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TALENTED” - **NE-YO**



CD / DIGITAL DOWNLOAD + EXCLUSIVE WRIST BAND FORMAT
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RADIOHEAD MANAGER MESSAGE CALLS FOR RETHINK ON LABELLING CONSUMERS AS 'PIRATES'

'BitTorrent is our friend'

MANAGEMENT

BY TOM PAKINKIS

Chairman of the Music Managers Forum and co-manager of Radiohead Brian Message sees BitTorrent as a 'natural ally' and wants to work with the file-sharing website to strengthen the relationship between artists and fans.

Speaking at a Westminster Media Forum entitled 'The UK music industry – copyright, business and the next steps for the Live Music Act' last week, Message said that the UK music industry was no longer about sales – but 'a living, breathing and evolving relationship over a long period between artists and fans.'

"Over the last 10 years, we've seen a turf war between rights and technology," he said. "That has resulted in fans being branded as pirates and artists unsure how they get paid. It's built up a level of distrust."

He argued: "Where technology allows something to happen and



people want it, we don't need laws that make it difficult to roll out... We need to grasp the fact that we have to move away from the copyright trailing model and more towards an artist-fan relationship based on experience. What that means for us is asking, 'Who are our allies?'

"For me, one ally that I really

want to work hard with is BitTorrent. I know that sounds crazy but BitTorrent has 160 million people every month that get involved with it. They are a channel to help us develop the artist-fan relationship.

"I want to develop a product in August with Nick Cave who has a movie coming out," he continued.

"We're going to put a piece of music together and we might even do some interesting theatrical stuff. I want to use BitTorrent in a legal, creative way."

Message is the second high-profile UK exec to back BitTorrent as a legitimate site this year, after Cooking Vinyl MD Martin Goldschmidt

trilled Counting Crows' latest album, *Underwater Sunshine*, on the site earlier this year.

Message also called for more flexibility from labels when it comes to licensing.

"Music licensing is getting more and more difficult," he said. "I'm involved in a project in the Philippines with three major mobile phone carriers, all of whom operate a billing structure that covers 100million people."

"We're nine months into the project and we're still finding it difficult to get licences for these major operators coming together to provide a new service."

"That's primarily because the major labels are worried about us introducing a new concept when iTunes has got to launch [in the territory]."

"iTunes is a big relationship for labels. They don't want to threaten that. Last week in the Philippines, iTunes launched at a local rate of \$15 per track to download... so good luck to iTunes in the Philippines."

Indie labels pull together in the face of new Universal/EMI support



As support for Universal's proposed £1.2bn buyout of EMI Music begins emerging in unlikely and influential places, independent label groups have reaffirmed their opposition

In shock news on Monday, IMPALA co-president Patrick Zelnik (*above*) revealed why he believed a Universal/EMI

merger "could rescue the music business" so long as the deal abided by certain concessions. These included valuable divestments – possibly EMI's Virgin Records – being sold to the independent label sector.

In a surprise result, 14 of IMPALA's 25 board members (56%) voted in agreement with Zelnik's planned remedies. The EU trade group continues to publicly oppose the deal.

Speaking in response to Zelnik's suggestion of co-operation, a Universal rep told *Music Week*: "We will continue to work closely with the independent music community so that, together, we can help ensure the future health of our industry. IMPALA's vote shows that there are senior members of the independent community who have embraced our messages of co-operation and transformation."

Beggars chairman Martin Mills told *Music Week*: "IMPALA, and the independent community at large, is a broad church, and encompasses a rainbow of views. Whilst we respect Patrick's opinions, they are his own personal views, and not those of IMPALA, which has reconfirmed its view that this acquisition is bad for the market, bad for competition, and bad for consumer choice."

AIM chief executive Alison Wenham added: "We believe Universal is already of a size which impedes healthy competition. This view was further confirmed by the AGM audience who voted 100% in favour of continuing to oppose the merger."

"But everyone is entitled to their own opinion, and Patrick has expressed a personal view, not reflective of the vast majority of independents."

NEWS

EDITORIAL

Video billed
the radio star

A HUGELY IMPORTANT DOCUMENT dominated our online headlines on Monday.

No, I'm not referring to IMPALA co-president Patrick Zelnik's sudden, shock defection against the Universal/EMI merger. (Although his mouth-watering op/ed, in which he claimed the deal could 'rescue' the music industry, did spawn three massive *MusicWeek.com* stories. More on that later.)

I'm not even referencing the UK Census, with which *The Daily Mail* created the story, 'The Census: It's about immigration now'. (How can the DM's self-parody be so laser-sharp but its political sketches so leaden and simplistic?)

No, I'm talking about the BBC's annual report, which notified us – to nothing but a disappointing, limp murmur from the label, publishing and management sectors – that the Beeb has slashed away a whopping 90 hours of music & arts programming from its schedules in the past year.

Most sickening of all, a full 70 hours of these shows have been sliced off BBC4 alone. To many within the industry, BBC4 is the last hallowed house of cultural enlightenment; an engaging sister act to 6Music's fearless, independently-minded programming.

“The BBC has increased entertainment TV hours: they could do a lot worse than scheduling in the story of Universal, EMI, IMPALA and Mr. Zelnik.”

So where was this deficit made up? Well it wasn't in drama, which lost 156 precious hours, following a move from buying in ready-made serials. And it certainly wasn't in sports, which suffered a 389 hour drop year-on-year.

No, it was in entertainment programming, which leapt more so than any other category – a 327 hour hike. And what exactly do we get for our 'entertainment' licensing dollar? *Snog, Marry, Avoid; My Penis And I; 8 Huge Nipples, 1 Huge Heart; World's Craziest Fools.*

Is this what the public honestly plays its licence fee for? I mean, I only made one of those up – and it's not even the most ridiculous.

If the music industry is going to fiercely debate the role Apple, Google etc. play in diminishing A&R budgets, we should also be scrutinising another goliath – the BBC – just as closely.

Considering we pay for it, a piece-by-piece erosion in Auntie's vital role as a platform to showcase the UK's musical stock simply isn't good enough. In a survey on whether the licence fee offered good value for money, only 56% of the grumpy great unwashed answered in the affirmative. I imagine the rest could do with some more music in their lives.

Then again, if the Beeb are going to insist on ratcheting up the 'entertainment' schedules – at least it could give us the good stuff. Which brings us back to Mr. Zelnik.

Another 56% figure grabbed our attention this week; that's the percentage of IMPALA's board members (14 out of 25) who backed their co-president's maverick concession plan over Universal/EMI.

Was this a thawing to the idea of the takeover? IMPALA says not, claiming it is firmly united against the deal from top to tail.

But if its powerful ranks didn't quite snog or marry Mr. Zelnik's convincing arguments, they clearly didn't avoid them, either.

Tim Ingham, Editor

ARE D2F RELEASES BETTER THAN 'FOUR LABEL GUYS'?

Twitter encourages older artists to premiere music



Photo: Mark Allen

DIGITAL

BY TIM INGHAM

Twitter has called on older artists not to be scared of premiering material on the social networking site.

Blur successfully became the first act to the ever debut a live performance on Twitter as it happened at the beginning of July – streaming a gig played atop a London rooftop, where they played new tracks *Under The Westway* and *The Puritan*.

“Live performance of a new single is a newer arena and we look forward to more experiences like these,” Tatiana Grace, head of music for Twitter, told *Music Week*. “Twitter is where fans go first to talk about new music so it only makes sense that artists would go there first.”

She added: “It's important to keep in mind that bands like Blur have not embraced Twitter in the same way pop stars like Rihanna have until recently.

“Now that these great acts are coming on board and participating in next-level content plays such as this, you can be certain that their follower counts and engagement are going to spike.”

Blur's live Twitter performance

was filmed in the London rain in front of a group of 50 invited guests. The band also took part in a live Q&A. The event spawned 1.3million @blurofficial tweet impressions during the hour of the stream. 167 news sites covered the event, whilst phrases ‘Under The Westway’, ‘The Puritan’ and ‘Blur’ all trended globally during and after the event.

“There's a learning curve: younger artists get that you have to engage with your fans on social media,” added Grace.

“Artists who have been around longer, are used to phoners and interviews with journalists and are still getting used to Twitter.

“The great thing is, when I sit down with an artist and explain how it can help them and let them know that it's more than just ‘what you had for lunch’ – you see the light go on and they realise that they can make their Twitter profile as unique as they want.

“You can answer fan questions all day – like Gavin Rossdale and Amanda Palmer do. You could choose to just post photos – as the Edge did on U2's tour. Or you create diaries from the studio detailing your progress. The possibilities are endless.

“Many huge pop stars debut

new tracks on Twitter on a regular basis: Kanye West and Katy Perry are great examples.

“Artists these days are savvy to the fact that Twitter is the best market research. As opposed to sitting at a table with four label guys wondering what song would be best suited to be your single, artists know they can post it on Twitter and find out instantly from fans.”

Under The Westway charted at No.34 on the Official Singles Chart when released.

“I don't think the chart is the only measure for success – it does not take into account all the different ways fans can consume music, well not yet,” commented Blur manager Niamh Byrne.

“I think you have to look at things quite holistically. In this case, we are doing two things – putting new music out for the forthcoming live shows and reflecting on 21 years of making music together.”

She added: “We'll always consider new ways of doing things – it's a constantly changing landscape and we have to move with the times.

“I think you also have to have a global outlook even if you are doing campaigns focused in the UK.”

NE-YO TASKED WITH BRINGING BACK THE GLORY DAYS TO CLASSIC SOUL RECORD LABEL

Motown readies 21st Century revamp

LABELS

■ BY RHIAN JONES

Motown Records head Ethiopia Habtemariam has coined R&B star Ne-Yo as the new Smokey Robinson of the legendary label. In an attempt to bring the imprint up to date, the singer became senior vice president of A&R at the Universal-owned company earlier this year.

Habtemariam gave him the job after he took up residency as one of their artists. "He honestly is the total package and I'm not bullshitting," she told *Music Week*. "He's an absolute professional on every level. He clearly exemplifies what a true R&B pop artist is and what Motown records represent."

Habtemariam admits the label had lost its way in the past: "It just happened over time, over the years but for many reasons, different regimes."

The singer/songwriter moved from Def Jam to Motown in January, bringing his Compound Entertainment imprint with him. He will serve as a producer and mentor to the label's artists as well as discovering and signing new talent.



"Ne-Yo is honestly the total package and I'm not bullshitting. He clearly exemplifies what a true R&B pop artist is and what Motown records represent..."

ETHIOPIA HABTEMARIAM, MOTOWN

The plan is to bring Motown back to the success it enjoyed with the likes of The Supremes, The Jackson 5 and Stevie Wonder - and when Robinson



Determined: Ne-Yo has been likened to Smokey Robinson, who was VP of Motown in its glory years, as well as a hugely successful artist

acted as artist-cum-A&R.

Grammy award-winning Ne-Yo said: "Being in A&R is all about going out and looking for

talent. There's so many complaints that I can make about the music industry and just the way that the artist is

treated - but instead of complaining, how about you do something about it."

The ethos of the revitalised label will focus on breaking new artists and focusing on artist development.

Motown names to look out for include male groups B5 and Imprint and young female singer Scotty Rebel as well as solo acts B Smith and Kevin Ross, who Ne-Yo calls "the closest thing to the Stevie Wonder of our day".

Ne-Yo's fifth studio album R.E.D is set for a September release. It follows a guest spot on Calvin Harris's summer club track Let's Go, while he has also been writing with Rihanna for her next album and collaborating with UK artist Conor Maynard.

With cumulative US sales of 4.3 million, the singer's two latest albums 2010's *Libra Scale*, 2008's *Year of the Gentleman* were both No. 1 debuts on the Billboard 200 and Top R&B/Hip-Hop Albums. His hit singles include *Miss Independent* - which netted Grammy Awards for Best R&B Song and Best Male R&B Vocal Performance - *Closer* and *Mad*.

SMS music service launches

A new platform to sell or give away music tracks and ringtones via text messaging, Music2text, launches today (July 20).

Fans text a song's name to 60444 to connect to a mobile music store, where they can download the track for free, 50p or £1.00, as determined by the label or artist. They can also opt to can stream or email the track, and follow the artist via Facebook or Twitter.

The service is free to use for any labels giving a track away for free, but costs £20 if they wish to sell the track - although the seller keeps 100% of revenue.

In addition, Music2text captures mobile numbers of participating "opt-in" fans, enabling UK labels and artists to build a database for future

marketing campaigns.

The service has been piloted with UK hip-hop and R'n'B artists Bashy (via Essential Music), Starboy Nathan (via Absolute Marketing), Marvell and independent labels.

The company is in talks with three of the top five record labels in the UK, as well as InGrooves, Zimbalan/Believe Digital and Crown Music Management.

UK R'n'B artist Starboy Nathan used the service to create a direct-to-fan marketing campaign during his major UK tours supporting JLS, The Wanted and N-Dubz. Fans were able to get a free ringtone of his new single *Diamonds*, whilst code was also included in all of the artist's marketing materials across press and social media.

The platform is fully PRS compliant and is in the process of becoming chart registered.

Said Crown Music Management chairman - and former MD of Island Records - Marc Marot: "This is a great example of a fully transparent mobile service that can accommodate all sectors of the industry, be it major, independent or unsigned."

Alex Branson, SVP InGrooves added: "For record companies and distribution companies this provides a unique way of understanding who their artists' fans are as well as a new way to sell their tracks. I am sure it will be a feature in many future



"The future for music distribution and promotion is undoubtedly the mobile space and Music2text uses a mixture of tried and tested and cutting-edge technologies..." DENVER THOMAS, MUSIC2TEXT

campaigns to come."

Said Music2text CEO and founder Denver Thomas: "The future for music distribution and promotion is undoubtedly in the

mobile space and Music2text uses a mixture of tried and tested and cutting edge technologies to deliver a disarmingly simple solution."

NEWS

NEWS IN BRIEF

■ **VEVO:** The man widely acknowledged as the head of VEVO UK, Jonathan Lewis, has left the online music video company due to restructuring. Lewis, MD (sales & operations) at the company, departs VEVO UK alongside commercial director Jonathan Lewen. Nic Jones, VEVO's SVP of international, now becomes responsible for all operations in the UK alongside his current role. The UK office will now report into Jones.

■ **DEAD OCEANS:** Former A&R director at XL, Hannah Overton, has been appointed general manager of a new UK and Europe division of indie label group Dead Oceans / Jagjaguwar / Secretly Canadian.

■ **PRS:** Westbury Music and Mute Song are the latest publishers to sign up to PRS for Music's Independent Music Publishers' European Licensing (IMPEL) initiative.

■ **REBECCA FERGUSON:** The RCA-signed act has announced over Twitter that she has sacked her management company Modest – and that she will "see [them] in court".

■ **KICKSTARTER:** US-based crowdfunding website Kickstarter will launch in the UK this autumn. British creators and entrepreneurs will be able to raise funding through premium pre-sale opportunities directed at fans via the service.

■ **ECHO NEST:** The online platform has received \$17.3 million in additional funding as it plans to move beyond music data and into new areas including social discovery. The company has said it will use the extra cash to boost continued sales growth and international expansion as well as new product development.

■ **DEEP PURPLE:** Jon Lord, keyboard player and co-founder of Deep Purple, passed away this week (July 16) after a long battle with pancreatic cancer. He was 71.

■ **ITUNES FESTIVAL:** Scottish band Biffy Clyro has joined the iTunes Festival line-up with support from Frightened Rabbit. Biffy will play the last date of the free Festival, held at the Roundhouse in Camden, on September 22.

■ **SOUNDEXCHANGE:** The digital service has appointed three new members to its board of directors: Duncan Crabtree-Ireland, Ray Hair and Paul Robinson.

For all of the latest Music Industry news, bookmark

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INDIES SAY VIDEO PLATFORM PAYS BIG BUT BPI'S TAYLOR IS NOT SO SURE

BPI and AIM debate YouTube contributions

DIGITAL

■ BY TOM PAKINKIS

BPI chief executive Geoff Taylor and AIM chief executive Alison Wenham aired conflicting views about YouTube's revenue contribution to the music industry during a panel session at a Westminster Media Forum last week.

When asked about the effectiveness of the video platform as a source of income for the music industry, Taylor told attendees at the forum – covering copyright, business models and the Live Music Act – that he felt YouTube should be contributing more to the music economy.

"If you look at the figures from last year, all advertising supported services, which include YouTube, we7 and the like generated £10 million for the entire recorded music sector. When you look at the billions upon billions of plays, particularly on YouTube, it's difficult to



understand how that could be the case," said Taylor.

"The whole point of Spotify is that it's a freemium service where they're bringing people in through their free service with the possibility of them upgrading to a paid service.

"So if you look at the economics in the round, arguably they make sense and I'm a big supporter of Spotify," he added.

"YouTube does not have a premium tier and it has also integrated things like play-listing functions, which make it an audio player as well as a video

"The economics need looking at because if there's that much consumption going on then YouTube has to contribute more back into the music economy"

GEOFF TAYLOR, BPI

player. So I personally think that the economics do need looking at because, if there's that much consumption going on then it has to contribute more back into the music economy."

But Alison Wenham argued that the feedback she was getting from indie labels about YouTube's contributions was positive.

"I represent small companies from bedroom labels to the Beggars Group, so it's a very broad range. They all report to me that YouTube revenue is becoming significant," she said.

"Whether it's enough or

whether the business model needs to be tweaked, the fact is that YouTube is delivering a decent cheque to these companies and that's what really matters to them."

She also suggested that YouTube looks to be increasing its involvement with the music industry, hopefully creating more opportunities:

"I think YouTube will start to invest in original content and that will be the breakthrough moment for artists who are part of that original content programme."

Right: See our YouTube feature on pages 16-17



Will Sony streaming service go big in Japan?

Sony's Music Unlimited

subscription service has arrived in Japan for the first time and Jeff Hughes (*right*), CEO of Omniphone – the licensee of the platform – says the launch marks what will be an "explosive growth period in subscription music services" for the country.

Despite being the second largest music market, lagging only behind the US, the introduction has been a long time coming for the service which has already rolled out in 16 other countries since starting under the name Qriocity in the UK and Ireland in 2010.

Hughes explains that getting all of the rights holders and publishing collective societies on board has been a tough call. He said: "The industry has done well *a la carte* and they want to make

Jeff Hughes



sure that when they license a subscription service, they deal with the right brand that has the reach to make it a success."

Previously, Sony fans in the company's native country could only buy songs from Sony online through other services, including iTunes, meaning the label giant had to split the revenue with those providers. Hughes expects the opening up in streaming services to give UK

and US artists an opportunity to monetise content in Japan in a new way, he explained: "I think certainly that there will be a lot more focus on the market, the more distributions channels for that content to be available the better."

Sony is the first global music service with a local repertoire that has launched in the country and one which Hughes hopes will "reap rewards for western artists who've been trying to crack Japan" as well as for the local artists, a service which will "give a wider demographic access to music on an unlimited basis."

It is the first subscription-based music service in Japan since Napster tried their luck in 2006 (folding in 2010) and the first such venture to have the backing of all the major labels in

Japan. Hughes explains: "It's a complicated territory, there's a lot of competing interest there. When you launch a music service in a country, you have to make sure you can bring global repertoire as well as the local repertoire.

"We've seen some services attempt to launch either with only American catalogue or with just local catalogue and I think both of those things are important because you need a service that all different types of people like."

Music Unlimited will cost users 1,480 yen (circa \$18.60) per month and will be available on PS3, PSP, Bravia TV, Blu-ray players and home entertainment systems, VAIO, Android, iPhone, as well as any PC or Mac.

CASH-RAISING D2F PLATFORM BEGINS WOOING RECORD LABELS WITH NEW SOLUTION

INGROOVES partners with Pledge for new retail platform

DISTRIBUTION

■ BY TOM PAKINKIS

Independent music distributor INgrooves Fontana has entered into a partnership with PledgeMusic which it says will transform the direct-to-fan service into a retail and marketing platform that could 'fundamentally redefine labels' revenue model.

Beginning this month, INgrooves Fontana clients will have access to the PledgeMusic platform directly from their Client Console, enabling labels and artists to expand the life of a project by giving fans access to purchase experiences and products even before recording begins on an album.

This is the first time PledgeMusic has partnered directly with a music distributor

and INgrooves Fontana's senior vice president of Label and Artist Services Bryan Mead believes it could represent the next stage in PledgeMusic's evolution.

"[INGrooves Fontana and PledgeMusic] talked about phase 2.0 of what Pledge could be in terms of moving it from a crowd-funding model to a pure fan engagement and marketing model for any sized act," he told *Music Week*.

"Pledge will continue to exist as a crowd-funding model for artists coming in off the street," he added. "Our goal is to position campaigns differently and say 'Come and be a part of the record making process with us,' rather than 'Come and help me make a record.'"

"The potential of the ideas within the Pledge platform are really limitless. We can start them up to a year outside of the



"Our goal is to say, 'Come and be a part of the record-making process with us,' rather than 'come and help me make a record'"

BRYAN MEAD, INGROOVES

street date. I wouldn't say street date becomes irrelevant, but it becomes another point on the release campaign.

"In a way, if we do this right it fundamentally redefines what product management does at a label level along with the revenue model because we could potentially be paying labels revenue well before street date."

Managing director and senior vice president of INgrooves International Alex Branson

added: "Some of our labels have already been using Pledge so I think it would be interesting to see how full integration really benefits them."

PledgeMusic CEO Benji Rogers commented: "Traditionally, labels' customers have always been retailers. As that space changes, the things that labels do with their bands is much more fascinating than going to a shop to buy a CD.

"Labels have all these band assets on Facebook, Twitter and other social networking sites and none of those are monetisable," he added.

"Labels also traditionally focused on a very narrow window of time in which to promote a record.

"But If you roll that clock back, the process of choosing a

"Labels have all these band assets on Facebook, Twitter and other social networking sites and none of those were monetisable"

BENJI ROGERS, PLEDGEMUSIC



single, verifying what artwork should be used and discussing touring plans can all be done in conjunction with fans."

Said Mead: "I would love to see 90% of our projects running this in a year.

"Not every project is going to be perfect for a Pledge model but I think we have the opportunity here in our group and as an industry to create a new music destination for the music fan community."



Olympics covered? Absolutely

Absolute Radio's broadcasts of the Olympics' opening and closing concerts in their entirety will mark its biggest commitment yet to live music.

The commercial station has put out countless hours of live events over the four years since it was rebranded from Virgin Radio, but its COO Clive Dickens said it would enter into new territory when it airs the two concerts taking place on Friday, July 27 and Sunday, August 12. The first concert will feature

Duran Duran, Paolo Nutini, Snow Patrol and Stereophonics, representing one act from each British nation, while the concert around the Olympics closing ceremony will feature what Damon Albarn has billed as Blur's last-ever performance as well as appearances by New Order and The Specials.

"All of those acts are pretty much core acts for us," said Dickens. "We will be broadcasting full sets of the headliners and the supports of



Absolutely British: Concerts covered include performances by Duran Duran, Stereophonics, Paolo Nutini, Snow Patrol, Blur and New Order



those two events, meaning that is by far the most amount of live music we've ever done.

"We've obviously done the full set of Elbow at the Isle of Wight, the full set of Noel Gallagher. Last year we did Arcade Fire and Kings of Leon and we've done Bon Jovi, but it has always been one or two headliners and selected songs. This is effectively a near complete live transmission of the two big celebration concerts at Hyde Park."

Absolute was previously announced alongside Bauer as one of the official broadcaster partners of the series of BT London Live events being staged in London around the Olympics and Paralympics.

This will include the station broadcasting each day from Hyde Park between July 28 and August 11, while Magic is the events' official London radio station and fellow Bauer station Kiss is also involved.

COLIN LESTER PROMOTES FISHER



Twenty First Artists has promoted Alex Fisher to senior artist manager.

Fisher joined

the company when it merged with CLM Entertainment in 2010 but has worked for Twenty First Artists CEO Colin Lester since interning for him in 2007. He will report to Lester in his new role.

As well as continuing in his own role as an artist manager, Fisher will assume responsibility for training and overseeing all of the company's assistant managers in their day-to-day management roles, appointing assistant managers to specific projects and exploring new avenues of revenue for the company and its artists.

Colin Lester said: "Alex has been with me for five years and in that time has proven himself to be a natural artist manager with the ability to lead others.

This promotion recognises his exceptional talent and is well deserved."

NEWS

INDUSTRY AWARD BESTOWED ON TAKE THAT MAN IN NOVEMBER AFTER 'YEAR LIKE NO OTHER'

Barlow to be honoured at MITs 2012

AWARDS

■ BY TIM INGHAM

Gary Barlow is to be honoured with the 21st Music Industry Trusts Award at the annual trade dinner on Monday, November 5.

This award will be presented to Barlow in recognition of the singer/songwriter's services to British music and charity.

The MITs will take place over a charity dinner in London at the Grosvenor House Hotel, in aid of Nordoff Robbins and the BRIT Trust.

Last year's Award recipient was Jools Holland.

David Munns, chairman of the Award committee, said: "We are delighted to honour Gary Barlow with the Music Industry Trusts Award for 2012. He is one of the UK's most accomplished artists – a unique musician, songwriter and producer who embodies both success and distinction, and who serves as a dedicated ambassador for many charities.

"It's probably true to say that, in what is already a remarkable career, 2012 has been like no other year for Gary. I can't think of another artist who works with both Simon Cowell and Her Majesty The Queen; eventful is an understatement.



"He is one of the UK's most accomplished artists – a unique musician, songwriter and producer who embodies both success and distinction..."

DAVID MUNNS, MITS



Sing it loud: Gary Barlow enjoyed success with the single and album Sing alongside the Commonwealth Band

On November 5 his many friends and admirers in the music industry will be there at the Award presentation to show their support and celebrate a great artist."

Barlow has written 11 No.1 singles and seven No.1 albums with Take That. Back For Good topped the singles charts in 31 countries, whilst he has also written and produced for many artists, including Sir Elton John.

He is a six time recipient of the Ivor Novello Award and has sold over 45 million records with Take That. His charity work has benefited organisations such as the Prince's Trust, Children In Need and Comic Relief, and this year, by Royal Appointment, he organised the successful Queen's Diamond Jubilee Concert.

The charity single, Sing, which Barlow co-wrote with Lord Andrew Lloyd Webber, shot to No.1 – as did the album

which housed it. The Take That star was then awarded an OBE last month.

The Music Industry Trusts Award, now in its 21th year, has raised over £4 million for Nordoff Robbins and the BRIT Trust. Names that have previously collected the gong include Sir George Martin, Ahmet Ertegun, Sir Elton John and Bernie Taupin, John Barry, Michael Parkinson, Lord Andrew Lloyd Webber, Sir Tom Jones, Kylie Minogue and Jools Holland.

The Award was founded to recognise outstanding achievement in the UK music industry as well as benefiting Nordoff Robbins and the BRIT Trust.

The Music Industry Trusts Award is sponsored by Spotify, PPL and Ingenious Media.

Tickets are available from: mitsadmin@nrfr.co.uk, or telephone 020 7428 9908.

OBITUARY GERRY BRON, MARCH 1933 - JUNE 2012

By Richard & Nicholas Bron, July 7 2012

LAST WEEK WE SAT IN RONNIE SCOTT'S and listened to Osibisa dedicate the song Woyaya to our late father, Gerry Bron, and someone commented: "Your Dad created world music 40 years ago".

Actually Dad joined his own father Sydney Bron's sheet-music business around 1949 at the age of 16, working as a publisher until flirting with record production in the 1960s whilst working with artists such as Gene Pitney, Manfred Mann, Bonzo Dog Doo Dah Band, Three Dog Night, Gentle Giant, Colosseum, Juicy Lucy, Richard Barnes and Marianne Faithfull.

Eventually in 1971 he started Bronze Records having incredible worldwide success with artists such as Uriah Heep,



Manfred Mann's Earth Band, Osibisa, Motorhead, Girlschool, Sally Oldfield, The Damned, Juicy Lucy, Hawkwind and many others.

He was then still producing records, building and running a recording studio (The Roundhouse), a booking agency (The Bron Agency), a music-publishing business and managing several bands. He served

on the board of the BPI for many years.

As well as music, he was obsessed by technology. His forward thinking led him to the development of a copy-protection system for records, even before digital music, and he produced the 'Cuemix' device for studios without which Thom Yorke claimed that Radiohead could not have made OK Computer.

Despite his involvement with heavy rock, Dad wore conservative suits and listened to classical music.

Outside of music, but still in business, he pursued his love of aeroplanes, establishing an air-charter service used by leading bands from all over the world. In the early 1980s he also started a computer animation company and was

excitedly talking up his ideas for animated feature films before Pixar was a blip on anyone's radar.

And in between all that he made a good fist of being an unbelievable Dad.

He would be the first person to say that he couldn't have done this without an incredible team of people and many of them – some now leaders in today's music industry – acknowledge the start, advice and encouragement they received from him. Words like 'a man of integrity', 'a father figure' and 'a gentleman' have been used time and again in his honour. They also talk about his great sense of humour and love of his family.

It's typical of our unassuming Dad that in a recent interview he said that his biggest achievement was "making my wife happy", referring to his beloved wife Penny whom he married in 1982.

AIM
INDEPENDENT
MUSIC
AWARDS
2012

AIM INDEPENDENT MUSIC AWARDS 2012

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BEST LIVE ACT

BEST INDEPENDENT FESTIVAL

**INDEPENDENT BREAKTHROUGH
OF THE YEAR**

BEST 'DIFFICULT' SECOND ALBUM

BEST SMALL LABEL

**SPECIAL CATALOGUE RELEASE
OF THE YEAR**

HARDEST WORKING BAND OR ARTIST

INDEPENDENT ALBUM OF THE YEAR

GENRE SPOTLIGHT AWARD

TICKETS SELLING FAST!

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

29TH OCTOBER 2012.

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

www.musicindie.com/awards



DIY MusicWeek THE FLY



SOUND PERFORMANCE

Bird & Bird



NOKIA

MusicWeek The Playlist

10 tracks you need to hear...



ELLIE GOULDING FEAT TINIE TEMPAH Hanging On (Polydor)

As her debut album scales new heights in the US, this jaw dropping cover of the Active Child song promises good things for the follow-up. (From album, tbc)

PALOMA FAITH 30 Minute Love Affair (RCA)

Second single from the new album, this is affirmation of Paloma's staying power. A huge commercial song packed with emotion. (Single, August 12)



BLOC PARTY Octopus (French Kiss)

Very much a return to form for Bloc Party after three years away. Angular, exciting and as relevant as ever. (Single, August 13)

MAXSTA I Wanna Rock (RCA)

First signing to Jamal Edwards' (SBTV) label Just Jam, this is off to a huge start with Fearnie, Grimmy and Zane leading the charge at Radio 1. (Single, August 5)



LULS Young (Unsigned)

Formerly called Braves, the first taste of LULS' material is an ethereal slice of sonic euphoria which makes an immediate impact on the listener. (Demo)

MICACHU & THE SHAPES Never (Rough Trade)

The long-awaited second album from this talented trio is on the way and we could not be more excited. Sounding as brilliantly mad as ever. (Album, tbc)



JUSTICE New Lands (Because)

Taking advantage of some Red Bull sponsorship for the video - Justice's new single is backed by an epic visual and sonic feast. (From EP, available now)

TASHAKI MIYAKI Best Friend (LuvLuvLuv)

Another lovely release from the LuvLuvLuv logo, Miyaki brings to mind the best parts of Velvet Underground. (Single, August 5)



RACTURES Ride (Distiller Records)

The filthier end of Britpop returns. Mixing a Bernard Butler mega-riff with Supergrass's energy Ride is one heck of a sleazy statement. (Single, out now)

DEVLIN FEAT. ED SHEERAN Watchtower (Island)

This Labrinth production slice of wailing pop might upset Hendrix diehards - it samples a classic riff - but who knows? (Single, August 19)



BREAKOUT



BWANI JUNCTION

Coined as a "Glastonbury institution in waiting" by NME, Edinburgh-based four-piece Bwani Junction are best described as "skewed indie, sprinkled with Afro-Scottish influences". Catch them at August's Breakout event at The Proud Galleries in Camden. *Get on the guest list at musicweek.com/breakout*



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: Blink 182
Where: O2 Academy Brixton
When: July 25
Why: One of two dates at the venue, two thirds of the American pop-punk trio Mark Hoppus and Tom DeLonge showcase comeback album *Neighborhoods*.

DATA DIGEST

SALES STATISTICS



CHART WEEK 28 Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	3,420,657	1,198,898	336,036	1,534,934
PREVIOUS WEEK	3,429,164	1,220,269	316,677	1,536,946
% CHANGE	-0.2%	-1.8%	+6.1%	-0.1%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	94,489,537	36,599,619	8,627,993	45,227,612
PREVIOUS YEAR	87,419,970	43,624,042	8,380,459	52,004,501
% CHANGE	+8.1%	-16.1%	+3.0%	-13.0%

APPOINTMENT TO VIEW



DOWNLOAD FESTIVAL 2012

Friday, 20 July - Sky Arts 1, 9pm-11.20pm
Performances from Donington Park, featuring Megadeth, Machine Head, Billy Talent, Ugly Kid Joe, Saxon, Trivium, Fear Factory, Soundgarden, Biffy Clyro, the Prodigy, the Black Veil Brides and Steel Panther.

BBC PROMS 2012

Saturday, 21 July - BBC4, 8pm-10.10pm
From London's Royal Albert Hall, Daniel Barenboim conducts the Arab-Israeli West-Eastern Divan Orchestra in the second of their five-part Beethoven symphony cycle. Clarinetist Jussef Eisa joins them to perform French composer Pierre Boulez's Dialogue de l'ombre double.

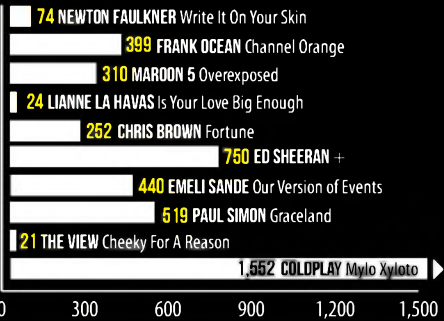
SUPERSTAR

Wednesday, 25 July - ITV1, 9pm-10.15pm
The talent search reaches its climax as the viewing public decides which contestant will win the leading role for Andrew Lloyd Webber's (left) new arena tour of Jesus Christ Superstar.

PIRATES' BAY



NUMBER OF ILLEGAL FILES FOUND BY MUSO.COM OF TOP 10 ALBUMS ON JULY 16 2012



CRITICAL MASS



metacritic
Keeping score of entertainment.

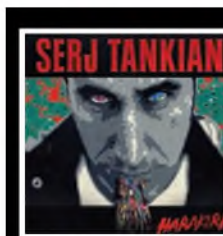
The average review scores of the biggest releases - all courtesy of Metacritic

www.metacritic.com



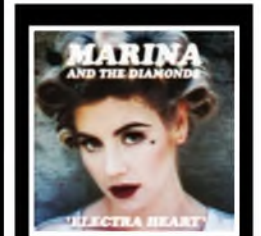
81

TWIN SHADOW
Confess



71

SERJ TANKIAN
Harakiri



55

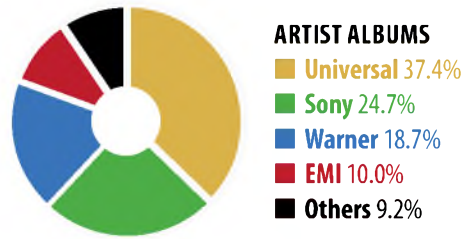
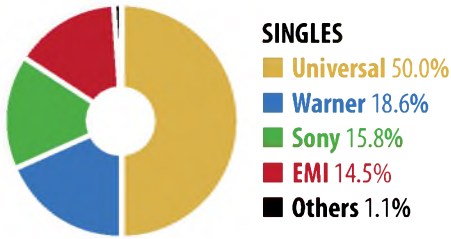
MARINA & THE DIAMONDS
Electra Heart

For daily news visit musicweek.com

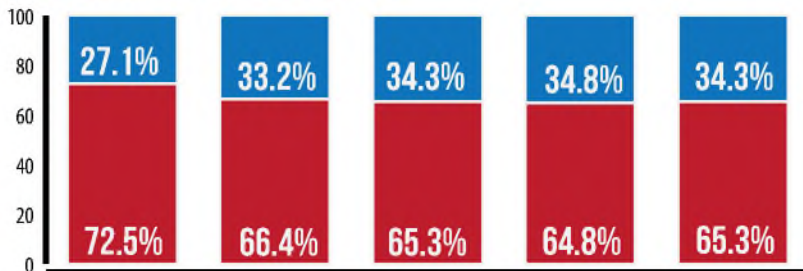
MARKET SHARES BY CORPORATE GROUP



CHART WEEK 28



DIGITAL vs PHYSICAL



TOP 5 STORIES ON MUSICWEEK.COM

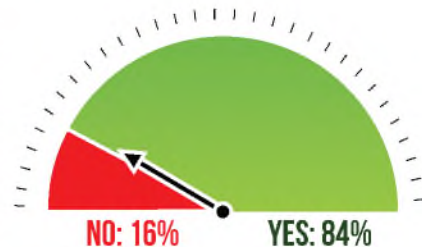
Musicweek.com's most-read stories for period ending July 16

- 01** Universal/EMI shock. IMPALA boss BACKS bid
Monday, July 16
- 02** Universal/EMI deal approved in Japan
Wednesday, July 11
- 03** Bloc Festival owner falls into administration
Wednesday, July 11
- 04** Survey: half of people think not paying for music is acceptable
Friday, July 13
- 05** Female music acts dominate Forbes under-30 richlist
Friday, July 13

MUSIC WEEK POLL

This week we asked... Was it the right time for Chris Moyles to leave RT's Breakfast Show?

Vote at www.musicweek.com



INK SPOTS

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

The front cover of the last ever issue of *The Word* magazine bares few farewell themes, instead teasing a "fascinating" 24 hours on the road with **The Cure**. It offers a single quote from comic writer PG Wodehouse: "Golf, like measles, should be caught young." Inside, 41-year-old British-born transgender and "musical oddity" **Anthony Hegarty** says that we're doomed unless we shift to "more feminine forms of government: emotion and intuition are utterly essential to any human decision."



James Medd discovers conversation with **Lou Reed** is like "conducting a transatlantic phone call across a small table" and finds him dark, chilly, unafraid of silence and with a sense of "menace". Robert Smith predicts that **The Cure's** last world tour will be his final: "It's taxed me so much. It's a sad admission but I've never, ever performed without a stimulant."

Kimbra's music is a "running buffet" that spans intricate pop, gospel soul, disco-slick electronica, Bjork-like hyperballads and even rootsy Americana, according to Andrew Collins. Kate Mossman, meanwhile, says **Laurel Collective's** *Heartbreak Underground* is "intelligent, busy, well-meant psychedelic pop".



THE MAGIC NUMBERS

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

£200m

Price paid to the BBC for the purchase of Television Centre by Stanhope Plc. The Beeb's annual report also showed 90 hours of music & arts TV programming had been cut in its last fiscal year

107

UK festivals booked to take place between now and the end of September according to the Festival Calendar website

\$4,250



For one of the thousand copies of **Kiss's** new book, bumper photo album *Kiss Monster*

46

Years in business and Brighton's independent record store **Rounder Records** is to shut this month, blaming "basic economics" for the closure

5

Female music artists feature on **Forbes** Top 10 of the highest paid celebrities under the age of 30: Taylor Swift, Adele, Rihanna, Lady Gaga & Katy Perry

7th

Position on the US iTunes chart for former **X Factor** contestant **Cher Lloyd** with single *Want U Back*

LIFE IS TWEET WE FOLLOW THE INDUSTRY'S FINEST

@mrsaunders I see woman-beating misogynist Chris Brown is flying high atop the album charts - well done music fans, well done indeed....
(Andy Saunders, Velocity PR) Monday, July 9

@MikeTreat everyone at work has decided i should go out with Katie Holmes. yeah alright.
(Mike Hemsley, Hassle Records) Monday, July 9

@MarinasDiamonds "So, Marina, we're going to make you look like you're trapped inside a massive bubble" - this is why I wanted to become a pop star
(Marina Diamandis) Tuesday, July 10

@Paulhitsheet Biggest laugh of the day so far ... email from a non-subscriber asking me to find him an act for the voice second series. That ship has sailed.
(Paul Kramer, Hitsheet mag) Tuesday, July 10

@CharliScott When you move me everything is groovy.
(Charli Scott, Turn First) Wednesday, July 11

@lukeywilliams Hey I just met you, and this is crazy, but here's my laundry, so wash it maybe.
(Luke Williams, Insomnia) Wednesday, July 11

@ThePrester Great show tonight from Monsters & Men. Very Arcade Fire-esque. Bits of Dexys, Beirut & Fanfarlo thrown in to boot. Euphoric & uplifting!
(Niall Prescott, Last FM) Thursday, July 12

@frazerlawton Oh Christ, I'm sitting next to a couple breaking-up. I can't move. FFS.
(Frazer Lawton, Murray Chalmers PR) Thursday, July 12

@cowboystyle pete hammond should be required to remix every single song in the UK Top 40. EVERY WEEK.
(David James Lennon, Universal) Friday, July 13

@StevieVanZandt English cops may be the only individuals left on earth that wouldn't want to hear one more from Bruce Springsteen and Paul McCartney!
(Steven Van Zandt) Sunday July 15

@annanev Paul Simon was so amazing, at the end did Sound of Silence, collective gasps then complete silence from 60,000+ people. Incredible.
(Anna Neville, music lawyer) Sunday July 15

@JohnGiddings01 the bbc have spent 2.5 mill more of our money this year - maybe they shouldn't put gigs on?
(John Giddings) Tuesday July 17

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

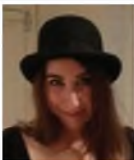
DATA DIGEST



NOT FADING AWAY
July 12,
Wardour St, London
 The Rolling Stones' 50th anniversary is marked with a photo outside the old Marquee Club – now a bank – by Rankin

PICTURE OF THE WEEK

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



1 AMY LAVELLE SPINDLE MAGAZINE
The Diamond Noise - Yippie Yeah *Mother Tongue*

Short, sharp and simple, Yippie Yeah is another high-octane track from London-based The Diamond Noise that packs poppy hooks with a punk attitude into a frenzied two minute blast that comes on strong without overstaying its welcome.



FEEDBACK

● **Bloc organisers say sorry for festival chaos**

Jude McCauley: "I can understand organisers omitting any mention of overticketing in their statement. But the police? Their statement is false. It did not rain all night. It was sunny and then a warm(ish) evening."

"Too many tickets were sold and the entrance was far too small to cope with demand. The stages couldn't cope with the amount of people there, especially after they closed the smaller stages."

"It was dangerous. They hadn't even finished building the festival. And again, it did not rain. Re-read the police statement. Lies."

● **CrowdSurge addresses reported Bloc Festival ticketing problems**

Oisin: "The ONLY thing I CARE about is MY REFUND. Are you confusing the public with a regulatory body? Who the **** do you think you are?"

● **Wastock first in UK to go festival-wide with 'cashless' microchip wristbands**

Alexander Nielsen: "I think this is a great idea! That way concert goes won't need to worry about carrying money and having it pick pocketed from them and they can also have a limit on how much they can spend. Say for example you only load 20 pound on the wristband, that's your limit unless you bring more cash with you."

● **BBC slashes music TV by 90 hours in fiscal 2012, BBC4 down 70 hours**

Paul Carey: "This is why it's so tough for any decent new music to breakthrough to a bigger audience. We need more opportunities on tv not less. Even news channels are becoming more difficult to get new acts on, unless you have a strong angle. I'm waiting for a live online music tv show to emerge to open things up to all the bands looking for a break."



2 SOLANGE MOFFI A BLOGGER BLOGS, MUSIC-NEWS.COM
Yellowire - All Said & Done *id Records*

All Said & Done encapsulates the inexhaustible theme of relationship break-up through sensible lyrics, driven by the ear-catching piano riff, which successfully wrestles Ol Beach's assertively smoky vocals for the limelight. This gloriously mischievous cut of blues-induced guitar pop has 'airplay' written all over it.



3 ANDY COWAN MOJO
Funeral Suits - Colour Fade *Model Citizen*

There's an exotic otherness to this fresh-faced Dublin quartet. Elegiac and intriguing, Colour Fade evokes U2 and Prince while following a direction untraveled by either. "I'm a machine," pants singer Brian James, yet his band clearly do nothing by rote.



4 ANDY RITCHIE ROCK SOUND
Yellowcard - Southern Air *Hopeless*

Few would have believed that violin-tinged pop-punk was anything more than a flash-in-the-pan novelty when Yellowcard burst onto the scene. Today, they're nothing short of scene veterans, and Southern Air, their eighth studio album does their legacy the utmost justice. This is the summer soundtrack for 2012.



SIGNS O' THE TIMES



Front row: Nick Shymansky, Tyler James, Hamish Harris. Back row: Darcus Beese, Tom March, Ted Cockle, Alex Boateng

Island Records has re-signed Tyler James, known for his recent appearance on The Voice UK. He is set to release a single later this summer and his yet-to-be-named album is due in the autumn. His debut 2005 album, *The Unlikely Lad*, recently re-entered the iTunes chart at No.6.

Regional Mexican singer **Larry Hernandez** will continue to make albums with **Universal Music Latin Entertainment (UMLE)**. He

has signed a new deal with the label, which for half a decade he has licensed material through via Discos Sol. The new deal is directly with Universal/Fonovisa and encompasses four projects.

Chris Mann, best known as Christina Aguilera's finalist on the second season of *The Voice* in the US has signed with **Faircraft Records**, an imprint of **Universal Republic**. He will release his debut full-length album on October 16.

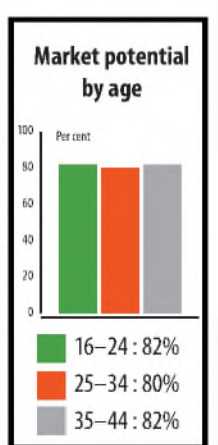
KEEPING TRACK



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

Little Mix Wings
 Overall market potential **EXCELLENT**

82%



ON THE RADAR BEN MONTAGUE

DOES THE NAME, FACE AND VOICE ring a bell? Two years ago Ben Montague's debut single Haunted was all over the radio waves, he was relentlessly gigging and he sang live at Children in Need with JLS and KT Tunstall - yet he had no record or publishing deal and no budget to release his music.

People were asking for his album so he recorded an EP in his friend's house "standing on a plank of wood so the floor didn't squeak and using a mattress and duvet as soundproofing". This was all whilst he worked in a club and taught tennis and guitar to pay the rent.

A few years later, he now has a

label deal in the bag, can record in 'proper' studios and has seen a song he's written commissioned as the Singapore Idol winner's single.

Montague admitted to *Music Week* of his new-found success: "It took me a long time to get a deal but I've been really lucky that for some reason people have always believed in me."

On getting his record contract, he said: "We had a few discussions with a few labels and it wasn't really happening. I'd written this album [Tales Of Flying & Falling] and really wanted to get going. Nusic came together on a joint venture with EMI Label Services. It's got an indie vibe"

Montague describes his sound as "traditional singer-songwriter but with a pop influence". He's supported Stereophonics, The Wanted on tour, is currently on a schools tour and has had major support from Radio 2, so his mixed audience consists of "predominantly females - mums and daughters".

He revealed about his album: "I worked with Dave Eringa who produced Manics stuff... it's like a pop-rock fusion. I was really lucky to have written with some great people like Jim Duguid who did Paolo Nutini's record, James Walsh from Starsailor and Jamie Hartman from Ben's Brother."



"I love bands like Kings Of Leon, Snow Patrol and Coldplay so I really tried to get that but fuse it with a singer-songwriter element."

Montague is striving for a top 10 album and would also like to

ESSENTIAL INFO

RELEASES

July 8 single: Love Like Stars
Aug 26 single: Another Hard Fall
Autumn 2012 album: Tales Of Flying And Falling

LABEL

Nusic Sounds/EMI

MANAGEMENT

Matthew Page, Riot Management

LIVE

• Just completed a UK tour which ended with a Station Sessions gig at St Pancras
• Another UK tour is planned for October.

work with one of his songwriting heroes. "People have said some of my songs have a bit of modern day Take That to them - I'm a huge Gary Barlow fan. My dream is to work with him."

HE SAID / SHE SAID



“It's a national disgrace that LOCOG has no apparent strategy [to] appropriately recognise the art form. All those involved in this fiasco should be embarrassed and ashamed.”

Writing on the MusicTank blog, PPL's Keith Harris slams the standard £50 per act, per hour fee for musicians playing at the London Olympics

TAKE A BOW TEAM LINKIN PARK



Label: Warner Bros

James Heward, Pomona

General manager: Jeremy Marsh

National press: Anton Brookes, Bad Moon

A&R: Rob Cavallo

Online press: Caroline Beasnel, Inside/Out

Manager: Jordan Beriant, The Collective

National radio: Jane Arthy

Marketing: Katherine Parrott

TV: Stacy Blackman

Regional press:

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	MADONNA
2	JUSTIN BIEBER
3	ONE DIRECTION
4	ED SHEERAN
5	SWEDISH HOUSE MAFIA
6	BLINK 182
7	NICKI MINAJ
8	QUEEN
9	LADY GAGA
10	MUSE
11	JESSIE J
12	LIONEL RICHIE
13	BLUR
14	STEREOPHONICS
15	ROBERT PLANT
16	MADNESS
17	BEACH BOYS
18	BEN HOWARD
19	THE GASLIGHT ANTHEM
20	MORRISSEY

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	20	COLDPLAY

HALL & NOTES

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Coming up

09/09 Noel Gallagher's High Flying Birds (right)

02/10

Jesus Christ Superstar

05-06/10

George Michael Symphonica - The Orchestral Tour

24/10 Alice Cooper's Halloween Night Of Fear

07/11 Nicki Minaj - Pink Friday: Reloaded Tour 2012

14/11 Lionel Richie - Tuskegee Tour 2012

15/11 Once In A Lifetime - David Cassidy, Leo Sayer, Hot Chocolate and Smokie.



THE BIG INTERVIEW EDDIE PILLER



ALL THAT ACID JAZZ

Eddie Piller looks back on 25 years of his genre-defining label

LABELS

BY TOM PAKINKIS

Acid Jazz's dwellings in a Bethnal Green cellar are probably the best indicator of the label's enduring indie philosophy while its poster-plastered walls and vinyl-heavy shelves tell tales of its 25-year history.

But the label's achievements over the past two decades are by no means as humble as its surroundings. Acid Jazz co-founder Eddie Piller talks to *Music Week* about the label's origins, its Stateside invasion in the Nineties and why he never cashed in on a major label deal...

What was the intention behind Acid Jazz when it was first set up?

The whole thing started as a bit of a joke. I was managing a band called The James Taylor Quartet, who had just been signed to Polydor and I was mates with Gilles Peterson. We saw our scene – the rare groove and jazz scene, for want of a better word – growing over a year-long period.

Then Acid House came along. We were on this holiday in Ibiza where it was discovered by the British DJ fraternity. We thought it'd be good to get the atmosphere and excitement of Acid House into our jazz scene. So we decided to set up a label.

Our main producer Chris Bangs, who's produced Paul Weller and Galliano, came up with the name Acid Jazz. We said, "Yeah great. It'll be fun and we'll release three records and then we'll go off and do something else." I'd already had two indie labels and I'd worked at Stiff but Gilles was new to records, he was a Radio London DJ around that time.

So we set up this little label. We did one seven-inch with a dinked American jukebox hole, an American address on the press release and all that, as if it was an American record. Someone from New York sent out all the promos and it got reviewed as an American record but it was Galliano doing this jazz rap.

We sold 15,000 copies out of the back of a van in three months. Having done indie labels I realised that was a lot with no distribution, just a van service. It gradually began to build up a head of steam and after a year and a half I couldn't really stop doing it.

After about two years Gilles decided he'd had enough of the independent way of life and had been approached by a major. I didn't want to work with a major because I'd already experienced the Stiff and Island relationship, and I felt it wasn't very good for an indie to be partners with a major.

So he left and went to set up Talkin' Loud and I carried on with Acid Jazz. We divided the roster between us. He got Galliano and The Young Disciples and I got The Brand New Heavies and

A Man Called Adam who eventually went on to become Leftfield.

We had the glory years from around 1990-94 where it was literally the biggest genre in the world. We completely cracked America in a way that even Britpop didn't: Jamiroquai was the biggest selling UK-signed artist of the Nineties.

That all went off and then I gradually started to get a bit bored of it in the mid-Nineties so I decided to do something different. So I bought a derelict nightclub in Hoxton Square, which we called The Blue Note. I A&R'd it like it was a record label and I don't think anyone had really done that before.

When that became too big I decided to concentrate on Acid Jazz again and I've been doing that since about 2000. Over the last three or four years we've been building almost exponentially in spite of the fact that everything else seems to have been crashing.

What kind of opportunities were you getting in the US during the label's peak?

It was a bit weird because we were seen as the most fashionable thing in the United States. Not just in places like San Francisco and Los Angeles – we were properly lionised.

It was the weirdest thing: one day I'm DJing to 60 people in a pub on Hackney Road, the next I'm DJing at Sylvester Stallone's birthday party in Los Angeles. I found it an odd experience but obviously it's great to be the eye of the whirlwind.

To what extent has the goal of the label changed since you started?

The goal has always been the same: to run an indie label, to have fun and not to sell out to the majors, because of my Stiff Records upbringing.

We're an indie label – sometimes we're in fashion, sometimes we're not. 25 years is a long time, you can't be in fashion for all of that time.

What was coming back to the label like? How much work was there to be done?

Musically, it was particularly unfashionable. We never stopped releasing records but at the time I had a team of 30, of which two were working on Acid Jazz and the rest were working on various other things. It wasn't a priority for a number of years but we never stopped it.

We did a couple of releases around that time, one of which was the jazz funk album made by the members of Jamiroquai, Primal Scream and The Brand New Heavies – all the peripheral members of those bands and that ended up selling shit loads.

That gave me the confidence to continue but we realised we had to look in different areas artistically because you can't sustain a single-genre label for 25 years. It's just impossible. We've always had a big, wide spread, which is part of Acid Jazz.

Since 2000 we've been a bit more diverse in terms of A&R product but we've always continued to sign things, we've always had a bit of success – sometimes a lot of success and sometimes abject failure. On the whole we're doing okay compared to most indies.

During the Nineties I was approached by every single major wanting to buy the label but because

I'd worked at Stiff – and it's rather a stupid attitude – but if you grew up during punk rock you became inculcated

BELOW
Silver celebration: Acid Jazz founder Eddie Piller is celebrating the label's 25th Anniversary with a number of gigs, exhibitions and showcases from August

"It was the weirdest thing: one day I'm DJing to 60 people in a pub on Hackney Road, the next I'm DJing at Sylvester Stallone's birthday party in LA..."

EDDIE PILLER



with this philosophy of not wanting to work with a major and I turned down some fantastic deals.

People say, "You must really regret it." I suppose I regret not having the money but I don't regret being employed for two years by a major and then being told to fuck off and my life's work just binned. We always resisted that until we found our right level.

Pinnacle going bankrupt hurt us a little bit. Being an indie and having the distribution networks collapse every five or six years can hurt but we've gone back to Backs and Shellshock. I was with Backs when I started in the early Eighties and we found that they're pretty safe and pretty good. There aren't that many indie distributors out there anymore. There's PIAS or there's SRD or Shellshock, who are pretty good for us.

What was it about your time at Stiff that contributed to your attitude towards the majors?

Stiff Records had a very DIY ethos, which came out of punk and that's how I started. But the difference with Stiff was that, while they were an indie and they were very punk, they were having hit after hit after hit. I'd gone into this company that was the coolest most successful company in the world at the time in the mid-Eighties.

Then they did some kind of tie-up with Island Records. I just remember that being the point at which it all started to go wrong at Stiff because the indie culture is very different to the major culture.

I could see this change in the indies over the years where the record men – people like Marshall Chess in the States or Stiff's old boss Dave Robinson over here – were gradually becoming marginalised in favour of accountants and lawyers and I'm afraid an accountant or a lawyer wouldn't know a decent record if it bit them on the arse.

Record men have always been integral in this industry because when the wrong people are in charge of developing talent the industry becomes pretty stale.

It's rather like the situation we're in at the moment with so much corporate pop around, I think it smothers the shoots of creativity, which have to go right back underground to the latest street scene or whatever. Then it finds its strength again and I think that's the strength of the indie.

In the old days a little scene had two years to develop underground. Jungle had six months before the majors came in and threw loads of money on it and they all wonder why it goes wrong.

It's because they don't give it enough time to develop. That's the major culture: get it, package it, get as many different things that sound exactly the same as it as possible, flood the market and you'll hit your margin.

It works for them and that's fine, that's their business model but it's not particularly mine. We can't afford that anyway, we can only sign two bands a year and try and do it properly.

That will work for certain artists as well...

And you get to make your own creative decisions. That's the most important thing to a young band. Take a choice: here's 150 grand on the table and we'll make you [a global superstar] or here's three years, not very much money at all but go and work on your craft, learn how to write songs properly

That's the benefit an indie will give. Eventually a major will come and buy the band anyway, if they're any good. So the indie gets paid, the artist gets paid



"Jamiroquai's first single cost me £45,000 to record whereas the first Brand New Heavies album, which sold a million, cost £7,000 to record..."

EDDIE PILLER



PICTURED
Piller's players: The Brand New Heavies (above left), James Taylor Quartet (above right), The Janice Graham Band (left)

and they've had three years of development.

That's what we did with Jamiroquai. He was too big for Acid Jazz in terms of his attitude, outlook and expenditure in terms of what he wanted to do. We knew that we would never be able to pay the costs. His first single cost me £45,000 to record whereas the first Brand New Heavies album, which sold a million, cost £7,000 to record.

Suddenly there's two of us in an office and I've got Jay saying, "Right, I want James Brown's brass section on this record tomorrow." So we knew that we had to do a deal with a major for Jay but we wanted to make sure that he'd established himself in terms of his creative direction. When we first signed him, nobody else wanted him, everyone said, "He's rubbish," if you can believe that. It took me two years to place him with a major and even then they only got him by accident.

Would you say you were able to take more of a risk than perhaps a major might?

If you're in A&R at a major you know full well that on your say so they're going to spend a million pounds. If you make that wrong call, you've wasted a million pounds of your company's money.

You can develop a band on an indie for two grand properly and get it up to two levels. At a major it's all or nothing, you'll see two thousand or 200,000. At an indie you've got a chance of building



and breaking over time. That's why the best indies get touted by the majors, because they do the hard work. Majors find it hard to break bands, indies find it hard to sell decent quantities.

What's going on for the 25th anniversary?

We've got loads of things going on. Probably the most important thing – and we haven't confirmed it yet because I'm not 100% sure it's going to happen – is Gilles Petersen and myself are going to hopefully be doing a party towards Christmas. We haven't DJ'd together in the UK for over 20 years.

Gilles has agreed, we just have to find the venue now, which believe me we're looking for.

We've got a couple of gigs at 229 on Great Portland Street, where we're showcasing the contemporary Acid Jazz bands like Matt Berry – the actor-come-folk singer – and The Janice Graham Band, our new Manchester band that are doing very well and a few DJs.

We've got an Acid Jazz All-Stars gig, an exhibition of artwork and photos and a rare mod series of unreleased music from the Sixties including books, EPs, boxsets and CDs, which is having its own riverboat party. We're doing lots of things spread from August to December.

What are the plans for the label moving forward?

I think it depends on what happens to the retail sector of our industry.

HMV is vital to the music business. It's been in a strange place in the last few months: everyone in the industry knows it needs to survive but there seems to be a lack of desire from consumers to go into record shops and look at things. So HMV is complementing its music output with hardware. I think that if HMV is broken up or goes completely, it's going to be really difficult.

Amazon has contributed to that to a degree by undercutting physical retail and direct-to-consumer is becoming more important.

So, artistically we're going to continue to do what we do, which is a nice mix across the board but in terms of the practicality of distribution, marketing and sales, it really depends on what happens to retail over the next few months.

BUSINESS ANALYSIS US HALF-YEAR SALES

EDITORIAL

America dances to EDM's tune



DANCE MUSIC SPENT YEARS trying to penetrate the US mainstream, but a look at Nielsen's half-year market figures reveals just how far it has now come.

Having still been deemed niche and completely ignored by daytime radio just a few short years ago, the genre in the first six months of 2012 not only grew its digital one-track sales by 65.2% annually in the States it more remarkably leapfrogged R&B in the rankings.

With download sales of what is billed by Nielsen as electronic/dance rising to a new half-year high of 46.6 million units up to the end of June, R&B passed it heading the other way as its own total slumped 30.4% to 38.9 million units.

That represents one hell of a musical shift in just a short space of time, but probably should come as no surprise given how dance or its more widely-used tag of EDM in the US has infiltrated the Billboard charts not just directly via its own acts, but also through the impact it has had on the sound of hits by artists from other genres. In short, dance has become the pop music of the day.

The first half of 2012 threw up countless big dance smashes Stateside, among them LMFAO's *Sexy And I Know It* and *Turn Me On* by David Guetta who arguably did more than any other individual to take dance to the wider US public and non-specialist radio when he collaborated with Black Eyed Peas on their mega-hit *I Gotta Feeling* back in 2009.

Dance's popularity across the pond has risen to the extent that even events like the annual Lollapalooza

music festival, which has traditionally been all about alternative acts, included in its line-up this year the likes of Swedish DJ and producer Avicii and the UK's very own Calvin Harris. The Scot's importance to the story cannot be overstated, too, having been the writer and producer of Rihanna's *We Found Love*, which saw one of the world's biggest music superstars unashamedly embracing the genre and resulted in a dance track leading the Hot 100 for 10 weeks, something that would have been unheard of not so long ago.

At the same time as dance's elevation to the top, alternative music also seems to be undergoing something of a renaissance in the States with one-track downloads having grown there by 18.8% year-on-year to 94.0 million units by the mid-year point.

The period included two alternative singles reaching number one, Fun's *We Are Young* and Gotye's *Somebody That I Used To Know*, representing something of a real revival given the last alternative chart-topper before then was Coldplay's *Viva La Vida* back in June 2008.

Paul Williams, Head of Business Analysis

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

AMERICAN SYCO

Syco signings lead the way in our US half-year analysis



INTERNATIONAL

BY PAUL WILLIAMS

One Direction's *Up All Night* dropped out of the US Top 10 for the first time last week, but its exit was eased by becoming the year's biggest-selling new album.

The sales milestone is further evidence of just how successful the Syco signings have become in a market that until 2012 seemed impenetrable to a UK boy band and also highlights what a remarkable first half to the year new British talent has enjoyed Stateside.

One Direction's big rivals The Wanted, Ellie Goulding, Calvin Harris and Ed Sheeran all experienced sizable Billboard chart breakthroughs during the opening six months of the year, while Cher Lloyd last week stood on the brink of cracking the Hot 100's Top 10 as *Want U Back* climbed 35-26.

But it is the *What Makes You Beautiful* hitmakers who have set the pace with their debut album *Up All Night* having sold 899,000 copies at 2012's mid-way point, according to Nielsen SoundScan. That placed it as the year's third top album behind Adele's 2011 release *21* with 3.7 million sales and Lionel Richie's *Tuskegee* with 912,000 units sold, although it last week moved past Richie's total to become the biggest album of the year released in 2012 just as it fell out of the Billboard 200 Top 10 after 16 straight weeks.

One Direction's US breakthrough has come in what could be described as a solid opening half to the year for the recorded music market there. Although album sales failed to match their feat this time last year of actually rising year-on-year by the

mid-way point (for the first time since 2004), the drop in 2012 was still a relatively modest 3.2% to 150.5 million units and compares to the UK albums market shrinking by 13.8% over the same period. Once you factor in track-equivalent albums, which equate 10 one-track download sales to one album, the drop was just 0.6%.

Much has been made on this side of the pond about the impossible job the market has had to try to compete with the 2011 sales of Adele's second album, but it has not been an issue in the US – not yet anyway – as *21* sold more copies in the first half of 2012 than it did in 2011's opening six months, when it shifted 2.5 million copies. There are obvious reasons for this. For starters, the album last year had seven fewer weeks to clock up sales as it was not released until February 22, while it had some exceptional weeks this year, including in the aftermath of Adele's Grammy triumph in February when *21* hit its weekly sales peak with 730,000 copies snapped up.

While the year's biggest album at 2012's mid-way point achieved higher sales than 2011's interim top seller managed, sales of the rest of the Top 10 were significantly lower this year. Adele's *21* is the only album to have sold more than 1 million copies so far this year – although *Up All Night* will get there in the next few weeks – while last year both *21* and Lady Gaga's *Born This Way* (1.5 million) had reached that landmark by the end of June. Meanwhile, sales of mid-year 2012's 10th most popular album, Adele's *19*, were 10.2% lower than what Katy Perry's *Teenage Dream* sold to attain the same position a year ago.

The sales drop among the biggest sellers reflected an overall albums market in which sales of

current titles were overtaken by those of catalogue releases. Current album sales dropped by 10.8% in the first six months of the year to 73.9 million units, but the back catalogue market covering albums at least 18 months old rose 5.4% to 76.6 million. Nearly 9 million more catalogue albums were sold up to the end of June this year compared to during the same period in 2010.

Catalogue was also the main contributor to the continuing growth in the digital albums market, which expanded overall by a further 13.8% at 2012's mid-week point to 57.2 million units. This represented 38.0% of total album sales, compared to digital claiming a 32.3% share the year before. Within this sales of current digital albums grew by 10.6% to 28.0 million units, but this was dwarfed by the 17.0% increase for catalogue albums in the sector to a superior 29.2 million units.

Two of the 10 biggest-selling albums overall were catalogue titles: Whitney Houston's *Whitney: The Greatest Hits* which, following the singer's untimely death in February, was placed third for the half-year with 818,000 sales, and Adele's first album 19 in 10th place with 539,000 takers.

Led by Carrie Underwood's third Billboard 200 chart-topper *Blown Away*, country was the fastest-growing albums genre, up 5.6% on the year to 19.4 million albums, while the only other genres to rise were metal (+3.2%), jazz (+2.6%) and rock (+0.2%). On singles a number of genres experienced double-digit increases, led by electronic/dance, which rose 65.2% to 46.6 million downloads and alternative, up 18.8% to 94.9 million. Reflecting musical shifts in the market, sales of R&B singles in the period dropped 30.4% to 38.9 million units, putting the genre behind dance for the first time.

Source for all graphical/table data: Nielsen SoundScan

US HALF-YEAR 2012 TOP 10 ALBUMS

POS	ARTIST/TITLE / LABEL / SALES
1	ADELE 21 XL/Columbia 3,668,000
2	LIONEL RICHIE Tuskegee Mercury 912,000
3	ONE DIRECTION UP All Night Syco/Columbia 899,000
4	WHITNEY HOUSTON Whitney: The Greatest Hits Arista 818,000
5	VARIOUS ARTISTS Now 41 Universal/EMI/Sony 714,000
6	CARRIE UNDERWOOD Blown Away Arista Nashville 602,000
7	LUKE BRYAN Tailgates & Tanlines Capitol Nashville 575,000
8	NICKI MINAJ Pink Friday: Roman Reloaded Young Money/Cash Money 557,000
9	DRAKE Take Care Young Money/Cash Money 549,000
10	ADELE 19 XL/Columbia 539,000

US HALF-YEAR 2012 TOP 10 DIGITAL SONGS

POS	ARTIST/TITLE / LABEL / SALES
1	GOTYE FEAT. KIMBRA Somebody That I Used To Know Samples 'N' Sounds/Fairfax 5,501,000
2	FUN FEAT. JANELLE MONAE We Are Young Fueled By Ramen 5,087,000
3	CARLY RAE JEPSEN Call Me Maybe Schoolboy/Interscope 4,064,000
4	KELLY CLARKSON Stronger (What Doesn't Kill You) RCA 3,324,000
5	NICKI MINAJ Starships Young Money/Cash Money 3,158,000
6	MAROON 5 FEAT. WIZ KHALIFA Payphone A&M/Octone 3,075,000
7	THE WANTED Glad You Came Mercury 2,892,000
8	ONE DIRECTION What Makes You Beautiful Syco/Columbia 2,885,000
9	FLO RIDA FEAT. SIA Wild Ones Poe Boy/Atlantic 2,790,000
10	JUSTIN BIEBER Boyfriend Schoolboy/Raymond Braun 2,599,000

US HALF-YEAR 2012 RECORDED MUSIC SALES

VS LAST WEEK	SINGLES	PHYSICAL ALBS.	DIGITAL ALBS.	TOTAL ALBS.
HY 2012	698.0m	93.3m	57.2m	150.5m
HY 2011	660.8m	105.2m	50.3m	155.5m
	+	-	+	-
% CHANGE	+5.6%	-11.3%	+13.8%	-3.2%

RIGHT
UK successes: just four of numerous Brit hits included Adele, Florence + The Machine, Seal and The Wanted

THE BRITISH PRESENCE HOW UK ACTS FARED



ADELE PREDICTABLY HEADED three of the US's main mid-year charts for 2012, but there were plenty of other British successes.

Syco/Columbia act One Direction and Capitol's Coldplay both won places alongside Adele on Billboard/Nielsen SoundScan's six-monthly Top 20 albums chart with the boy band's *Up All Night* in third spot and Coldplay's *Mylo Xloto* 18th after selling another 415,000 copies. This took its cumulative US total to around 1.4 million units.

The albums were among 10 by UK acts to have made the Billboard 200's weekly Top 10 between January and June with the countdown also including Florence + The Machine, Paul McCartney, Seal, Ed Sheeran, Snow Patrol and The Wanted.

The British presence is even greater on the half-year digital albums chart, taking in three of the top four places with Adele's *XL/Columbia* album 21 in first place with 876,000 download sales, One Direction's debut second after shifting 367,000 digital copies and *Mylo Xloto* fourth with 268,000 non-physical buyers.

Top vinyl sellers for the period included three UK releases with Apple/Capitol's *Abbey Road* by The Beatles third after shifting 15,700 copies on 12-inch, 21 in fifth place (10,300 vinyl sales) and *Gentlemen Of The Road*/Glassnote's Mumford & Sons seventh with *Sigh No More* (9,600 vinyl sales).



Three singles by UK acts sold more than 2 million units in the US during the first six months of the year, according to Nielsen SoundScan, headed by the Mercury-issued *Glad You Came* by The Wanted with 2.9 million sales. This made it the period's seventh top one-track download, placing it just ahead of One Direction's *What Makes You Beautiful*, which finished eighth around 7,000 fewer sales.

Adele's *Set Fire To The Rain* was the 11th top track of the half-year with 2.5 million copies sold, although its cumulative US total is around 4 million having been released last year. It was also the most-spun track on US radio up to end of June, according to Nielsen BDS data with *Glad You Came* placed sixth.

Seven other tracks by UK acts have sold more than 1 million downloads in the US this year: Adele's *Rolling In The Deep*, *Someone Like You* and *Rumour Has It*, Lava/Universal Republic's *Domino* by Jessie J, Capitol act Coldplay's *Paradise*, the Ultra-issued *Feel So Close* by Calvin Harris and *Cherrytree/Interscope* act Ellie Goulding's *Lights*, which sold another 160,000 units last week as it climbed 6-5 on the Hot 100.

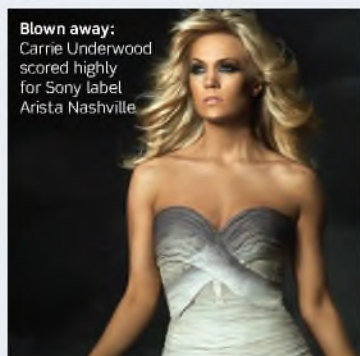
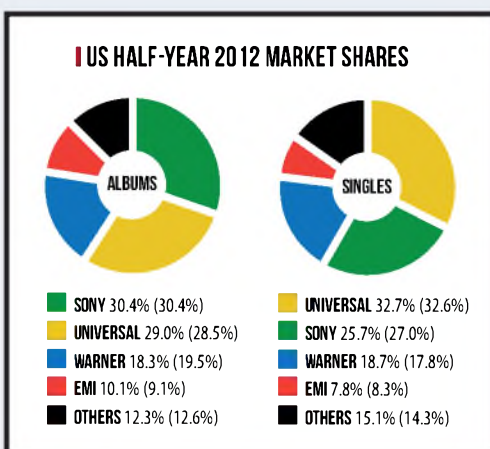
MARKET SHARE FOCUS SONY'S THREE OUT OF FOUR TOPS ALBUMS TALLY

SONY WAS THE US's top performing albums major in the first half of 2012 after providing three of the four biggest-selling titles.

Led by the *XL/Columbia* Adele album 21 as the period's top seller, it eased ahead of Universal with a 30.4% share, according to Nielsen SoundScan, virtually matching what it had at 2011's midway point when it also led the market.

Syco/Columbia act One Direction's *Up All Night* and the Arista-issued retrospective *Whitney: The Greatest Hits* were also significant contributors to its tally as the half-year's third and fourth top sellers, while it also shared the bounty with Universal and EMI of fifth-placed *Now 41* and had Arista Nashville's Carrie Underwood (*right*) placed sixth with *Blown Away* and the first Adele album 19 in ninth position.

Universal, which last year ultimately overtook Sony to finish narrowly as the market's top player for 2011 with a 29.9% share, controlled 29.0% of US albums sales at 2012's midway point. The Mercury Nashville-issued *Tuskegee* by Lionel Richie was its top seller as it took runners-up spot in the six-monthly chart, while its other top performers included Nicki Minaj's *Pink Friday: Roman Reloaded*, Drake's *Take Care* and



Blown away: Carrie Underwood scored highly for Sony label Arista Nashville

Gotye's *Making Mirrors*, all of which are released through Universal Republic.

Universal's takeover target EMI's albums market share rose from 9.1% at 2011's half-way stage to 10.1% a year

later, giving Universal and EMI combined 39.1% of the US albums market, some 8.7 percentage points more than Sony. EMI's top sellers included Capitol Nashville act Luke Bryan's *Tailgates & Tanlines*, which finished seventh on the half-year chart with 574,000 sales.

Ahead of EMI, Warner's share dropped year-on-year from 19.5% to 18.3%, reflected by it having none of the half year's 10 top sellers, its highest entry Nonesuch act *The Black Keys' El Camino* in 16th position.

The independents' official market share was 12.3%, down from 12.6% a year ago, although this does not include albums on indie labels which have major distribution.

Universal comfortably led the one-track singles market with a 32.7% share, 6.9 percentage points ahead of Sony (down from 27.0% to 25.7%), after providing six of the half-year's 10 top sellers led by Gotye featuring Kimbra's *Somebody That I Used To Know*, which shifted an unrivalled 5.5 million copies. Warner's share grew from 17.8% to 18.7% with *Fueled By Ramen* act Fun's *We Are Young* featuring Janelle Monae the period's second top seller, while EMI's share dropped from 8.3% to 7.8% and the rest of the market rose from 14.3% to 15.1%.

TUTORIAL YOUTUBE TIPS

YouTube is asking labels, publishers and others to join its Partner programme - which offers special tools for traffic analysis and monetisation of content. But once you've signed up, what exactly should you be doing?

You Tube MAKE AN IMPACT



YOUTUBE BY NUMBERS

There may still be disagreement on YouTube's credentials as an effective revenue source, but the platform's audience can't be disputed. In case you were in any doubt:

72

Hours of video uploaded every minute

70

Percent of YouTube traffic comes from outside the US

700

Tweets containing YouTube links every minute

3 billion

Hours of video watched every month

1 trillion

Views in 2011

500

Years of video watched via Facebook every day

ABOVE
Partner perks: Creators who upload a lot of content to YouTube should consider the platform's Partner Programme. It provides tools and opportunities to build larger audiences and earn more money. And it's free.

SPOOFING STARS



YouTube's senior strategist for Partner Operations, Zofia Bajokowska (pictured), tells established artists and labels to embrace silly spoofs and quirky covers of their work and suggests that emerging acts shouldn't underestimate viral opportunities:

"Gotye's *Somebody that I Used To Know* received 30 million views in its first six months on YouTube, even though he was an unknown artist at the time.

"Around six months later - when most artists and labels would be thinking about bringing out the next single and video - a viral cover of the track by a band called *Walk Off The Earth* emerged. It's a really clever take on the song in which the entire band performs on one guitar at the same time. It brought a whole new life to the original.

"When the video was released in 2012 the search numbers for Gotye's original track skyrocketed. He went from having 30 million views in six months to averaging 35 million views a month on the exact same track.

"Meanwhile, *Walk Off The Earth* - a band that nobody had heard of - has amassed 125 million views thanks to their cover video and is planning a tour and releasing an album."

STICKY STUFF

The YouTube algorithm that dictates which videos rise to the platform's surface is based on the clicks a video gets AND the amount of time that is spent on that video.

"Go back to your content and establish whether or not people are watching your videos right through to the end," says YouTube's audience development manager Bengu Atamer (*left*). "Think about different ways that you can encourage viewers to stick to your content more often."

YouTube's Playbook - the platform's handbook for creators - suggests adopting a simple formula of hooking the viewer with compelling content first and hitting them with branding second.

"Many viewers decide whether they are going to keep watching your video within the first 10-15 seconds," it says.

"The first thing the viewer sees should be compelling, whether it is the personality or the content of the video. Branding, flashy intros and packaging can create a professional quality to your content, but it's not the star."

SHARE ALIKE

YouTube isn't just a video hub, it's a social platform. Engage with your audience by making the most of comments, Likes and shares and encourage your viewers to do the same. Make your content embeddable outside of YouTube for greater discovery around the web.



ANALYSE THIS

YouTube enables you to get an understanding of who your audience actually is. The analytics tools available to YouTube Partners can pinpoint anything from a viewer's age and location to how long they watch a particular video for or how they found your content.

"A lot of labels that we work with use that kind of information to plan their tours," says Zofia Bajokowska. "Let's say 20% of your audience is from the Netherlands and you weren't aware that there was such a following there, you'll be able to pinpoint areas to focus your attention and sales on."

"It gives you more tools to plan campaigns. Many labels use them to see where there's a lack of penetration as well. If you don't have a presence in certain markets, perhaps you should consider working with a licensee to exploit the gap."

ON TREND

YouTube has become an effective search engine in its own right so it pays to know what people are searching for in order to exploit trends with relevant content.

"Establish key dates or time periods when content might be more sought after," suggests YouTube's Audience Development Manager Bengu Atamer. "Are there any trends that you can build upon?"

"A good example is Katy Perry (*right*) who, although a well established artist, did a take on Rebecca Black's Friday because she knew that it was trending."

"When you know that certain content is being searched for on YouTube you can create a strategy to leverage that traffic back to your own content."

"If you're holding a big catalogue archive, ask yourself when it's best to push that catalogue on YouTube. Are there any key events or dates that you should be noting?"

"For example, Freddie Mercury's content might be searched for or trending on World Aids Day and therefore more discoverable."



YOUTUBE TIPS

- A 'Channel' is an organised and discoverable way for artists to present their catalogue on YouTube
- It all goes back to data. The more you get an understanding of key dates and YouTube trends the more you can build on that with a programming strategy
- Use annotations on your videos. If you ask viewers to 'click here to subscribe', they are more likely to do so

- Curate your channel's content and create playlists to give your audiences a more enriched level of consumption
- Think about repackaging content like interviews, backstage videos and long chunks of concert footage in such a way that they are optimised for YouTube
- Make sure the type of ads you use and the type of revenue you generate doesn't alienate your audience

GOT THE T-SHIRT



Another benefit of being a YouTube Partner is the ability to generate revenue offline. You can use YouTube and its captive audience to grow sales of merchandise, digital downloads and tickets.

"About six months ago we launched our YouTube Merch Store (*left*), which gives access to affiliates such as Topspin, SoundClick and Google Play to really make the most of your captive audience," says Zofia Bajokowska.

"If you're someone who has 135 million views then you can take advantage of your channel's traffic by giving viewers the option to buy a product straight away. Just being able to push your audience towards digital downloads and tickets gives you an ancillary tool to develop revenue beyond YouTube."

AD FAB



Included in YouTube's ad arsenal is a range of different 'skip' options, which can create a more fluid viewing experience. When it does come to advertising on YouTube, make sure that you are aligning your strategy with what your label and artists represent.

"You can generate revenue through ads placed on your own videos, on your channel or across other channels," says Bajokowska. "We've got a whole suite of ads, but you have to work out which of them are suitable for you and which your audience will actually respond to."



FAN FLICKS

YouTube will happily take down any content at the request of copyright holders but, with the help of its Content ID digital fingerprint system, there are potentially more lucrative options available.

"Copyright isn't just a take down right," explains Greg Quillard (*left*) of YouTube's Partner Product Solutions department, "It's a control right that allows you to monetise your content should you wish to."

Uploading both your visual and audio material to YouTube's Content ID system allows the system to recognise when a fan uploads a copy to their own channel or uses your track on one of their holiday videos, for example. That content can be monetised on your behalf, sending full reports to the necessary collection societies and publishers.

"People who use your tracks on their videos are actually your fans," says Quillard. "Content ID has great benefits for the user experience because it doesn't frustrate the usage and it lets you generate revenue. We think it's a major benefit of YouTube over other platforms."

"The revenue gained from user generated content has grown tremendously since 2009, not just because usage has grown but because a lot of labels have joined the platform, uploaded their content and started generating revenue with Content ID."

FEATURE NEIGHBOURING RIGHTS

FIGHTING FOR FAIR ROYALTY PAYMENTS

Fintage House and Rights Agency Limited are pooling their might to recoup the international royalties their music clients deserve



ROYALTIES

BY TIM INGHAM

“I have been quite tough in my approach to collection societies. I'm sorry to say that several amongst them don't seem to understand anything but toughness.”

Damian Pulle, founder of Rights Agency Limited, is widely regarded as the first independent agent to receive Neighbouring Rights monies from various countries around the world.

Fighting on behalf of clients such as Phil Collins and Sir Paul McCartney, he has collected millions of owed royalties for artists across the globe, and done so fearlessly.

Between 1996 and 2006, he legally challenged a Belgian collection society with the help of the Ministries of Justice and Economics, eventually winning around £10 million for 700 artists.

He even took his case to the EU antitrust body against a group of collection societies whom he says were “pulled into line”.

But Pulle - an ex business affairs manager of Status Quo - admits that there are collection societies around the globe who are still getting away with not paying international artists. He's open to the fact, but it frustrates him to his core.

“In certain territories - I've been making contact [with collection societies and labels] in China, South-East Asia and, through partners, in Latin America - I hit brick walls,” he says. “That goes especially in countries like Argentina or Chile. They are particularly obstructive.”

“I find the situation in Australia extremely frustrating. It's a big economy - hardly a third-

ABOVE
Backing the rights team: RAL founder Damian Pulle (left) and Fintage House co-CEO Niels Teves

world country - and they simply have not been paying British artists.

“I've written to the IFPI and the majors in the UK, saying: ‘Where is my artists' money?’ All I get are feeble answers.”

If it sounds like Pulle needs a little bit of extra muscle to go with his might, that's where Fintage House comes in. The two companies, previously operating in friendly competition, have joined forces in a unique partnership that will benefit them on both sides - and leave no stone unturned in the search for artist royalties around the world.

The pair will also pull together when it comes to offering publishing and master rights possibilities to clients - a Fintage specialty. And in the future Pulle will acquire the business boost offered by Fintage's technology, including 24-hour online accounting for artists and managers.

But the main focus certainly seems to be a drive to seek out more due monies for both parties' clients.

RIGHTS STUFF WHO ARE FINTAGE AND RAL?

RIGHTS AGENCY LIMITED (RAL) was widely acknowledged as one of the UK's first ever neighbouring rights operation when founded by Damian Pulle in 1988. The firm now counts artists as high profile as Sir Paul McCartney, Eric Clapton and Phil Collins (inset) amongst its clients.

RAL has entered into a strategic

business investment agreement with Fintage House - a TV/Film and music rights collection business and publisher, whose clients include The Elvis Presley estate, Britney Spears and Jason Mraz and which recently picked up an Ivor Novello alongside Cutting Edge for Best Film Score for movie *The First Grader*.



TENACIOUS D CLIENTS BECOME MASTERS OF THEIR DESTINY

“Artists question why they should give a distributor or licensee overseas the right to collect money”

DAMIAN PULLE, FINTAGE

FINTAGE'S CLIENTS STAND TO BENEFIT from Damian Pulle's tenacious royalty chasing - but the RAL man's artists might just find the partnership brings them a new freedom to control more rights, too.

Pulle told *Music Week* that RAL's clients will now be welcome to discuss signing a master rights deal with Fintage House. “Over the last year, many of my artist clients have asked me to look after the label side of their neighboring rights,” he explains. “Traditionally, record companies, licensees and distributors have collected their 50% share to a label while the artist receives the rest (50%) of the pot.”

“But with the way things have been changing, more artists are now putting out their own recordings. They question why they should give a distributor or licensee overseas the rights to collect money [derived from their masters].”

Said Fintage's Niels Teves: “The other services we provide - publishing and master rights, will be on offer to Damian's clients. We won't be pushing hard, but we're open for business. We expect that will grow and that together we bring strength to break down more barriers and raise more income for our existing clients [in Neighbouring Rights] from collection societies across the world.”

“We started our Neighbouring Rights business solution ten years ago,” explains co-CEO of Fintage House Niels Teves.

“We were healthy competitors, but we have always had a huge respect for what Damian created. Now, we also expect that with our combined strength, we'll be able to raise income for our existing clients even further.”

The timing of the pairing between Fintage and Rights Agency Limited is interesting: The European Union has drafted a new bill that aims to combat music piracy and force collection societies to pay artist royalties quicker.

The EC presented the bill last week, blaming poor financial management of collecting societies' revenues - among other problems - for weakened copyright within the EU.

“Collective management is not necessarily a bad thing - but it's quite right that the EU is looking at it,” adds Teves.

“But societies must be transparent about what they do and what they deduct. It's a logical next step and Damian and I are helping [lawmakers] to get that in place.”

Although Fintage House and RAL's usual approach to the media is quite low key, their message to the collection societies is now strong, clear and very public: they will not sit on the sidelines, and they are prepared to go the extra mile to get what their artists rightfully deserve.

“Registering my artists with a collection society is not the end of the story,” explains Pulle. “But now, with Fintage at my side, I am stronger in ensuring that for our artists, that story has a happy end.”

“They have to take notice of us both.”



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INTERVIEW WILEY

FROM GRIMEWAVE TO HEATWAVE

One of the forefathers of grime - helping to bring through Dizzee Rascal and Tinchy Stryder - now Wiley is bringing a different kind of heat to music

TALENT

■ BY TINA HART

A familiar face stuffing a bumper-sized Maccie D's looks up to greet me. Wiley, aka Richard Cowie, is a pioneer, a mentor (Dizzee Rascal, Tinchy Stryder and Chipmunk), a producer and a businessman. He's also hungry.

As a teenager growing up in London, grime was an ever-present sound. My ringtone for a good year was Snowman - a beat produced by the notoriously elusive star - so I know first-hand why he's widely regarded as the scene's Godfather.

I also know Wiley's a bit of a character when it comes to dealing with the industry. In my hand, a list that tells its own story: 10 record labels he's been associated with over the years. I'm not even sure that's the full set.

Nine studio albums down the line, it's been more than a decade since Wiley's first record deal - during which time he's scored a string of mainstream chart successes and underground hits.

Now he's back on a major record label - Warner - for a single release of his own, the topically-frustrating Heatwave. (He recently tweeted: "If u hear heatwave on radio while ur staring into a grey sky dont question why i made the song cos its not my fault the weather is a eediyat").

Music Week had a chat with Wiley about being his many different projects, being hated by the majors and how visiting Jamaica re-inspired him...

Your new single Heatwave features vocalist Ms D and producer Rymez - are they signed to you?

Rymez was working with me but he's doing his own stuff with other artists as well so he'll get publishing [money] now that the tune is signed. And I'm sure Ms D's being sorted.

Heatwave is doing quite well pre-release and at radio - do you think you're going to finally bag yourself a solo No.1?

Nah. I never ever say No.1, ever. Even when I've gone No.1 with Roll Deep or No.2 on my own, I always style it and say "Top 20 or Top 15". This one, I think, maybe... I want to get a Top 15. We've got a few big players with singles out in the same week who you can't really mess about with - Calvin [Harris] and Example for one.

Are we going to see an LP of yours on Warner soon? You're going to see a second and third single and

then you'll see an album but I can't say that will be my grime project. If I do a grime project that will be in the gaps of what I'm trying to do there.

Hopefully if this single and the second one goes well then I'll be in a good position and I might be able to do an album that incorporates a little bit of grime and dance or whatever.

So you're on a singles deal at the moment?

Yeah one step, one step. I want to do it like that so once you've done three singles you can see where you're going.

What's the story of how you signed to Warner?

I had the record [Heatwave], I showed a few other labels. Time passed and I said "I'm going to just do it myself" so I got it, sent it out to radio and everyone was pushing it. Then I was going to film the video. Whilst I did that I was doing Ten Steps [a series of freestyles released for free to celebrate ten years of grime] and mixtape stuff.

My name must have been buzzing a bit and my manager said Anton [Partridge] at Warner wants to do the single and I was like "Yyyes" because I was breaking my neck anyway.

They were negotiating and I thought, "Don't negotiate too much just keep it simple." They agreed a deal and said let's take it one step at a time... so all I have to do is get this single out of the way then make the second and the third.

You've been quoted saying that all the majors hate you. Why would they hate you?

Some days they do. Some days we don't see eye to eye. That's where sometimes I think to myself, "Stop moaning".

There are times when you're in the door, there are times when you're not. This time around I actually don't have to worry anymore, I just need to stay in the door. It's very easy to stay in the door - it's only when you're someone like me and you love music too much and sometimes take it so to heart that you make the wrong decision.

Do you think that's something that you've managed to calm over the years, not to take things too personally?

Yeah, definitely.

I've written a list of all the labels you've been signed on, it's a long list...

I got my first deal when I was 19 or 20 with Relentless. That was my first one - Nicole's Groove, the garage tune [under the guise of Phaze One]. That's why I like Shabs [Jobanputra, head of Relentless], he gave me my first deal.

"Hopefully if this single and the second one goes well then I'll be in a good position and I might be able to do an album that incorporates a little bit of grime and dance or whatever"

WILEY



LEFT
Life of Wiley:
The grime
pioneer's career
is more than a
decade old

“Jamaica made me remember why I even do music. I was definitely re-inspired by it”

WILEY

You've said if you could go back in time you'd rip people off to make some more money...

Nah, I'm only joking. My heart's really not like that, that's why I didn't do it... I'm really a nice person. Like, if I meet you and someone says: "Listen, if you two run down there, get that bag and bring it back and I'll give you 500 grand," I'd give you 250 - I'd split it. That's what's wrong with me. Everyone's not like that. It's fair, innit?

What's your own business situation at the moment, you always seem to have several things going on at once...

[Wiley refers to lists he's already made] I've changed Eskibeat into Eskiclub. So we've got Eskimo Dance as one brand, Wiley as another brand - I gotta get that, make sure that's lively. Eskibeat, Eskiclub, that's same thing; A-list Music, Boy Better Know and Roll Deep. And Elusive Entertainment. I've got the next Eskimo Dance events coming up in August. We'll have one in Dubai and one in Jamaica as well. This is stuff I should have been doing. I've just been lazy over the years, in some areas.

Are you in the Cooking Vinyl deal with Roll Deep?

No. That's why I'm doing this stuff now because I didn't take part in that. Not that I should or shouldn't have... Obviously I did work, helped my brothers to earn money so I'm happy for them in that case but I realised I need to work on my own things so I can get myself to where I need to get.

Have you heard the recent news that Lethal Bizzle has launched his own record label?

Not really, what's it called? [Stay Dench Records]. Ah, g'wan. I like Lethal B, he's a good boy. He's got a brain in his head, I like that.

What's been the highlight of your varied music career so far?

Wow, you know what has been really random, when I... I didn't get let into America for the second time. What happened was [whispers] I played there and I didn't pay tax one time. I got stopped from being able to go there in '08/'09 and at that point I was like, "Shit man, where will I go?"

I could have gone anywhere in the world, wherever I would have gone and found a vibe I would have kept going there anyway. I thought "Let me just go to Jamaica". The music I grew up on is all there. I was going mad. I just loved it, the vibe helped me make music again that I was meant to be

making. I was definitely re-inspired by it. It made me remember why I even do music. From that point, I've been on a path and now I'm there, I just need to keep going.

In 2010 you notoriously released the Zip Files [he leaked over 200 tracks of his own as free downloads after a label/management disagreement]... How do you feel about music piracy?

You know what it is, I've come from nowhere. Just the fact I get paid a thousand pound or whatever... Money for music has become... it's a joke. You can imagine, I couldn't see it. I knew I could do music but I couldn't see the money that you get paid until I got into it and started seeing it. I just think god bless the fact that I get paid to do music because I would have done any other job anyway - I was never gonna sit indoors. It didn't even look bright for ages but as soon as I got three grand I was innn! [claps] As soon as Nicole's Groove got signed... in, money, in.

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

The best A&R I've worked with in terms of giving me freedom no matter if I make a mistake or not is Big Dada's Jamie Collinson. He just says, "You do it. You go away and it's up to you." That's when you understand, "If I do and it ain't good, then it's me," and you can't moan. That's how you improve, when you recognise your own stuff. He's a good person in terms of me doing work, especially grime projects, he's a strong element. He's similar to Nick Huggett who used to work for XL who now works for Island, he's a good person.

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

I wouldn't change anything. I'd just make it even more cut-throat [to enter the industry] from this point. Tighten up everything, not give out deals to everyone... hahaha! Close the door like that [gestures] woom!

Cut-throat? Heatwave had better chart well then...

In general, Heatwave can actually go Top 20 and I'm actually safe I believe. If it goes Top 20 it means I'll be working on something that's going to definitely go further. When I say cut-throat I mean toughening up the situation - not making things so easy.

COMING UP



Heatwave is out on July 29



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INTERVIEW JOSS STONE

INTO THE STONE AGE

25-year-old Joss Stone's musical evolution is marked with a new Soul Sessions LP and exciting developments at her own record label

TALENT

BY TINA HART

Nearly a decade after the release of five-million-selling album *The Soul Sessions*, Joss Stone has returned to the project – with a helping hand from original producer Steve Greenberg (who was also her first label boss).

This month's follow-up, *The Soul Sessions Volume 2*, is being released in conjunction with Greenberg's imprint label S-Curve Records (licensed under Warner in the UK).

Since the first instalment of the 'Sessions, the then 15-year-old from Devon with *that* voice has gone on to win a Grammy and two Brits, and record a US chart No.2 (marking the highest debut ever for a female British solo artist on the Billboard charts). Stone has sold more than 11 million albums to date, and sung with the great and the good of the industry.

She spoke to *Music Week* about her new record, the ethos behind her imprint Stone'd Records, and what her already-lengthy time in the industry has taught her...

The first incarnation of *The Soul Sessions* was very successful. How did you approach it differently this time around?

I approached *The Soul Sessions 2* completely differently because I feel like now I actually make records rather than just sing on them. It was more enjoyable this time for sure. If I was just going to do it the same as I made the first album, it'd feel more like I was a demo singer. But this was more than that, putting the band together and figuring out the music side was fun.

How did you choose the tracks?

Steve [Greenberg] has a massive collection of

obscure soul so he presented me with a long list of tracks. I took the list in the studio and just tried them out with the band there. If you add them all up there were probably 50 songs originally then I took 20 or 25 into the studio and we pretty much did most of those.

You've now got your own label with Stone'd – what important lessons has the industry taught you during your time? Did it to empower you to take that step?

I think there are often flaws in the way record companies work, and I suppose that is really why I wanted to start the label.

If record companies are looking at it simply from a business point of view – "this is our product, we want to sell the product, and we want to make it easy to sell and have the product work for us" – if that's the way you're looking at it, then surely it'd make sense to look after your product and make it feel that it wants to turn up and be sold!

We as artists have to enjoy ourselves in order to be good artists and in order to do a good job for the record label. It's about understanding your artist. A lot of mistakes get made, which I think are very easy to fix. I could be wrong, but I guess [the team at Stone'd are] going find out! At least if I fail, I'm going to fail on my own terms, and hopefully I won't break too many hearts along the way.

Apart from yourself, your first Stone'd-signed act is band Yes Sir Boss – what other kind of acts do you envisage joining them on the roster?

They're the only ones for now, as I want to do a really job for them. I'm trying not to be foolish and assume I'm good at everything, you've got to learn. I'm just trying things out. I'm trying to be sensitive to the artist, and make sure they get as much of our

ABOVE
Soul sister: Ten years after the first incarnation of *Soul Sessions*, Joss is back with volume 2

RIGHT
Getting Stone'd: Yes Sir Boss are the only other signing on Stone's own imprint label, for now



attention as possible. So that's why I won't be signing any more artists until I know I can do this job properly.

Stylistically, there's no barriers to Stone'd: if you're good, you're good. I didn't sign a 'soul' band in Yes Sir Boss – if you move people you move people, so if they are great then I'd like to be part of it, regardless of genres. I'm delighted with their video [for single *Not Guilty*], it's so different and so them. It's fun – they don't take life too seriously and I think that comes across. They take the piss out of the powers-that-be and go, "You know what? Fuck you!". But it's so jovial and playful, I love them. Their spirit is very cool and it's really inspiring.

Almost 10 years on in the industry – what's been the highlight for you so far?

There have been many but Super Heavy [the 'supergroup' comprising Stone, Mick Jagger, Damian Marley, Dave Stewart and A.R. Rahman] was a real highlight, definitely. Looking around the room and seeing all those brilliant musicians, who have been brilliant for many more years than I've been around, it was a great shock to one's system. I'd met Mick and Dave before, but I hadn't met Damian, who is reggae royalty, so that was a big deal to me. The Grammy was nice, too, but I wasn't actually able to be there to receive it so I didn't have that moment. I gave it to my parents.

COMING UP



The Soul Sessions Vol.2 is released on July 23

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BODY TALK PPL

PRODUCTION ROYALTY

PPL explains how a new form for flagging up production contributions will work

LICENSING

■ BY PETER LEATHEM, CHIEF EXECUTIVE OFFICER, PPL



Following discussions with several industry organisations including MPG, FAC, MMF, Equity and the MU, PPL is pleased to formally introduce its Eligible Studio Producer Form, bringing further clarity to industry working practice.

Once PPL has collected revenue from its licensees it then has to pay royalties through to its record company and performer members. Performers have a legal right to receive payment (what is known as equitable remuneration) from the public performance and broadcast of recorded music.

This means that for each recording that PPL licenses it needs to know the performer line-up so as to know who to pay. However, this is made more complicated in the case of a studio producer.

Even though studio producers may not make audible contributions on a recording (such as vocals or instrumentals) they may still, in certain circumstances, be eligible to receive royalties from PPL for their non-audible contributions made during the live recording process.

They become eligible to receive payments from PPL as an Eligible Studio Producer if they conduct (or provide a similar musical direction to) another performer's live performance as it is being recorded.

As not all studio producers provide the right kind of contribution to qualify as an Eligible Studio

Producer, the purpose of the new form is to capture the understanding of the featured performers on a recording that the studio producer does qualify and so is eligible to receive payments from PPL. PPL has prepared the form as an optional, practical tool for this purpose.

The new form has enormous benefits to performers as well as studio producers. The producer is often the only person that is in the studio every single day, every single hour monitoring the progress of a recording session. So he or she is probably best suited to know exactly what was recorded.

This form will therefore provide accurate, additional featured performer line up data for PPL to obtain from the recording session.

The Eligible Studio Producer Form is simple to use and easily accessible from PPL's website at ppluk.com/studio producers. PPL recommends that the form is signed by all the featured performers on a recording at the time of the recording session and then emailed to PPL at performer@ppluk.com by the studio producer. Once submitted, this form enables PPL to process Eligible Studio Producer claims more efficiently and with greater certainty regarding studio producers' contributions.

Where an Eligible Studio Producer claim is accepted by PPL, the studio producer is added as a non-featured performer on the relevant repertoire. This may affect the revenue PPL allocates to the featured performer(s) in relation to that repertoire.

In summary, PPL's new form offers a practical solution for studio producers to make royalty claims. PPL hopes that its new form will also promote a better understanding around studio producers' entitlement to receive royalties from PPL and the accompanying claims process.

ABOVE
Good form: PPL hopes its Eligible Studio Producer Form will help bring producers' royalty claim process in line with performers

There has been no change to PPL's policy but, by introducing this simple and transparent process, it allows all parties to reach agreement up front and clarify the payment process in a digital age when accurate and timely data is critical – all of this following the recent investments PPL has made into its IT systems.

The main benefits of this new form are:

- It will offer a simple, practical solution for studio producers to claim royalties from PPL.
- Both featured performers and studio producers will now be able to agree, at the point of recording, what contributions have been made on a track by a studio producer and therefore understand better from the outset how any performer royalties earned on the relevant tracks may be distributed.
- It will enable studio producers to substantiate their PPL claims more easily and consequently earn the correct royalties they deserve for making qualifying contributions to a recording.
- PPL will be able to distribute any royalties earned fairly and efficiently.
- Agreement between featured performers and studio producers via this new process helps to avoid disputes at a later date that can delay payment.
- The data that will be captured in this form will assist PPL even further in establishing the performer line ups on recordings.

"In summary, PPL's new form offers a practical solution for studio producers to make royalty claims..."

PETER LEATHEM, PPL

For more information there is accompanying guidance on PPL's Eligible Studio Producer Policy available online at ppluk.com/studio producers. But our thanks to all for bringing this to fruition because as we have said transparency and clarity of data are critical in today's music industry.

RETAIL

HIGH STREET HEROES

MUSIC WEEK SALUTES THE INDIE RETAILERS STILL FIGHTING THE GOOD FIGHT

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

Relics Records opened in 1990 in the centre of Leeds with two staff, John and Steve, who are still with me now. We trade over two floors with a separate mail order department on the third floor. I was attracted to Leeds because of its strong musical heritage, its large student population and a potentially good customer base.

We carry about 25,000 LPs and 45s and about 10,000 CDs, mostly second hand, covering most genres, but predominantly Rock, Indie, Jazz, Blues and Soul.

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

It has changed a lot since 1990. The record industry has been decimated with many indie stores now closed. The second hand side of the record business has gone from a time when every town had at least a couple of stores to now when there are only a handful still in operation.

When we started there were 10 second hand stores in Leeds.

Now we're the only one. To keep going you have to be really on the ball and capable of change.

Relics is really customer driven – we source stock for our customers' specific needs. You have to be more specialist in what you stock, listen to the customers' requests, source items at the best costs possible and pass the savings on to the customer.

Some are talking about a vinyl revival at present, what's your take on that?

There has definitely been a renewed interest in vinyl. It's most apparent among younger people who are buying it for the first time. They are really enjoying the warm analogue sound as opposed to digital downloads and they also like the packaging and detailed artwork.

People like the tangibility of it – the opposite of a download where you've got nothing but a load of



binary numbers.

As a man who grew up with vinyl I'm envious of those kids who are hearing it for the first time. They can't believe how good it is compared with the flat sounds they're used to.

In the mid 90s when CDs took off there was a collective madness and people got rid of vinyl and their record players. Now it's come full circle and people are starting understand the intrinsic value of vinyl.

New customers are buying all sorts, from cheap bargains to collectors' records – there's a real love for it, a real enthusiasm.

In the past when the CD was

king there was real competition from the supermarkets. Where we succeeded was by offering much lower prices. Now the prices have been driven down so low people no longer value CDs.

Core classics such as Rock, Jazz and Blues still sell but, as far as the newer pop stuff is concerned, we can't give it away. People do value vinyl though – it's more precious and desirable.

As a secondhand retailer, are you protected somewhat from influences like digital distribution and supermarkets that seem to be hurting the High Street? Supermarkets can't satisfy the

"The new generation of people buying vinyl don't want to feel ripped off"

IAN FEASEY, RELICS RECORDS

customer where vinyl is concerned. They don't have the specialist knowledge. It's not just a question of shifting stock or the Top 20 best sellers – you have to know your stuff.

As for the internet, we hear time and again about how many people are dissatisfied with the poor quality and condition of records on eBay and the likes. They want to see and hear the product. There's a trust involved with a reputable dealer. We are all about the quality of music and how it sounds to the customer.

How confident are you about business in the future?

It's hard to make a living these days but provided we're able to meet our customers' needs we remain optimistic.

It would be good if the music industry promoted vinyl and didn't overcharge for it to make it accessible. New vinyl is already expensive enough.

If the music industry is interested in a sustainable future they need to grow that market and support it by keeping prices down rather than trying to make a quick buck.

The new generation of people buying vinyl don't want to be put off by feeling they're being ripped off by companies.

It's far easier to sell records around the £10-£12 mark than the £20 mark.

INTERNET vs HUMAN

This week's High Street Hero Ian Feasey takes on his digital rivals ...



JUSTIN BIEBER Believe



CHERYL A Million Lights



JOHN COLTRANE A Love Supreme

FOPP Top 10 retail chart		
POS	ARTIST	ALBUM
1	ALABAMA SHAKES	Boys & Girls
2	JACK WHITE	Blunderbuss
3	HOT CHIP	In Our Heads
4	PAUL SIMON	Graceland
5	DEXYS	One Day Im Going To Soar
6	RICHARD HAWLEY	Standing At The Skys Edge
7	SIGUR ROS	Valtari
8	BEACH HOUSE	Bloom
9	BLACK KEYS	El Camino
10	PATTI SMITH	Banga

iTUNES Top 10 retail chart		
POS	ARTIST	ALBUM
1	VARIOUS	Now That's What I Call a No. 1
2	VARIOUS	The Workout Mix
3	VARIOUS	Now That's What I Call Reggae
4	NEWTON FAULKNER	Write It On Your Skin (Deluxe Edition)
5	VARIOUS	Now That's What I Call Music! 81
6	VARIOUS	Hed Kandi Ibiza 10 Years
7	LIANNE LA HAVAS	Is Your Love Big Enough? (Deluxe)
8	THE VIEW	Cheeky For A Reason
9	BEN HOWARD	Every Kingdom
10	EMELI SANDE	Our Version Of Events

Tesco Top 10 streamed chart		
POS	ARTIST	ALBUM
1	CHRIS BROWN	Fortune
2	MAROON 5	Overexposed
3	MOSHI MONSTERS	Music Rox
4	EMELI SANDE	Our Version Of Events
5	CHERYL	A Million Lights
6	RIHANNA	Talk That Talk
7	GARY BARLOW / C'WEALTH BAND	Sing
8	BEE GEES	Number Ones
9	BEE GEES	One Night Only
10	FLO RIDA	Wild Ones

REISSUE REPACKAGE

BASS CULTURE Volume 1-4 *Nascente* / July 30

- Volume 1 – This town is too hot: Ska & rocksteady
- Volume 2 – Boss sounds: Early reggae
- Volume 3 – When reggae was king: Roots, rockers, DJs & dub
- Volume 4 – Mash you down: The birth of dancehall

Nascente present a booming new reggae series. From the ska explosion of the early 1960s through to rocksteady, 1970s roots reggae and 1980s dancehall, the first four volumes of Bass Culture delve deep into some of the most fertile periods in Jamaican and international music.



Each volume features a mix of tracks considered pivotal to each genre, along with rarer material including underground club/sound system hits.

The series also features several tracks that are being made available on CD for the first time ever. Each volume contains a 10,000 word essay from Lloyd Bradley, the author of 'Bass Culture: when reggae was king', widely seen as the definitive history of contemporary Jamaican popular music.

PRICE CHECK

ARTIST / ALBUM	amazon	hmv.com	iTunes	play.com	Sainsbury's
BEN HOWARD Every Kingdom	£7.50	£10.00	£7.99	£7.98	£10.07
BEE GEES Number Ones	£4.49	£7.00	£6.99	£4.49	£4.49

PRE-RELEASE TWO DOOR CINEMA CLUB TAKE PLAY TOP SPOT

IN THE PLAY pre-release chart **Two Door Cinema Club** rise from No.3 to take the helm, which was occupied last week by The Gaslight Anthem's *Handwritten*. The Top 2 remain the same at both Amazon and HMV with **Now! 82** and **Plan B** taking first and second place respectively at the former, and alternate placings at the latter.



Climbers in the Amazon Top 20 include **The Gaslight Anthem** (4-3), the **Kinks** (6-5) and **George Michael** (20-15). Titles appearing fresh in the chart this week come courtesy of **The Killers' Battle Born** (pictured) at 10, **Joss Stone's Soul Sessions 2** at No.12, **Frank Ocean's Channel Orange** at 17 and **The Dark Knight Rises** official soundtrack by **Hans Zimmer** at 19.

Over at HMV, **The Gaslight**

Anthem stick at No.3 whilst **Muse's 2nd Law** cosies up at 4. Artists improving on last week's placings include **Westlife** (9-8), **Frank Ocean** (17-10), **Green Day** (16-11) and **Vaccines** (19-14).

Debating in the chart is **Rick Ross** at 19 with **God Forgives, I Don't** and **Conor Maynard's Contrast** - an HMV exclusive.

Elsewhere, on the Play chart it's all change with 19 of the 20 featured

albums either climbing the table or making a new appearance.

Spector's Enjoy It While It Lasts is the only act to slip on the chart from 4-5.

New names on the chart this week include **Lucy Rose**, **Calvin Harris**, **Skunk Anansie**, **Don Broco**, **Jessie Ware** and **Rival Sons** who are the highest-charting new act this week at No.14 with **This Is The Six**.

AMAZON PRE-RELEASE

POS	ARTIST/ ALBUM / LABEL
1	VARIOUS Now! 82 EMI TV
2	PLAN B Ill Manors Atlantic
2	GASLIGHT ANTHEM <i>Handwritten</i> Mercury
4	BLUR <i>Blur 21: The Box</i> EMI
5	KINKS <i>At The BBC</i> Sanctuary
6	LEWIS, LEONA <i>Glassheart</i> Syco
7	THE SCRIPT <i>#3</i> Epic
8	EMERSON, LAKE & PALMER <i>ELP</i> Sony
9	EMERSON, LAKE & PALMER <i>Tarkus</i> Sony
10	THE KILLERS <i>Battle Born</i> Mercury
11	MICHAEL JACKSON <i>Bad 25</i> Sony
12	JOSS STONE <i>Soul Sessions 2</i> Warner Bros
13	TESTAMENT <i>Dark Roots Of Earth</i> Nuclear Blast
14	JEFF WAYNE <i>War Of The Worlds</i> Sony CMG
15	GEORGE MICHAEL <i>White Light</i> Island
16	JAKE BUGG <i>Jake Bugg</i> Mercury
17	FRANK OCEAN <i>Channel Orange</i> Mercury
18	ROXY MUSIC <i>Complete Recs 1972-1982</i> Virgin
19	HANS ZIMMER <i>Dark Knight Rises OST</i> Sony
20	MIKE OLDFIELD <i>Platinum</i> UMC

amazon.co.uk

HMV PRE-RELEASE

POS	ARTIST/ ALBUM / LABEL
1	PLAN B Ill Manors
2	VARIOUS Now! 82
2	GASLIGHT ANTHEM <i>Handwritten</i>
4	MUSE <i>2nd Law</i>
5	LEWIS, LEONA <i>Glassheart</i>
6	JACKSON, MICHAEL <i>Bad: 25</i>
7	HARRIS, CALVIN <i>tbc</i>
8	WESTLIFE <i>Westlife: The Farewell Tour 20</i>
9	STEPS <i>Steps: The Ultimate Tour Live</i>
10	OCEAN, FRANK <i>Channel Orange</i>
11	GREEN DAY <i>Uno</i>
12	DELILAH <i>From The Roots Up</i>
13	BLOC PARTY <i>Four: Deluxe Edition</i>
14	VACCINES <i>Come Of Age</i>
15	SCRIPT <i>Three: Deluxe Edition</i>
16	TULISA: (N-DUBZ) <i>Tulisa</i>
17	MAYNARD, CONOR <i>Contrast</i>
18	DON BROCO <i>Priorities</i>
19	ROSS, RICK <i>God Forgives, I Dont</i>
20	MODESTEP <i>Evolution Theory</i>

hmv.com

PLAY.COM PRE-RELEASE

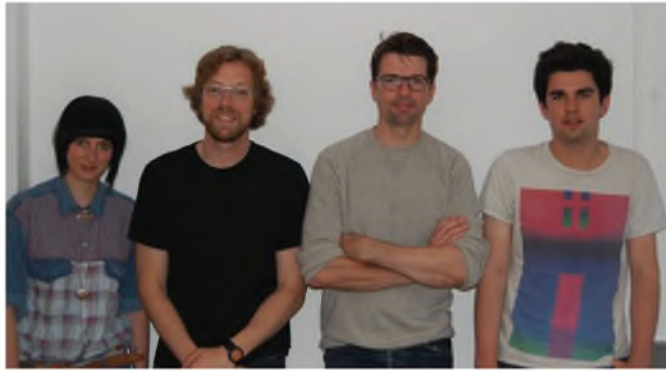
POS	ARTIST/ ALBUM / LABEL
1	TWO DOOR CINEMA CLUB <i>Beacon</i>
2	THE VACCINES <i>Come Of Age</i>
2	RITA ORA <i>ORA</i>
4	DAPPY <i>Bad Intentions</i>
5	SPECTOR <i>Enjoy It While It Lasts</i>
6	JAKE BUGG <i>Jake Bugg</i>
7	AIDEN GRIMSHAW <i>Misty Eye</i>
8	MUSE <i>The 2nd Law</i>
9	BAT FOR LASHES <i>The Haunted Man</i>
10	OF MONSTERS AND MEN <i>My Head Is...</i>
11	DEVLIN <i>A Moving Picture</i>
12	GREEN DAY <i>¡Uno!</i>
13	WHILE SHE SLEEPS <i>This Is The Six</i>
14	RIVAL SONS <i>Head Down</i>
15	LEONA LEWIS <i>Glassheart</i>
16	JESSIE WARE <i>Devotion</i>
17	DON BROCO <i>Priorities</i>
18	SKUNK ANANSIE <i>Black Traffic</i>
19	CALVIN HARRIS <i>New Album TBA</i>
20	LUCY ROSE <i>Like I Used To</i>

play.com

PEOPLE

PERSONNEL FEIST AND NASH PR CHRIS LATHAM JOINS FORCES WITH PARTISAN

■ PARTISAN PR / CHRIS LATHAM PR



PARTISAN PR has joined forces with former head of Press at RCA, **CHRIS LATHAM** (above, second from left).

Latham brings with him his current roster, which includes the Brit and Grammy-nominated Feist and Brit Award-winner Kate Nash. He joins the Partisan team of **LOUISE GOODLIFFE** (above, far left), founder and MD **PETER HALL** (above, second from right) and **ROB CHUTE** (above, far right).

Hall said: "I'm really excited to have the opportunity to work with Chris. He is one of the most experienced, popular and

respected PR's in the industry and he'll be instrumental in the continuing growth of Partisan."

Latham commented: "I hold Peter in the highest regard, both as a friend and professionally. He has quietly built Partisan into a successful, highly-rated PR company with a talented young team. I jumped at the chance to join forces with him because I think together we all offer a really strong proposition."

Latham started his career at Heavenly Recordings in 1997, and has since held senior roles at Parlophone, Polydor and RCA.

■ MERCURY RECORDS UK



Ex-Columbia and EMI Music Publishing exec Mike Smith has been hired by Mercury Records

UK as the label's new president of music. He starts in September.

Smith joins label president Jason Iley and Clive Cawley - who has been promoted from label manager at imprint Vertigo to MD of Mercury, reporting into Iley.

Elsewhere, Elliot Taylor from Universal's central sales team becomes commercial director for Mercury, while Rachael Paley returns to the label as senior marketing manager after two years away at Rhino and Warner Music.

■ TOAST PRESS

As the company bids farewell to **JENNY MYLES**, who has gone on maternity leave, it welcomes **RICHARD ONSLOW** (above right) as senior press officer.

He will work alongside Ruth and



Beth Drake on print PR including campaigns for acts including Jessie Ware, Django Django, AlunaGeorge, Disclosure, Spector, Bloc Party, Benga and Peace.

Prior to Toast, Onslow worked in-house at XL.

■ INFINITE FUTURE (IFM)

The newly-established artist management company is spearheaded by **AARON ROSS** who has 15 years experience in the music industry, including A&R management roles at Virgin Records and global dance brand Defected.

The company's launch roster includes Kris Kiss, East & Young, Scarlett and Random Crash.

■ UMG

Universal Music Group (UMG) has appointed **JENS KESSLER** to chief

information officer.

Based in Los Angeles, Kessler will be responsible for all aspects of UMG's Global Information Technology (IT) division, managing the strategy, development and implementation of all country and regional IT systems.

■ PULSE

Talent management and integrated content production

company, Pulse, has appointed **JASON BICK** in the role of head of New Business for its music division.

Bick joins from music, fashion and film media group Clash Music and will report to Marisa Clifford, COO, and Thomas Benski, CEO.

He will work with Pulse's Music department to help drive new business opportunities and ensure media partnerships and promo opportunities around Pulse's music documentaries are maximised.



Got any personnel news you'd like to share? Think your big break might inspire others? Send your info to Tina.Hart@intentmedia.co.uk

NEED TO KNOW

Week by week, build the best contact book in the business

#38 **Rachael Bee**, MD Impact Ventures / ILUVLIVE



Rachael Bee put on her first club night when she was 19 years old. She went on to become a successful radio journalist working at BBC Radio 5, 4 and 1 and Kiss FM before moving into TV, racking up time with Live TV and ITV. Later she became producer, director and presenter at Emap's first foray into the area with Kiss TV.

In 1999 she launched Impact Ventures, primarily to manage the MTV Lick Parties (it later took on artist management) which she launched with Trevor Nelson

after a long-running club partnership.

Bee is behind some of the seminal black music nights of the early Nineties including Respect at The Wag and Flipside at Iceni.

In 2001, she was headhunted and joined Def Jam Records as consultant general manager for its launch in the UK. She later launched Impact marketing services and went on to work with many artists including Ms Dynamite, Big Brovaz and Lemar.

In 2008 Bee took on the programming, marketing and management of live events for Urban Development and is now focused on the monthly live music night ILUVLIVE which has seen the likes of Jessie J, Emeli Sande and Tinie Tempah grace its bill.

Bee continues to work with Trevor Nelson on events, has a management venture, and carries out consultancy work which currently includes scouting for The Voice.

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

Natalie Shaw, Head of Editorial, MOBO Organisation



TOP TIP Keep learning. Go off-piste, and teach yourself new things. If they don't excite you, don't bother - and if your passion for music starts to fade then you're in the wrong industry.

"After studying Law at UCL, I emerged from the library confused. The first in my family to go to university, advice was scarce - instinctively, I approached John Earls, then-Editor of Teletext's Planet Sound. He bravely set me free on daily 50-word reviews, and I was ecstatic.

"I then started writing free for anyone who'd have me. Cluelessly interviewing Estelle and spending five of our allocated 10 minutes fan-girling. Next was my editorship at Muso's Guide, funded by temp work - transcribing calls to an adult TV channel being investigated by OFCOM (really).

"Eventually I found a route into non-music digital freelance work, giving me enough money to start a label, promote shows, teach myself online PR, tour manage and DJ. The double life was exhausting, but each experience helped shape my understanding of the industry and carve out new opportunities.

"After running social media for some big pop acts, consulting brands and working for ITV.com, I very recently joined the MOBO Organisation as head of editorial. It's my dream job, and I'm hoping to produce great things."



30 SINGLES & ALBUMS

Florence + The Machine notch up a first UK No.1 single with Spectrum (Say My Name) while Newton Faulkner fights off Frank Ocean to take the albums title

CHARTS FOCUS



32 UK AIRPLAY & STREAMING

Will.i.am takes TV chart crown while Maroon 5 increase their already substantial lead at radio

34 EU AIRPLAY & DOWNLOADS

Chris Brown and Flo Rida tussle for global supremacy PLUS Nielsen's European charts

36 COMPILATIONS & INDIES

PWL's Hit Factory compilation isn't harmed by cancellation of its live show and is in at No.4



37 CLUB

Double Dutch delight as Afrojack and Shermanology jump six places to the Upfront peak

38 ANALYSIS

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

40 KEY RELEASES & PRODUCT

Our Staff Pick is PSB... that's Public Service Broadcasting by the way, not Pet Shop Boys

CHARTS UK ALBUMS WEEK 28



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

THE OFFICIAL UK ALBUMS CHART

THIS WK	LAST WK	CHRT	ARTIST / TITLE LABEL/CATALOGUE NUMBER (DAYS/PROVON)	THIS WK	LAST WK	CHRT	ARTIST / TITLE LABEL/CATALOGUE NUMBER (DAYS/PROVON)
1	New		NEWTON FAULKNER Write It On Your Skin <i>Ugly Truth</i> 88691972072 (ARV) (Faulkner/Farrar/The Nexus/Mills)	39	28	5	USHER Looking 4 Myself <i>RC</i> 88691971772 (ARV) (Various)
2	New		FRANK OCEAN Channel Orange <i>Def Jam</i> 0602537103713 (ARV) (Malay/Ocean/Taylor/Keith/Kpaezu/Tyler/The Creator/Pharrell)	40	23	8	FUN. Some Nights <i>Affinity</i> Fueled by Ramen UEL5290492 (ARV) (Shazkes/Haynie/Jake/One)
3	2	3	MAROON 5 Overexposed <i>ABM/OL</i> 2ne 3704278 (ARV) (Martin/Shellback/Bianco/Robpop/Levine/Mdl/Tedder/Zan/Anelia/Pasovoy/West/Vaentine/Farrar/Rotem/Kang/Spiegel/Supreme Cuts/Maroon 5)	41	50	43	LMFAO Sorry For Party Rocking <i>Interscope</i> 2774463 (ARV) (Party Rock/Animal/Harris/RedFool/WFAU)
4	New		LIANNE LA HAVAS Is Your Love Big Enough <i>Warner Brothers</i> 256455941 (CIN) (Hales/Sitek/Ingram/Cox)	42	36	37	RIZZLE KICKS Stereo Typical <i>Island</i> 2790337 (ARV) 1★ (Whiting/The Rural/Spencer/Future Lut/Dadds/Barnatt/At 3ay Slim/Chiarelli/Carauna)
5	1	2	CHRIS BROWN Fortune <i>RCA</i> 88591950552 (ARV) (Various)	43	39	7	RUMER Boys Don't Cry <i>Atlantic</i> 5310523071 (ARV) (Brown/Haines/Musket/Gaster)
6	4	44	ED SHEERAN + <i>Asylum</i> 5249864652 (ARV) 4★ (Gosling/Idagall/Sheeran/No LD)	44	20	6	THE STONE ROSES The Very Best Of <i>Sire</i> 297653622 (ARV) (Leckie/Dawson/Schroeder/Hook)
7	5	22	EMELI SANDE Our Version Of Events <i>Virgin</i> CDV3094 (E) 1★ (Spencer/Atyrie/Waughty/Boy/Mojim/Iderman/Millard/Havinson/Cruez/Hoax/Keys/Sand)	45	61	5	ALT-J An Awesome Wave <i>Intectious</i> INE1134CD (PIAS) (Andrew)
8	6	7	PAUL SIMON Graceland <i>Sony</i> 88591914712 (ARV) (Simon/Matsler)	46	41	35	DRAKE Take Care <i>Cash Money/Island</i> 2793262 (ARV) 1● (Shebib/Sol Idd/Montagness/The Weeknd/xx Smith/H-Mills/Just Place/Graham/Cashe/McKinney)
9	New		THE VIEW Cheeky For A Reason <i>Coskny Vinyl/CUNCD</i> 562 (Essential/GEM) (Loussey)	47	53	14	ALABAMA SHAKES Boys & Girls <i>Rough Trade</i> 098092279727 (PIAS) 1● (Alabama Shakes)
10	7	38	COLDPLAY Mylo Xyloto <i>Parlophone</i> 0875531 (E) 4★ (Daves/Breit/Simmons)	48	37	23	MAVERICK SABRE Lonely Are The Brave <i>Mercury</i> 2770559 (ARV) (Utter/Primer/Sabre/Hugan/Th/F1 Smith/By White)
11	9	77	ADELE 21 <i>XL/CDCS</i> 20 (PIAS) 16★ (H Smith/Rubin/Epworth/Abbiss/Wislan/Adkins)	49	40	12	JACK WHITE Blunderbuss <i>XL/CDCS</i> 66 (PIAS) 1● (White)
12	17	35	BEN HOWARD Every Kingdom <i>Island</i> 2771686 (ARV) 1● (Band)	50	46	32	THE BLACK KEYS El Camino <i>Nonesuch</i> 7559796225 (ARV) 1● (Danger Mouse/The Black Keys)
13	8	34	RIHANNA Talk A Talk <i>Def Jam</i> 2787842 (ARV) 3★ (Dr Luke/Cirkut/Arnell/Harris/StarGate/Lawford/Dal/Itenz/The-Dream/NU-IB/Swire/McGrillen/It-Boy/Alex Ua Kid/Lhese N Status/Uzair)	51	30	7	GARY BARLOW & THE COMMONWEALTH BAND Sing Decca 3702359 (ARV) (Barlow/Kennedy/Larline/Power/Saker/Lohani)
14	3	3	LINKIN PARK Living Things <i>Warner Brothers</i> 9362495007 (ARV) (Rubin/Shimoda)	52	45	78	BRUNO MARS Doo-Wops & Hooligans <i>Elektra</i> 756282721 (ARV) 4★ 1★ (The Smeedingtons/Media/1 The Supa Dupps)
15	13	24	LANA DEL REY Born To Die <i>Polydor/Strange</i> 2787091 (ARV) (Haynie/Parker/Berger/Kobopop/Shaker/Daly/Sineddon/Sauer-Mein/Nowels/Braider/Shax/Sarke/Howe)	53	48	18	BRUCE SPRINGSTEEN Wrecking Ball <i>Columbia</i> 98691942541 (ARV) (Anello/Springsteen)
16	New		ADAM LAMBERT Trespassing <i>RCA</i> 88591955952 (ARV) (Pharrell/Dr Luke/Cirkut/Arnell/Harris/StarGate/Lawford/Dal/Itenz/The-Dream/NU-IB/Swire/McGrillen/It-Boy/Alex Ua Kid/Lhese N Status/Uzair)	54	51	22	GOTYE Making Mirrors <i>Island</i> 2792295 (ARV) 1● (De Baker)
17	18	13	TRAIN California 37 <i>Columbia</i> 88591987822 (ARV) (Walton/Sinclair/Expionage/Watt/Berg/Praeger/Judges)	55	55	76	STEREOPHONICS A Decade In The Sun - Best Of <i>Virgin</i> 1790699 (ARV) 2★ (Jones/Lowe)
18	11	7	PALOMA FAITH Fall To Grace <i>RCA</i> 88691955512 (ARV) (Housley/Manning/Ri Shax/Arnold)	56	44	70	BOB MARLEY & THE WAILERS Legend <i>Jive/Song</i> 0073145967142 (ARV) (Marley/Various)
19	19	72	JESSIE J Who You Are <i>Island/Decca</i> 2758527 (ARV) 3★ (Dr Luke/Sissetti/Conish/Martin/K/Ok/Thelmissible/Men/Par/Le S James/Thomas/Gad/Gordon)	57	73	70	CHASE & STATUS No More Idols <i>Mercury</i> 2745135 (ARV) 1★ (Kennard/Millon/Nowels/Sub Focus/Plan B)
20	10	34	JAY-Z & KANYE WEST Watch The Throne <i>RCA</i> n-tella/Mercury 2765057 (ARV) (West/Dean/Keith/Id/Pharrell/Dan Jazzy/Hill-Boy/Kilffer/The-Sleptons/RZA/Hewitt/Shaker/Swiz Beatz/Joseph/S1)	58	52	40	WILL YOUNG Echoes <i>RCA</i> 88697940092 (ARV) 1★ (Richard/K/Elat/Hofmann)
21	New		RUSH Clockwork Angels <i>Roadrunner</i> 7586176551 (ADA Arv) (Haskins/Lez/Kash)	59	47	3	FRANKIE VALLI/THE FOUR SEASONS Working My Way Back To You <i>Rhino</i> 5249837702 (ARV) 1● (Lewell/Bl)
22	14	4	JUSTIN BIEBER Believe <i>Def Jam</i> 3707573 (ARV) (Various)	60	57	147	ADELE 19 <i>XL/CDCS</i> 373 (PIAS) 6★ (Abbiss/White/Kinson)
23	27	98	KATY PERRY Teenage Dream <i>Virgin</i> CDV3084 (E) 3★ (Dr Luke/StarGate/Mar/StarGate/Stewart/Harell/Amun/Wells)	61	72	53	THE VACCINES What Did You Expect From The Vaccines? <i>Columbia</i> 98697941451 (ARV) (Leitch/Marguerat)
24	12	42	BEE GEES Number Ones <i>Reprise</i> 9122798857 (ARV) 1● (Bee Gees/Stigwood/War/In/Khar/Davis/Galante/Ten)	62	New		BANANARAMA 30 Years Of Bananarama <i>Rhino</i> 2564657018 (ARV) (Lock/Martin/Sarah/Scrdan/Swan/Joely/Steck Atken & Waterman/Goodfellow/Youth/Pettibone/Vancus)
25	25	15	NICKI MINAJ Pink Friday . Roman Reloaded <i>Cash Money/Island</i> 2796568 (ARV) 1● (Various)	63	63	39	BON JOVI Greatest Hits <i>Mercury</i> 2752339 (ARV) 2★ 1★ (Pain/Bail/Son Jovi/EBB/Sambal/Shank/Mark/Lullins/Senson)
26	33	39	NOEL GALLAGHER'S HIGH FLYING BIRDS Noel Gallagher's High Flying Birds <i>Sour Mash/JNCCD</i> 10 (E) 2★ (Gallagher/Bardy)	64	64	137	FLORENCE + THE MACHINE Lungs <i>Island</i> 1797940 (ARV) 5★ (Epworth/Ford/Mackfield/Idagall/White)
27	15	5	AMY MACDONALD Life In A Beautiful Light <i>Vertigo</i> 3707011 (ARV) (Wilkinson)	65	58	78	NICKI MINAJ Pink Friday <i>Cash Money/Island</i> 2754184 (ARV) 1★ (Kase/Swiz/Seatz/Lawford/Money/Matrn/Waise/Uak/Minus/Will/Jam/Drew Money)
28	21	26	KELLY CLARKSON Stronger <i>RCA</i> 88697951802 (ARV) (Kennedy/Dean/Jones/Karstin/Abraham/Utiges/Gad/Roberts/Miley/Malbert/Jerkins/Lindal/DeStelano/Benson)	66	68	26	BRUCE SPRINGSTEEN Greatest Hits <i>Columbia</i> 428552 (ARV) 2★ (Springsteen/Creticosk/Andau/Platkin/Apple/Ludwig/Van Zandt/D'Brien)
29	24	34	ONE DIRECTION Up All Night <i>Syco</i> 88697943642 (ARV) (Ma/Fa/K/Paomb/Rawing/Meenan/Square/Soberton/Meredith/Strann/Hoves/Gad/Robson/RedOne/BeatGeek/Jimmy Jaker/Rawling/Weehan/Ga Jdno/Rooney)	67	60	85	RIHANNA Loud <i>Def Jam</i> 2752365 (ARV) 6★ 2★ (Stanger/Vee/Harell/Soceman/The Runniss/Middick/Low/JaDon/Sham/Mei/Mas/Stewart/Dean/Sound/Alex Ua Kid)
30	35	10	KEANE Strangeland <i>Island</i> 2794838 (ARV) 1● (Leitch/Marguerat)	68	49	92	PLAN B The Defamation Of Strickland Banks <i>675/Atlantic</i> 5196594712 (ARV) 4★ 2★ (Ballance/Dew/Epworth/Apple/Gooday/McLewain)
31	32	46	DAVID GUETTA Nothing But The Beat <i>Postiva/Virgin</i> 0839951 (E) 1★ (Guetta/Vee/Careni/Tuh/It/Mestier/Siak/Blaw/Alroja/Ki/Attrell/Avail)	69	59	6	SLASH FEAT. MYLES KENNEDY AND THE CONSPIRATORS Apocalyptic Love <i>Roadrunner</i> RR76792 (ADA Arv) (Valentine)
32	56	23	LADY ANTEBELLUM Need You Now <i>Capitol/Parlophone</i> 6336412 (E) 1● (Wutley/Shaw)	70	New		DIRTY PROJECTORS Swing Lo Magellan <i>Dsmms</i> WIGCD272 (PIAS) (tbl)
33	29	33	OLLY MURS In Case You Didn't Know <i>Epix/Syco</i> 88697940942 (ARV) 2★ (The Fearless/Argyle/Srammer/Robson/Future Lut/Prampton/Jordan-Patrikios/Simth/Cizmaurice/Leeds/Prinne/Metropolitan)	71	Re-entry		SKRILLEX Bangarang <i>Asylum</i> 0075679963352 (ARV) (Skrllex/Gartner/12th Planet/Kill The Noise)
34	16	4	CHERYL A Million Lights <i>Poly</i> 3704302 (ARV) (Alex Ua Kid/Barris/Panthea/Will I am/Agast/K/Hylade/ISH/Dada/Life/Luz/Wallo/Kid/Illoves/Jim Benz)	72	Re-entry		TWO DOOR CINEMA CLUB Tourist History <i>Kitsune/Cooperative</i> CDA025 (rom arv) 1● (James/Zdar)
35	22	3	FLO-RIDA Wild Ones <i>Atlantic</i> 2567883340 (ARV) (D) Frank E/Glass/Sofly/Nus/Axwell/Caren/Dr Luke/Cirkut/Gugh/Feenixpaw/Love/Medot/Earl & E/The Futuristic/Baumer/Hoopstraten/Gaormk/Redfox)	73	26	2	MARY CHAPIN CARPENTER Ashes And Roses <i>Rainier</i> 4311502 (ARV) (tbl)
36	31	15	LABRINTH Electronic Earth <i>Syco</i> 88591993932 (ARV) (Labrinth/Da Digger/Ghesel/Mix/Kenzie/Williams)	74	62	96	THE SCRIPT The Script <i>Phonogenic</i> 98697951942 (ARV) 2★ 1★ (The Script)
37	38	37	FLORENCE + THE MACHINE Ceremonials <i>Island</i> 2782808 (ARV) 1★ (Epworth)	75	65	34	ABBA 18 Hits <i>Polar</i> 9831432 (ARV) 1★ (Andersson/Uvaeus)
38	34	5	FLEETWOOD MAC 25 Years - The Chain <i>Rhino</i> 8122797302 (ARV) (Birch/Buckingham/Cailat/Chess/Dashut/Fleetwood/Mac/Hughes/Itacany/Leonard/Mays/Usen/Spencer/Vernon)				

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Key
★ Platinum (300,000)
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BPI Awards
Albums
Status Quo: Quid Pro Quo (silver)

CHARTS UK AIRPLAY WEEK 28

Radio playlists are online at www.musicweek.com

CHARTS KEY

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

UK RADIO AIRPLAY CHART TOP 50



POS	LAST	WKS	SALES	CHT	ARTIST / ALBUM / LABEL	TOTAL PLAYS	PLAYS +/-	TOTAL AUD (m)	AUD % +/-
1	1	8	2		MAROON 5 FEAT. WIZ KHALIFA Payphone <i>A&M/Octone</i>	4710	3.58	84.93	5.77
2	2	16	12		CARLY RAE JEPSEN Call Me Maybe <i>Interscope</i>	4156	-2.46	64.75	6.72
3	3	7	5		STOOSHE. Black Heart <i>Warner Brothers</i>	3404	3.65	61.95	3.11
4	4	10	8		COLDPLAY & RIHANNA Princess Of China <i>Parlophone</i>	3707	3.29	59.94	7.23
5	5	11	13		CHERYL Call My Name <i>Parlophone</i>	4039	-0.71	54.11	0.09
6	7	11	11		FUN. FEAT. JANELLE MONAE We Are Young <i>Atlantic/Fueled By Ramen</i>	3769	-2.81	46.85	1.72
7	10	10	15		RIHANNA Where Have You Been <i>Def Jam</i>	1406	-8.76	45.49	28.54
8	6	7	3		WILL.I.AM FEAT. EVA SIMONS This Is Love <i>Interscope</i>	1838	0.22	45.19	-3.4
9	8	5	9		KATY PERRY Wide Awake <i>Virgin</i>	2749	8.23	44.35	2.38
10	15	5	4		CHRIS BROWN Don't Wake Me Up <i>RCA</i>	1561	9.31	38.5	18.53
11	13	28	29		JESSIE J Domino <i>Island/Lava</i>	2285	0.09	38.13	16.78
12	12	26	16		GOTYE FEAT. KIMBRA Somebody That I Used To Know <i>Island</i>	2425	-5.79	33.76	-2.6
13	26	2	10		NICKI MINAJ Pound The Alarm <i>Cash Money/Island</i>	976	39.83	32.71	37.61
14	23	4			ELTON JOHN VS PNAU Sad <i>Mercury</i>	926	10.11	31.25	17.66
15	9	7	6		FLO-RIDA Whistle <i>Atlantic</i>	1999	9.23	30.94	-24.5
16	21	2			KEANE Sovereign Light Cafe <i>Island</i>	1026	26.98	30.81	14.66
17	14	13	27		THE WANTED Chasing The Sun <i>Global Talent/Island</i>	2568	-1.98	30.55	-6.12
18	18	13	55		JESSIE J FEAT. DAVID GUETTA Laserlight <i>Island/Lava</i>	1585	-9.27	30.31	1.99
19	16	21	19		NICKI MINAJ Starships <i>Cash Money/Island</i>	1403	-14.81	29.6	-3.61
20	24	9	7		RUDIMENTAL FEAT. JOHN NEWMAN Feel The Love <i>Asylum</i>	1211	6.98	28.57	9.93
21	17	16	14		TRAIN Drive By <i>Columbia</i>	2898	-4.32	28.39	-4.48
22	32	3			CALVIN HARRIS FEAT. EXAMPLE We'll Be Coming Back <i>Columbia</i>	951	12.68	27.72	34.17
23	RE				TRAIN 50 Ways To Say Goodbye <i>Columbia</i>	446	0	27.69	0
24	22	26	35		DAVID GUETTA FEAT. SIA Titanium <i>Positiva/Virgin</i>	1658	-6.75	27.49	3.27
25	30	2	1		FLORENCE + THE MACHINE Spectrum <i>Island</i>	1049	58.7	27.49	28.52
26	NEW	1			DANIEL POWTER Cupid <i>UEG/EMI</i>	739	0	27.45	0
27	25	52	47		MAROON 5 FEAT. CHRISTINA AGUILERA Moves Like Jagger <i>A&M/Octone</i>	1445	-2.96	26.65	5.59
28	11	9	32		EMELI SANDE My Kind Of Love <i>Virgin</i>	2765	-5.5	25.26	-28.38
29	28	9	20		USHER Scream <i>RCA</i>	1217	-8.15	24.63	8.31
30	36	3			LAWSON Taking Over Me <i>Global Talent/Polydor</i>	1430	50.84	24.38	22.57
31	27	9	28		ALEX CLARE Too Close <i>Island</i>	933	-2.3	24.01	2.65
32	41	2			SCISSOR SISTERS Baby Come Home <i>Polydor</i>	788	101.02	23.43	27.48
33	19	26	54		EMELI SANDE Next To Me <i>Virgin</i>	1538	-10.32	22.32	-22.61
34	48	2	21		DAVID GUETTA FEAT. CHRIS BROWN AND LIL WAYNE I Can Only Imagine <i>Positiva/Virgin</i>	585	5.03	20.81	24.16
35	33	36	91		OLLY MURS Dance With Me Tonight <i>Epic/Syco</i>	1371	-5.64	20.03	-1.86
36	NEW	1			RITA ORA How We Do (Party) <i>Roc Nation/RCA</i>	947	0	19.82	0
37	NEW	1			WILEY FEAT. RHYMEZ & MS D Heatwave <i>Warner Brothers</i>	430	0	19.67	0
38	40	9	18		LADY ANTEBELLUM Need You Now <i>Capitol/Parlophone</i>	1122	3.99	19.47	5.53
39	42	23			ALYSSA REID FEAT. JUMP SMOKERS Alone Again <i>3 Beat/AATW</i>	1074	0.19	19.41	5.89
40	NEW	1			PET SHOP BOYS Winner <i>Parlophone</i>	37	0	19.41	0
41	NEW	1			CONOR MAYNARD Vegas Girl <i>Parlophone</i>	720	0	19.2	0
42	29	2			GOSSIP Move In The Right Direction <i>Columbia</i>	141	45.36	18.58	-13.7
43	46	53			PITBULL FEAT. NAYER, AFROJACK & NE-YO Give Me Everything <i>J</i>	867	-3.24	17.7	-0.73
44	44	24	42		FLO-RIDA FEAT. SIA Wild Ones <i>Atlantic</i>	782	-14.07	17.65	-3.02
45	39	16	81		DAVID GUETTA FEAT. NICKI MINAJ Turn Me On <i>Positiva/Virgin</i>	676	-7.52	17.23	-7.22
46	NEW	1			KARMIN Brokenhearted <i>RCA</i>	1180	0	17.23	0
47	35	27	85		KELLY CLARKSON Stronger (What Doesn't Kill You) <i>RCA</i>	1464	-5.18	17.08	-15.4
48	47	4	36		ED SHEERAN Small Bump <i>Asylum</i>	954	-21.87	16.92	-1.11
49	NEW	1	37		THE VACCINES No Hope <i>Columbia</i>	200	0	15.93	0
50	NEW	1	45		KNIFE PARTY Bonfire <i>Earstorm/Warner</i>	30	0	15.83	0

Nielsen Music Control is based on the following stations: 24 hours a day, seven days a week: (MHA) 100.1 FM Real Radio, 102.4 FM Wish FM, 103.1 FM The Beach, 103.4 FM Real Radio, 103.7 FM Bridge FM, 103.8 FM Juice FM, 104.2 FM 3, 104.4 FM 2FM, 104.6 FM 6 Music, 105.1 FM Capital FM, 105.2 FM Heart FM, 105.3 FM The 90s, 105.4 FM 105.5 FM 105.6 FM 105.7 FM 105.8 FM 105.9 FM 106.0 FM 106.1 FM 106.2 FM 106.3 FM 106.4 FM 106.5 FM 106.6 FM 106.7 FM 106.8 FM 106.9 FM 107.0 FM 107.1 FM 107.2 FM 107.3 FM 107.4 FM 107.5 FM 107.6 FM 107.7 FM 107.8 FM 107.9 FM 108.0 FM 108.1 FM 108.2 FM 108.3 FM 108.4 FM 108.5 FM 108.6 FM 108.7 FM 108.8 FM 108.9 FM 109.0 FM 109.1 FM 109.2 FM 109.3 FM 109.4 FM 109.5 FM 109.6 FM 109.7 FM 109.8 FM 109.9 FM 110.0 FM 110.1 FM 110.2 FM 110.3 FM 110.4 FM 110.5 FM 110.6 FM 110.7 FM 110.8 FM 110.9 FM 111.0 FM 111.1 FM 111.2 FM 111.3 FM 111.4 FM 111.5 FM 111.6 FM 111.7 FM 111.8 FM 111.9 FM 112.0 FM 112.1 FM 112.2 FM 112.3 FM 112.4 FM 112.5 FM 112.6 FM 112.7 FM 112.8 FM 112.9 FM 113.0 FM 113.1 FM 113.2 FM 113.3 FM 113.4 FM 113.5 FM 113.6 FM 113.7 FM 113.8 FM 113.9 FM 114.0 FM 114.1 FM 114.2 FM 114.3 FM 114.4 FM 114.5 FM 114.6 FM 114.7 FM 114.8 FM 114.9 FM 115.0 FM 115.1 FM 115.2 FM 115.3 FM 115.4 FM 115.5 FM 115.6 FM 115.7 FM 115.8 FM 115.9 FM 116.0 FM 116.1 FM 116.2 FM 116.3 FM 116.4 FM 116.5 FM 116.6 FM 116.7 FM 116.8 FM 116.9 FM 117.0 FM 117.1 FM 117.2 FM 117.3 FM 117.4 FM 117.5 FM 117.6 FM 117.7 FM 117.8 FM 117.9 FM 118.0 FM 118.1 FM 118.2 FM 118.3 FM 118.4 FM 118.5 FM 118.6 FM 118.7 FM 118.8 FM 118.9 FM 119.0 FM 119.1 FM 119.2 FM 119.3 FM 119.4 FM 119.5 FM 119.6 FM 119.7 FM 119.8 FM 119.9 FM 120.0 FM 120.1 FM 120.2 FM 120.3 FM 120.4 FM 120.5 FM 120.6 FM 120.7 FM 120.8 FM 120.9 FM 121.0 FM 121.1 FM 121.2 FM 121.3 FM 121.4 FM 121.5 FM 121.6 FM 121.7 FM 121.8 FM 121.9 FM 122.0 FM 122.1 FM 122.2 FM 122.3 FM 122.4 FM 122.5 FM 122.6 FM 122.7 FM 122.8 FM 122.9 FM 123.0 FM 123.1 FM 123.2 FM 123.3 FM 123.4 FM 123.5 FM 123.6 FM 123.7 FM 123.8 FM 123.9 FM 124.0 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FM 157.4 FM 157.5 FM 157.6 FM 157.7 FM 157.8 FM 157.9 FM 158.0 FM 158.1 FM 158.2 FM 158.3 FM 158.4 FM 158.5 FM 158.6 FM 158.7 FM 158.8 FM 158.9 FM 159.0 FM 159.1 FM 159.2 FM 159.3 FM 159.4 FM 159.5 FM 159.6 FM 159.7 FM 159.8 FM 159.9 FM 160.0 FM 160.1 FM 160.2 FM 160.3 FM 160.4 FM 160.5 FM 160.6 FM 160.7 FM 160.8 FM 160.9 FM 161.0 FM 161.1 FM 161.2 FM 161.3 FM 161.4 FM 161.5 FM 161.6 FM 161.7 FM 161.8 FM 161.9 FM 162.0 FM 162.1 FM 162.2 FM 162.3 FM 162.4 FM 162.5 FM 162.6 FM 162.7 FM 162.8 FM 162.9 FM 163.0 FM 163.1 FM 163.2 FM 163.3 FM 163.4 FM 163.5 FM 163.6 FM 163.7 FM 163.8 FM 163.9 FM 164.0 FM 164.1 FM 164.2 FM 164.3 FM 164.4 FM 164.5 FM 164.6 FM 164.7 FM 164.8 FM 164.9 FM 165.0 FM 165.1 FM 165.2 FM 165.3 FM 165.4 FM 165.5 FM 165.6 FM 165.7 FM 165.8 FM 165.9 FM 166.0 FM 166.1 FM 166.2 FM 166.3 FM 166.4 FM 166.5 FM 166.6 FM 166.7 FM 166.8 FM 166.9 FM 167.0 FM 167.1 FM 167.2 FM 167.3 FM 167.4 FM 167.5 FM 167.6 FM 167.7 FM 167.8 FM 167.9 FM 168.0 FM 168.1 FM 168.2 FM 168.3 FM 168.4 FM 168.5 FM 168.6 FM 168.7 FM 168.8 FM 168.9 FM 169.0 FM 169.1 FM 169.2 FM 169.3 FM 169.4 FM 169.5 FM 169.6 FM 169.7 FM 169.8 FM 169.9 FM 170.0 FM 170.1 FM 170.2 FM 170.3 FM 170.4 FM 170.5 FM 170.6 FM 170.7 FM 170.8 FM 170.9 FM 171.0 FM 171.1 FM 171.2 FM 171.3 FM 171.4 FM 171.5 FM 171.6 FM 171.7 FM 171.8 FM 171.9 FM 172.0 FM 172.1 FM 172.2 FM 172.3 FM 172.4 FM 172.5 FM 172.6 FM 172.7 FM 172.8 FM 172.9 FM 173.0 FM 173.1 FM 173.2 FM 173.3 FM 173.4 FM 173.5 FM 173.6 FM 173.7 FM 173.8 FM 173.9 FM 174.0 FM 174.1 FM 174.2 FM 174.3 FM 174.4 FM 174.5 FM 174.6 FM 174.7 FM 174.8 FM 174.9 FM 175.0 FM 175.1 FM 175.2 FM 175.3 FM 175.4 FM 175.5 FM 175.6 FM 175.7 FM 175.8 FM 175.9 FM 176.0 FM 176.1 FM 176.2 FM 176.3 FM 176.4 FM 176.5 FM 176.6 FM 176.7 FM 176.8 FM 176.9 FM 177.0 FM 177.1 FM 177.2 FM 177.3 FM 177.4 FM 177.5 FM 177.6 FM 177.7 FM 177.8 FM 177.9 FM 178.0 FM 178.1 FM 178.2 FM 178.3 FM 178.4 FM 178.5 FM 178.6 FM 178.7 FM 178.8 FM 178.9 FM 179.0 FM 179.1 FM 179.2 FM 179.3 FM 179.4 FM 179.5 FM 179.6 FM 179.7 FM 179.8 FM 179.9 FM 180.0 FM 180.1 FM 180.2 FM 180.3 FM 180.4 FM 180.5 FM 180.6 FM 180.7 FM 180.8 FM 180.9 FM 181.0 FM 181.1 FM 181.2 FM 181.3 FM 181.4 FM 181.5 FM 181.6 FM 181.7 FM 181.8 FM 181.9 FM 182.0 FM 182.1 FM 182.2 FM 182.3 FM 182.4 FM 182.5 FM 182.6 FM 182.7 FM 182.8 FM 182.9 FM 183.0 FM 183.1 FM 183.2 FM 183.3 FM 183.4 FM 183.5 FM 183.6 FM 183.7 FM 183.8 FM 183.9 FM 184.0 FM 184.1 FM 184.2 FM 184.3 FM 184.4 FM 184.5 FM 184.6 FM 184.7 FM 184.8 FM 184.9 FM 185.0 FM 185.1 FM 185.2 FM 185.3 FM 185.4 FM 185.5 FM 185.6 FM 185.7 FM 185.8 FM 185.9 FM 186.0 FM 186.1 FM 186.2 FM 186.3 FM 186.4 FM 186.5 FM 186.6 FM 186.7 FM 186.8 FM 186.9 FM 187.0 FM 187.1 FM 187.2 FM 187.3 FM 187.4 FM 187.5 FM 187.6 FM 187.7 FM 187.8 FM 187.9 FM 188.0 FM 188.1 FM 188.2 FM 188.3 FM 188.4 FM 188.5 FM 188.6 FM 188.7 FM 188.8 FM 188.9 FM 189.0 FM 189.1 FM 189.2 FM 189.3 FM 189.4 FM 189.5 FM 189.6 FM 189.7 FM 189.8 FM 189.9 FM 190.0 FM 190.1 FM 190.2 FM 190.3 FM 190.4 FM 190.5 FM 190.6 FM 190.7 FM 190.8 FM 190.9 FM 191.0 FM 191.1 FM 191.2 FM 191.3 FM 191.4 FM 191.5 FM 191.6 FM 191.7 FM 191.8 FM 191.9 FM 192.0 FM 192.1 FM 192.2 FM 192.3 FM 192.4 FM 192.5 FM 192.6 FM 192.7 FM 192.8 FM 192.9 FM 193.0 FM 193.1 FM 193.2 FM 193.3 FM 193.4 FM 193.5 FM 193.6 FM 193.7 FM 193.8 FM 193.9 FM 194.0 FM 194.1 FM 194.2 FM 194.3 FM 194.4 FM 194.5 FM 194.6 FM 194.7 FM 194.8 FM 194.9 FM 195.0 FM 195.1 FM 195.2 FM 195.3 FM 195.4 FM 195.5 FM 195.6 FM 195.7 FM 195.8 FM 195.9 FM 196.0 FM 196.1 FM 196.2 FM 196.3 FM 196.4 FM 196.5 FM 196.6 FM 196.7 FM 196.8 FM 196.9 FM 197.0 FM 197.1 FM 197.2 FM 197.3 FM 197.4 FM 197.5 FM 197.6 FM 197.7 FM 197.8 FM 197.9 FM 198.0 FM 198.1 FM 198.2 FM 198.3 FM 198.4 FM 198.5 FM 198.6 FM 198.7 FM 198.8 FM 198.9 FM 199.0 FM 199.1 FM 199.2 FM 199.3 FM 199.4 FM 199.5 FM 199.6 FM 199.7 FM 199.8 FM 199.9 FM 200.0 FM 200.1 FM 200.2 FM 200.3 FM 200.4 FM 200.5 FM 200.6 FM 200.7 FM 200.8 FM 200.9 FM 201.0 FM 201.1 FM 201.2 FM 201.3 FM 201.4 FM 201.5 FM 201.6 FM

CHARTS STREAMING WEEK 28

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Official Streaming Chart



OFFICIAL UK STREAMING CHART TOP 75

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



CLIMBER: CHRIS BROWN



CLIMBER: COLDPLAY



CLIMBER: BEN HOWARD



NEW: NICKI MINAJ



NEW: CALVIN HARRIS

CHARTS EU AIRPLAY WEEK 27



PAN-EUROPEAN	
POS	ARTIST/ALBUM/LABEL
1	MAROON 5 FEAT. WIZ KHALIFA Payphone
2	JEPSEN, CARLY RAE Call Me Maybe
3	FLO RIDA Whistle
4	GOTYE FEAT. KIMBRA Somebody That I Used To Know
5	FUN. FEAT. MONAE, JANELLE We Are Young
6	RIHANNA Where Have You Been
7	SIMPLE PLAN FEAT. PAUL, SEAN Summer Paradise
8	USHER Scream
9	OF MONSTERS AND MEN Little Talks
10	CRUZ, TAIQ FEAT. PITBULL There She Goes



ITALY	
POS	ARTIST/ALBUM/LABEL
1	CREMONINI, CESARE Il Comico (Sai Che Risate)
2	FERRO, TIZIANO Per Dirti Ciao!
3	SCISSOR SISTERS Only The Horses
4	MAROON 5 FEAT. WIZ KHALIFA Payphone
5	GIORGIA Tu Mi Porti Su
6	ANTONACCI, BIAGIO Non Vivo Piu' Senza Te
7	OCEANA Endless Summer
8	SEREBRO Mama Lover
9	LIGABUE Sotto Bombardamento
10	LIMA, GUSTAVO Balada

DENMARK	
POS	ARTIST/ALBUM/LABEL
1	JEPSEN, CARLY RAE Call Me Maybe
2	MAROON 5 FEAT. WIZ KHALIFA Payphone
3	OUTLANDISH Warrior//Worrier
4	MARINA AND DIAMONDS Primadonna
5	COLDPLAY & RIHANNA Princess Of China
6	FUN. FEAT. MONAE, JANELLE We Are Young
7	GOTYE FEAT. KIMBRA Somebody That I Used To Know
8	TRAIN Drive By
9	MEDINA 12 Dage
10	SCISSOR SISTERS Only The Horses



NETHERLANDS	
POS	ARTIST/ALBUM/LABEL
1	LIMA, GUSTAVO Balada
2	JEPSEN, CARLY RAE Call Me Maybe
3	FUN. FEAT. MONAE, JANELLE We Are Young
4	SIMPLE PLAN FEAT. PAUL, SEAN Summer Paradise
5	WILL & THE PEOPLE Lion In The Morning Sun
6	BABYSITTERS CIRCUS Everythings Gonna Be Alright
7	SANDE, EMELI Next To Me
8	HOWARD, BEN Keep Your Head Up
9	OF MONSTERS AND MEN Little Talks
10	FLO RIDA Whistle

FRANCE	
POS	ARTIST/ALBUM/LABEL
1	FLO RIDA Whistle
2	HOUSTON, MATT Positif
3	USHER Scream
4	SEXION D'ASSAUT Wati House
5	GOTYE FEAT. KIMBRA Somebody That I Used To Know
6	DE RICO, JOSE FEAT. MENDEZ, HENRY Rayos De Sol
7	YOUSSEUPHA FEAT. INDILA & SKALPOVITCH Dreamin'
8	BIRDY Skinny Love
9	RIHANNA Where Have You Been
10	SANDE, EMELI Next To Me



NORWAY	
POS	ARTIST/ALBUM/LABEL
1	LOREEN Euphoria
2	FUN. FEAT. MONAE, JANELLE We Are Young
3	GOTYE FEAT. KIMBRA Somebody That I Used To Know
4	LALEH Some Die Young
5	JEPSEN, CARLY RAE Call Me Maybe
6	VAMP Liten Fuggel
7	MAYK En Bit Av Meg
8	TELO, MICHEL Ai Se Eu Te Pego
9	MAYER, JOHN Shadow Days
10	KIWANUKA, MICHAEL I'll Get Along

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



SPAIN	
POS	ARTIST/ALBUM/LABEL
1	RUBIO, PAULINA Boys Will Be Boys
2	LOREEN Euphoria
3	ALBORAN, PABLO Te He Echado De Menos
4	GOTYE FEAT. KIMBRA Somebody That I Used To Know
5	CALI & EL DANDEE FEAT. BISBAL, DAVID No Hay 2 Sin 3
6	LOPEZ, JENNIFER Dance Again
7	MAROON 5 FEAT. WIZ KHALIFA Payphone
8	ESTOPA Me Quedare
9	COLDPLAY & RIHANNA Princess Of China
10	MINAJ, NICKI Starships

IRELAND	
POS	ARTIST/ALBUM/LABEL
1	MAROON 5 FEAT. WIZ KHALIFA Payphone
2	FUN. FEAT. MONAE, JANELLE We Are Young
3	CHERYL Call My Name
4	MARINA AND DIAMONDS Primadonna
5	PERRY, KATY Wide Awake
6	COLDPLAY & RIHANNA Princess Of China
7	FLO RIDA Whistle
8	JEPSEN, CARLY RAE Call Me Maybe
9	TRAIN Drive By
10	THE WANTED Chasing The Sun



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

GLOBAL SALES ANALYSIS

BY ALAN JONES

For the second week in a row a brace of new albums by American acts make a big impact on the world's charts – but whereas last week it was white rock groups **Linkin Park** and **Maroon 5** who staged a mass invasion of the sales listings, this week it is the turn of black urban solo artists **Chris Brown** and **Flo Rida**.

It is a fact that rock travels better than urban music but Brown and Flo Rida (pictured) both rack up overseas No.1s among a plethora of debuts. On their native American territory, the R&B

stylings of Brown attracted more than four times as many sales as Flo Rida's rapping, with the former's *Fortune* debuting at No.1, and the latter's *Wild Ones* at 14. North of the border in Canada, however the roles are reversed, with Flo Rida storming to one, and Brown debuting at six. Brown debuts in fewer countries than Flo Rida but generally gets the better of his opponent. Debuting at one in the Netherlands, *Fortune* also makes the Top 20 in Ireland (four), France (eight), Switzerland (10), Germany (13), Denmark (13), and



Japan (18), while making less lofty openings in five further territories. Aside from his Canadian triumph and US debut, Flo Rida's album's Top 20 starts come in Australia (five), New Zealand (six), Switzerland (seven), Austria (eight),

Ireland (nine), and Germany (16), with more modest first forays in seven other countries.

Meanwhile, with small downturns in many territories more than offset by climbs and debuts in others, Linkin Park's *Living Things* remains global leader. Down 1-2 in the Czech Republic, 1-4 in Canada and 1-5 in the US, it continues to top the chart in Austria, Germany and Italy, climbs 2-1 in Switzerland, and debuts at one in Finland, Poland and Portugal. Top five in 20 of the 25 countries in which it is charted, it also climbs in Wallonia (3-2), Norway (5-3) and Brazil (21-18) and debuts in Mexico (five) and Russia (18).

Adele and **One Direction** continue to dominate the Brit pack – Adele has the top UK export in 14 countries and One Direction in nine. Both are declining however: Adele's only top five placings this week are in Spain (6-3), France (5-4), New Zealand (8-5) and Wallonia (5-5). One Direction are top five in just New Zealand (7-2) and Mexico (2-3).

There are no major debuts worldwide from UK acts, with rock veterans **Asia**'s new 30th anniversary album *XXX* being the most widespread newcomer, albeit with debuts in only Germany (33), Switzerland (43), Italy (83) and the US (134).

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 FEAT. EVA SIMONS This Is Love	
5	JEPSEN, CARLY RAE Call Me Maybe	
6	FUN. FEAT. JANELLE MONAE We Are Young	
7	PERRY, KATY Wide Awake	
8	LIMA, GUSTAVO Balada	
9	COLDPLAY FEAT. RIHANNA Princess Of China	
10	STOOSHE Black Heart	

DENMARK		
POS	ARTIST/ ALBUM / LABEL	
1	JOEY MOE Gi Mig	
2	MURI & MARIO Hun Tog Min Guitar	
3	JEPSEN, CARLY RAE Call Me Maybe	
4	SHAKA LOVELESS Tomgang	
5	LOREEN Euphoria	
6	OUTLANDISH Warrior//Worrier	
7	MAROON 5 FEAT. WIZ KHALIFA Payphone	
8	DEVECKERSKI, ALINA Flytta Pa Dej	
9	FLO RIDA Whistle	
10	AURA, DIONE In Love With The World	

FRANCE		
POS	ARTIST/ ALBUM / LABEL	
1	JEPSEN, CARLY RAE Call Me Maybe	
2	FLO RIDA Whistle	
3	SHY M Et Alors !	
4	BIRDY Skinny Love	
5	PITBULL Back In Time	
6	RICO, DE JOSE FEAT. HENRY MENDEZ Rayos De Sol	
7	GOTYE FEAT. KIMBRA Somebody That I Used To Know	
8	LIMA, GUSTAVO Balada	
9	MAROON 5 FEAT. WIZ KHALIFA Payphone	
10	SEXION D'ASSAUT Ma Direction	

GERMANY		
POS	ARTIST/ ALBUM / LABEL	
1	LYKKE-LI I Follow Rivers	
2	CRO Du	
3	LIMA, GUSTAVO Balada	
4	JEPSEN, CARLY RAE Call Me Maybe	
5	FLO RIDA Whistle	
6	LOREEN Euphoria	
7	TACABRO Tacata	
8	MAROON 5 FEAT. WIZ KHALIFA Payphone	
9	LINKIN PARK Burn It Down	
10	ASAF AVIDAN & THE MOJOS One Day / Reckoning Song	

IRELAND		
POS	ARTIST/ ALBUM / LABEL	
1	WILL.I.AM FEAT. EVA SIMONS This Is Love	
2	FLO RIDA Whistle	
3	MAROON 5 FEAT. WIZ KHALIFA Payphone	
4	FUN. FEAT. JANELLE MONAE We Are Young	
5	BROWN, CHRIS Don't Wake Me Up	
6	CHERYL Call My Name	
7	MINAJ, NICKI Starships	
8	PERRY, KATY Wide Awake	
9	COLDPLAY FEAT. RIHANNA Princess Of China	
10	LOREEN Euphoria	



Italy:
Serebro



Germany:
Cro



Norway: Tone Damli



Denmark: Joey Moe

ITALY		
POS	ARTIST/ ALBUM / LABEL	
1	LIMA, GUSTAVO Balada	
2	MARRACASH FEAT. JAX, EMIS KILLA Se Il Mondo Fosse	
3	OCEANA Endless Summer	
4	MODA Come Un Pittore	
5	JEPSEN, CARLY RAE Call Me Maybe	
6	MAROON 5 FEAT. WIZ KHALIFA Payphone	
7	DJ ANTOINE FEAT. THE BEAT SHAK Ma Cherie	
8	SEREBRO Mama Lover	
9	ANTONACCI, BIAGIO Non Vivo Pi' Senza Te	
10	GIORGIA Tu Mi Porti Su	

NETHERLANDS		
POS	ARTIST/ ALBUM / LABEL	
1	LIMA, GUSTAVO Balada	
2	RUDIMENTAL Feel The Love	
3	JEPSEN, CARLY RAE Call Me Maybe	
4	LOREEN Euphoria	
5	YELLOW CLAW Krokobil (Feat. Sjaak & Mr. Po)	
6	MINAJ, NICKI Starships	
7	TACABRO Tacata	
8	FLO RIDA Whistle	
9	WILL.I.AM FEAT. EVA SIMONS This Is Love	
10	MAJOR LAZER Get Free	

NORWAY		
POS	ARTIST/ ALBUM / LABEL	
1	DEVECKERSKI, ALINA Flytta Pa Dej	
2	LOREEN Euphoria	
3	SIRKUS ELIASSEN Ae Vil Bare Dans	
4	FUN. FEAT. JANELLE MONAE We Are Young	
5	TELO, MICHEL Ai Se Eu Te Pego	
6	TONE DAMLI Imagine	
7	ADMIRAL P Kallenavn	
8	LALEH Some Die Young	
9	FLO RIDA Whistle	
10	GOTYE FEAT. KIMBRA Somebody That I Used To Know	

SPAIN		
POS	ARTIST/ ALBUM / LABEL	
1	CALI & EL DANDEE No Hay 2 Sin 3 (Gol) [Feat. Da]	
2	SANZ, ALEJANDRO No Me Compara	
3	PITBULL FEAT. SHAKIRA Get It Started	
4	TACABRO Tacata	
5	PABLO ALBORAN Te He Echado De Menos (En Dire)	
6	CALI & EL DANDEE Yo Te Esperare	
7	GOTYE FEAT. KIMBRA Somebody That I Used To Know	
8	RICO, DE JOSE FEAT. HENRY MENDEZ Rayos De Sol	
9	LOREEN Euphoria	
10	LOPEZ, JENNIFER FEAT. PITBULL Dance Again	

SWEDEN		
POS	ARTIST/ ALBUM / LABEL	
1	DEVECKERSKI, ALINA Flytta Pa Dej	
2	ADAMOU, IVI Lala Love	
3	AGNES One Last Time	
4	PANETOS Dansa Pausa	
5	LALEH Some Die Young	
6	LOREEN Euphoria	
7	TELO, MICHEL Ai Se Eu Te Pego	
8	JEPSEN, CARLY RAE Call Me Maybe	
9	KISS Hell Or Hallelujah	
10	GOTYE FEAT. KIMBRA Somebody That I Used To Know	

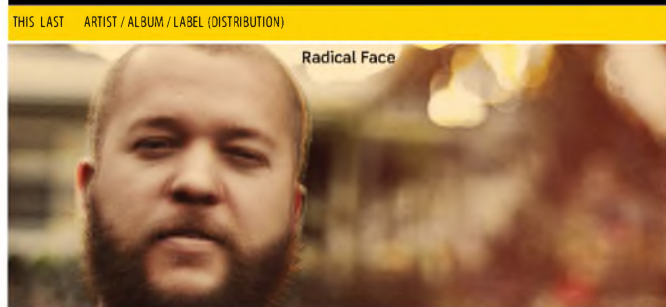
CHARTS INDIES/COMPILATIONS WEEK 28



COMPILATION CHART TOP 20

THIS	LAST	ARTIST / ALBUM / LABEL (DISTRIBUTION)	THIS	LAST	ARTIST / ALBUM / LABEL (DISTRIBUTION)
1	NEW	VARIOUS Now That's What I Call A No 1 / EMI TV/UMTV (E)	11	9	VARIOUS Now That's What I Call Running / EMI TV/UMTV (E)
2	1	VARIOUS Now That's What I Call Reggae / UMTV/EMI TV (ARV)	12	10	VARIOUS Dance Party 2012 / Sony Music/UMTV (ARV)
3	2	VARIOUS Clubland 21 / AATW/UMTV (ARV)	13	3	VARIOUS Dreamboats & Petticoats - Three Steps / UMTV/EMI TV (ARV)
4	NEW	VARIOUS Pete Waterman Presents: The Hit Factory / Sony/PWE (ARV)	14	NEW	VARIOUS Most Wanted / UMTV (ARV)
5	3	VARIOUS Now That's What I Call Music 81 / EMI TV/UMTV (E)	15	13	VARIOUS 90s Groove / MoS/Sony (ARV)
6	4	VARIOUS The Workout Mix - Our Greatest Team / AATW/UMTV (ARV)	16	12	VARIOUS Clubbers Guide To Festivals 2012 / MoS (ARV)
7	5	VARIOUS Hed Kandi - Ibiza 10 Years / Hed Kandi (ARV)	17	11	OST Rock Of Ages / Sony Classical (ARV)
8	NEW	VARIOUS Just Great Songs 2012 / Sony/RCA (ARV)	18	16	VARIOUS Back To The Old Skool Garage Classics / MoS (ARV)
9	6	VARIOUS Chilled R&B - Smooth Classics / Sony/RCA (ARV)	19	19	VARIOUS I Grew Up In The 70s / EMI TV (E)
10	7	VARIOUS Keep Calm And Relax / Sony/Rhino (ARV)	20	14	VARIOUS R&B In The Mix 2012 / AATW/UMTV (ARV)

INDIE SINGLES TOP 20



THIS	LAST	ARTIST / ALBUM / LABEL (DISTRIBUTION)
1	1	DJ FRESH FEAT. DIZZEE RASCAL The Power / MoS (ARV)
2	2	MIDNIGHT BEAST Begging / Sounds Like Good
3	14	RADICAL FACE Welcome Home / Morr (Shellshock Sra)
4	3	DJ FRESH FEAT. RITA ORA Hot Right Now / MoS (ARV)
5	5	ADELE Someone Like You / XL (PIAS)
6	6	MIDNIGHT BEAST I Kicked A Shark In The Face / Sounds Like Good
7	4	KINA GRANNIS Sound Of Silence / One Haven
8	7	ADELE Set Fire To The Rain / XL (PIAS)
9	8	ADELE Rolling In The Deep / XL (PIAS)
10	RE	TWIN ATLANTIC Make A Beast Of Myself / Red Bull (E)
11	10	KNIFE PARTY Internet Friends / Earstorm
12	13	EXAMPLE Changed The Way You Kiss Me / MoS (ARV)
13	RE	LUCENZO & QWOTE FEAT. PITBULL AND DON OMAR Danza Kuduro / Dance Nation/MoS (ARV)
14	NEW	THAT'S JUST HOW WE DO How We Do / Gray Rocket
15	11	GYPTIAN Hold You / Levels/MoS (ARV)
16	15	THE TEMPER TRAP Sweet Disposition / Infectious (PIAS)
17	19	NOEL GALLAGHER'S HIGH FLYING BIRDS Aka? What A Life! / Sour Mash (E)
18	RE	ADELE Make You Feel My Love / XL (PIAS)
19	RE	NADIA ALI Rapture / MoS (ARV)
20	NEW	THE VIEW How Long / Cooking Vinyl (Essential/GEM)



Twin Atlantic Indie Singles (10)



The Heavy Indie Singles Breakers (10)



Alistair Griffin Indie Albums (18)



Dan Le Sac Indie Albums (19), Breakers (2)

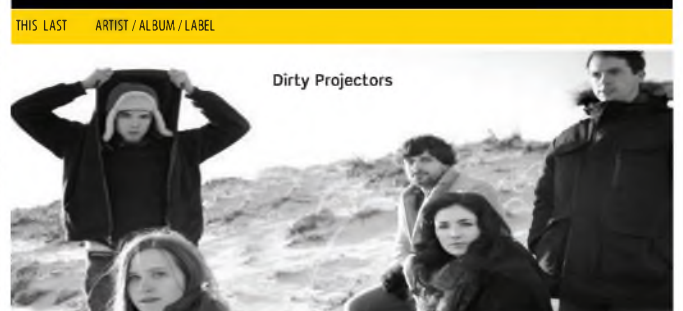


Canterbury Indie Albums Breakers (3)

INDIE SINGLES BREAKERS TOP 20

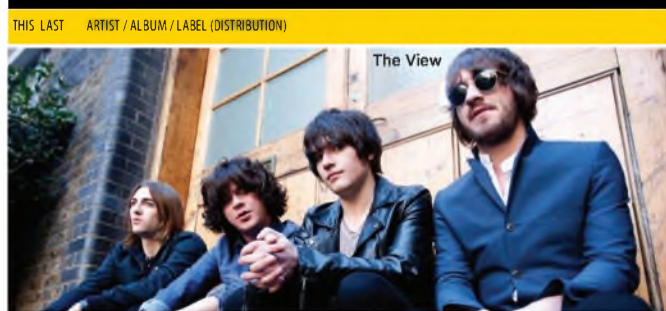
THIS	LAST	ARTIST / ALBUM / LABEL
1	1	MIDNIGHT BEAST Begging / Sounds Like Good
2	6	RADICAL FACE Welcome Home / Morr
3	3	MIDNIGHT BEAST I Kicked A Shark In The Face / Sounds Like Good
4	2	KINA GRANNIS Sound Of Silence / One Haven
5	4	KNIFE PARTY Internet Friends / Earstorm
6	12	THAT'S JUST HOW WE DO How We Do / Gray Rocket
7	17	I AM TITANIUM Titanium / Utopian
8	10	N****S IN PARIS N****S In Paris / N****S In Paris
9	NEW	MIDNIGHT BEAST Medium Pimpin' / Sounds Like Good
10	13	THE HEAVY How You Like Me Now / Counter
11	11	TONIGHT WE ARE YOUNG We Are Young / Cover Hits
12	7	JULIO BASHMORE Au Seve / Broadwalk
13	19	COLLEGE FEAT. ELECTRIC YOUTH A Real Hero / Valerie
14	8	HAIM Forever / National Anthem
15	15	MIDNIGHT BEAST Tik Tok (Parody) / The Midnight Beast
16	16	MIDNIGHT BEAST Booty Call (A Bit Rude) / The Midnight Beast
17	18	DATA One In A Million / Eklor'shock
18	RE	MACKLEMORE/RYAN LEWIS/DALTON Can't Hold Us / Macklemore
19	14	BLOW MY WHISTLE Whistle / Odessa Mama
20	5	GARRY SANDHU Ik Gal / Movebox

INDIE ALBUMS BREAKERS TOP 20



THIS	LAST	ARTIST / ALBUM / LABEL
1	NEW	DIRTY PROJECTORS Swing Lo Magellan / Domino
2	NEW	DAN LE SAC Space Between The Words / Sundcy Best
3	NEW	CANTERBURY Heavy In The Day / Sweet Lime
4	NEW	TWIN SHADOW Confess / 4AD
5	5	LPO/PARRY The 50 Greatest Pieces Of Classical / XS
6	1	HILLSONG LIVE Cornerstone / Hillsong
7	3	METRIC Synthetica / MMI
8	NEW	DUKE SPECIAL Oh Pioneer / Adventures In Gramophone
9	NEW	KATHRYN ROBERTS & SEAN LAKEMAN Hidden People / Navigator
10	9	GRIMES Visions / 4AD
11	8	POLICA Give You The Ghost / Memphis Industries
12	11	SBTRKT SBTRKT / Young Turks
13	NEW	SUMMER CAMP Always / Apricot/Moshi Moshi
14	18	YASHIN We Created A Monster / Triple G
15	7	THE TALLEST MAN ON EARTH There's No Leaving Now / Dead Oceans
16	15	KINA GRANNIS Stairwells / One Haven
17	2	PAUL HEATON The 8th / Proper
18	6	JOE STILGOE We Look To The Stars / NS&A
19	NEW	THE CROOKES Hold Fast / Fierce Panda
20	NEW	RADICAL FACE Ghost / Morr

INDIE ALBUMS TOP 20



THIS	LAST	ARTIST / ALBUM / LABEL (DISTRIBUTION)
1	NEW	THE VIEW Cheeky For A Reason / Cooking Vinyl (Essential/GEM)
2	1	ADELE 21 / XL (PIAS)
3	2	NOEL GALLAGHER'S HIGH FLYING BIRDS Noel Gallagher's High Flying Birds / Sour Mash (E)
4	7	ALT-J An Awesome Wave / Infectious (PIAS)
5	5	ALABAMA SHAKES Boys & Girls / Rough Trade (PIAS)
6	3	JACK WHITE Blunderbuss / XL (PIAS)
7	6	ADELE 19 / XL (PIAS)
8	NEW	DIRTY PROJECTORS Swing Lo Magellan / Domino (PIAS)
9	11	EXAMPLE Playing In The Shadows / MoS (ARV)
10	RE	TWIN ATLANTIC Free / Red Bull (E)
11	10	HOT CHIP In Our Heads / Domino (PIAS)
12	14	DEXYS One Day I'm Going To Soar / BMG Rights (Absolute Arvato)
13	16	JOHN DENVER Take Me Home / Music Digital (Delta/SonyDADC)
14	13	JOE BONAMASSA Driving Towards The Daylight / Privoque (ACA Arv)
15	18	MADNESS Complete Madness / Union Square (SDU)
16	RE	THE ENEMY Streets In The Sky / Cooking Vinyl (Essential/GEM)
17	9	NETSKY 2 / Hospital (SRD)
18	NEW	ALISTAIR GRIFFIN Albion Sky / Dramatico (ACA Arv)
19	NEW	DAN LE SAC Space Between The Words / Sundcy Best (PIAS)
20	RE	FIRST AID KIT The Lion's Roar / Wichita (PIAS)

CHARTS CLUB WEEK 28

Club charts are available on **MusicWeek.com** every Friday

UPFRONT CLUB TOP 40

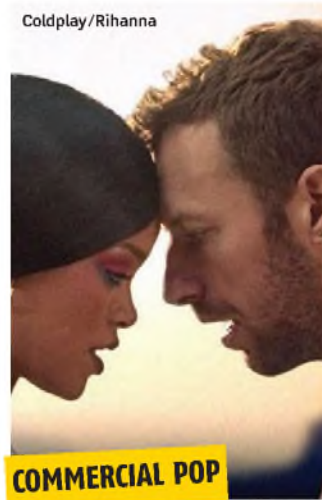
POS	ARTIST / TRACK / LABEL
1	7 4 AFROJACK AND SHERMANOLOGY Can't Stop Me / 3 Beat
2	6 5 GOSSIP Move In The Right Direction/Perfect World / Columbia
3	17 2 RITA ORA How We Do (Party) / Roc Nation/RCA
4	15 7 ROGER SANCHEZ & SIDNEY SAMPSON Flashing Lights / Stealth
5	16 3 CONOR MAYNARD Vegas Girl / Parlophone
6	22 2 CALVIN HARRIS FEAT. EXAMPLE We'll Be Coming Back / Columbia
7	11 4 STEVE AOKI/ANGGER DIMAS/IGGY AZALEA Beat Down / 3 Beat/Dim Mak
8	14 4 SANTIGOLD The Keepers / Atlantic
9	28 7 MORITOS Remolino / Baxx
10	20 3 PORTER ROBINSON Language / MoS
11	18 3 HADOUKEN! Bad Signal / MoS
12	2 5 FLORENCE + THE MACHINE Spectrum / Island
13	23 2 SWISS AMERICAN FEDERATION FEAT. CARY BROTHERS Oxygen / Looped
14	NEW JOSIE COTTON If A Lie Was Love / Loverush Global
15	21 3 APDW FT NINA MIRANDA Dazzled / Hysterical
16	8 7 CEDRIC GERVAIS Molly / 3 Beat/AATW
17	24 7 MARC JB & INAYA DAY Every Breath / White Label
18	26 3 WILEY FEAT. RHYMEZ & MS D Heatwave / Warner Brothers
19	36 2 BT Flaming June / Black Hole
20	25 3 PAUL VAN DYK FEAT. ARTY The Ocean / 3 Beat
21	1 6 THE WIDEBOYS The Word / Worldwide Phonographics
22	29 4 X-PRESS 2 FT ALISON LIMERICK In The Blood / Skint
23	NEW MILK & SUGAR FEAT. NERI PER CASO Via Con Me / Mik & Sugar
24	13 7 DAVID GUETTA FEAT. CHRIS BROWN/LIL WAYNE I Can Only Imagine / Positiva/Virgin
25	NEW NERVO You're Gonna Love Again / Positiva/Virgin
26	31 2 MICHEL TELO Ai Si Eu Te Pego / Roster
27	NEW DRUMSOUND & BASSLINE SMITH FEAT. TOM CANE Through The Night / New State
28	32 2 MAVERICK SABRE These Days / Mercury
29	NEW MUEOX & MARQUEZ FEAT. NIKKI J Chain Of Fools / Bedtime
30	5 6 BINGO PLAYERS Rattle / MoS
31	30 3 CICADA Edge (Reloaded) / Critical Mass
32	27 11 SANDER VAN DOORN FEAT. MAYAENI Nothing Inside / MoS
33	NEW BROKEN YOUTH Dreamer / New State
34	NEW PLAN B FEAT. RAEKWON Lost My Way / 679/Atlantic
35	NEW KIRSTY B Free Of War / KB
36	Re 1 NICOLA FASANO/STEVE FOREST/DIE HOERER /JOEL EDWARDS We Belong / Jolly Roger
37	4 5 STEREOJACKERS Offshore / White Label
38	NEW DJ ANTOINE/TIMAATI/KALENNA/LETHAL BIZZLE Welcome To St. Tropez 2012 / Absolute
39	39 8 IAN CAREY & ROSETTE FEAT. TIMBALAND & BRASCO Amnesia / AATW
40	NEW SPANDAU BALLET VS. BASTO Gold 2012 / EMI

COMMERCIAL POP TOP 30

POS	ARTIST / TRACK / LABEL
1	5 3 COLDPLAY & RIHANNA Princess Of China / Parlophone
2	20 3 MISHA B Home Run / RCA
3	9 4 CONOR MAYNARD Vegas Girl / Parlophone
4	14 2 FLORENCE + THE MACHINE Spectrum / Island
5	13 3 GOSSIP Move In The Right Direction/Perfect World / Columbia
6	12 3 JUSTIN BIEBER FEAT. LUDACRIS All Around The World / Def Jam
7	22 2 RITA ORA How We Do (Party) / Roc Nation/RCA
8	NEW 1 AFROJACK AND SHERMANOLOGY Can't Stop Me / 3 Beat
9	15 3 MICHAEL JACKSON Bad / Epic
10	26 4 AYO BEATZ Boom Ayo / Mission
11	2 5 MAROON 5 FEAT. WIZ KHALIFA Payphone / A&M/Octone
12	16 2 INNA Endless / 3 Beat
13	21 4 HAVANA BROWN FEAT. PITBULL We Run The Night / Island
14	3 4 CEDRIC GERVAIS Molly / 3 Beat/AATW
15	1 4 FLO-RIDA Whistle / Atlantic
16	19 3 RUDE KID FEAT. SKEPTA Get Busy / Relentless
17	8 5 DAVID GUETTA FEAT. CHRIS BROWN/LIL WAYNE I Can Only Imagine / Positiva/Virgin
18	NEW 1 JESSICA WRIGHT Dance All Night / AATW
19	24 2 ADAM LAMBERT Never Close Our Eyes / RCA
20	NEW 1 CALVIN HARRIS FEAT. EXAMPLE We'll Be Coming Back / Columbia
21	NEW 1 2 SHOES Turn Me On (Turn Me Out) / AATW
22	NEW 1 SAMANTHA HUDSON Caught In A Storm / AudioTreaks
23	23 3 BONNIE BAILEY The Little Things / Fierce Angel
24	NEW 1 SCISSOR SISTERS Baby Come Home / Polydor
25	NEW 1 NICKI MINAJ Pound The Alarm / Cash Money/Island
26	NEW 1 LAWSON Taking Over Me / Global Talent/Polydor
27	5 6 JODIE CONNOR FEAT. BUSTA RHYMES Take You There / 3 Beat
28	17 6 LOREEN Euphoria / Warner Brothers
29	NEW 1 JENNIFER LOPEZ FEAT. FLO-RIDA Goin' In / Mercury
30	NEW 1 MATT ZARLEY Trust Me / DMG



UPFRONT



COMMERCIAL POP



URBAN

That's them dancing – double Dutch success can't be stopped

ANALYSIS

BY ALAN JONES

There's a double Dutch treat at the top of the Upfront club chart, where Netherlanders **Afrojack** and **Shermanology's** *Can't Stop Me* rules the roost with 19.18% more DJ support than runners-up **Gossip's** *Move In The Right Direction/Perfect World*. Shermanology – comprising Andy Sherman, his sister Dorothy and cousin Leo, all rappers/vocalists – haven't topped

the chart before but Afrojack (DJ Nick Van De Wall) has, most recently last December, when he teamed up with **Nervo** and **Steve Aoki** for the No.1 hit *We're All No One*.

Can't Stop Me is also the highest new entry on the Commercial Pop chart this week, where it debuts at eight, while Afrojack's remix of Michael Jackson's classic *Bad* vaults 15-9 to give him two new entries to the Top 10. However, pole position goes to the **Coldplay** and **Rihanna** collaboration

Princess Of China, beating off a formidable challenge from **Misha B's** *Home Run*, which rockets 20-2. It's a smart move for Rihanna to team with Coldplay – her last single, *Where Have You Been*, peaked at two on the Commercial Pop chart in April behind Coldplay's *Charlie Brown*.

After three weeks at number one on the Urban chart, **Flo Rida's** *Whistle* falls to four, swapping places with *Goin' In*, the new **Jennifer Lopez** hit, on which he is featured rapper.

URBAN TOP 30

POS	ARTIST / TRACK / LABEL
1	4 5 JENNIFER LOPEZ FEAT. FLO-RIDA Goin' In / Mercury
2	3 4 STEVE AOKI/ANGGER DIMAS/IGGY AZALEA Beat Down / 3 Beat/Dim Mak
3	2 8 CHRIS BROWN Don't Wake Me Up / RCA
4	1 6 FLO-RIDA Whistle / Atlantic
5	19 3 A**M*E FEAT. MIC RIGHTEOUS Find A Boy / Universal
6	9 4 WILEY FEAT. RHYMEZ & MS D Heatwave / Warner Brothers
7	10 4 PLAN B FEAT. RAEKWON Lost My Way / 679/Atlantic
8	14 4 BIRDHOWZ.DS Birdz Of A Feather (Ep) / Buzzhard
9	NEW 1 NABIHA Never Played The Bass / Disco Wax
10	NEW 1 LUKE BINGHAM Shut It Down / 3 Beat
11	12 4 RUDE KID FEAT. SKEPTA Get Busy / Relentless
12	8 4 CLEMENT MARFO & THE FRONTLINE FEAT. GHETTOS Champion / Warner Brothers
13	5 7 JODIE CONNOR FEAT. BUSTA RHYMES Take You There / 3 Beat
14	23 4 MICHAEL JACKSON Bad / Epic
15	18 3 WILL.I.AM FEAT. EVA SIMONS This Is Love / Interscope
16	7 6 THE WIDEBOYS The Word / Worldwide Phonographics
17	NEW 1 RITA ORA How We Do (Party) / Roc Nation/RCA
18	16 2 MAC MILLER Party On Fifth Ave. / Island/Rostrum
19	11 3 NAS The Don / Def Jam
20	NEW 1 MISHA B Home Run / RCA
21	NEW 1 NICKI MINAJ Pound The Alarm / Cash Money/Island
22	6 7 JAY-Z & KANYE WEST FEAT FRANK OCEAN No Church In The Wild / Roc-a-fella/Mercury
23	NEW 1 DA'VILLE You Got Di Ting / Fashozy Records Inc.
24	15 9 D BANJ FEAT SKEPTA & SNEAKBO Oliver Twist / Mercury
25	20 10 RUDIMENTAL FEAT. JOHN NEWMAN Feel The Love / Asylum
26	NEW 1 ANGEL Wonderful / Island
27	26 11 LABRINTH Express Yourself / Syco
28	25 13 MIA Bad Girls / Mercury/Interscope
29	17 11 USHER Scream / RCA
30	21 4 LIL' WAYNE My Homies Still / Cash Money/Island

COOL CUTS TOP 20

POS	ARTIST / TRACK
1	KYLIE MINOGUE Timebomb
2	CASPA FEAT KEITH FLINT War
3	STEVE AOKI/ANGGER DIMAS/IGGY AZALEA Beat Down
4	ALTER EGO Rocker
5	WILEY FEAT. RHYMEZ & MS D Heatwave
6	MELE FT KANO Beamer
7	ALEX GAUDINO FEAT. TABOO I Don't Wanna Dance
8	REDLIGHT Lost In Your Love
9	THE WIDEBOYS Addicted To Bass
10	LUKE BINGHAM Shut It Down
11	MORFEX Moonshine
12	MIKE HAWKINS FEAT. JAY COLIN Shut The Place Down
13	GEORGE MICHAEL White Light
14	IVAN GOUGH & FEENIXPAWL FEAT. GEORGI KAY In My Mind
15	ALT-J Tesselate
16	FAZER Killer
17	SPEKTRUM Robocops & Flipflops
18	ADAM F Elements
19	RUNE RK Teacup
20	D'STEPH FEAT. JNM Remedy



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

© Music Week. Compiled by DJ feedback and data collected from the following stores, online sites and distributors: BMG Records, CD Pool, Know How, Phonics, 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), Xanua (Middlesbrough), Bssw/Island (Belfast), 3 Beat, Jnr, Unique & Dynamic

CHARTS ANALYSIS WEEK 28



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

- **MISHA B Home Run** Relentless
- **ANGEL Wonderful** AATW/Island



- **KYLIE MINOGUE Timebomb** Parlophone
- **DELLAH Inside My Love** Atlantic
- **ADELE Someone Like You XL**
- **ELTON JOHN VS PNAU Sad** Mercury
- **SINEAD O'CONNOR Nothing Compares 2 U**

Chrysalis

- **GYM CLASS HEROES/RYAN TEDDER The Fighter** Decaydance/Fueled By Ramen
- **MAVERICK SABRE I Need** Mercury
- **HOUSE OF PAIN Jump Around** Tommy Boy
- **TRAIN 50 Ways To Say Goodbye** Columbia

UK ALBUMS CHART

- **ELTON JOHN VS PNAU Good Morning To The Night** Mercury
- **NAS Life Is Good** Def Jam
- **ORIGINAL STUDIO CAST Jesus Christ Superstar** Decca Broadway
- **HANS ZIMMER The Dark Knight Rises** Sony Classical
- **MARK TREMONTI All I Was** Fret12
- **BURY TOMORROW The Union Of Crowns** Nuclear Blast
- **BARONESS Yellow & Green** Relapse
- **LADY ANTBELLUM Own The Night** Parlophone
- **JIMMY CLIFF Rebirth** Trojan
- **PERIPHERY Periphery 2** Century Media



- **DANIEL POWTER Turn On The Lights** UEG
- **MUMFORD & SONS Sign No More** Gentlemen Of The Road/Island

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

Source: Official Charts Company

SINGLES

■ BY ALAN JONES

With no new releases capable of taking up the challenge, the battle for singles chart honours this weekend will be between **Florence + The Machine's** Spectrum (Say My Name) and Payphone by **Maroon 5 feat. Wiz Khalifa**. Spectrum jumped 104-1 last weekend but has a small midweek deficit to Payphone, which looks likely to rise to the top for the third time since its release last month.

Spectrum topped the chart last week on sales of 64,816 copies – 1,467 more than Payphone sold as it drifted 1-2 – and is the fifth single from Florence + The Machine's second album *Ceremonials*, far outperforming its predecessors. They all had very similar radio exposure, aside from introductory release, *What The Water Gave*



Me, which was actually more of an album taster than a bona fide single, and peaked at No.71 on airplay, way below its No.24 sales peak. Since then, *What The Water Gave Me*, *Shake It Out*, *No Light No Light* and

Spectrum have had sales peaks of 12, 50, 84 and one, with airplay peaks of 36, 29, 35 and (so far) 25. Spectrum topped Radio 1's most-played list last week, with 24 spins but it isn't to Radio 2's tastes at all – they are ignoring it

and are instead playing *Breaking Down* from the album. They aired that track 11 times last week, a total surpassed by only nine songs. Spectrum's heavy dependency on its **Calvin Harris** mix for sales is also apparent from the fact that *Ceremonials* (on which it doesn't appear) isn't picking up greatly – it improved only 38-37, with sales up 5.20% at 3,809 last week.

Nicki Minaj scored her sixth Top 10 hit, as *Pound The Alarm* jumped 16-10 (31,611 sales).

David Guetta, with whom she scored two of those hits, closed in on the Top 20 with his new hit, *I Can Only Imagine*. Also featuring **Chris Brown** and **Lil Wayne**, it climbed 43-21 (13,565 sales), and is on the verge of becoming his 18th Top 20 entry.

Overall singles sales were down 0.25% week-on-week at 3,420,657 – 10.88% above same-week 2011 sales of 3,084,956.

ALBUMS

■ BY ALAN JONES

More than 21 years after his sixth No.1 album, **Elton John** is in line to register his seventh this weekend with *Good Morning To The Night* – a collection of vintage samples of some of his lesser known tunes tweaked by Australian dance duo **Pnau** – taking a commanding lead on Tuesday's midweek sales flashes, shifting more than twice as many copies as anything else in a subdued summer sales climate.

Taking full advantage of the soft market last weekend, singer/songwriter **Newton Faulkner** landed his second No.1 with third album *Write It On Your Skin*. Preceded by two modestly performing singles – the title track got to 54 and *Clouds* to 68 – it was his first album to enter at No.1, although it returned his weakest first-week tally yet, selling 16,647 copies.

Faulkner's 2007 debut *Hand Built By Robots* opened at No.3 on sales of 24,740 copies, and 2009 follow-up *Rebuilt By Humans* also made its chart initial foray at No.3 on sales of 30,343 copies. *Rebuilt By Humans* never matched those sales or that position again, and spent only six weeks on the Top 75. Helped by the success of Faulkner's debut hit *Dream*



Catch Me – which reached seven and remains his only Top 50 single – *Hand Built By Robots* spent three weeks at No.3 before jumping to one on sales of 29,451 and enjoyed a peak week sale of 44,755 that Christmas, despite ranking only No.31 as it did so.

The only album to hold down the No.1 position on the artist album chart in the 21st century with fewer sales than *Write It On Your Skin* recorded last week, was **Emeli Sandé's** *Our Version Of Events*, which bounced 3-1 on sales of just 13,430 copies seven weeks ago.

Lianne La Havas' introductory album *Is Your Love Big Enough?* has been garnering

rave reviews, and the 22-year-old outpaced many more experienced acts to debut at four (11,706 sales) on Sunday. Strangely, the 2m 55s radio edit of the title track is still free on iTunes at the time of writing though the 3m 21s album version is selling enough copies for it to debut at 103 (2,648 sales) on the singles chart.

Some 27 years after it was founded, *Cooking Vinyl* is becoming something of a refuge for acts 'let go' by major labels. Already this year it has provided a new home for and had chart albums with *The Cranberries*, *Counting Crows*, *Marilyn Manson*, *The Proclaimers*, *The*

Enemy, *The Cult* and *Reverend & The Makers*. Its latest recruits are Dundee band **The View**, whose *Cheeky For A Reason*, debuts at nine (9,161 sales). *The View's* debut album, *Hats Off To The Buskers*, reached No.1, with first-week sales of 103,157 in 2007. *Cheeky For A Reason* is *The View's* third No.1 album in its native Scotland, where it is runaway chart champ this week, with sales of 5,009 – 54.68% of its entire UK total – giving it a huge 249.55% lead over nearest challenger and fellow Scot **Amy Macdonald's** *Life In A Beautiful Light*, which rises 3-2 north of the border even as it trips 15-27 (5,534 sales) in the UK.

Impressing many with his vocals on the current **Jay-Z and Kanye West** hit *No Church In The Wild*, R&B singer and rapper **Frank Ocean** is a member of hip-hop group *Odd Future*, and released his debut solo album *Channel Orange* last week.

The album subsequently debuted at two (13,173 sales) despite the fact it is currently available only as a download, with physical release set for next Monday (23rd). It is the first album ever to make the Top 20 without any physical sales.

Overall album sales were down 0.13% week-on-week at 1,534,933 – 0.03% above same-week 2011 sales of 1,534,428.

I ♥ music because...

My First Record was The Isley Brothers Take Me To The Next Phase. It was a single on T-Neck Records. The A-Side was Take Me To The Next Phase Part 1, the B-Side Part 2. The label was orange. The cover shot was them on stage with the smoke machine cranked up. It was incredible and the song is still bad ass.

*And my musical hero?
Keith Richards...*

MIO VUKOVIC
*Manager and music fan,
Los Angeles*

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INDUSTRY EVENTS DATES FOR YOUR DIARY

27/07 GLOBAL GATHERING
Stratford-Upon-Avon



July

26-29

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

27-28

Global Gathering,
Stratford-Upon-Avon
globalgathering.com

27-29

WOMAD Charlton Park,
Malmesbury, Wiltshire
womad.org

27-29

Camp Bestival, Dorset
campbestival.net

August

9-12

Bloodstock Festival,
Catton Hall, Derbyshire
bloodstock.uk.com

10-12

Wilderness Festival,
Cornbury Park, Oxfordshire
wildernessfestival.com

18-19

V Festival,
Hylands Park, Chelmsford
Weston Park, Staffs.
vfestival.com

24-26

Reading & Leeds Festivals,
readingfestival.co.uk
leedsfestival.co.uk

September

5-7

Popkomm, Berlin
popkomm.de

6-9

Bestival, Isle of Wight
bestival.net

20-22

Reeperbahn Festival,
Hamburg
reeperbahnfestival.com

FORTHCOMING
FEATURES



July 27 Jamaica territory focus

Music Week flies to sunnier climates to gather perspectives on the Jamaican music market in 2012. We'll be quizzing key players on the main challenges facing the Jamaican music industry, its areas of strength and what execs in the UK and elsewhere should bear in mind when looking to do a bit of business with the island.

To discuss a range of print and digital commercial opportunities associated with Music Week's forthcoming features, please email Darrell.Carter@intentmedia.co.uk or Archie.Carmichael@intentmedia.co.uk or telephone 020 7354 6000.

* All feature dates subject to change

PRODUCT KEY RELEASES



▶ RED HOT CHILI PEPPERS Brendan's D Song



▶ A\$AP ROCKY Goldie

JULY 23

SINGLES

- THE BLACK KEYS Run Right Back (*Nonesuch*)
- CLEMENT MARFO & THE FRONTLINE FEAT. GHETTYS Champion (*Warner Brothers*)
- DOG IS DEAD Glockenspiel Song (*Atlantic*)
- THE ENEMY Like A Dancer (*Cooking Vinyl*)
- GAZ COOMBES Simulator (*Hot Fruit*)
- KARMIN Brokenhearted (*HCA*)
- KEANE Sovereign Light Cafe (*Island*)
- KIMBRA Warrior/2 Way Street (*Warner Brothers*)
- LUCY ROSE Lines (*HCA*)
- MADEON Finale (*Popculture*)
- MAJOR LAZER FEAT. AMBER COFFMAN Get Free (*Downtown/Cooperative*)
- MARINA AND THE DIAMONDS Power & Control (*679/Atlantic*)
- CONOR MAYNARD Vegas Girl (*Parlophone*)
- NITE JEWEL Memory Man (*Secretly Canadian*)
- PASSION PIT I'll Be Alright (*Columbia*)
- PURE LOVE Handsome Devil's Club (*Mercury*)
- RED HOT CHILI PEPPERS Brendan's Death Song (*Warner Brothers*)
- SCISSOR SISTERS Baby Come Home (*Polydor*)
- SHINEDOWN Unity (*Atlantic*)
- CLEO SOL Never A Right Time (*Island*)
- JOSS STONE While You're Out Looking For Sugar (*Stone/StarDog*)
- PAUL WELLER The Attic (*Island*)

ALBUMS

- DUBSTEP ALLSTARS Vol. 09 Silkie & Quest (*Tempa*)
- FAMILY OF THE YEAR Loma Vista (*Netzwerk*)
- THE GASLIGHT ANTHEM Handwritten (*Mercury*)
- JOE JACKSON The Duke (*Karmusic*)
- KIMBRA Vows (*Warner Brothers*)
- JENNIFER LOPEZ Dance Again... The Hits Album (*Epic*)
- INGRID MICHAELSON Human Again (*Mum & Pop*)
- OLYMPIC ALBUM Olympic Album (2012 Opening Ceremony) (*Decca*)
- PASSION PIT Gussamer (*Columbia*)
- THE PENELOPES Never Live Another Yesterday (*Pour Le Monde*)
- PLAN B III Manors (*679/Atlantic*)
- JOSHUA RADIN Underwater (*Su*)
- SLIPKNOT Antennas To Hell (*Roadrunner*)
- JOSS STONE The Soul Sessions Vol II (*Warner Brothers*)
- VANGELIS The Collection (*Rhino*)

JULY 30

SINGLES

- A\$AP ROCKY Goldie (*Columbia*)
- THE ANTLERS Undersea EP (*Transgressive*)
- ARTHUR BEATRICE Charity (*Our*)
- CLOCK OPERA Belonging (*Island*)
- SANDY DENNY & THEA GILMORE Sailor (*Island*)
- DRAKE FEAT. THE WEEKND Crew Love (*Cash Money/Island*)
- FAR EAST MOVEMENT FEAT. COVER DRIVE Turn Up The Love (*Interscope*)
- KARIMA FRANCIS Glory Days (*Mercury*)
- GIN WIGMORE Devil In Me (*Polydor*)
- GIVERS Ceiling Of Plankton (*Island*)
- GYM CLASS HEROES FEAT. RYAN TEDDER The Fighter (*Atlantic/Fueled By Ramen*)
- CALVIN HARRIS FEAT. EXAMPLE We'll Be Coming Back (*Columbia*)
- HERMITUDE Speak Of The Devil (*Regal/Parlophone*)
- TOM JONES Tower Of Song (*Island*)
- LAST DINOSAURS Zoom (*Polydor*)
- LAWSON Taking Over Me (*Global Talent/Polydor*)
- M83 Ok Pal (*Nerve*)
- MAC MILLER Party On Fifth Ave. (*Island/Hustrom*)

NOEL GALLAGHER'S HIGH FLYING BIRDS

- NOEL GALLAGHER'S HIGH FLYING BIRDS Everybody's On The Run (*Sour Mash*)
- THE OFFSPRING Days Go By (*Columbia*)
- RICK ROSS Touchin' You (*Mercury*)
- RUMER Sara Smile (*Atlantic*)
- TRAIN 50 Ways To Say Goodbye (*Columbia*)
- WILEY FEAT. RHYMEZ & MS D Heatwave (*Warner Brothers*)

ALBUMS

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

AUGUST 6

SINGLES

- BLUR Under The Westway (*Parlophone*)
- CFCF Exercises Ep (*Paper Bag/Dummy*)
- CHILDISH GAMBINO Fire Fly (*Island*)

▶ **OPOSSOM** Electric Hawaii▶ **DON BROCO** Priorities▶ **ARIEL PINK** Mature Themes▶ **EMILIA MITIKU** I Belong To You▶ **LISA MARIE PRESLEY** Storm & Grace

● **PAUL COOK AND THE CHRONICLES**

Candlelight (*Grandpa Stan*)

● **BEN HOWARD** Old Pine (*Communium/Island*)

● **KARMIN** Hello Ep (*RCA*)

● **LINKIN PARK** Lost In The Echo (*Warner*

Brothers)

● **MAXSTA** I Wanna Rock (*RCA*)

● **RYAN O'SHAUGHNESSY** No Name (*RCA*)

● **PET SHOP BOYS** Winner (*Parlophone*)

● **REDLIGHT** Lost In Your Love (*Polydor*)

ALBUMS

● **BEAT CONNECTION** The Palace Garden

(*Tender Age/Moshi Mushi*)

● **GRAHAM GOULDMAN** Love And Work

(*Musulu*)

● **EUGENE MCGUINNESS** The Invitation To

The Voyage (*Domino*)

● **OPOSSOM** Electric Hawaii (*Fire Records*)

● **JAY JAMES PICTON** Play It By Heart (*Decca*)

● **LUKE RITCHIE** The Water's Edge (*Angel Falls*)

● **THE SPECIALS** More Or Less Alive (Live)

(*EM*)

AUGUST 13

SINGLES

● **ANGEL** Wonderful (*Island*)

● **JAKE BUGG** Taste It (*Mercury*)

● **CASPA FEAT KEITH FLINT** War

(*Positive/Virgin/Dub Police*)

● **DADA LIFE** Kick Out The Epic Motherf**Ker

(*Polydor*)

● **DJANGO DJANGO** Hail Bop (*Because*)

● **AIDEN GRIMSHAW** Curtain Call (*RCA*)

● **WIZ KHALIFA** Work Hard, Play Hard (*Atlantic*)

● **LEMAR** Invincible (*Amp*)

● **AMY MACDONALD** Pride (*Mercury*)

● **GEORGE MICHAEL** White Light (*Island*)

● **NOISETTES** Winner (*Mono-Ka-Ruma*)

● **OF MONSTERS AND MEN** Little Talks (*Island*)

● **RITA ORA** How We Do (Party)

(*Hoc Nation/RCA*)

● **PALOMA FAITH** 30 Minute Love Affair (*RCA*)

● **RED HOT CHILI PEPPERS** Strange

Man/Long Progression (*Warner Brothers*)

● **SPECTOR** Never Fade Away (*Luv Luv/Livtion*)

● **TOTALLY ENORMOUS EXTINCT**

DINOSAURS Household Goods (*Polydor*)

● **JESSIE WARE** Wildest Moments (*Island/PMR*)

● **WE ARE AUGUSTINES** Book Of James

(*Parlophone*)

ALBUMS

● **DON BROCO** Priorities (*Search & Destroy/RCA*)

● **KARIMA FRANCIS** The Remedy (*Mercury*)

● **CHRIS HOLLAND** Corner Green (*Ch Recordings*)

● **THE KINKS** At The BBC (*Surreaury*)

● **RYAN O'SHAUGHNESSY** Ryan

O'Shaughnessy (*RCA*)

● **SPECTOR** Enjoy It While It Lasts (*Luv Luv*

Livtion)

● **TODDLA T** Watch Me Dance: Agitated By

Ross Orton & Pipes (*Nirja Tune*)

● **WHILE SHE SLEEPS** This Is The Six (*Search &*

Destroy/RCA)

AUGUST 20

SINGLES

● **BASTILLE** Bad Blood (*Virgin*)

● **BENGA** Pour Your Love (*RCA*)

● **JUSTIN BIEBER FEAT. BIG SEAN** As Long

As You Love Me (*Del Jam*)

● **CHARLI XCX** You're The One (*Asylum*)

● **DEVLIN FEAT. ED SHEERAN** Watchtower

(All Along The) (*Island*)

● **GREEN DAY** Oh Love (*Reprise*)

● **LITTLE MIX** Wings (*Syco*)

● **THE MACCABEES** Ayla (*Fiction*)

● **MAXIMO PARK** The Undercurrents

(*V2/Cooperative*)

● **NERVO** You're Gonna Love Again

(*Positive/Virgin*)

● **NIKI & THE DOVE** Somebody (*Mercury*)

● **ALYSSA REID FEAT. SNOOP DOGG** The

Game (*3 Beat/A&M*)

● **S.C.U.M** Whitechapel Remixes EP (*Mute*)

● **ZEDD** Spectrum (*Polydor*)

ALBUMS

● **ARIEL PINK'S HAUNTED GRAFFITI** Mature

Themes (*4AD*)

● **BLOC PARTY** Four (*Frenchkiss*)

● **THE DARKNESS** Hot Cakes (*Pius*)

● **DJ KHALED** Kiss The Ring (*Island*)

● **AIDEN GRIMSHAW** Misty Eye (*RCA*)

● **THE HEAVY** The Glorious Dead (*Counter*)

● **OF MONSTERS AND MEN** My Head Is An

Animal (*Island*)

● **OLYMPIC ALBUM** Olympic Album (2012

Closing Ceremony) (*Decca*)

● **OWL CITY** The Midsummer Station (*Island*)

● **TRANQUILITY** Music For The Inner Calm

(*Decca*)

● **JESSIE WARE** Devotion (*Island*)

● **YEASAYER** Fragrant World (*Mute*)

● **JUAN ZELADA** Open Up My Eyes (*Decca*)

AUGUST 27

SINGLES

● **AMELIA LILY** You Bring Me Joy (*RCA*)

● **ALEX CLARE** Treading Water (*Island*)

● **DJ KHALED FEAT. CHRIS BROWN, RICK**

ROSS, LIL WAYNE & NICKI MINAJ Take It To

The Head (*Island*)

● **FAZER** Killer (*Island*)

● **FEEDER** Idaho (*Big Teeth*)

● **FRIENDS** I'm His Girl (*Lucky Number*)

● **JENNIFER LOPEZ FEAT. FLO-RIDA** Goin' In

(*Mercury*)

● **EMILIA MITIKU** So Wonderful (*Warner*

Brothers)

● **ALANIS MORISSETTE** Guardian (*RCA*)

● **PITBULL FEAT. SHAKIRA** Get It Started (*J*)

● **SCOUTING FOR GIRLS** SummerTime In The

City (*Epit*)

● **THE SHINS** It's Only Life (*Aural*

Apotheary/Columbia)

● **SINCERE** Deja Vu (*Mercury*)

● **KRISTINA TRAIN** Dream Of Me EP (*Mercury*)

● **THE VACCINES** Teenage Icon (*Columbia*)

ALBUMS

● **ARCHIVE** With Us Until You're Dead

(*Dangerous/Cooperative*)

● **PAUL COOK AND THE CHRONICLES**

Volume One (*Grandpa Stan*)

● **CORREATOWN** Pleiades (*Highline*)

● **ROBERT CRAY** Not In But Love (*Phonoguy*)

● **GREGORY DARLING** Coloured Life (*Nova*)

● **MEEK MILL** Dreams And Nightmares (*Warner*

Brothers)

● **MODESTEP** Evolution Theory (*A&M*)

● **ALANIS MORISSETTE** Havoc And Bright

Lights (*RCA*)

● **NOISETTES** Contact (*Mono-Ka-Ruma*)

● **RITA ORA** O R A (*Columbia*)

● **SLAUGHTERHOUSE** Welcome To Our House

(*Polydor*)

● **SANDI THOM** Flesh & Blood (*Nova*)

● **TANITA TIKARAM** Can't Go Back (*Larmux*)

SEPTEMBER 3

SINGLES

● **GABRIEL BRUCE** Perfect Weather

(*Mercury*)

● **DJ SHADOW FEAT. TERRY REID** Listen

(*Island*)

● **NEWTON FAULKNER** Brick By Brick (*Ugly*

Truth)

● **THE GASLIGHT ANTHEM** Handwritten

(*Mercury*)

● **GOTYE** I Feel Better (*Island*)

● **MARK KNOPFLER** Red Bud Tree (*Vertigo*)

● **LONSDALE BOYS CLUB** Ready To Go

(*Future/Island*)

● **JESS MILLS** For My Sins (*Island*)

● **NE-YO** Let Me Love You (*Del Jam*)

● **MICHEL TELO** Ai Si Eu Te Pegu (*Hosier*)

ALBUMS

● **ANIMAL COLLECTIVE** Centipede Hz (*Domino*)

● **MATT BACKER AND JULIAN LENNON** Idle

Hands (*Nova*)

● **BLAKE** Start Over (*Music Infinity*)

● **DJ SHADOW** Reconstructed: The Best Of DJ

Shadow (*Island*)

● **IAMAMIWHOAMI** Kin (*To Whom It May*

Concern/Coop)

● **MARK KNOPFLER** Privateering (*Vertigo*)

● **EMILIA MITIKU** I Belong To You (*Warner*

Brothers)

● **THE MOSTAR DIVING CLUB** Triumph Of

Hope (*Lucky Sixteen/Biny Rights*)

● **JAY JAMES PICTON** Long May They Roll

(*Decca*)

● **MAX RAABE** Golden Ages (*Decca*)

● **THE VACCINES** The Vaccines Come Of Age

(*Columbia*)

SEPTEMBER 10

SINGLES

● **ALUNAGEORGE** Your Drums, Your Love

(*Island*)

● **JACK BEATS FEAT. TAKURA** Careless (*RCA*)

● **DEADMAUS** Professional Grievers EP

(*Parlophone*)

● **ELTON JOHN VS PNAU** Foreign Fields

(*Mercury*)

● **LOWER THAN ATLANTIS** Love Someone

Else (*Island*)

● **MAVERICK SABRE** Your Smile (*Mercury*)

● **PINK** Blow Me (One Last Kiss) (*Luface*)

● **RED HOT CHILI PEPPERS**

Maggies/Victorian Machinery (*Warner Brothers*)

ALBUMS

● **DAVID BYRNE & ST VINCENT** Love This

Giant (*4AD/Todo Mundo*)

● **CALEXICO** Algiers (*Touch & Go*)

● **LONSDALE BOYS CLUB** Lonsdale Boys Club

(*Future/Island*)

● **LOWER THAN ATLANTIS** Changing Tune

(*Island*)

● **NEIL HALSTEAD** Pallindrome Hunches (*Island*)

SEPTEMBER 17

SINGLES

● **BAND OF HORSES** Knock (*Columbia*)

● **JOSH OSHO FEAT. CHILDISH GAMBINO**

Giants (*Island*)

● **THE KILLERS** Runawayways (*Lizard King/Mercury*)

● **PASSION PIT** Take A Walk (*Columbia*)

ALBUMS

● **BAND OF HORSES** Mirage Rock (*Columbia*)

● **DOWNTOWN ABBEY** Reissue (*Decca*)

● **THE KILLERS** Battle Born (*Lizard King/Mercury*)

● **JOE MCELDERRY** Here's What I Believe (*UCL*)

● **MUSE** The 2nd Law (*Helium 3*)

● **NE-YO** R.E.D. (*Del Jam*)

● **PINK** The Truth About Love (*Luface*)

SEPTEMBER 24

SINGLES

● **KING CHARLES** Bam Bam (*Island*)

● **CLEO SOL** Are You Ready (*Island*)

ALBUMS

● **EFTERKLING** Pyramida (*4AD*)

PRODUCT RECOMMENDED

ALBUM OF THE WEEK



CONOR MAYNARD Contrast

(Parlophone/EMI)



July 30

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 on his record label.

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. He has since amassed whopping 90 million YouTube views – in addition to a hundreds of thousands of 'Mayniac' fans across Twitter and Facebook.

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, plus he bagged the TAG Newcomer Award at the Nordoff Robbins Silver Clef Awards.

Now, his debut album Contrast, an urban-pop feast featuring former courtiers Pharrell and Ne-Yo and management labelmate Rita Ora, promises to set a new precedent for UK R&B - and has the potential to seriously compete on a global scale.

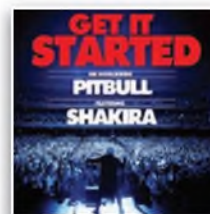
The album release will be preceded by second single Vegas Girl, out on July 23.

TRACK OF THE WEEK



PITBULL Get It Started (feat. Shakira)

(RCA Mr. 305/
Polo Grounds Records)



August 26

This track, the first to be taken from Pitbull's forthcoming album, Global Warming (due in autumn 2012), follows million-selling, chart-topping single Back In Time, that was featured in the Men In Black 3 movie. It features international multi-lingual superstar Shakira.

The new album is the follow-up to Pitbull's 2011 LP, Planet Pit, which achieved over 1.3 million worldwide sales and spawned 18 million single sales.

The album will include the worldwide No.1 hit Give Me Everything (featuring Ne-Yo) as well as Rain Over Me (featuring Marc Anthony), International Love with Chris Brown, plus T-Pain collaboration Hey Baby.

Pitbull recently performed in the UK at the Wireless Festival in Hyde Park.

INCOMING ALBUMS

BAND OF HORSES *Mirage Rock* (Brown/Columbia)



The follow-up to 2010's Grammy-nominated Infinite Arms, Mirage Rock is the

first Band of Horses record to be produced by Glyn Johns, who was inducted into the Rock and Roll Hall of Fame this year in recognition of his work with iconic acts such as The Beatles, Bob Dylan, The Rolling Stones, The Who, and more.

Band of Horses will spend the summer lead-up to *Mirage Rock's* release as the support act to My Morning Jacket on their North American tour, road-testing tracks from the forthcoming album alongside favourites from Everything All The Time, Cease To Begin and Infinite Arms.

The band's will embark on a UK/Europe headline tour in November, culminating with a night at the Hammersmith Apollo on the 20th

SEPTEMBER 17

GALLOWES *Gallows* (Venn Records/PIAS)



From their forthcoming self-titled album (being released through the band's own label

Venn Records in partnership with PIAS Recordings), Gallows - now minus lead singer Frank Carter - have released free download single Last June.

With an independent streak, the band said of the record: "We made this self-titled as it musically defines the band known as Gallows as we exist today.

"This is the first of many releases to come from the house of Venn, our imprint, hijacked from PIAS those long standing backers of independent rock 'n' roll."

"This our statement of intent, our laugh in the face of those who said Gallows were done when in reality we're just warming up. We couldn't feel more vindicated and proud."

They will tour the UK in October in support of the record.

SEPTEMBER 10

NOISETTES *Contact* (Mono-Ha-Kama/Absolute)



The follow up to top 10 charting album Wild Young Hearts, Noisettes' third studio album promises to

deliver "an eclectic mix of everything that the world loves about this duo; intoxicating, emotionally evoking, with a hint of uplifting, funky beats that will have you shining like the morning sun."

Vocalist Shingai said of the album: "It starts with a big thirty piece orchestra and ends with just Dan and I singing, and just the cackling of the wood and the flames of the fire for accompaniment."

They have bagged the prestigious headline slot at BT River Of Music at London's Pleasure Gardens on July 22 as part of the London 2012 Festival celebrations in the lead up to the Olympics and are giving away single Winner to coincide with the occasion.

This will be followed by first official single release That Girl on August 13.

AUGUST 27

STAFF PICK: ED MILLER, SENIOR DESIGNER



PUBLIC SERVICE

BROADCASTING *The War Room EP* (Test Card Recordings)
Retro spoken samples
dubbed over the top of a

quirky tune is hardly an innovation in music. Think Frankie's intro to Two Tribes

or The Avalanches' Frontier Psychiatrist for starters. But outlandish experimental duo

Public Service Broadcasting have a knack for combining the eerie voices of the past (in this case

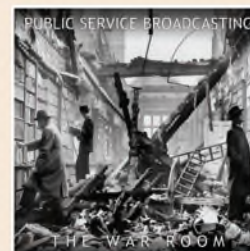
1940 Britain) and guitar, banjo and electronica to quite brilliant effect. London Can Take It is the best of the five tracks on offer, wailing air-raid sirens and the menacing thrum of aircraft engines meander with heavy synth pulses and the American drawl of a war correspondent detailing the life of ordinary Brits during The Blitz. The

fusing of old and new certainly startles, but never jars – and while the idea may sound staid, the execution, attention to detail and music underpinning the spoken samples is anything but.

Elsewhere, If War Should Come is backed by spiky, angular guitar bursts;

Spitfire is nostalgic, perfectly enunciated in those clipped English tones of yesteryear, catchy and with a hint of Mogwai about it; the splendid Dig For Victory could have been lifted from an OMD or early

Human League album; and Waltz For George is a gentle, slow-building acoustic affair, recalling WH Auden's famous Night Mail. A one-trick pony? Harsh – on last year's EP One and ROYGBIV, the duo show they can wring inventive strands out of one overarching concept and, that aside, *The War Room* is a superb work. **OUT NOW**



PRODUCT REISSUES

SWING OUT SISTER • HITS ITALIANO! • DAVID CASSIDY • BASS CULTURE

SWING OUT SISTER: It's Better To Travel (UMC Re-Presents UMCREP 2014)



Universal's new reissue imprint marks the 25th anniversary of Swing Out Sister's classic, chart-topping 1987 album with a deluxe edition featuring newly remastered audio, new liner notes by the band and a plethora of B-sides, alternate mixes, extended versions and edits spread over two CDs. Slick and sophisticated but warm and uplifting, it was an awesome debut, housing the memorable Top 10 hits Breakout and Surrender, plus much more in the same vein from the personable Corinne Drewery and bandmates Andy Connell and Martin Jackson. Tight, intelligent, accessible music with sweeping strings, stirring synths and haunting horns, it remains a masterpiece of modern pop.

VARIOUS: Hits Italiano!

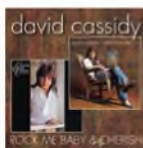
(Harkit HRRCD 8395)



For a period in the 1960s, British and US artists weren't averse to recording English language versions of Italian hits. Dusty Springfield's You Don't Have To Say You Love Me, Engelbert Humperdinck's Quando Quando Quando and Shirley Bassey's I (Who Have Nothing) all came via that route – and even more artists whose native tongue was English cut Italian language versions of their own hits. This album comprises 18 examples of the latter, all newly remastered. The result is should earn Harkit sufficient sales to guarantee a second helping. Even for those who don't understand Italian, it is an interesting album, which includes Chubby Checker's Bailamo Il Twist which, even in its original version as Let's Twist Again is difficult to find on CD – Herb Alpert's Un

Ragazzo Che Ti Ama (This Guy's In Love With You) and 1910 Fruitgum Company's Semplicissimo (Simple Simon Says). It's particularly fascinating to here the different intonations and syllables, which give a completely fresh sound to old favourites – and how well or not the artists cope. Marianne Faithfull, for example, delivers a delicate but fluent and flowing performance of Un Piccolo Cuore (This Little Bird), while Georgie Fame sounds stilted and ill at ease.

DAVID CASSIDY: Cherish/Rock Me Baby (713 GLAMCD 134)



Spreading its tentacles far beyond the glitter of glam rock which dominated its early release schedule, the 713 label focuses its attention on a pair of number two albums by David Cassidy: Cherish from 1972 and Rock Me Baby from 1973. Previously hard to find on CD, Rock

Me Baby and Cherish are finely honed pop albums, with pleasing and well-written songs by polished professionals like Tony Romeo. Wes Farrell and Bobby Hart, with slick backing from session deities The Wrecking Crew. Cassidy's husky vocals were an excellent match for songs like Could It Be Forever, Cherish, How Can I Be Sure and I Am A Clown, all of which made the upper reaches of the chart and all of which are included here. Cassidy also proves he was no slouch as a writer, contributing the excellent Cherish closer, Ricky's Tune.

VARIOUS: Bass Culture Volumes One, Two, Three, Four (Nascente NSBASS 001/002/003/004)



Respectively subtitled This Town Is Too Hot!: Ska & Rocksteady, Original 1960s Recordings Boss Sounds: Early Reggae 1968-1972, When Reggae Was King: Roots, Rockers,

DJs And Dubs 1970-1980 and Mash You Down: The Birth Of Dancehall 1978-1985, these are the introductory releases in Nascente's Bass Culture reggae series marking the 50th anniversary of Jamaica's independence. Chronologically sequenced and sourced from the best masters available, the albums – all double-disc sets – come with extensive liner notes which go some way to explaining the musical proficiency of a tiny island with a population less than a 20th of the UK's. Track selection is excellent, balancing the need to include rarer, less heard recordings and familiar favourites. A perfect antidote for those who think all reggae is the same, the albums cover a lot of styles with volume three alone including examples of dub, lovers rock, DJ, funk and many more via an impressive roster that includes Bob Marley, Gregory Isaacs, Sly Dunbar, I Roy, Sugar Minott and Prince Far I.

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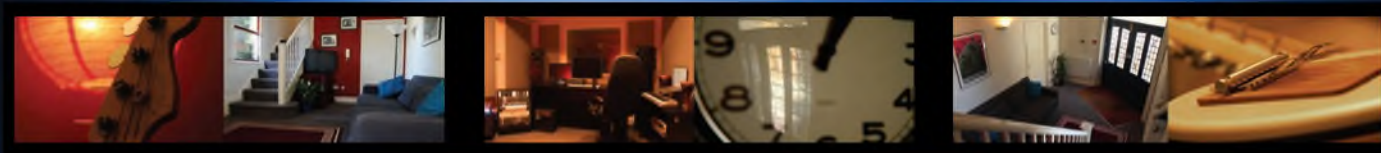
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Been snapped with the Bay City Rollers on your iPhone? Got photographic proof of your promotions chief slaying the karaoke machine? Swimming the Bristol Channel for charity and want the industry to rally round? Tell us all about it. And we'll tell everyone else. Send your out-of-hours snaps and stories to runoffgroove@intentmedia.co.uk



Photo: Dean Fandell



◀▲▼ **SIMPLY THE CLEF**

Last month's Silver Clef awards raised over £400,000 for the Nordoff Robbins charity – not least through an auction that saw Michael Bublé bid £10k for a meeting with himself. Dotted around these pages are PPL Classical Award winner Laura Wright, with tenor Alfie Boe and PPL chairman Fran Nevrlka; Michael Bublé getting into the spirit of the auction with comedian Peter Kay; winners Kylie Minogue and Conor Maynard; winner Jessie J with Tom Jones who presented her Royal Albert Hall Best British Act Award; and Carl Leighton-Pope striking a pose with Mel C.

KEY SONGS IN THE LIFE OF WILLIAM HAIGHTON



CEO of MP3 download store **Tunetribes**

First record you remember buying?
Winter Harvest by The Golden Earrings. They were from my home town The Hague. Years later they dropped the 's' in their name and had a No.1 hit with a song called Radar Love.

Last track you downloaded?
I prefer downloading albums. The last album I downloaded was Macy Gray, Covered. Not her best, but had some remarkable cover versions. Another is Garland Jeffrey's The King Of Inbetween – an artist overlooked in Europe, but one of the big underground heroes in NY. Ask Lou Reed...

Which track would you like played at your funeral?
At a pretty early age being the 'DJ' in the family they always asked me to make tapes for family members. Probably some of my saddest memories in my life. And it made me wonder, sad songs or happy songs? So over the years I went from The End by The Doors to Jump by Van Halen. In all honesty right now I don't know and I don't care. I can't hear it anyway when I'm lying in my coffin. So maybe bring in the Rebirth Brass Band from New Orleans and have a party.

What's your karaoke special?
O, O Den Haag by Harry Klorkestein – the national anthem for anyone born in The Hague. Or The Clash's London Calling.

Which song was the first dance at your wedding?
Sheena Easton, For Your Eyes Only.

Recommend a track Music Week readers might not have heard.
Garland Jeffreys' Coney Island Winter.

What is your favourite single/track of all time?
Marvin Gaye, What's Going On
So relevant right now!



All photos: Tim Marshall/Event, where-when

ARCHIVE

MUSIC WEEK July 22, 1995



George Michael (left) and Sony finally settled their differences in a deal which will see the singer record two new songs for a greatest hits package to be released by the label in August 1997... Ticket agency **Ticketmaster** has finalised a 50% share of interactive cable TV music channel The Box.

The deal is expected to allow **The Box** telephone operators to offer tickets and merchandise... Twenty-one-year-old **D'Angelo** is a young American about to make a big impression on the UK R&B scene. Director at the singer's UK label Cooltempo, Ken Grunbaum, is keeping promo low-key and believes word of mouth will spread the news... The industry is witnessing a revolution in the way music is sold as the growth in multimedia technology is prompting music retailers to convert themselves into one-stop entertainment stores, spending thousands of pounds on the latest display and merchandising techniques and interactive product areas.



SINGLES TOP 5 22.07.95

POS	ARTIST	SINGLE
1	THE OUTHERE BROTHERS	Boom Boom Boom
2	SUPERGRASS	Alright/Time
3	DIANA KING	Shy Guy
4	EDWYN COLLINS	A Girl Like You
5	SHAGGY FEAT. RAYON	In The Summertime



ALBUMS TOP 5 22.07.95

POS	ARTIST	ALBUM
1	BON JOVI	These Days
2	SUPERGRASS	I Should Coco
3	MICHAEL JACKSON	History - Past, Present, Future I
4	WET WET WET	Picture This
5	ALISON MOYET	Singles



NEW RELEASES RECOMMENDED 22.07.95



WHIPPING BOY Twinkle
WHALE We Care
Twinkle by fresh Columbia signing Whipping Boy is the Single Of The Week, which according to the mag is a "strong" debut from the Dublin band's forthcoming Heartworm album. A "powerful, seething brew, with more than a nod to The Chameleons." Album Of The Week goes to We Care by hotly-tipped Swedish pop group Whale, a record characterised by "a grinding mesh of guitar noise, lazy female vocals and head-banging beats".



© Official Charts Company



▲ **MOUSE IN THE HOUSE**

Rastamouse and The Easy Crew recently visited EMI's Wrights Lane office to sign new recording and publishing contracts with the group. We wonder if Rasta signed his name as such, or if the bloke under the costume wrote his own moniker. Imagine: 'Trevor Smith'. What do you mean you didn't realise there was a bloke under the costume? Don't have nightmares. [L-R] to right Tom Herbert (marketing manager), Scratchy, Jon Wilson (senior repertoire manager) Steve Pritchard (SVP commercial marketing and catalogue), Rastamouse, Pete Duckworth (SVP commercial marketing and catalogue) Zoomer, Steve Woolf (director, EMI Gold).



◀ **PRETTY DAMNED GOOD**

Music Week was proud to sponsor the Rhythms Of The World festival in Hitchin, Hertfordshire last weekend. ROTW is a registered charity led entirely by volunteers, which aims to unite diverse communities through music and the arts. The likes of The Damned, Don Broco, Speech Debelle and The Young Knives played at the two-day event. A vicious rumour went round that The Damned's Captain Sensible wouldn't be wearing his trademark beret. We're proud to put it to bed with our photographic evidence.

FABLED LABELS

FACTORY RECORDS

Founded: 1978

Key artists: Joy Division, New Order, Happy Mondays.

The Manchester-based British independent record label Factory Records was founded in 1978 by Tony Wilson, Alan Erasmus, Peter Saville and Martin Hannett.

The label used a creative team (most notably record producer Martin Hannett and graphic designer Peter Saville) to steer its artists towards a particular sound and image - and it is heavily credited as responsible for the birth of the Madchester scene in the mid to late Eighties.

The first album released by Factory was *Unknown Pleasures* by Joy Division (left) in 1979.



The album received great critical acclaim and the record's success launched the label into a "true business".

Other well-known acts to work with Factory included A Certain Ratio, The Durutti Column, Happy Mondays and Northside. Aside from the music, the label ran the famous Hacienda club in Manchester where many world famous DJs began their careers behind the decks.

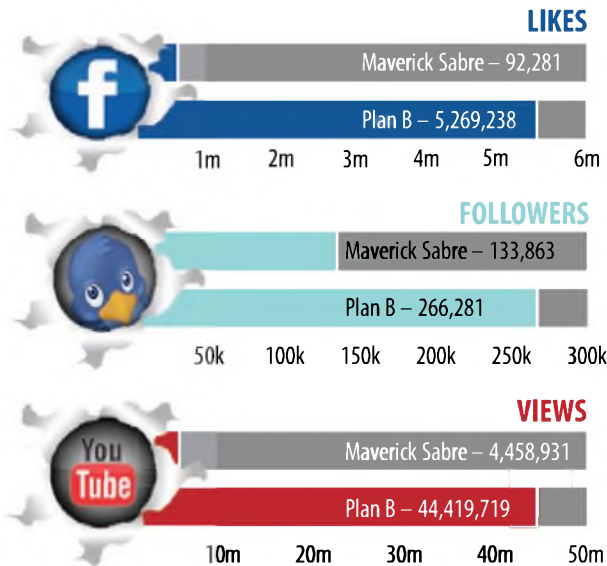
After heavily overspending on production and recording costs, Factory Records was declared bankrupt in November 1992. The Hacienda club outlived Factory, closing its doors in 1997.

Did you know? A semi-fictional account of the story of Factory Records was depicted in the film *24 Hour Party People* in 2002.



SOCIAL STANDING

Official fan pages go head-to-head



MAVERICK SABRE VS PLAN B

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