA ORA Hot Right Now / MoS (ARV)
- 4 NEW KINA GRANNIS Sound Of Silence / One Haven
- 5 5 ADELE Someone Like You / XL (PIAS)
- 6 NEW MIDNIGHT BEAST I Kicked A Shark In The Face / Sounds Like Good
- 7 8 ADELE Set Fire To The Rain / XL (PIAS)
- 8 9 ADELE Rolling In The Deep / XL (PIAS)
- 9 7 THE WHITE STRIPES 7 Nation Army / XL (PIAS)
- 10 10 KNIFE PARTY Internet Friends / Earstorm
- 11 6 GYPTIAN Hold You / Levels/MoS (ARV)
- 12 NEW GARRY SANDHU Ik Gal / Moviebox
- 13 11 EXAMPLE Changed The Way You Kiss Me / MoS (ARV)
- 14 RE RADICAL FACE Welcome Home / Morr (Shellshock Srd)
- 15 RE THE TEMPER TRAP Sweet Disposition / Infectious (PIAS)
- 16 15 CHARLENE SORAIA Wherever You Will Go / Peacetrug (E)
- 17 NEW JULIO BASHMORE Au Seve / Broadwalk (rom arv)
- 18 RE HAIM Forever / National Anthem
- 19 3 NOEL GALLAGHER'S HIGH FLYING BIRDS AKA - What A Life! / Sour Mash (E)
- 20 NEW AWOLNATION Sail / Red Bull (E)

## INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- 1 1 ADELE 21 / XL (PIAS)
- 2 2 NOEL GALLAGHER'S HIGH FLYING BIRDS Noel Gallagher's High Flying Birds / Sour Mash (E)
- 3 6 JACK WHITE Blunderbuss / XL (PIAS)
- 4 NEW THE KING BLUES Long Live The Struggle / Transmission (PIAS)
- 5 8 ALABAMA SHAKES Boys & Girls / Rough Trade (PIAS)
- 6 9 ADELE 19 / XL (PIAS)
- 7 10 ALT-J An Awesome Wave / Infectious (PIAS)
- 8 NEW ASIA XXX / Frontiers (E)
- 9 4 NETSKY 2 / Hospital (SRD)
- 10 11 HOT CHIP In Our Heads / Domino (PIAS)
- 11 15 EXAMPLE Playing In The Shadows / MoS (ARV)
- 12 NEW HILLSONG LIVE Cornerstone / Hillsong (Absolute Arvato)
- 13 14 JOE BONAMASSA Driving Towards The Daylight / Provogue (ADA Arv)
- 14 12 DEXYS One Day I'm Going To Soar / BMG Rights (Absolute Arvato)
- 15 5 THE LEVELLERS Static On The Airwaves / On The Fiddle (rom arv)
- 16 16 JOHN DENVER Take Me Home / Music Digital (Delta/SonyDADC)
- 17 NEW PAUL HEATON The 8th / Proper (PROP)
- 18 17 MADNESS Complete Madness / Union Square (SDU)
- 19 7 METRIC Synthetica / MMI (PIAS)
- 20 RE MADNESS Ultimate Madness / Sava/Union Square (SDU)

## COMPILATION CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)

- 1 2 VARIOUS Now That's What I Call Reggae / UMTV/EMI TV (ARV)
- 2 1 VARIOUS Clubland 21 / AATW/UMTV (ARV)
- 3 3 VARIOUS Now That's What I Call Music 81 / EMI TV/UMTV (E)
- 4 NEW VARIOUS The Workout Mix - Our Greatest Team / AATW/UMTV (ARV)
- 5 NEW VARIOUS Hed Kandi - Ibiza 10 Years / Hed Kandi (ARV)
- 6 NEW VARIOUS Chilled R&B - Smooth Classics / Sony RCA (ARV)
- 7 5 VARIOUS Keep Calm And Relax / Sony/Rhino (ARV)
- 8 4 VARIOUS Dreamboats & Petticoats - Three Steps / UMTV/EMI TV (ARV)
- 9 6 VARIOUS Now That's What I Call Running / EMI TV/UMTV (E)
- 10 8 VARIOUS Dance Party 2012 / Sony Music/UMTV (ARV)



Garry Sandhu Indie Singles (12), Breakers (5)



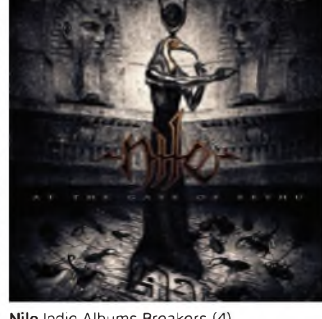
Julio Bashmore Indie Singles (17), Singles Breakers (7)



Asia Indie Albums (8)



Paul Heaton Indie Albums (17), Albums Breakers (2)



Nile Indie Albums Breakers (4)

## INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



- 1 NEW MIDNIGHT BEAST Begging / Sounds Like Good
- 2 NEW KINA GRANNIS Sound Of Silence / One Haven
- 3 NEW MIDNIGHT BEAST I Kicked A Shark In The Face / Sounds Like Good
- 4 2 KNIFE PARTY Internet Friends / Earstorm
- 5 NEW GARRY SANDHU Ik Gal / Moviebox
- 6 RE RADICAL FACE Welcome Home / Morr
- 7 NEW JULIO BASHMORE Au Seve / Broadwalk
- 8 9 HAIM Forever / National Anthem
- 9 RE AWOLNATION Sail / Red Bull
- 10 3 N\*\*\*\*S IN PARIS N\*\*\*\*S In Paris / N\*\*\*\*S In Paris
- 11 4 TONIGHT WE ARE YOUNG We Are Young / Cover Hits
- 12 NEW THAT'S JUST HOW WE DO How We Do / Gray Rocket
- 13 6 THE HEAVY How You Like Me Now / Counter
- 14 5 BLOW MY WHISTLE Whistle / Odessa Mama
- 15 RE MIDNIGHT BEAST Tik Tok (Parody) / The Midnight Beast
- 16 NEW MIDNIGHT BEAST Booty Call (A Bit Rude) / The Midnight Beast
- 17 8 I AM TITANIUM Titanium / Utopian
- 18 RE DATA One In A Million / Eklers&Shack
- 19 12 COLLEGE FEAT. ELECTRIC YOUTH A Real Hero / Valerie
- 20 7 I'M JUST TOO CLOSE TO LOVE YOU Too Close / Digital

## INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



- 1 NEW HILLSONG LIVE Cornerstone / Hillsong
- 2 NEW PAUL HEATON The 8th / Proper
- 3 1 METRIC Synthetica / MMI
- 4 NEW NILE At The Gates Of Sethu / Nuclear Blast
- 5 19 LPO/PARRY The 50 Greatest Pieces Of Classical / XS
- 6 NEW JOE STILGOE We Look To The Stars / No8A
- 7 10 THE TALLEST MAN ON EARTH There's No Leaving Now / Dead Oceans
- 8 14 POLICA Give You The Ghost / Memphis Industries
- 9 13 GRIMES Visions / 4AD
- 10 NEW DUB PISTOLS Worshipping The Dollar / Sunday Best
- 11 20 SBTRKT SBTRKT / Young Turks
- 12 2 JESCA HOOP The House That Jack Built / Curuja Songs
- 13 12 BEACHWOOD SPARKS The Tarnished Gold / Sub Pop
- 14 18 JACK SAVORETTI Before The Storm / Fullfil
- 15 NEW KINA GRANNIS Stairwells / One Haven
- 16 17 THE WALKMEN Heaven / Bella Union
- 17 5 NENEH CHERRY & THE THING The Cherry Thing / Smalltown Supersound
- 18 7 YASHIN We Created A Monster / Triple G
- 19 6 GLEN HANSARD Rhythm And Repose / Anti
- 20 RE BELLOWHEAD Hedonism / Navigator



- 11 7 OST Rock Of Ages / Sony Classical (ARV)
- 12 11 VARIOUS Clubbers Guide To Festivals 2012 / MoS (ARV)
- 13 10 VARIOUS 90s Groove / MoS/Sony (ARV)
- 14 12 VARIOUS R&B In The Mix 2012 / AATW/UMTV (ARV)
- 15 9 VARIOUS Radio 1's Big Weekend - Hackney / UMTV (ARV)
- 16 14 VARIOUS Back To The Old Skool Garage Classics / MoS (ARV)
- 17 15 VARIOUS Made In Britain / Sony RCA (ARV)
- 18 16 VARIOUS Running Trax Summer 2012 / MoS (ARV)
- 19 17 VARIOUS I Grew Up In The 70s / EMI TV (E)
- 20 NEW VARIOUS Guetta/F\*\*\* Me Im Famous - Ibiza Mix 2012 / Positiva/Virgin (E)

# CHARTS CLUB WEEK 27

Club charts are available on **MusicWeek.com** every Friday

## UPFRONT CLUB TOP 40

POS	ARTIST / TRACK / LABEL
1	5 5 <b>THE WIDEBOYS</b> The Word / <i>Worldwide Phonographics</i>
2	3 4 <b>FLORENCE + THE MACHINE</b> Spectrum (Say My Name) / <i>Island</i>
3	<b>NEW</b> <b>COSMIC GATE &amp; JES</b> Flying Blind / <i>Black Hole</i>
4	14 4 <b>STEREOJACKERS</b> Offshore / <i>White Label</i>
5	12 5 <b>BINGO PLAYERS</b> Rattle / <i>MoS</i>
6	10 4 <b>GOSSIP</b> Move In The Right Direction/Perfect World / <i>Columbia</i>
7	19 3 <b>AFROJACK AND SHERMANOLOGY</b> Can't Stop Me / <i>3 Beat</i>
8	2 6 <b>CEDRIC GERVAIS</b> Molly / <i>3 Beat/AATW</i>
9	29 3 <b>THOSE USUAL SUSPECTS FEAT. ERIK HECHT</b> Can't Hold On / <i>White Label</i>
10	22 4 <b>DAVID FERRERA FEAT. LUKAY, LAMMILLIONAIRE, TAMARA</b> Give Me Love Tonight / <i>Shift</i>
11	17 3 <b>STEVE AOKI/ANGGER DIMAS/IGGY AZALEA</b> Beat Down / <i>3 Beat/Dim Mak</i>
12	21 2 <b>ELLE 'A'</b> Amazing / <i>Nip n' Tuck</i>
13	1 6 <b>DAVID GUETTA FEAT. CHRIS BROWN/LIL WAYNE</b> I Can Only Imagine / <i>Positiva/Virgin</i>
14	23 3 <b>SANTIGOLD</b> The Keepers / <i>Atlantic</i>
15	13 6 <b>ROGER SANCHEZ &amp; SIDNEY SAMPSON</b> Flashing Lights / <i>Stealth</i>
16	24 2 <b>CONOR MAYNARD</b> Vegas Girl / <i>Parlophone</i>
17	<b>NEW</b> <b>RITA ORA</b> How We Do (Party) / <i>Roc Nation/RCA</i>
18	27 2 <b>HADOUKEN!</b> Bad Signal / <i>MoS</i>
19	20 3 <b>VENGEANCE</b> Three Days / <i>Vamp</i>
20	37 2 <b>PORTER ROBINSON</b> Language / <i>MoS</i>
21	32 2 <b>APDW FT NINA MIRANDA</b> Dazzled / <i>Hysterical</i>
22	<b>NEW</b> <b>CALVIN HARRIS FEAT. EXAMPLE</b> We'll Be Coming Back / <i>Columbia</i>
23	<b>NEW</b> <b>SWISS AMERICAN FEDERATION FEAT. CARY BROTHERS</b> Oxygen / <i>Looped</i>
24	25 6 <b>MARC JB &amp; INAYA DAY</b> Every Breath / <i>White Label</i>
25	31 2 <b>PAUL VAN DYK FEAT. ARTY</b> The Ocean / <i>3 Beat</i>
26	36 2 <b>WILEY FEAT. RHYMEZ &amp; MS D</b> Heatwave / <i>Warner Brothers</i>
27	15 10 <b>SANDER VAN DOORN FEAT. MAYAENI</b> Nothing Inside / <i>MoS</i>
28	28 6 <b>MORITOS</b> Remolino / <i>Bass</i>
29	30 3 <b>X-PRESS 2 FT ALISON LIMERICK</b> In The Blood / <i>Skint</i>
30	33 2 <b>CICADA</b> Edge (Reloaded) / <i>Critical Mass</i>
31	<b>NEW</b> <b>MICHEL TELO</b> Ai Si Eu Te Pego / <i>Roster</i>
32	<b>NEW</b> <b>MAVERICK SABRE</b> These Days / <i>Mercury</i>
33	16 5 <b>LOREEN</b> Euphoria / <i>Warner Brothers</i>
34	<b>NEW</b> <b>FLO-RIDA</b> Whistle / <i>Atlantic</i>
35	6 5 <b>CHICANE &amp; VIGRI</b> Three / <i>Modena</i>
36	<b>NEW</b> <b>BT</b> Flaming June / <i>Black Hole</i>
37	4 7 <b>STEAMPUNK</b> Forever Loved / <i>AATW</i>
38	<b>NEW</b> <b>MAROON 5 FEAT. WIZ KHALIFA</b> Payphone / <i>A&amp;M/Octone</i>
39	18 7 <b>IAN CAREY &amp; ROSETTE FEAT. TIMBALAND &amp; BRASCO</b> Amnesia / <i>AATW</i>
40	<b>NEW</b> <b>MATT ZARLEY</b> Trust Me / <i>DMG</i>

## COMMERCIAL POP TOP 30

POS	ARTIST / TRACK / LABEL
1	3 3 <b>FLO-RIDA</b> Whistle / <i>Atlantic</i>
2	5 4 <b>MAROON 5 FEAT. WIZ KHALIFA</b> Payphone / <i>A&amp;M/Octone</i>
3	7 3 <b>CEDRIC GERVAIS</b> Molly / <i>3 Beat/AATW</i>
4	17 3 <b>THE WIDEBOYS</b> The Word / <i>Worldwide Phonographics</i>
5	26 2 <b>COLDPLAY &amp; RIHANNA</b> Princess Of China / <i>Parlophone</i>
6	11 5 <b>JODIE CONNOR FEAT. BUSTA RHYMES</b> Take You There / <i>3 Beat</i>
7	24 2 <b>ELLE 'A'</b> Amazing / <i>Nip n' Tuck</i>
8	1 4 <b>DAVID GUETTA FEAT. CHRIS BROWN/LIL WAYNE</b> I Can Only Imagine / <i>Positiva/Virgin</i>
9	15 3 <b>CONOR MAYNARD</b> Vegas Girl / <i>Parlophone</i>
10	20 2 <b>NOISETTES</b> Winner / <i>Mano Ra-Rama</i>
11	13 4 <b>AIDEN GRIMSHAW</b> Is This Love / <i>RCA</i>
12	28 2 <b>JUSTIN BIEBER FEAT. LUDACRIS</b> All Around The World / <i>Def Jam</i>
13	22 2 <b>GOSSIP</b> Move In The Right Direction/Perfect World / <i>Columbia</i>
14	<b>NEW</b> <b>FLORENCE + THE MACHINE</b> Spectrum (Say My Name) / <i>Island</i>
15	21 2 <b>MICHAEL JACKSON</b> Bad / <i>Epic</i>
16	<b>NEW</b> <b>INNA</b> Endless / <i>3 Beat</i>
17	2 5 <b>LOREEN</b> Euphoria / <i>Warner Brothers</i>
18	<b>NEW</b> <b>COSMIC GATE &amp; JES</b> Flying Blind / <i>Black Hole</i>
19	18 2 <b>RUDE KID FEAT. SKEPTA</b> Get Busy / <i>Relentless</i>
20	30 2 <b>MISHA B</b> Home Run / <i>RCA</i>
21	27 3 <b>HAVANA BROWN FEAT. PITBULL</b> We Run The Night / <i>Island</i>
22	<b>NEW</b> <b>RITA ORA</b> How We Do (Party) / <i>Roc Nation/RCA</i>
23	25 2 <b>BONNIE BAILEY</b> The Little Things / <i>Fierce Angel</i>
24	<b>NEW</b> <b>ADAM LAMBERT</b> Never Close Our Eyes / <i>RCA</i>
25	9 5 <b>KYLIE MINOGUE</b> Timebomb / <i>Parlophone</i>
26	23 3 <b>AYO BEATZ</b> Boom Ayo / <i>Mission</i>
27	16 4 <b>STOOSHE</b> Black Heart / <i>Warner Brothers</i>
28	19 9 <b>CHERYL</b> Call My Name / <i>Polydor</i>
29	12 6 <b>KATY PERRY</b> Wide Awake / <i>Virgin</i>
30	8 5 <b>BASSHUNTER</b> Northern Light / <i>3 Beat</i>



**UPFRONT**



**COMMERCIAL POP**



**URBAN**

# Word record as the Wideboys maintain an unbroken presence

## ANALYSIS

BY ALAN JONES

Wideboys are one of the most prolific mixing teams on the circuit, and have maintained an unbroken presence in the Upfront club chart this year. At present, they have mixes on seven songs in the Top 100 - Conor Maynard's Vegas Girl, Hadouken's Bad Signal, Kirsty's Free Of War, Labrinth's Express Yourself, Cheryl's Call My Name, Emeli Sande's My Kind Of Love - and

their own latest single, The Word, which jumps 5-1 this week. A typical bass banger issued on their own World Wide Phonographics label, it is Wideboys second No.1 as artists - following 2011's Shopaholic - and leapfrogs Florence + The Machine's Spectrum (Say My Name), which climbs 3-2 just 6.82% adrift.

Flo Rida wins an even tighter battle for Commercial Pop chart honours, with his Whistle moving 3-1, with a 2.22% margin over runners-up Maroon 5's Payphone (feat, Wiz Khalifa).

It is Flo Rida's third No.1 on the chart already this year: he topped with Wild Ones (feat Sia) in February, and returned to the summit in March supporting Taio Cruz on Hangover

Flo Rida also remains atop the Urban chart, where Whistle extends its reign to three weeks.

## UPFRONT BREAKERS TOP 5

- 1 **MUEOX & MARQUEZ** Chain Of Fools
- 2 **JOSIE COTTON** If A Lie Was Love
- 3 **BENGA FEAT BEBE BLACK** Icon
- 4 **DRUMSOUND** Through The Night
- 5 **KIRSTY** Free Of War

## URBAN TOP 30

POS	ARTIST / TRACK / LABEL
1	1 5 <b>FLO-RIDA</b> Whistle / <i>Atlantic</i>
2	5 7 <b>CHRIS BROWN</b> Don't Wake Me Up / <i>RCA</i>
3	10 3 <b>STEVE AOKI/ANGGER DIMAS/IGGY AZALEA</b> Beat Down / <i>3 Beat/Dim Mak</i>
4	6 4 <b>JENNIFER LOPEZ FEAT. FLO-RIDA</b> Go In / <i>Mercury</i>
5	2 6 <b>JODIE CONNOR FEAT. BUSTA RHYMES</b> Take You There / <i>3 Beat</i>
6	4 6 <b>JAY-Z &amp; KANYE WEST FEAT FRANK OCEAN</b> No Church In The Wild / <i>Roc-a-fella/Mercury</i>
7	3 5 <b>THE WIDEBOYS</b> The Word / <i>Worldwide Phonographics</i>
8	16 3 <b>CLEMENT MARFO &amp; THE FRONTLINE FEAT. GHETTYS</b> Champion / <i>Warner Brothers</i>
9	8 3 <b>WILEY FEAT. RHYMEZ &amp; MS D</b> Heatwave / <i>Warner Brothers</i>
10	21 3 <b>PLAN B FEAT. RAEKWON</b> Lost My Way / <i>679/Atlantic</i>
11	13 2 <b>NAS</b> The Don / <i>Def Jam</i>
12	11 3 <b>RUDE KID FEAT. SKEPTA</b> Get Busy / <i>Relentless</i>
13	7 8 <b>DOT ROTTEN FEAT. TMS</b> Overload / <i>Mercury</i>
14	20 3 <b>BIRDHOWZ.DS</b> Birdz Of A Feather (Ep) / <i>Buzzhard</i>
15	17 8 <b>D BANJ FEAT SKEPTA &amp; SNEAKBO</b> Oliver Twist / <i>Mercury</i>
16	<b>NEW</b> <b>MAC MILLER</b> Party On Fifth Ave. / <i>Island/Rostrum</i>
17	14 10 <b>USHER</b> Scream / <i>RCA</i>
18	18 2 <b>WILL.I.AM FEAT. EVA SIMONS</b> This Is Love / <i>Interscope</i>
19	24 2 <b>A*M*E FEAT. MIC RIGHTEOUS</b> Find A Boy / <i>Universal</i>
20	9 9 <b>RUDIMENTAL FEAT. JOHN NEWMAN</b> Feel The Love / <i>Asylum</i>
21	29 3 <b>LIL' WAYNE</b> My Homies Still / <i>Cash Money/Island</i>
22	19 7 <b>TAIO CRUZ FEAT. PITBULL</b> There She Goes / <i>4th &amp; Broadway</i>
23	15 3 <b>MICHAEL JACKSON</b> Bad / <i>Epic</i>
24	12 4 <b>JAMMER</b> Big Man / <i>Big DaDa</i>
25	27 12 <b>MIA</b> Bad Girls / <i>Mercury/Interscope</i>
26	23 10 <b>LABRINTH</b> Express Yourself / <i>Syco</i>
27	28 10 <b>PREEYA KALIDAS</b> Love Between Us / <i>3 Beat/2 Tone Ent</i>
28	30 8 <b>NELLY FURTADO</b> Big Hoops (Bigger The Better) / <i>Interscope</i>
29	22 11 <b>RIHANNA</b> Where Have You Been / <i>Def Jam</i>
30	26 2 <b>LETHAL BIZZLE FT. EMMANUEL FRIMPONG, FRISCO, &amp; OTHERS</b> Leave It Yeah / <i>360</i>

## COOL CUTS TOP 20

POS	ARTIST / TRACK
1	<b>CASPA FEAT KEITH FLINT</b> War
2	<b>MADEON</b> Finale
3	<b>AVICII</b> Last Dance
4	<b>PLAN B FEAT. RAEKWON</b> Lost My Way
5	<b>ALTER EGO</b> Rocker
6	<b>STEVE AOKI/ANGGER DIMAS/IGGY AZALEA</b> Beat Down
7	<b>WILEY FEAT. RHYMEZ &amp; MS D</b> Heatwave
8	<b>ALEX GAUDINO FEAT. TABOO</b> I Don't Wanna Dance
9	<b>REDLIGHT</b> Lost In Your Love
10	<b>CHOCOLATE PUMA &amp; FIREBEATZ</b> Just One More Time Baby
11	<b>MELE FT KANO</b> Beamer
12	<b>KIRSTY B</b> Free Of War
13	<b>MIKE HAWKINS FEAT. JAY COLIN</b> Shut The Place Down
14	<b>MORFEX</b> Moonshine
15	<b>WOLFGANG GARTNER</b> Flexx
16	<b>DIGITALISM</b> Falling
17	<b>MASON &amp; MARCOS VALLE</b> Solarium
18	<b>JAGGA</b> Love Song
19	<b>NERVO</b> You're Gonna Love Again
20	<b>LUKE WALKER</b> This Moment Ep



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](http://www.ministryofsound.com/radio)

© Music Week compiled by DJ feedback and data collected from the following stores, online sites and distributors: BMR Records, CD Pool, Know How, Phonica, Pure Groove, Trax (London), Eastern Bloc (Manchester), 23rd Precinct (Glasgow), 3 Beat (Liverpool), The Disc (Bradford), Cash (Leeds), Global Groove (Stoke), Catapult (Cardiff), Hard To Find (Birmingham), Plastic Music (Brighton), Power (Wigan), Streetwise (Cambridge), The Disc (Bradford) Kahua (Middlesbrough) Bass Division (Belfast), Bestunit, Jimo, Unique & Dynamic

# CHARTS ANALYSIS WEEK 27



## 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

- FLORENCE + THE MACHINE *Spectrum* Island
- ADAM LAMBERT *Never Close Our Eyes* RCA



- THE VACCINES *No Hope* Columbia
- BEN E KING *Stand By Me* WEA
- KINA GRANNIS *Sound Of Silence* One Haven
- CHRISTINA PERRI *Jar Of Hearts* Atlantic
- SEMISONIC *Closing Time* MCA
- EMINEM FEAT. RIHANNA *Love The Way You Lie* Interscope
- THE VERVE *The Drugs Don't Work* Hut
- GNARLS BARKLEY *Crazy* Warner Bros
- DAVID GUETTA FEAT. USHER *Without You* Positiva/Virgin
- SWEDISH HOUSE MAFIA *Greyhound* Virgin

### UK ALBUMS CHART

- NEWTON FAULKNER *Write It On Your Skin* Ugly Truth
- LIANNE LE HAVAS *Is Your Love Big Enough* Warner Bros
- RUSH *Clockwork Angels* Roadrunner
- THE VIEW *Cheeky For A Reason* Cooking Vinyl
- BANANARAMA *30 Years Of Bananarama* Rhino



- DIRTY PROJECTORS *Swing Lo Magellan* Domino
- TWO DOOR CINEMA CLUB *Tourist History* Kitsune
- SERJ TANKIAN *Harakiri* Reprise
- EXAMPLE *Playing In The Shadows* Ministry of Sound
- ALEX CLARE *The Lateness Of The Hour* Island
- MUMFORD & SONS *Sigh No More* Gentlemen Of The Road/Island
- MACCABEES *Given To The Wild* Fiction

The new Official Charts Company UK sales charts and Nielsen airplay charts are available from every Sunday evening at [musicweek.com](http://musicweek.com).

Source: Official Charts Company

## SINGLES

BY ALAN JONES

After a lacklustre week in which the Top 10 simply shuffled around, **Florence + The Machine** breathes life into the chart, with new single *Spectrum* (Say My Name) racing to the top of Tuesday's midweek sales flashes, with a 10.84% lead over **Maroon 5's** *Payphone*, which slips to number two, after returning to the summit last weekend. Galvanised by a **Calvin Harris** remix, the song would be Florence's first No.1.

Selling just 73,998 copies – only slightly more than half the number it sold when debuting at No.1 a fortnight earlier and 19.80% down week-on-week – *Payphone* won last week's battle for chart honours over **Chris Brown's** *Don't Wake Me Up* which climbed 3-2, although its sales were off 20.80% week-on-week at 70,702.

With Brown at one on albums and two on singles and **Maroon 5** at one on singles and two on albums, it was the first time that two acts have held the top two places in both charts

## ALBUMS

BY ALAN JONES

Five years after his debut album, *Hand Built By Robots* topped the chart, **Newton Faulkner** looks set to return to the summit with third album *Write It On Your Skin* taking a commanding lead on Tuesday's midweek sales flashes. The first of the week's chart snapshots show the album 46.04% ahead of nearest challenger **Lianne La Havas'** debut release *Is Your Love Big Enough*, and 66.99% ahead of **American Idol** graduate **Adam Lambert's** *Trespassing* in an all-new top three – though with sales at woefully low levels, maintaining their current chart placings until the weekend may be a challenge.

Slipping to five on said sales flash, **Chris Brown** debuted atop the album chart with his fifth studio set *Fortune* on Sunday. It sealed a remarkable reversal in fortunes for Brown, whose much-publicised conviction for domestic violence was followed by a major slump in his career, which saw his next album, *Graffiti* peak at a

### MIDWEEK NO.1

Florence + The Machine:  
*Spectrum* (Say My Name)



since March 2007, when **Kaiser Chiefs** had the No.1 album (*Yours Truly, Angry Mob*) and No.2 single (*Ruby*) while **Take That** had No.1 single (*Shine*) and No.2 album (*Beautiful World*).

Top 10s in which there are no new or re-entries are rare – Sunday's was the first since the chart week ending 30 July 2011 (sales week ending 23 July 2011), 50 weeks earlier, when the entire top five and seven of the Top 10 were in an upper echelon to

which no new admissions were made.

**Stooshe's** debut hit *Love Me* had little staying power, despite also featuring **Travie McCoy**. It spent just five weeks in the Top 75 in March/April, falling 5-9-16-21-37, before checking out. Although their follow-up *Black Heart* made a similar (4-8) start, it seems to be made of sterner stuff and rallied on Sunday, climbing back to five, with sales increasing 17.75% week-on-week to 46,431. The only other single

in the Top 10 to increase sales week-on-week was *Wide Awake* by **Katy Perry**, which advanced 10-9, with sales up 7.07% at 33,982. The biggest loser in the Top 10 was *This Is Love* by **will.i.am feat. Eva Simons**, which dipped 1-3, with sales off 37.28% at 64,170.

**Nicki Minaj** racked up her eighth Top 20 hit with *Pound The Alarm* jumping 34-16 (19,630 sales).

In a very quiet week, only six new entries impacted the Top 75.

Leading the way, **Blur's** first full release single since 2003, *Under The Westway* (No.34, 8,547 sales) is the reconvened band's 27th Top 75 entry in a chart career spanning nearly 22 years.

**Dappy's** *I'm Coming* (*Tarzan Part 2*), wasn't released until Tuesday but even factoring that in, its No.35 debut (8,521 sales) suggest it won't come near matching the **N-Dubz** star's previous solo singles, *No Regrets* (No.1) and *Rockstar* (feat **Brian May**), which got to No.2.

Overall singles sales were down 2.85% week-on-week at 3,429,164 – 7.05% above same-week 2011 sales of 3,203,372.

with debuts only for country/folk icon **Mary Chapin Carpenter's** *Ashes And Roses* (No.26, 5,259 sales), punk revivalists **The King Blues'** *Long Live The Struggle* (No.43, 3,131 sales) and veteran prog rock supergroup **Asia's** *XXX* (No.69, 1,834 sales).

BBC One ran the **Paul Simon** documentary, *Under African Skies* – about the making of his classic *Graceland* album – last week, resulting in a major resurgence for the album, which rocketed 45-6 (11,172 sales), beating both the No.40 peak it reached when issued in remastered form last autumn, and the No.10 position it achieved four weeks ago, when it was released again as a double-disc set, with the *Under African Skies* documentary DVD appended. Its latest chart placing mark the album's highest position since March 1987, six months after its initial release. And after 71 straight weeks in the Top 10 followed by four out of it, **Adele's** *21* bounced 15-9 (8,006 sales).

Overall album sales were down 1.91% week-on-week at 1,536,945 – 4.89% below same-week 2011 sales of 1,615,988.

### MIDWEEK NO.1

Newton Faulkner: *Write It On Your Skin*



lowly 55, while five singles in a row on which he was lead act fell short of the Top 20.

Fortune was Brown's first No.1 album in the UK, and sold more copies last week – 29,980 – than any Brown album has in any week hitherto. His previous top tally of 20,011 occurred four years ago last week, when *Exclusive* leapt 142-6 after being reissued in a Forever edition. That album also provided Brown's previous highest chart position, reaching number three a week later, on

sales of 18,157 copies. Brown's last album *F.A.M.E.* debuted and peaked at 10, on first-week sales of 18,509 in March last year.

After debuting at two last week, **Maroon 5** remained runners-up on Sunday, with *Overexposed* selling a further 18,818 copies, while **Linkin Park**, who beat them to the title the previous week, suffered a 1-3 dip (14,198 sales) with *Living Things*.

Aside from Chris Brown, it was a poor week for new entries,

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# PRODUCT RECOMMENDED

## ALBUM OF THE WEEK



### MIKA The Origin of Love (Island)



September 16

Following his worldwide smash album *The Boy Who Knew Too Much* (which debuted in every single iTunes Top 10 around the world), *The Origin of Love* is multi-platinum-selling popstar Mika's third studio album.

Its release will be preceded by new single *Celebrate* - a slice of cool modern pop written by Mika and Pharrell Williams, produced by Nick Littlemore from *Empire of the Sun* that also features Pharrell on vocals.

Mika created this album over a period of two years and flew around the world assembling its roll call of collaborators - William Orbit, Benny Benassi, FRYars, Greg Wells (Katy Perry, Adele) and Klas Ahlund (Robyn's *Body Talk*) as well as working with some brand new unsigned musicians he found himself online.

Mika has now sold over 8 million records and has gold or platinum awards in 32 countries worldwide across his previous two albums *Life in Cartoon Motion* and *The Boy Who Knew Too Much*, winning Brit and MTV Awards in the process.

## TRACK OF THE WEEK



### NO DOUBT Settle Down (Polydor)



September 17

To kick off their return, American group No Doubt have revealed the artwork for their new single, *Settle Down*.

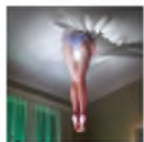
The track is taken from their long-awaited album, *Push And Shove* which is set for release on September 24.

It is the band's first new album since 2001's multi-platinum-selling *Rock Steady*, which achieved silver status in the UK.

Known for previous top 10 UK hit singles *Just A Girl*, *Don't Speak* and *Hey Baby*, the band's latest track will go to radio in mid-July and the Sophie Muller-directed video will follow shortly after.

## INCOMING ALBUMS

### TWO DOOR CINEMA CLUB *Beacon* (Kitsune)



Following their headline slot on February's NME Awards Tour, Two

Door Cinema Club - Alex Trimble, Kevin Baird and Sam Halliday - travelled to LA to record their sophomore album with acclaimed producer Jacknife Lee (Bloc Party, U2, REM) in his home studios.

The result is described as 'a bold statement of intent - an ambitious and heartfelt selection of tracks showcasing a stunning depth of songwriting and a broader, maturer sound.'

TGCC's debut album *Tourist History* achieved platinum status in the UK and their native Ireland, and sold over 1 million copies worldwide - making them one of the biggest breakthrough bands of the last two years.

The band has also been dubbed by NME as the No.1 most exciting band to catch at this summer's festivals.

SEPTEMBER 3

### IAMAMIWHOAMI *kin* (To Whom It May



Concern/Cooperative Music)  
Internet phenomenon  
iamamiwhoami are  
set to release their  
audiovisual album

on their own label, *To Whom It May Concern*.

The collective consists of singer-songwriter Jonna Lee, fellow songwriter Claes Björklund who both produced the project, alongside a 'visual team'.

The project, *kin*, is a musical album and 45-minute film, the trailer for which can be viewed on their YouTube channel which has amassed 15 millions views.

A succession of 'chapters' have been uploaded every fortnight since February with the final one, released in June, marking the completion of the album.

iamamiwhoami have won a Swedish Grammy award for *Innovator of the Year*, bagged nominations for two MTV online music awards in 2011 and the Digital Genius Award this year.

SEPTEMBER 3

### BAT FOR LASHES *The Haunted Man* (Parlophone)



Since releasing the universally acclaimed album *Two Suns* in 2009, which has now sold over 250,000

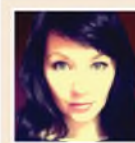
copies, Bat For Lashes/Natasha Khan toured South America with Coldplay, collaborated with Beck to write a song for the Twilight film, *Eclipse*, headlined two sold-out shows at the Sydney Opera House and covered Depeche Mode's *Strangelove* for Gucci's *Guilty* campaign.

She has released two albums under the guise of Bat for Lashes. Her 2006 debut was nominated for the Mercury Music Prize and earned two Brit Award nominations. *Two Suns* was also Mercury and Brit nominated, as well as winning Khan a Best Contemporary Song Ivor Novello for track *Daniel*.

A full UK tour has been announced for the Autumn, and a summer of festival appearances include Latitude and Bestival.

OCTOBER 15

## STAFF PICK: CZARALEE ANDERSON, SALES EXECUTIVE



### BROTHER ALI

*Mourning in America and Dreaming in Color*  
(Rhymesayers Entertainment)  
Albino born-again-

Muslim rapper Brother Ali is a feast for the eyes and ears.

His latest 14-track LP, produced by Jake One (De La Soul, G-Unit) was created in just two months during a self-imposed exile in Seattle after being inspired by his first trip to Mecca.

*Mourning in America and Dreaming in Color* is a raw, colloquial commentary of the rapper's views on America. Full of expression and emotion, Brother Ali tackles the politics, prejudice and promise of his home country.

With the help of Dr. Cornel West, the album is introduced with *Letter to*

*My Countrymen*; an eloquent plea to his fellow American. The track exposes what Brother Ali feels needs to change within humanity in a gentle yet effective way, especially in comparison to the hard-hitting title track where Ali lets his emotions

loose. There's a raw desperation in his vocal and he provides a powerful statement wrapped in a truly brilliant track.

Other guest artists on the album include Bun B on *Need a*

*Knot* and Def Poetry Jam Poet Amir on *Gather Round*.

In conclusion, this LP is an excellent example of poetry and music combined; Brother Ali has a lot in his head, a lot in his heart and a fantastic ability to show us all.

AUGUST 21



# PRODUCT REISSUES

BANANARAMA • VANGUARD RECORDS • GEORGE McCRAE • KC AND THE SUNSHINE BAND • MAXI PRIEST

## BANANARAMA: 30 Years Of

(Rhino 2564657996)



Still one of Britain's most successful girl groups, Bananarama's career spanning new compilation cherry-picks 22 of their best tracks, most of which were substantial hits. Their harmonies endearingly ragged, Bananarama were lucky or clever enough to hook up with a succession of songwriters and producers whose expertise helped them to be chart regulars for more than a decade. After a couple of top five hits with Fun Boy Three got them established, the classic Bananarama trio of Sara Dallin, Siobhan Fahey and Keren Woodward put together a string of excellent hits with Tony Swain and Steve Jolley, including *Shy Boy*, *Cruel Summer* and Robert De Niro's *Waiting*, then found a new lease of life under Stock, Aitken & Waterman, who propelled them to

further successes like *Venus*, *Love In The First Degree* and *I Want You Back*. Bananarama compilations aren't in short supply but where this one scores is by the inclusion of a DVD featuring no fewer than 35 of Bananarama's promotional videos, many commercially available for the first time. The DVD includes rarer clips like *Last Thing On My Mind* and the extended (seven minutes) promo for the *Venus* 12-inch.

## VARIOUS: Make It Your Sound, Make It Your Scene: Vanguard Records & The 1960s Musical Revolution

(Vanguard VANBOX 14)



Initially a classical label, and later to cash in on the disco boom with *The Players*

Association, Vanguard Records is, however, mostly known for its folk, roots, country, jazz and blues acts, which helped to make it a major player in said fields between the late 1950s and early 1970s. In

keeping with that, *Make It Your Sound, Make It Your Scene* illustrates with examples from each genre, how the label evolved during the 1960s. It does so in style too, with 83 tracks spread across four CDs, while a 60-page booklet includes extensive annotations, essays and illustrations. Initially more focused on jazz and blues, with artists like Skip James, Otis Rush, Junior Wells and Doc Watson on its roster, Vanguard bolstered its folk roster and became more politically conscious, with John Fahey's *March For Martin Luther King*, Tom Paxton's *Death Of Stephen Biko* and Buffy St. Marie's *Soldier Blue* all championing minority causes. St. Marie's song was also a major hit, as the label continued a purple patch which also saw chart success for the likes of Joan Baez (*The Night They Drove Old Dixie Down*), Ian & Sylvia (*Four Strong Winds*) and The Rooftop Singers (*Walk Right In*). All are here, in a box set of rare quality.

## GEORGE McCRAE: Rock Your Baby / KC AND THE SUNSHINE BAND: KC And The Sunshine Band

(Big Break CDBBR 0167 / CDBBR 0168)



Two important early albums in the genesis of disco, George McCrae's debut album *Rock Your Baby* (1974) and KC and The Sunshine Band's eponymous second album (1975) are now released in expanded, remastered editions on Big Break. McCrae's groundbreaking title track from *Rock Your Baby* was originally intended to be a duet with his wife Gwen – but she was late for the session, and the rest is history. After the song's success Casey and Finch quickly assembled an album of similarly-styled material including further hits in *I Can't Leave You Alone* and *You Can Have It All*. Much-sampled by the hip-hop community, both albums remain likeable and vital examples of 1970s disco.

## MAXI PRIEST: Maximum Collection

(Music Club Deluxe MCDLX 157)



One of British reggae's most successful recording artists – he had 20 UK Top 75 entries, and scored six Hot 100 hits in America – Maxi Priest has a supremely soulful voice, which made him particularly adept at lover's rock, although he was equally at home with uptempo jams. Both styles are included on this 36-song double disc distillation of his career, which also includes some new recordings. Priest's first two Top 20 hits (*Some Guys Have All The Luck* and *Wild World*) were well-judged covers but he really came into his own with a song he co-wrote – *Close To You*, a sweetly-chiming but bass propelled ballad which not only made No. 7 here but also topped the US chart. The last Priest compilation, on Virgin in 2004, is long out of print, so this is a welcome release.

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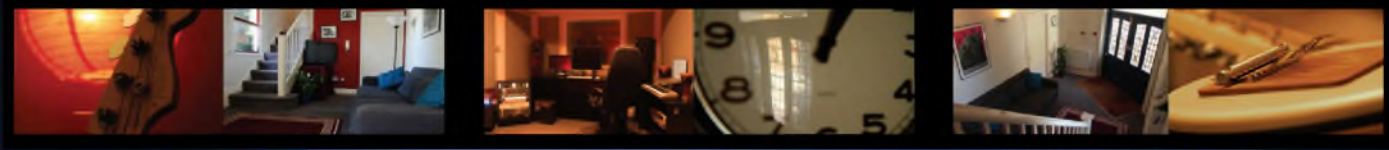
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## KEY SONGS IN THE LIFE OF...

### ANDY COPPING



*Festival booker, Download Festival / Promoter, Live Nation*

**First record you remember buying?**  
Coz I Luv You, Slade. Totally turned me on to music. The sound, the image, the delivery.

**What's your karaoke speciality?**  
Daydream Believer by The Monkees. The perfect singalong. How could anyone not love this song?

**Which song was (or would be) the 'first dance' at your wedding?**  
Help! - The Beatles

**Which track would you like played at your funeral?**  
My Way by Frank Sinatra. The lyrics will say it all.

**What was the best artist meeting of your life?**  
Jay-Z. The minute he walked into the room, I knew I was in the presence of greatness.

**Recommend a track Music Week readers may not have heard...**



I'm Lonely Please Stay by Dan Reed Network. I was shocked he and the band weren't bigger. Great song, great groove and great live.

**What's your favourite single/track of all time?**



Hey Jude by The Beatles. A song which is totally timeless. Pure brilliance and perfection in songwriting.



**NO HARMAN IT**  
The BPI's AGM last week provided plenty of photo opps for the roaming camera – and not just of the trade body's CEO Geoff Taylor and chairman Tony Wadsworth to have a chinwag with Harriet Harman MP. We also caught speeches from Infectious exec Korda Marshall and The Orchard's Scott Cohen, Chase & Status mingling in the back room and Dramatico main man Mike Batt posing with outgoing BPI indie/trade mission rep, Julian Wall.



## ARCHIVE

### MUSIC WEEK July 15, 1995



RCA MD **Jeremy Marsh** is set to "work his magic" on BMG after being named president of a newly-created division which puts him in charge of all frontline labels including **Arista**, **Deconstruction** and **BMG Classics**... The £70m 19,000-capacity Nynex Manchester Indoor Arena opens to the public this Saturday (July 15) promising

around a third of its 150 events a year will be music-related... A

**Randy Crawford** (pictured) covers album **Naked & True** sees her return to the industry after a two-year break with a band of "seventies funkateers" – including **P-Funk** stalwarts **Bootsy Collins** and **Bernie Worrell** plus **Fred Wesley** and his Horns. It's an "up-tempo" record that WEA UK product manager **Sonya Skinner** hopes will reach a new audience of under 25s... Record companies are again paying serious attention to jazz after it being regarded as more of an influence than a potent sales force.



### SINGLES TOP 5 15.07.95

POS	ARTIST	SINGLE
1	<b>THE OUTHERE BROTHERS</b>	Boom Boom Boom
2	<b>SUPERGRASS</b>	Alright/Time
3	<b>DIANA KING</b>	Shy Guy
4	<b>ROBSON &amp; JEROME</b>	Unchained Melody/White Cliffs of Dover
5	<b>EMF / REEVES AND MORTIMER</b>	I'm A Believer



### ALBUMS TOP 5 15.07.95

POS	ARTIST	ALBUM
1	<b>BON JOVI</b>	These Days
2	<b>MICHAEL JACKSON</b>	History - Past, Present, Future Bk1
3	<b>ALISON MOYET</b>	Singles
4	<b>CELINE DION</b>	The Colour Of My Love
5	<b>WET WET WET</b>	Picture This



### NEW RELEASES RECOMMENDED 15.07.95



**CATHERINE WHEEL** Waydown  
**GORKY'S ZYGOTIC MYNCI** Bwyd Time  
Waydown by Catherine Wheel is Single Of The Week, which according to the mag is a "very welcome return for one of the UK's overlooked talents" who haven't ever matched the "epic achievement" of 1991 single **Black Metallic**. It's a "raw but infectious" and "cracking" tune. Album Of The Week goes to Bwyd Time by young Welsh band **Gorky's Zygotic Myncci**. The record shows "startling assuredness" and is dubbed "cult listening from the ones to watch".



▼ **THE BPI AFTER HOURS**

If you're going to run a swanky event at BAFTA, you've got to give the delegates a touch of after-party glamour. We saw the likes of Maggie Crowe (BPI), Jeremy Marsh (Warner), Dave Wood (BPI) and Tony Wadsworth (BPI) in the bar after the BPI AGM. Elsewhere, in another twist to its 60th year anniversary celebrations, the Official Charts Company inaugurated a new award at the event: PPL's Fran Nevrlka and outgoing BRIT School chair of governors John Deacon became the first people to be presented with an industry version of the Official Number 1 Award.



**FABLED LABELS**

**ROADRUNNER RECORDS**



Founded: 1980

Key Artists: King Diamond, Metallica, Slipknot

Launched in the Netherlands in 1980 and founded by Cees Wessels, Roadrunner Records started off business importing North American metal-band recordings into Europe.

In 1986, the label opened its first US headquarters in New York City, later expanding to the United Kingdom, Germany, France, Japan, Australia, Denmark and Canada.

Holding a roster of mainly popular and metalcore acts, early successes included albums from King Diamond and Annihilator.

The 1990s brought mainstream success for several of Roadrunner's bands as the label continued to grow. In 1993 Sepultura became the first to crack the Top 40 on the Billboard album chart and in 2000, Slipknot got the label their first Platinum accolade.

In December 2006, Warner Music Group purchased a majority share (73.5%) of Roadrunner Records' parent company, Roadrunner Music Group B.V and 2010 saw WMG acquiring the remaining stock.

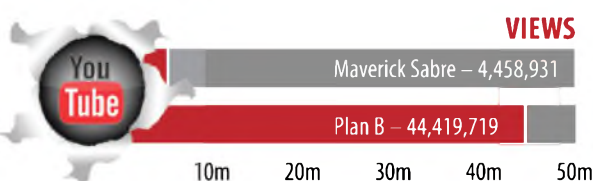
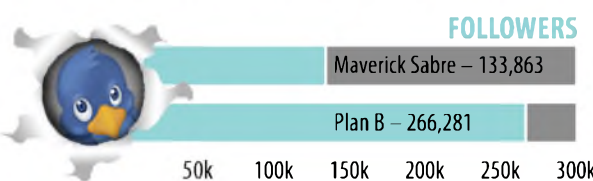
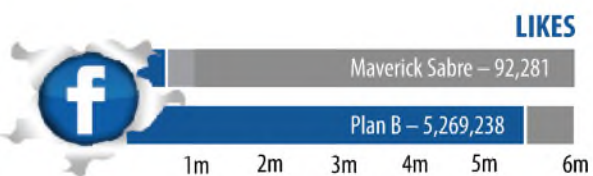
UMG announced in April 2012 that the UK, Canadian and The Netherlands offices of Roadrunner are to be closed completely, with severe cutbacks occurring across the rest of the label worldwide.

Did You Know? Amanda Palmer was allegedly told by the label in 2008 that they wanted to re-edit her video (pictured) for Leeds United to make her look slimmer.



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