

# moozar

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

Matt Johnson  
This track is awesome, Enjoy & Reward it

Franck Roger & Terence :Terry: - This Is I  
vimeo.com  
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Like

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J'aime Partager

108 029 827

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438 688 "J'aime", 6 454 "Je

Franck Roger & Terence  
:Terry: - This Is Now  
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Franck Roger & Terence :Terry: - T  
Real Time Records  
<http://reward-my-record.com/526>



**YOUR MUSIC IS SHARED,**  
**YOUR REWARD LINK SHOULD TOO!**

MOOZAR.COM : GET THE LINK : SHARE IT : REWARD THE MUSIC

# moozar.com

## PRESENTS THE REWARD LINK

Or in other words: Moozar is a direct way for music fans to financially reward an artist when they enjoy their tracks ... on Facebook, Youtube, Soundcloud and anywhere it's listened to and shared ... Moozar provides a single reward link for each track. Check out an example of the set-up at:

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

Moozar's clever app will post a "reward link" when an artist syncs their tracks from Youtube, Soundcloud, Vimeo, Dailymotion, Mixcloud with Moozar. This "reward link" spreads with the track when it's "liked" and/or "shared" by fans. Anybody can experience Moozar and support an artist, by posting and sharing on the web the "reward link" they found in the Moozar Library. Moozar's free apps are intended to create an easy way for artists to build a band profile page, a playlist for fans, to be exposed on facebook, or on their own website or their blog. The 'Spread with my reward link' (share) and "Reward" buttons are attached to each track to make it easy for fans to reward the music they love.

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

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

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

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



## NEWS

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## MERGERS

BY TIM INGHAM

One of the most iconic labels in history has slipped through his grasp – but Lucian Grainge says he's over the moon with Universal's final haul as the EMI takeover saga comes to a close.

UMG's £1.2bn acquisition of EMI was finally approved by European and US regulators last week, but not without hefty divestments. The EC ordered Universal to sell the Parlophone label as well as EMI's Pink Floyd and David Bowie catalogues – plus EMI's 50% stake in the Now! compilation series.

However, UMG held on to golden assets including The Beatles, Beach Boys and Robbie Williams catalogues, as well as the Virgin and Capitol labels.

Other new additions to the UMG fold include Abbey Road Studios in the UK, which Grainge has pledged to keep open, and the famous Capitol Records Tower in Hollywood.

Universal Music CEO and chairman Grainge claimed that the sold-off assets would amount to just 10% of UMG/EMI's combined revenues. He added that a £100m cost savings plan will still go ahead after divestments have been sold.

When asked if he would bid for EMI again now he knew

GRAINGE DELIGHTED DESPITE LOSING COLDPLAY, BOWIE AND PINK FLOYD • 'INDIES WILL RUE IMPALA REJECTION'



On board: Grainge (right) now manages Robbie Williams' catalogue – as well as the star's current contract

# No regrets

how much UMG would have to shed, Grainge told *Music Week*: "I would do this all over again, time and time again every year. We've acquired two-thirds of EMI and wholly-owned businesses in three of the top markets: America, Japan and Germany. They're completely intact."

He added: "We can rebuild Capitol Records in Hollywood into the powerhouse that it was in a previous era. When you talk about the two or three iconic label brands in the United States, Capitol is one of them."

"This has given Universal the opportunity to halt the decline

of EMI, to rebuild it and to bring back Capitol and Virgin with investment, new people and excitement."

Earlier this year, Grainge wrote to European indie label group IMPALA offering members first dibs on assets – and a potential fund to help

purchase EMI cast-offs – so long as they backed the merger. Despite more than 50% of IMPALA's board members voting in favour of discussions with Grainge, the trade body rejected his approach.

"Whatever statements you see from any of the groups that opposed this deal, I have worked tirelessly with many of them to actually find solutions for the industry," he said.

"There's been an enormous amount of the entrepreneurial independent community that have wanted to work with us and felt very positive about this – they're the people we're in contact with and that we hope to continue to work with."

"The IMPALA offer] was a proposal that was put to their trade bodies at that time. I think that they will regret that we weren't able to come together. History will show that [offer] was a moment that existed and that passed."

Grainge indicated that he would make no attempt to avoid selling assets to great rivals Sony or Warner Music. He said: "As far as I'm concerned, I hope that [Parlophone] goes to a company that will manage it well and do good things for its artists, while at the same time satisfying our needs on a financial criteria."

■ **The independent label community reacts: Page 3**

## Lucian in the sky as Beatles' value revealed

The Beatles' worth to Universal has been spelt out by new *Music Week* research naming the group as one of the biggest-selling acts this century.

Universal made a point of extracting The Beatles as a band and as solo acts from its EMI concessions last week.

The business logic of that stand is today underlined by a *Music Week* study of The Beatles' recorded music sales since 2000, which reveals they are this century's sixth most successful albums act in the UK.

In this period they have sold 8.2 million albums, according to

the Official Charts Company – despite the band not having recorded together as an active unit for 43 years.

The continuing commercial might of The Beatles is also felt overseas with their compilation 1 the century's biggest-selling album globally. It is also the post-

millennium No.1 in the US.

Universal's takeover of The Beatles' catalogue comes just ahead of the 50th anniversary of the release of the band's first single Love Me Do in the UK on October 5.

■ See *Music Week's* Beatles analysis on pages 14 and 15



## NEWS

## EDITORIAL

Meet Lucian Grainge:  
the 2012 music  
industry's official rep

Lucian Grainge's professional history does not paint a portrait of a man who ever wanted to be sweating over billion pound buyouts.

Grainge didn't learn his business acumen on an MBA. He didn't get his break thanks to a buddy at the UKTI. And he didn't - to quote Doug Morris's beautifully sardonic compliment - become "a killer shark behind little glasses" under the tutelage of sharp-suited City boys.

Grainge was a Clash fan who believed he loved music enough to become a stellar A&R exec. When he decided to call every record company in the industry to badger for a job in the late Seventies, it was *Music Week*, not *Forbes*, to which he turned.

As it transpired, he was - to use language every bit as dramatically downplayed as that of breakaway indies currently salivating over divestments - not bad at his job. Those taking pot shots at Lucian The Cold-Blooded Suit this week would do well to remember that his commitment brought Amy Winehouse to a wide audience. His first signing? Hold tight, indie detractors, this one may sting: the achingly hip Psychedelic Furs.

**"Can Grainge prove to a scrutinous Vivendi that a numerically short but culturally bumper list of assets was worth the princely sum of £1.2bn?"**

But with success comes higher expectations, and mutating business responsibility. Just as Grainge has alchemised the superstar dream into reality for the artists he venerates (even by striking industry-leading deals with Apple, Spotify etc.), he has increasingly become the personification of Vivendi's corporate ambition in music. He has shown himself to be ruthless and visionary; no longer judged on the acts he signs, but by the harsh metric of the stock exchange. As such, he has gone a long way to disproving the theory that the skillset of A&R types is limited to a niche entertainment form.

So far, Grainge has run Universal with his admiration for artists as his engine. It has served him well, particularly against a backdrop of the failures of cartoon 'money man' Guy Hands.

When Grainge says he'd go through this painful acquisition process "all over again, time and time again every year", he is surely speaking as Lucian the music fan - the very same who snapped at investors with tangible rancour last November when stating that "EMI is not a utilities company".

But now comes the acid test. Can Grainge prove to a scrutinous Vivendi - already one significant top exec down - that a numerically short but culturally bumper list of assets was really worth a princely £1.2bn?

Can he demonstrate to tomorrow's mighty technology companies that music rightsholders are no longer pushovers; that rather than being a weakness, loving your artists can embolden crucial decisions at the highest level?

When Grainge shoved his metaphorical foot in Maurice Oberstein's door three decades ago, he nearsightedly hankered to thrive in the record industry. Right now, with the market share he always dreamed of, he pretty much represents it.

With the wolves of the new business age so predatorily dismissive of entertainment content's value, willing him to fail may not bode well for anyone working in the trade he's conquered.

Tim Ingham, Editor

BAND UP FOR THREE GONGS - ALABAMA SHAKES, FRANK TURNER AND MADNESS IN FOR TWO EACH

# Enter Shikari rule AIM Awards nominations

## AWARDS

BY TIM INGHAM



AIM has announced the full category shortlists for the second AIM Independent Music Awards.

Enter Shikari lead the pack with a total of three nominations for Best Live Act, Hardest Working Band and Independent Album of the Year for their third album *A Flash Flood of Colour*. Alabama Shakes are nominated for Independent Breakthrough Of The Year and Independent Album Of The Year for their album, *Boys & Girls*.

Frank Turner picks up two nominations for Best Live Act and Hardest Working Act, whilst Madness clock up nominations for PPL Award For Most Played Independent Act and the Special Catalogue Release Of The Year.

Enter Shikari said: "It's an honour to be nominated for not

one but three awards. Even if we end up walking away with no actual awards, it was nice that the independent world thought of us enough to nominate us. Bring it on."

Madness said "Just when we thought we couldn't top the Jubilee and The Olympics along come two nominations from AIM to knock our socks off."

The Awards also feature nominations for some of the scene's less well-known and newer artists including Django Django, Alt-J, Grimes, Poliça, First Aid Kit, Skinny Lister, Rustie, Liars, Future of the Left, The Invisible and Amon Tobin.

Eleven of the Awards' categories are voted for by an expert panel of judges from across the music industry and a further three categories are voted for by the public.

Taking place on October 29 2012 at The Brewery in Clerkenwell, London, the

ceremony will be hosted by BBC Radio 1's Huw Stephens and BBC 6Music's Steve Lamacq.

CEO of AIM Alison Wenham said of the awards: "We have doubled capacity for this year's 'Most Difficult Second AIM Awards' and the nominations are once again outstanding. These awards will recognise another great year for independents' creativity and ingenuity, with Ninja Tune and Xtra Mile leading the nominations list. The companies and artists are all so special they should all get a medal, but a decent three course meal and an evening spent amongst friends is a prize in itself."

With Edwyn Collins and Mute's Daniel Miller already announced as recipients of the Outstanding Contribution To Music Award and the Pioneer Award respectively, the rest of the winners will be unveiled exclusively at the ceremony.

## AIM INDEPENDENT MUSIC AWARDS NOMINEES 2012

### Best Live Act (voted for by visitors to [thefly.co.uk](http://thefly.co.uk))

The Cribs, Dub Pistols, Enter Shikari, The Prodigy, Frank Turner

### Independent Breakthrough Of The Year (in association with 7Digital)

Alabama Shakes, Alt-J, Django Django, Grimes, Poliça

### Hardest Working Band Or Artist

65daysofstatic, Cancer Bats, Enter Shikari, Frank Turner, Skinny Lister

### Best Difficult Second Album

Admiral Fallow - *Tree Bursts In Snow*, First Aid Kit - *The Lion's Roar*, Speech Debelle - *Freedom Of Speech*, The Invisible - *Rispah*, The Skints - *Part & Parcel*

### Independent Album Of The Year (in association with Bird & Bird)

Alabama Shakes - *Boys & Girls*, Enter Shikari - *A Flash Flood Of Colour*, Liars - *Wixiw*, Future Of The Left - *The Plot Against Common Sense*, Rustie - *Glass Swords*

### Best Small Label

(in association with Sound Performance)

Alcopop! Records, Black Butter Records, Brainfeeder, Pink Mist, Xtra Mile Recordings

### Genre Spotlight Award

Broadcaster Ft Peggy Seeger - *Folksploitation*, Lorn - *Ask The Dust*, Neil Cowley Trio - *The Face Of Mount Molehill*, Netsky - *2*, Wiley - *Evolve Or Be Extinct*

### Independent Entrepreneur Of The Year

(in association with The Orchard)  
Alex Di Savoia - Aardvark Records;  
Chris Goss / Tony Colman / Tom Kelsey - Hospital Records; Louis Barabás - Debt Records; Sam Dyson - Distiller Records; Simon Raymonde - Bella Union

### PPL Award For Most Played Independent Act

Adele, Arctic Monkeys, Caro Emerald, Madness, Travis

### Special Catalogue Release Of The Year

Amon Tobin - *Amon Tobin*; Madness - *A Guided Tour Of Madness*; Can - *The Lost Tapes*; The 13th Floor Elevators - *Music Of The Spheres*; Various Artists - *The Original Sound Of Cumbria*

### Independent Label Of The Year (in association with EDC)

4AD, Bella Union, Hospital Records, Hyperdub, Ninja Tune

### Indie Champion Award

Olli Dutton - Obscene Strategies; Ian Evans - IME Music; Steve Lamacq - BBC 6 Music; Katie Parsons - Kerrang!; Shell Zennier - Amazing Radio

### Best Independent Festival (voted for by visitors to [thisisfakedly.com](http://thisisfakedly.com))

In The Woods Festival, Truck Festival, Y Not Festival, Leefest, Bearded Theory

The final tickets and sponsorship packages for the awards are now available. For tickets, visit: [www.musicindie.com/awards/theceremony](http://www.musicindie.com/awards/theceremony). For sponsorship enquiries, email [lara@musicindie.com](mailto:lara@musicindie.com)

SOME LABELS PRAISE HISTORIC EMI ACQUISITION OUTCOME - OTHERS SLAM EC'S DECISION

# Indies struggle to reach a Universal consensus



## LABELS

■ BY TIM INGHAM

Universal's £1.2bn buyout of EMI split the independent label community down the middle before the deal was approved – and little has changed in its wake.

Despite opponents of the acquisition celebrating the “swingeing” concessions faced by UMG, including the sell-off of Parlophone, others in the sector have celebrated “a fair result”.

Some in the independent sector are thought to be interested in purchasing divestments from the deal: PIAS is understood to be considering an offer for Co-Op, whilst Mute is believed to be keen to buy back assets sold to EMI in 2002. Meanwhile, Domino and Ministry Of Sound have also been named as potential bidders for divestments, alongside BMG, Sony and Warner.



The Universal's here, and we're off: Blur, currently signed to Parlophone, will be signed to a new parent company soon

**“It's anybody's guess as to who will end up with the assets”** MIKE BATT, DRAMATICO

One serious concern from the indies surrounding the deal has revolved around the power UMG will have in negotiations with digital platforms in future.

As a result, EC regulators pushed UMG into committing to banishing Most Favoured Nation clauses from contracts with digital music companies in Europe for the next ten years.

MFN clauses would oblige digital customers to extend any favourable term granted to Universal's competitors to Universal itself.

The EC also ruled that buyers of divested assets must be operating in the music industry – although fears exist that financial companies could partner with or invest through labels and publishers in order to acquire.

## REACTION SENIOR EXECS ACROSS THE UK INDIE SECTOR SPEAK TO MUSIC WEEK ABOUT DEAL

### KORDA MARSHALL, FOUNDER, INFECTIOUS



“I'm pleased that there's now closure for the EMI staff and the artists concerned, and that the European Commission has forced these

divestments from Universal. The structure of what they've asked them to sell off has been positive. I'm torn between whether it's better that Universal gets bigger, fatter and uglier so that it's easier for the independents - and the worry that their increased market share will work in their favour. I hope that the Most Favoured Nation clause is policed by the EC and has teeth. That said, congratulations to Lucian for finally fulfilling his dream.”

### PETER STACK, MD, UNION SQUARE MUSIC



“It's good for the industry to begin to see certainty around this deal. I believe EMI is better off with Universal than with venture capitalists. The divestments and consolidation process will create a lot of opportunities. Union Square, as the leading independent catalogue marketing company, are keen and very well placed to participate in those opportunities.”

### MARTIN MILLS, CHAIRMAN, BEGGARS GROUP



“It's good to see that the Commission has seen this deal as such a threat to the market that it has demanded and received truly swingeing commitments on divestments.

“However, that should not conceal the fact that Universal's arrogance has paid off for them, that they have destroyed a significant competitor, and that even with these divestments their ability to dominate and control the market has reached even more unacceptable levels.

“Anyone trying to start a new digital service will be realising that very soon, and we will continue to look to the regulators to monitor ongoing behaviour.”

### LOHAN PRESENCER, CEO, MINISTRY OF SOUND



“Anything which involves stability and certainty in the music business is a good thing. EMI has been adrift for a decade, hitting morale, artist relationships and its ability to do deals. Whatever you think of the Universal deal at least there's now clarity. Furthermore the concessions process was

protracted and in some respects clearly painful for Universal.

“Overall it seems a fair result. We should now move forward as an industry and deal with issues of common concern.”

### MARTIN GOLDSCHMIDT, MD, COOKING VINYL



“I'm gobsmacked. Everyone in the industry knows about Universal's market dominance. The Sony/BMG decision was a farce, but this is a

disgrace. I guess that's what a 50 million annual lobbying budget gets Vivendi.”

### SIMON WILLS, DIRECTOR, ABSOLUTE MARKETING & DISTRIBUTION



“We were very pleased to hear the announcement on Friday and well done to all the people who have worked hard to get to this position.

“The job is not over yet though, we need to make sure that the divestments don't all get swallowed up by large VCs and that the true independent sector get a chance to be involved.”

### MIKE BATT, FOUNDER, DRAMATICO



“If this means venture capitalists Hoover up the divested assets, it could be a disaster. If a BMG get it all, en bloc, that would make a fourth major – I have no problem with that. The trouble is, at this stage, it's anybody's guess as to who will end up with the assets and I just hope it's music people rather than city wannabees.”

### ALISON WENHAM, CEO, AIM



“Universal are being forced to sell the crown jewels of EMI following their misjudged attempt to persuade the EC that there would be no

competition concerns. We congratulate the EC on a very diligent and thorough investigation, and now urge it to continue to oversee the divestment programme, to ensure competition is preserved in the music industry for the benefit of artists and consumers, independents and digital companies. We want to see the independent sector strengthened, not weakened by the divestments and will continue to actively campaign to ensure this happens.”

## NEWS

## NEWS IN BRIEF

■ **SONY/ATV:** The publisher is said to have begun the auction process for the rights to more than 30,000 songs from the Virgin Music and Famous UK catalogues that were part of necessary concessions for its EMI Music Publishing acquisition.

■ **MUSIC FESTIVALS:** Vince Power's Music Festivals PLC has suspended the trading of its shares after failing to raise additional working capital as hoped. It will pursue a number of other funding proposals.



■ **DOWNLOAD:** Iron Maiden (pictured above) and Rammstein have been confirmed as headline acts for Download Festival 2013.

■ **HMV:** The high street retailer suffered a year-on-year sales decline of 11.6% amongst its retail stores in the 20 weeks to September 15. The firm pointed to a 'very quiet summer release schedule' as anticipated.

■ **MISSION GROUP:** Parent to the Mission Group clutch of music production and publishing companies Papa Entertainment PLC has been admitted to trading on the PLUS-quoted market operated by PLUS Stock Exchange (an ICAP Group company).

■ **DANIEL MILLER:** Music Week's interview with Mute founder Daniel Miller is now available to read online. Miller has clarified points surrounding EMI's ownership of the Mute brand and The Normal's standard distribution arrangement with Rough Trade in the early '80s.

■ **ICE:** The International Copyright Enterprise has appointed Carsten Drachmann from Nokia Siemens as its new chief executive.

■ **ROUND HILL:** Round Hill Music has acquired Kara DioGuardi and Stephen Finer's interest in a 150-song catalogue from Arthouse Entertainment, LLC.

■ **MYSPACE:** A new look for the social network and music platform has been revealed with music discovery functions and artist pages at the centre of a minimalist, visual design.

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MusicWeek.com

WARNER BOSS POKER-FACED JUST DAYS BEFORE ANNOUNCING DEPARTURE

# Cohen...Going...Gone

## REEPERBAHN

■ BY TOM PAKINKIS

Lyor Cohen gave little indication of his shock exit from Warner when speaking at Reeperbahn last week – or if he was eyeing a job within the merged Universal/EMI, as rumours suggest.

In fact, the WMG recorded music CEO and chairman dismissed personal interest in running EMI's Parlophone from his Warner hotseat, despite his reputation for reinvigorating dropped acts.

Universal's proposed acquisition of EMI Music was conditionally approved by the European Commission only hours before Cohen took to the stage at Hamburg's Reeperbahn Festival last Friday (September 21).

Interviewed by UK journalist Mark Sutherland, Cohen was asked to give his thoughts on the merger's approval, which would be green-lit in the US by the FTC in the US later that day.

The A&R man felt it was too soon to make any predictions about the deal's impact, saying, "I don't know how it's going to affect me but I'm simply focused on the need for artist development at our company.

He added: "As for the speculation as to what it all means, we'll find out shortly. But I have a whole roster of artists [at WMG] that need our help to navigate their careers and I hope that doesn't change."

Cohen was certain about one thing – he had enough work on his hands at Warner without taking on divested labels.

"I'm going to leave that to our owner Len Blavatnik," he said when it came to the question of Warner's potential interest in the soon-to-be-sold EMI outfit.

When asked whether he would like the opportunity to take on a label like Parlophone at WMG, he added, "I've got a lot on my plate. I don't need another spinning plate to worry about. As you get older, you learn the meaning of refinement."



Cohen all out: Lyor Cohen maps the past, present and future of A&R at Hamburg's Schmidt Theatre for Reeperbahn Festival (left) and (above) the Warner Music boss with L-R: Mark Sutherland (Journalist, UK), Bernd Dapp (CEO Warner Music Central & Eastern Europe), Detlef Schwaite (Reeperbahn Festival).

**"As for the speculation as to what [UMG/EMI] all means, we'll find out shortly. But I have a whole roster of artists [at WMG] that need help to navigate their careers. I hope that doesn't change" LYOR COHEN LAST WEEK**

Sutherland picked Cohen's brain about the wider A&R world, with the Warner man advising his peers to make mistakes, sign acts passionately and avoid acting like day-traders.

Cohen warned against certain traits including an "arrogance" previously exhibited by major labels, which allowed him to score success with pioneering rappers such as LL Cool J with Rush Management alongside Def Jam founder Russell Simmons in the 1980s. Cohen went to found Rush Associated Labels, often dubbed an early feeder label for

Def Jam.

"We had no money, we had no clout, we had no experience – any one of the four was enough to stop you from building a business," he said.

"One of the beautiful things about Def Jam was that the arrogance of the major labels allowed us to organically incubate and make a lot of mistakes ourselves and not get put out of business. That's something our industry could allow for more."

Today, Cohen stands by the A&R philosophy of signing high quality acts out of passion,

admitting that his refusal to "cookie-cutter" his taste for the direction of a company has frustrated corporations in the past.

"A lot of people say you shouldn't sign any rock and roll because it's dead. That makes zero sense," he said. "For me, record companies shouldn't act like day-traders. There are cycles and you can't time the cycles but you can feel proud of your signing."

One of the biggest challenges that record execs face, according to Cohen, is being brave enough to take their time.

"It takes a lot of guts to stay with a band over a period of time because we're in a flippant world," he said. "There are a lot of very fast things going on so patience, quiet and stillness takes courage."

Cohen offered The Black Keys as an example of a band who have only recently seen real success, despite having five albums under their belt.

Drawing an example from his days as chairman and CEO of Island Def Jam, he added: "You should have seen how they were laughing at Kanye. The way he looked, the [debut] record; the whole nine yards. It took 11 months with that record and now he's a brilliant artist that we're lucky to have."

Faced with the question of whether the record label has a role to play in a digital world where an artist can fund, record and distribute music completely independently, Cohen was unequivocal in his response.

The Warner boss said that labels could mean even more today than they have in the past – but only if they adapt their role.

"There used to be such an enormous barrier of entry," he said. "Now, with the internet, anybody could do it."

"To me curating is an invaluable part of what we do as a record label. "Promotion and marketing is key but even that has a lower barrier of entry," he added. "So, A&R to me is the life-blood differentiator for labels."

# GET IN!

Music Week's 2013 print and online directory lists detailed information on 10,000 companies active in the UK music business



The Music Week Directory is sent to over 6,000 Music Week subscribers

To advertise please contact Tracey on 01242 259249 or email [tracey@fellowsmedia.com](mailto:tracey@fellowsmedia.com)

# MusicWeek The Playlist

10 tracks you need to hear...



**RIHANNA**  
Diamonds (Mercury)  
(single, November tbc)  
Contact: Lauren Hales, Mercury  
lauren.hales@umusic.com



**WILEY**  
Can You Hear Me (Ayayaya) (Warner)  
(single, October 28)  
Contact: Katie Gwyther, Warner  
Katie.Gwyther@warnermusic.com



**AZEALIA BANKS**  
Esta Noche (Polydor)  
(single, September 25)  
Contact: Frazer Lawton, MC PR  
frazer@murraychalmers.com



**SWIM DEEP** Honey (Chess Club/RCA)  
(single, November 5)  
Contact: Paddy Davis, Hall Or Nothing  
paddy@hallornothing.com



**CALVIN HARRIS** Sweet Nothing ft. Florence Welch (Columbia)  
(single, October 14)  
Contact: Nienke Klop, Columbia  
nienke.klop@sonymusic.com



**PALOMA FAITH** Never Tear Us Apart (RCA)  
(single, out now)  
Contact: Fraser Lawton, MC PR  
frazer@murraychalmers.com



**TAME IMPALA** Elephant (Modular)  
(single, October 8)  
Contact: Duncan Jordan, Bella Union  
duncan@bellaunion.com



**MAUSI** sol (ATG)  
(single, out now)  
Contact: Phil Morais, Machine  
pm@machinemanagement.co.uk



**SAVAGES** I Am Here (Pop Noire)  
(EP, September 30)  
Contact: Jon Wilkinson, Technique PR  
jon@technique-pr.com



**VARIOUS - CURATED BY SBTV**  
Peace Mix  
(single, out now)  
Contact: Nuala Ginty, Livity  
nuala@livity.co.uk

# DATA DIGEST

## BREAKOUT



**Idles**  
Five piece Idles are a cross between the "intense rock and roll of The Walkmen and the dark post-punk of Joy Division", headed up by vocals which have the "yearnings of soul and the rage of punk" and "logic-defying drumming". Catch them at September's Breakout event at XOYO in Shoreditch this week.  
Musicweek.com/breakout

## SHAZAM TAGGED



The latest most popular Shazam new release chart:

- PALOMA FAITH** Never Tear Us Apart
- PSY** Gangnam Style
- S. H. MAFIA FT. JOHN MARTIN** Don't You Worry Child
- ELLIE GOULDING** Anything Could Happen
- CONOR MAYNARD** FEAT. NE-YO Gangnam Style

## GIG OF THE WEEK



**Who:** Nas  
**Where:** Under the Bridge, London  
**When:** October 1  
**Why:** NY rapper and hip-hop mogul Nas returns to London to perform his tenth album Life Is Good. First of three nights.

## SALES STATISTICS



**CHART WEEK 38** Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
<b>SALES</b>	3,177,250	1,261,423	260,465	1,521,888
<b>PREVIOUS WEEK</b>	3,283,952	1,195,973	252,940	1,448,913
<b>% CHANGE</b>	-3.2%	+5.5%	+3.0%	+5.0%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
<b>SALES</b>	127,113,157	47,638,772	12,159,606	59,798,378
<b>PREVIOUS YEAR</b>	117,741,512	56,684,161	11,608,845	68,294,006
<b>% CHANGE</b>	+8.0%	-16.0%	+4.7%	-12.4%

## APPOINTMENT TO VIEW

**LATER...WITH JOOLS HOLLAND**  
Friday, 28 September - BBC2, 11.05pm-12am  
New series. The Beach Boys play songs from their latest album as well as back catalogue hits. Public Image Ltd perform tracks from 'This is PiL' and Muse offer a preview of their latest effort The 2nd Law.

**SATURDAY NIGHT LIVE**  
Saturday, 29 September - Sky Arts 1, 8pm-9pm  
Chevy Chase returns to the show where he made his name, hosting this episode from February 1978, as well as appearing in sketches alongside Dan Aykroyd, John Belushi, Jane Curtin, and Bill Murray.

**FLEETWOOD MAC - DON'T STOP**  
Sunday, 30 September - BBC4, 9pm-10pm  
Documentary looking back over the band's long career, from the early blues outfit led by Peter Green, to their reincarnation in the 1970s. Mick Fleetwood, John McVie, Lindsey Buckingham and Stevie Nicks contribute.

## PIRATES' BAY

### NUMBER OF ILLEGAL FILES FOUND BY MUSO.COM OF TOP 10 ALBUMS ON SEPTEMBER 23 2012

196	THE KILLERS	Battle Born
67	PINK	The Truth About Love
0	THE SCRIPT	
7	THE XX	Cover
298	EMELI SANDE	Our Version Of Events
373	MICHAEL JACKSON	Bad
109	BOB DYLAN	Tempest
114	CARLY RAE JEPSEN	Kiss
124	PLAN B III	Manors OST
1314	COLOPLAY	Mylo Xylo

MUSO Source: Muso.com

## CRITICAL MASS

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

**85**

**GRIZZLY BEAR**  
Shields

**75**

**PINK**  
The Truth About Love

**74**

**ALT-J**  
An Awesome Wave

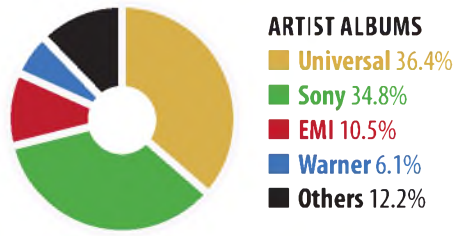
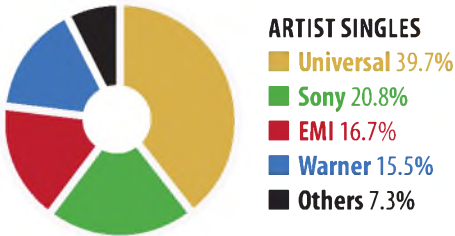


For daily news visit [musicweek.com](http://musicweek.com)

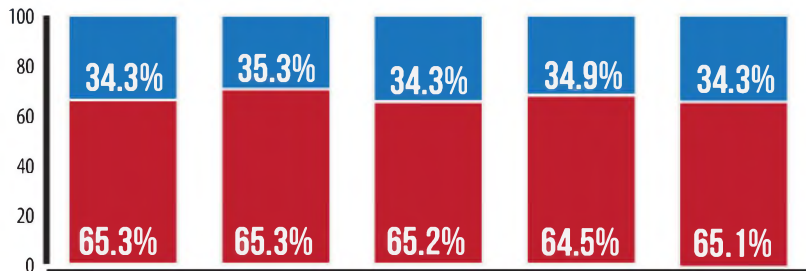
# MARKET SHARES BY CORPORATE GROUP



CHART WEEK 38



# DIGITAL vs PHYSICAL



**WKS 34-38**  
The UK market share for all albums in the past five weeks

CD  
DIGITAL

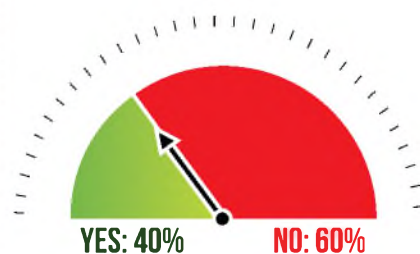
# TOP 5 STORIES ON MUSICWEEK.COM

Musicweek.com's most-read stories for period ending Sept. 21

- 01** Universal/EMI: Now US clears deal  
*Friday, September 21*
- 02** Universal/EMI: EC approves takeover  
*Friday, September 21*
- 03** Adele confirmed as singer of new Bond theme  
*Monday, September 17*
- 04** MOBO Awards 2012 - all the nominees  
*Tuesday, September 18*
- 05** Sheeran man Gosling tops Music Week producers chart  
*Thursday, September 20*

# MUSIC WEEK POLL

**This week we asked...**  
Are the new GCSE reforms a step backwards for our creative industries? [Vote at www.musicweek.com](http://www.musicweek.com)



# INK SPOTS

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

On the front of October's Metal



Hammer magazine Lamb of God front man Randy Blythe speaks exclusively about

his "prison hell abroad" after being accused of manslaughter, following the death of a fan at the bands show in Prague on May 24.

Inside, George 'corpsegrinder' Fisher from Cannibal Corpse says his neck is "bigger than the base of his head", a girth he's kept from headbanging: "A friend of mine once said, 'you don't have a head, you're a neck with lips.'"

The track Before I Die, which features on Papa Roach's seventh album The Connection, was written by front man Jacoby Shaddix just after he "decided to kill himself".

Meanwhile, Dave Wyndorf of Monster Magnet says if he presses his liver against his spleen he can extract enough residual LSD to "get him going again".

In the reviews pages Dom Lawson gives Devin Townsend Project's Epicloud nine out of ten, a record which comes wrapped in a "soothing blanket of dreamy reverb and beguiling multi-layered voices".

Greg Moffitt says Down's upcoming Down IV Part 1 - The Purple EP is "metal for people with hangovers made by people who understand."



# THE MAGIC NUMBERS

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

**10%**

Of Universal and EMI's combined revenues represented in the divestments demanded by the EC before it would allow the deal to go ahead

**8**

Illegal downloads for every purchase of Ed Sheeran's debut album + doesn't faze the artist.

**£7.4m**

Is the reported worth of Nicki Minaj's American Idol contract

**£1.2m**

Sought by James Taylor in compensatory damages from Warner in a dispute over royalty rates

**5th**

Arctic Monkeys album is underway, according to a tweet from drummer Matt Helders' mum

**£2.46m**

Raised by Beyonce and Jay-Z at a fundraiser for US President Barack Obama's re-election campaign

# LIFE IS TWEET WE FOLLOW THE INDUSTRY'S FINEST

**@Eddrewett** In the stooodio with the B.E.A.UTIFUL @Parade Vocalling a tune I wrote called The Touch :O (Ed Drewett) *Monday, September 17*

**@rebeccaschiller** Erm, Electric Brixton might wanna take a look at their website. When you click 'More Info' on gig listings, it sends me to a Viagra ad... (Rebecca Schiller, NME) *Monday, Sept. 17*

**@horrorshowtunez** finally taking a proper listen to "Children of Desire" by Merchandise. It is incredible. Props to Katorga Works for giving free downloads. (Nathan Roberts, Columbia) *Monday, September 17*

**@StevenJRStone** I've just woken up to some random women calling me from Last Bar on Chancery Lane asking me to try her free nibbles on Friday #still-drunk (Steven Stone, freelance) *Wednesday, September 19*

**@nhsriley** #shitfacebookupdateofthe-week friend of mine likes something to do with someone i don't know and i don't care about x50 all over the timeline (Matt Riley, Hospital Records) *Wednesday, September 19*

**@TamMcLarty** someone send me some new upbeat choons so i can retain my music dictatorship in the office pls. fanks. (Tamsin McLarty, Metropolis Group Studios) *Wednesday, September 19*

**@iamrobanderson** Disappointed my £50 offer for EMI was refused. (Rob Anderson, Distiller Music) *Friday, September 21*

**@guyachambers** Doing a masterclass at at LIPA in Liverpool today.try and not talk bollocks (Guy Chambers, songwriter) *Friday, September 21*

**@GabeGurnsey** What is it with bands bringing in an orchestra for their second album? The only thing I'll be bringing in is another cowbell. End (Gabe Gurnsey, Factory Floor) *Friday, September 21*

**@coltmanmusic** who needs swag when you have gangnam style? (Adam Coltman, Sticky Management) *Friday, September 21*

**@conwittwit** Honestly, this years X Factor is truly a crock of shit. #timetocallitaday (Conrad Withey, Warner Music Group) *Sunday, September 23*

**@SoundCity** The last time I was 'digitally engaged' was to my Thai internet bride. (Liverpool Sound City) *Monday, September 24*

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

# DATA DIGEST



## HUCK IT AND SEE

**Wednesday, September 19, Royal Albert Hall, London**  
Mick Hucknall reaches for the skies as he tests out material from forthcoming solo album *American Soul*

# PICTURE OF THE WEEK

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



### 1 MNA KNEZEVIC KELLY HOT PRESS

**Fake Blood • Yes/No** *Different Recordings*

There's no debating. Plate up dirty beats, a heap of bass, heavenly keys and melodies, so I remember my morals and don't get too naughty, then 'I'm gonna' say Yes, please! Fake Blood? Yes he can!



### 2 JAMES KENDALL BRIGHTON SOURCE

**Holy Vessels • Last Orders at The Marshall Arms** *Hello Babel Records*

Starting with some of the best country rock of recent years, Holy Vessels' debut seems like a lost classic The Byrds or Neil Young LP. But as it progresses, like Willard's journey, it gets darker as it goes up river, ending in growing but still hummable psychedelic rock'n'roll. Great songwriting throughout.



### 3 MEL POLYDOROU BBC LONDON

**Jessica Clemmons • Free** *After Midnight Girl Records*

Jessica has one of the most powerful voices to have graced the world of popular music, with echoes of Pink or Kelly Clarkson. 'Free' is a very catchy song, bursting with raw emotion, perfect for radio play. State of the art production, beautifully crafted with a stunning chorus, it makes for a spine tingling experience.



### 4 OLIVER ROBERTSON ROCK SOUND

**O'Brother • Garden Window** *Triple Crown Records*

Garden Window is a bold statement of intent from a band destined for big things. It transcends musical genres, ranging from visceral post-hardcore to sublime textures of blissful sound, each song executed with purpose and conviction. The new Thrive? Astonishingly, O'Brother could be so much more.



## SIGNS O' THE TIMES



UK three-piece **Monsta** (pictured) have signed to Skrillex's label **OWSLA** on a worldwide one-EP deal. Their first release via the label is *Holdin' On*, which will be digitally available on October 2.

**Billy Joel** has signed an exclusive worldwide publishing administration deal with **Rondor Music** and **Universal Music Publishing** that incorporates his entire 40-year career catalogue. In the US and Canada, where his publishing has previously been self-administered, the new

deal with Rondor will start October 1. Outside those territories, the arrangement will begin January 1, 2013 when his current administration deal expires.

**BMG Chrysalis Scandinavia** has signed Swedish black metal band **Watain**. They were formed in the late Nineties and have gone on to win Swedish Grammys, with gold records and sold-out concerts around the world. Watain's next full-length album will be released in 2013.

## SYNC STORY

The tale behind a standout sync deal in the industry this week...



- **Track name** Got Me Wrong (remix)
- **Artist** Alpines
- **Composer** Matthews/Pockson
- **Publisher** EMI Music Publishing
- **Artist Management** Sam Evitt and Jack Street at Method Music
- **Client** All Saints (shop)
- **Usage** TV, cinema, in-store, online, 1 year
- **Key execs** Nick Dakes (EMI Music Publishing), David Bass (Platinum Rye)



For the iconic British fashion retailer's first venture into television advertising they needed a sound and a band that encapsulated the innovation, creativity and beauty of their Autumn 2012 range. London band Alpines were deemed to fit the bill. Having already mixed in fashion circles with the likes of Rankin their 'night pop' sound had the necessary atmosphere and individuality that All Saints were looking for. Taking the track *Got Me Wrong* from

the forthcoming EP *Early Hours*, the band created an exclusive mix for the campaign and even featured in the ad alongside a cast of exciting talent recruited from all walks of creativity.

Explains David Bass (pictured): "Working with Alpines and EMI MP was a great experience. The band were not only a great fit musically but also a great brand fit. I think the result is a film that exudes class in both imagery and sound."



## ON THE RADAR DJANGO DJANGO

Recently nominated for a Mercury Prize, Django Django's eponymous debut album has been racking up acclaim since its January release. Speaking to *Music Week* about receiving the honour, band drum-

mer and producer Dave Maclean remains modest. "It's kind of weird. I think of the other bands as 'proper bands' and don't quite see us as in that limelight. But it's great to be considered."

The quartet, who met at art school in Edinburgh, produced the album in their flat and Maclean is proud of the journey to its completion. "Getting the album out and getting it back to the studio when the first batch of vinyl came in was pretty special, it had been quite of a struggle to get to that point."

Django Django are an act that are adamant about retaining creative control - so they were happy to sign Because Music. "It really seemed like the perfect label for us," says Maclean.

"True to their word they let us get on with the album and said 'phone us when it's finished' and that was it really."

Describing the group's sound, Maclean says they want to make

interesting pop music", citing the Beach Boys as an influence on their electro-pop-meets-rockabilly sound.

Honing their live repertoire, the band recently played Bestival - a highlight for Maclean. Forthcoming performances include support slots for Hot Chip, who the band have been likened to 'before they head out on a headline UK tour. They're working with artist Kim Coleman (who directed their video for Waveforms) to produce visuals for the home series of gigs.

Next single Life's A Beach is out October 30, and Maclean describes it as an "homage to surf culture and music."

Looking forward, he admits that the direction for the second album is undecided as yet and the band's

### ESSENTIAL INFO

#### RELEASES

October 30 Single: Life's A Beach  
January 30 Album: Django Django

**LABEL** Because Music  
Jane Third 02072293000

#### MANAGEMENT

Mikey Stirton

#### LIVE

##### October

UK Tour Sat 20-Wed 31

##### November

Thu 01 Heaven, London

##### December

Fri 21 Shepherds Bush Empire, London

hope is to start work on it next year. Until then Django Django will clock up gigs on home shores and across the Atlantic in Los Angeles and Chicago too.

## HE SAID / SHE SAID



“Lyor has been both a business partner and personal friend and I wish him only the best”

Warner chairman Len Blavatnik remains philosophical over the resignation of CEO Lyor Cohen

## TAKE A BOW TEAM CONOR MAYNARD



### THE LOWDOWN

Album: Contrast  
Highest chart position: No.1

**Label:** Parlophone

**A&R:** Elias Christidis

**Manager:**  
Turn First Artists

**Marketing:**  
Damaris Taylor

**VP of Marketing:**  
Rob Owen

**Digital Marketing:**  
Emmy Lovell

**VP of Digital Marketing:**  
Dan Duncombe

**National press:**  
William Luff

**Regional Press:**  
Chuff media

**Online Press:**  
Stuart Freeman

**National radio:**  
Kevin McCabe, Tina Skinner, Dave Rajan

**Regional radio:**  
Jason Bailey, Martin Finn

**TV:** Kate Hiscox

## MUST-SEE MUSIC TICKETING CHARTS

### HITWISE

#### Primary Ticketing Chart

POS	PREV	EVENT
1	2	THE SCRIPT
2	1	THE KILLERS
3	NEW	USHER
4	3	FLORENCE AND THE MACHINE
5	6	ONE DIRECTION
6	7	ED SHEERAN
7	NEW	MAROON 5
8	NEW	ERIC CLAPTON
9	10	MUMFORD AND SONS
10	8	ROBBIE WILLIAMS
11	16	GEORGE MICHAEL
12	NEW	JUSTIN BIEBER
13	NEW	EMELI SANDE
14	4	COLDPLAY
15	15	OLLY MURS
16	NEW	LIONEL RICHIE
17	NEW	JESSIE J
18	NEW	EXAMPLE
19	20	NICKI MINAJ
20	NEW	DEACON BLUE

### VIAGOGO

#### Secondary Ticketing Chart

POS	EVENT
1	FLORENCE AND THE MACHINE
2	THE KILLERS
3	ONE DIRECTION
4	MAROON 5
5	ED SHEERAN
6	SIGUR ROS
7	THE BLACK KEYS
8	MUSE
9	GEORGE MICHAEL
10	JUSTIN BIEBER
11	PLAN B
12	NICKI MINAJ
13	CHERYL COLE
14	ELBOW
15	JESSIE J
16	TWO DOOR CINEMA CLUB
17	BEACH BOYS
18	THE VACCINES
19	JACK WHITE
20	MARK KNOPFLER

### TIXDAQ

#### Primary Ticketing Chart

POS	PREV	EVENT
1	35	ONE DIRECTION
2	9	JUSTIN BIEBER
3	13	THE KILLERS
4	12	LIONEL RICHIE
5	23	OLLY MURS
6	16	JESSIE J
7	5	MUSE
8	10	NICKI MINAJ
9	9	ERIC CLAPTON
10	12	MADNESS
11	10	CHERYL COLE
12	13	THE SCRIPT
13	13	MARK KNOPFLER
14	13	EXAMPLE
15	6	ELBOW
16	7	THE BLACK KEYS
17	6	USHER
18	15	X FACTOR LIVE 2012 TOUR
19	12	PLAN B
20	31	ED SHEERAN

## HALL & NOTES



### THE BRIGHTON CENTRE

Kings Road  
East Sussex, BN1 2GR  
t 01273 290 131  
w brightoncentre.co.uk  
**Bands contact**  
rebeccaedwards@brighton-hove.gov.uk

### THE BEST LIVE VENUES IN THE UK

Main room capacity  
4,500

#### Coming up

- 18/10 Tenacious D
- 19/10 Ed Sheeran
- 20/10 Joan Rivers - The Now Or Never Tour
- 11/11 Brighton Records & CD Fair
- 11/11 Zappa Plays Zappa
- 30/10 Happy Mondays
- 1/12 Madness - The Charge of the Mad Brigade
- 2/12 Keane
- 6-7/12 Rizzle Kicks
- 8/12 Magic Motown
- 10/12 Status Quo
- 11/12 Peter Andre: Up Close and Personal

# THE BIG INTERVIEW GUY MOOT

# MOOT POINTS

Heard the one about the EMI sale that will change the face of the music industry? No, not that one, 'the other deal'; the Sony/ATV-led acquisition of EMI Music Publishing to create the biggest company in the sector. President UK and European creative Guy Moot discusses the implications

## PUBLISHING

■ BY DAVE ROBERTS

There may not have been quite the same fanfare, brouhaha and endless examination of entrails that accompanied Universal's acquisition of EMI in the recorded music sector, but don't underestimate the significance of Sony/ATV's acquisition of EMI Music Publishing.

And don't be fooled into thinking it's simple, either. For a start, it's not 'Sony buys EMI'. It's a Sony/ATV-led consortium (including David Geffen and Abu Dhabi investment firm Mubadala Development) – and there are still two companies, with distinct financial accounts, even though all songs will be administered by Sony/ATV.

EMI will still (for now) be credited in listings, but ultimately, probably by the start of 2013, its songs will go towards Sony's market share.

There have also been divestments imposed in order to secure EC approval for the deal. A dozen top Anglo-American songwriters (including Mark Ronson, Eg White, Jason Orange and Howard Donald) plus the Virgin UK/US/Europe and Famous UK catalogues are all being released.

Talking off the record to Guy Moot, the experienced and respected exec who will head up the UK office whilst also having a pan-European creative role, it's clear that these losses rankle. But he also knows that what's left is a truly world-class collection of songs and artists – and is excited about what he calls a "one-time opportunity to build the best music publishing company in the world"...

**To start with, let's go back to the start of the turmoil and the Terra Firma/Guy Hands days. There was an awful lot said and written about the affect that had on the label; what was the impact on the publishing division?**

Our results were very solid, Roger (Faxon) was running the company very competently and I think he also managed to speak their language.

Their urgency was with the record company. They would very often ask our opinion about the label side of things, which was an interesting position to be in.

I never had a problem with them. I spent a lot of time with a lot of different senior execs at Terra Firma and they were very analytical and when it came down to A&R, you could explain it and explain it, but it always got down to that last 10% that is just gut instinct, that bit that can't be explained, but the bit that is essentially what A&R is. There's a lot that you can write down in a column, but that bit is intangible, which means the sum doesn't add up.

For me, I always found Guy Hands to be very personable I think he was well intentioned and I think he did some great things for the company.

Funnily enough, what he should have been good at, which was paying the right price, was clearly the bit he got badly wrong.

**And then what was the impact of the business being turned over to Citigroup?**

It was pretty dramatic, I have to say. We were called into Roger's office on a Tuesday afternoon, or whatever, to be told that the company had been repossessed by Citibank. But, again, I'm not trying to make out everything was great, but when you've been at EMI, y'know, EMI plc was a rocky road littered with bad numbers: we're doomed, we're gonna be sold, all of those things. You get a little battle-hardened, you get used to change.

**And you knew more change was around the corner, I guess...**

Well it was inevitable, they're a bank, so they're not going to be running a music company. No one went into that thinking they were going to be around forever, but I quite miss them, they were really nice! They redefined my view on bankers... okay, maybe not completely.

**It sounds like you personally rolled with the punches quite easily, but what was the overall internal mood like? Did you have a battle on your hands in terms of morale or motivation?**

I think the people that work for this company are amazing. Your only capital value in this business is to have hits and do your numbers. It doesn't matter who you're owned by, there's no escaping that fact.

**"When you've been at EMI, y'know, EMI plc was a rocky road littered with bad numbers: we're doomed, we're gonna be sold, all of those things. You get a little battle-hardened, you get used to change"**

GUY MOOT

And in an industry based on reputation, where success generates business, you have to keep doing that. I've got to say, I really didn't feel that we lost deals because of that uncertainty. I told my team they had to project confidence, that they were good at their jobs and if they kept going, they'd win some. We kept having hits, we kept making signings and we kept making money, that's all we can do.

**Did you not sense any reluctance on the part of artists to sign deals with you during that time?**

In a couple of countries in Europe maybe, where

they're further away from industry chat. Maybe there was more uncertainty there.

Plus, I'm not having a go at them, but I'm sure maybe one or two of our competitors might have enjoyed saying, 'This is going to happen, that's going to happen, they're doomed.'

Obviously they were wrong, and I'm not saying they were being deliberately nasty, but maybe they were playing on people's fears, exaggerating the situation, maybe. It happens.

**And when Sony ATV emerged as the successful bidder, what was your reaction?**

On a personal level? Well I was really happy to be back with Marty [Bandier, Sony/ATV chairman and CEO]. He was an important mentor to me.

**Just talk a little bit about your history with Marty – and what he's like to work with?**

Okay, well we have to go all the way back. I came out of record retailing and my first job was at ATV Music Publishing in Upper Brook Street, which was then sold to Michael Jackson. I only worked there for about a year after that.

Then I went to Chrysalis Records for 18 months or so, and after that I went to SBK. A lot of the people from ATV had gone there, particularly Sally Perryman, who I was still close to, so I went there.

At the same time Marty arrived with Stephen Swid and Charles Koppelman, as they bought CBS Songs, which is another loop round.

I remember my first meeting with Marty: I remember the distinct smell of cigar smoke, I remember the initials on the shirt and I remember him exuding... how shall I say it, it's not power in that domineering overbearing way, it's power in an inspiring way. He's a guy you want to go and win for. And he's a music guy.

**From a more corporate point of view, what did you think of the fit in terms of Sony/ATV and EMI?**

I don't mind saying, there were a couple of companies mentioned towards the end, but I very much wanted the Sony/ATV consortium to win this deal.

One, there was the personal relationship. Two, they're a real music company, with a history, and some of the other contenders... I was concerned with who was going to look after the writers? Who services them properly? Who's equipped to look after their catalogue? Who understands it? Because you can't just break a company like this up and sell it to a company that doesn't know.

So I'm very, very happy with the outcome.

**Pre-deal how would you have categorised the differences between the two companies?**

I think in terms of the approach to the roster there are similarities, but culturally there are big differences. I mean Roger Faxon and Marty are very different people.

Roger's very knowledgeable and methodical, he brought a lot of systems and updates to the company – and I wouldn't say anything negative about that. The biggest problem we've all got in this industry, though, is growing, and if you don't grow the business we're all going to be in a constant spiral of consolidation. I got in this business to have hits and grow businesses and employ people.

**Are you saying that post-merger, in order to grow, you need a slightly different culture to the one that existed at EMI?**

Very politely, yes, perhaps. In terms of organisations, systems, management structures, Roger's very, very good at that, but I'm not sure it prompted change. The way things were set up maybe didn't accommodate an entrepreneurial spirit, possibly. With Marty things get done much more quickly.

**So post-merger you see more opportunities?**

Yeah, it will be a very different culture. I'll relish it.

**Obviously the deal went through quite quickly, but there were some sacrifices made in terms of catalogue and artists. How do you feel about those divestments?**

Well listen, Virgin Music alone is the hits of the Eighties; they're the songs I grew up with. It's a great catalogue, such great stuff. So, anyone who thinks we're not giving up enough: trust me, it hurts. Whether it's a hand, an arm, a leg, or what, it definitely hurts. And I think it's an amazing one-time opportunity for someone out there.

**The nature of the deal means that the conflation of the two companies is rather complicated, I guess?**

We've got two separate ownerships and within these walls, to some extent, you need to ring fence them, so you can see how they're performing, what assets are worth what etc. But to the outside world it will be one company and I view it as one team. Anybody that says 'them', I tell off.

We're one entity it is just the most incredible roster, not because it's going to be enormous – EMI had a very tidy line-up and so did Sony/ATV – but it's very powerful. Not only have we got incredible album artists, but unlike a lot of our competitors, we saw two or three years ago that the business was becoming more songwriter driven, more hit driven, more collaboration driven and when you put the likes of Paul Epworth, Stargate, Emeli Sandé, Justin Park, Seer... and the way you can put these artists together, it's formidable and it's the way the business is going.

**What are you particularly excited to finally be working with from the Sony catalogue?**

Well, there's these guys called The Beatles, I think there's a future for them... But gosh there are so many: TMS are great, I saw Ed Sheeran live recently and what an amazing writer and performer he is, I mean honestly the list goes on. And what gets interesting is when you start putting people together, the world is so collaborative these days and we've now got a whole other bunch of people to link up and create hits and have fun.

**Traditionally EMI has been the number one publisher in the singles market whilst Universal have been number one in albums. Next year would you expect to be number one in both?**

Yes.

**By some distance?**

I'm not going to quote distance. I mean it's a funny business; when Universal and BMG got together, everybody said that was it. And then that young lady Adele came along and made fools of everyone.

**Can we talk about your role? At EMI you were pan-European head of A&R and excelled at matching different writers, artists, producers and remixers from different territories...**

Because that's the way the world works now and we are going to apply that system and those principles here, albeit structurally in a slightly different way, because we will have local MDs.

You can't put music in boxes anymore. If something's good it will be around the world in seconds and no one cares where it comes from. We'll be working with each other and if you sign to your local publisher in Belgium or Sweden, you will see us and feel us, we're going to take the opportunities, we're going to carry on connecting people, we certainly can't concentrate on our own territories.

**To round things off, what would your message be to the staff?**

I want to tell them that we've got a one-time opportunity to build the best publishing company in the world. Also: hang in there, it's going to be amazing and exciting. It hasn't been the easiest summer, it's hard work, but if I look to the future I get very excited. We're going to be part of the best company and we're going to do new things. We're also going to have a lot of fun.

**And for artists?**

They're going to get a better service, the two businesses complement each other, just the other day I had an artist in here enthusing about our LA film department. There are real synergies. I'd also say that we will never be complacent, we're constantly trying to up our game. I want to have a concise roster and I want to know all our artists. Plus, internationally we're set up to deliver like no other.

**And to the industry, particularly those who opposed the deal and thought it would be bad for smaller artists?**

I think through generations, the image hasn't changed. People still think record companies are evil, they're lazy, that we're fat cats, that we have long lunches... I haven't had a long lunch in years!

It's all wrong. I love working with independent labels, the biggest success story of the last 18 months has been an independent label, but it's also easier to put music out yourself these days. The industry is fractured. Roles are changing and boundaries are shifting and as publishers we have a bigger part to play in development alongside managers, everything's changing.

**"We've got a one-time opportunity to build the best publishing company in the world. Hang in there, it's going to be amazing and exciting"**

GUY MOOT





**9-10 OCTOBER 2012**  
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Now in its sixth year, the Summit is the only event in the UK dedicated to uniting and supporting the country's contemporary live music industry, and is an annual focal point for companies and individuals involved in the business of contemporary live music.

With a focus on The Next Generation, Summit sessions will feature industry experts discussing key issues and initiatives that are taking the industry forward.

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The Summit aims to provide the live music industry with a unique opportunity for analysis, debate and future planning.

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# Listen, talk, learn, exchange

## Speakers include:



Joe Ponn  
Music Glue



John Giddings  
Isle of Wight Festival / Solo



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Steve Strange  
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John Probyn  
Live Nation Entertainment



Oliver White  
D.A.M Good Media



Suzanne Bull  
Attitude is Everything



Steve Wild  
Virtual Festivals



Emma Hogan  
ITB

## Summit sessions include:

### Day One:

#### The Social Beast

One Direction sold out nine 2013 dates at The O2 – more than 150,000 tickets – via only social networks. Other artistes are doing much the same to varying degrees, so how socially active are you?

#### Maximum Exposure

The coverage of live music in the media, and especially on television, is substantial. So is the media simply meeting consumer demand or helping to create it?

#### Fight For Fairness

Following the disturbing revelations in Channel 4's Dispatches: The Great Ticket Scandal and the Daily Mirror's more recent exposé of underhand practises, this panel reflects the views of a broadly-based movement emerging to stem the tide of touting and ticketing abuses.

#### The Music Chamber

Following a successful debut last year, this in-the-round session features politicians and industry leaders discussing crucial issues facing the live music sector. Be part of the public gallery.

#### Computer Says Yes

Pioneers of online and new tech solutions for marketing and managing live shows explain how their services and products work. Presentations will be followed by Q&A and discussion opportunities.

#### Taking Control

Developing new artistes has never been easier or cheaper and there's a plethora of DIY tools and resources available. Experts explain how to make the most of it.

# Regular updates at [www.liveuksummit.com](http://www.liveuksummit.com)

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Brigitte Ricou-Bellan  
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Tony Moore  
The Bedford

## Day two:

### Masters of the Universe

Arguably the most popular Summit session, some of the country's top international agents explain how they help to open new markets, develop acts' careers and maintain sustainability within the live sector.

### Captive Audiences

The fan is the source of 90+ per cent of the live music revenue, from tickets and merchandise to concessions. But is enough being done to retain their loyalty?

### Good Causes and Effect

Parts of the industry have always supported charities and live music events have proved highly successful for the latter. So is this really a win-win for everyone?

*Live UK Events reserves the right to alter session times and content at its discretion.*

### Value Added Content

Streaming live events and extra content, such as interviews or breakout sessions backstage, is becoming an increasingly necessary ingredient for festivals and acts on the road, not to mention telecoms companies keen to provide their subscribers with more content. This panel reviews the latest developments.

### Urban Surge

City centre festivals are experiencing something of a boom, with new ones emerging across the country. Audiences find it easy to attend, they tend to promote diverse genres and deliver local economic benefits. So should every town have one and what are the pitfalls?

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#### INDUSTRY SUPPORTERS



**BUSINESS ANALYSIS** THE BEATLES**EDITORIAL**

'We're lucky if we last three months'... he should have known better



"YOU CAN BE BIG-HEADED and say, 'Yeah, we're gonna last 10 years.' But as soon as you've said that you think, 'We're lucky if we last three months.'"

So John Lennon remarked back in 1963 about the potential shelf life of The Fab Four as the first wave of Beatlemania screamed its way around the UK. But nearly half a century on the group remain one of the hottest commercial properties in popular music.

Our analysis of The Beatles' 21st-century album sales puts into real context just how valuable these four Liverpoolians continue to be to the music industry with only a handful of contemporary acts able to match or better their retail presence. That is pretty conclusive proof of the endurance of their music and how it continues to cross social, country and generational barriers. It is little wonder then Universal has been so desperate to get hold of the catalogue.

In hindsight it is, of course, very easy to conclude that the group's popularity would always prevail, but when Lennon made his remarks it was not out of modesty but realism. No one knew how long rock music would last back then, let alone The Beatles, and around this time he and Paul McCartney were already contemplating their next career move when their current success would – inevitably – come to an end.

Why the group continue to sell records in the quantities they do is in many ways a question that is very easy to answer. Through their sheer class, the songs and recordings have robustly stood the test of time and are of such high quality that they can appeal to someone hearing them for the very first time as equally as continue to thrill another who heard them all originally.

Another important factor in their continuing ongoing appeal is the manner in which the catalogue – in the last two decades anyway – has been looked after by Apple Corps and EMI. The market is not flooded time and time again with cash-in releases, but instead the issuing of new product is very carefully controlled, showing respect for the catalogue and guaranteeing when something does appear it is an event rather than yet another album. Compare, for example, how many new Elvis best-ofs there have been since the turn of the century to The Beatles.

Even the temptation to follow up 1, the century's top album globally, was resisted, although a second collection including tracks missing from the first such as Strawberry Fields Forever and Here Comes The Sun would have sold millions of copies.

In a strange twist of timing ahead of the 50th anniversary of the release of the first single Love Me Do comes the EC's approval of Universal's takeover of The Beatles' record company home EMI.

Universal offered all sorts of concessions to get this difficult deal through. One, however, the major was not prepared to make was giving up The Beatles because it knew how essential they were to EMI.

That would be like buying Manchester United and not getting Old Trafford.

**Paul Williams,**  
Head of Business Analysis

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

**THE BEATLES**

As debut single Love Me Do approaches its 50th year, Music Week asks: The Beatles are still this century's – never mind the last's – m

**CATALOGUE**

■ BY PAUL WILLIAMS

The Beatles' debut single Love Me Do hits 50 next week, but it is arguably the Fab Four's contemporary commercial power that deserves most celebrating.

Five decades after – on October 5 to be precise – that historic seven-inch went on sale the group remain one of the biggest-selling acts around.

A *Music Week* analysis of UK album sales in the 21st century so far reveals just five artists have outsold them over this period. All of them have the advantage of having been active since the millennium, putting out a string of brand new albums, while The Beatles' post-2000 sales have all had to come from existing albums or repackages of their back catalogue.

Their modern success, more than 43 years after the four members recorded together for the last time, is vindication why Universal made such a play of separating the group from any disposal of their record company Parlophone to satisfy EC regulators in its \$1.9bn (£1.2bn) EMI takeover.

According to the Official Charts Company, the group have sold 8.2 million albums in the UK this century, a total beaten only by Robbie Williams (14.1 million), Westlife (11.7 million), Take That (10.7 million) and Eminem (8.8 million). Michael Jackson (8.1 million) is just behind John, Paul, George and Ringo with his tally having increased significantly since his 2009 death while also quickly catching up is Michael Bublé (7.9 million) thanks to seven-figure sales of his Reprise/Warner Bros sets *Crazy Love* and *Christmas*.

Not surprisingly, The Beatles' runaway top seller

**GLOBAL ANALYSIS BEATLES STILL LIVING THE BRITISH INVASION**

THE BEATLES' 21ST-CENTURY POPULARITY in the UK is more than matched overseas with the 1 album alone having shifted more than 30 million copies globally.

That makes it the world's biggest-selling album since 2000 with more than a third of its sales having been realised in the US where it is also the period's top seller. According to Nielsen SoundScan, it had sold nearly 12 million copies Stateside by the end of last year, having received another notable boost when it returned to the weekly *Billboard* 200's Top 10 (as it did in the UK) in September 2011 following the release of a remastered version.

Although 1 has been by far the biggest contributor to the group's US album sales post millennium, their other titles have collectively sold in the millions in this period and played a leading role in what in the year's opening six months was the first period ever when US



catalogue album sales outsold frontline titles.

In the first decade of the century Nielsen SoundScan stats show only Eminem (32.2 million units) had sold more albums than the Fab Four (28.2 million), while across the whole of the SoundScan era from March 1 1991 to the end of last year the group were outperformed by just country star Garth Brooks, having shifted 63.3 million albums compared to Brooks' 68.6 million.

The only other veteran act in the Top 10 were Pink Floyd in 10th place with 37.2 million, although they had the advantage over The Beatles during this period of having out brand new recordings, including in 1994's *The Division Bell* their last studio set.

As in the UK, the 2009 album remasters and 2010 iTunes debut have sparked renewed demand for the group's catalogue with the remastered albums in the States alone achieving 3.6 million sales during their first year of availability. Going by EMI figures put out at the time, within the first few days of going on sales the albums – individually and as expensive stereo and mono boxed sets – sold 2.25 million copies in North America, the UK and Japan.

In the first 12 months of the group's recordings going on iTunes, more than 10 million individual tracks and 1.8 million digital albums were sold.



To purchase a copy of Paul Williams' analysis of the entire Q2 market for the reduced price of just £95, go to [musicweek.com/reports](http://musicweek.com/reports)

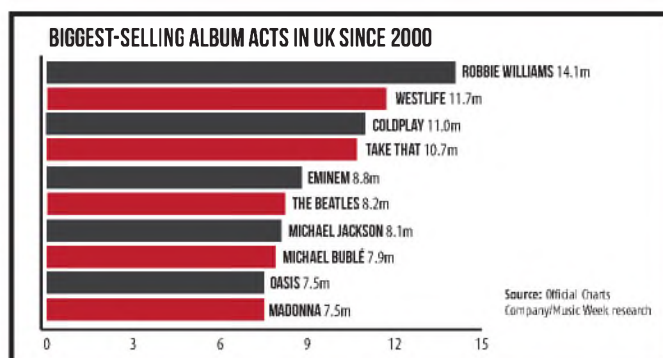
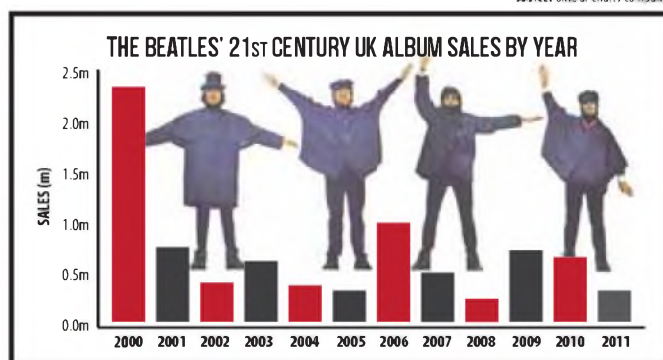
# JUST WON'T LET IT BE



Week reveals how most enduring act

this side of the millennium is the 2000 compilation 1, which was that year's top overall album with nearly 1.9 million sales, and it is on course to top the cumulative 3 million mark in the next week or so. It represents 36.4% of the group's UK album sales in this period and has sold three-and-a-half times as many copies as the next most popular title, the 2006 set *Love*, which was released to accompany The Beatles' *Cirque du Soleil* Las Vegas show and has to date shifted around 835,000 copies. Among all albums, 1 is the century's fifth top seller in the UK.

The release of 1 in the first year of the new century meant the group's UK sales received a significant boost right at the start of the new millennium with 2.3 million Beatles albums sold in 2000 alone. This dropped to about 740,000 the following year and under 400,000 in 2002, but approached 1 million in 2006 thanks to *Love* and increased by 205% year-on-year in 2009 to more than 700,000 units as the remastered versions of their original studio albums rolled out.



The biggest retail winner of the remasters overhaul has been 1967's *Sgt Pepper's Lonely Hearts Club Band*, which has sold around 140,000 additional copies since the new version was released, a few thousand more unit sales than their 1969 set

Above: the biggest-selling albums by The Beatles in the UK since 2000

Abbey Road has managed in the same period. These sales have helped to take *Sgt Pepper's 21st-century* UK total to around 560,000, making it the group's third post-millennium top seller, while *Abbey Road* is sixth with about 375,000 sales.

Sitting in between the two studio albums are the 1973 compilations 1967-1970 and 1962-1966, which were themselves issued in remastered form in 2010 and this century have both sold more than 400,000 copies.

Five of The Beatles' 10 top century sellers are original studio sets and also take in *Revolver* in seventh place, *The Beatles* ("The White Album") in eighth and *Rubber Soul* ranked ninth. *Let It Be - Naked*, the 2003 reworking of recordings for what became the *Let It Be* album, ranks 10th, while the original Phil Spector-produced album is 14th.

Probably not surprisingly, the group's earlier albums are the least popular with a modern buyer with the likes of *Please Please Me*, *With The Beatles* and *Beatles For Sale* attracting far fewer sales than the later albums.

Although less popular in this sector than compared to albums, The Beatles have generated healthy one-track digital sales since their catalogue finally went on iTunes in November 2010. In the UK this has added up to 1.2 million unit sales, although no title has individually been a huge seller, perhaps because demand is spread across many tracks rather than just a handful or so as is typically the case with vintage acts. Thirty-nine of their recordings have sold more than 10,000 copies digitally in the market with both *Hey Jude* and *Let It Be* having topped 80,000 download sales and *Here Comes The Sun* 70,000.

The latter track has performed particularly well in 2012, achieving 45% of its cumulative digital total thanks to boosts such as the song being covered by Gary Barlow in a Marks & Spencer TV ad and on his *Sing* album with the Commonwealth Band and its inclusion in the Olympics closing ceremony.

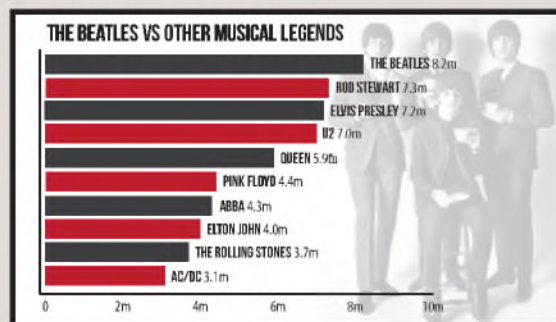
## THE FAB FOUR VS THE REST HOW THE BEATLES RANK AGAINST OTHER LEGENDS IN THE 21ST CENTURY

THE BEATLES ARE NOT ONLY more than a commercial match for most contemporary artists but trounce the album sales of other music legends.

With 8.2 million albums sold in the UK since 2000, the group's tally easily beats those of the likes of Pink Floyd, The Rolling Stones, Abba and The Who, while outscores their main rival for all-time global album sales, Elvis Presley.

The King this century has sold 7.2 million albums to date, according to the Official Charts Company, with his top seller the RCA release *ELV1s - 30 Number 1 Hits*, which was a response to *The Beatles' 1* and has shifted 1.7 million copies in the UK.

Michael Jackson (8.1 million) runs The Beatles much closer than Presley and has every chance of overtaking them in the near future, especially given the release of new packages such as Sony's *Bad 25*, which debuted in the weekly Top 10 last Sunday.



Above: The graph compares The Beatles' 21st-century UK album sales with those of selected legendary artists. Source: Official Charts Company

Rod Stewart (7.3 million) is just ahead of Presley in the century league table with seven of his Top 10 sellers being new albums released by Sony's J Records and the remainder retrospectives from his previous record company Warner. A forthcoming Christmas album from Universal is likely to see him move further

ahead of Presley.

Among other acts like The Beatles who are no longer active (at least in terms of issuing brand new recordings), Queen come the closest to the Fab Four with 5.9 million UK album sales since the turn of the century. Their top sellers are dominated by best ofs released, firstly, through EMI and



Some guys have all the sales: Rod Stewart is just behind The Beatles

then Universal.

Pink Floyd, whose own catalogue has been subject to a recent remasters overhaul by EMI, have sold 4.4 million albums in the period, just ahead of Abba with 4.3 million. Like The Beatles, Floyd's original studio albums continue to attract significant sales and in the case of *The Dark Side Of The Moon* has outsold all of the Fab Four's studio sets this century.

Having been billed as The Beatles' big Sixties rivals, The Rolling Stones in contemporary terms are a long way behind in album sales terms. Their 3.7 million UK albums sales this century are just 45% of what the Fab Four have achieved and only one of their studio albums - 1972's *Exile On Main Street* - has sold more than 250,000 copies this century. This compares to five Beatles studio sets. The Stones also issued one new studio album in this time: 2005's *A Bigger Bang*.

## INTERVIEW NEIL INNES

## INNES OWN WORDS

With a restored Magical Mystery Tour imminent, one-time Rutle Neil Innes recalls life behind the scenes with The Beatles

## RELEASES

BY PAUL WILLIAMS

Roll up, roll up once more for the Magical Mystery Tour. And this time it is in glorious colour.

Savagely panned by critics when first screened by the BBC on Boxing Day 1967 – not least because it was shown in grainy black and white – The Beatles' supposed first creative disaster has been meticulously restored for release by Apple Films on DVD and Blu-ray on October 8.

However, rather than being the "disaster" history might have us believe, this new treated version reveals an enjoyable 53-minute journey that includes not only performances of songs such as I Am The Walrus, Fool On The Hill and Blue Jay Way but improvised scenes that are Pythonesque in places – nearly two years before Monty Python debuted on UK TV.

Among the players were the then rising avant-garde, comedy/rock band The Bonzo Dog Doo-Dah Band who perform their song Death Cab For Cutie in the film and whose line-up included Neil Innes, later with Python Eric Idle the creator of The Rutles, an hilarious parody of The Beatles that produced the film All You Need Is Cash. Innes tells *Music Week* how he went from filming with The Beatles to becoming one of the Prefab Four.

**How fresh is Magical Mystery Tour in your mind?** It is pretty fresh because it's not the sort of thing you forget. The Bonzos weren't on the bus so we only did one day, but we were in the Raymond's Revue Bar, the strip club scene, and it was such a funny day. Obviously we had to keep doing it and we had the stripper and everything like that and I remember

John and Ringo had their own 16mm cameras and I said, "What are you doing?" and they said, "We're doing the Weybridge version." When it came out it sounded quite coy for the so-called Swinging

**ABOVE RIGHT**  
No Ruts, no style: Neil Innes, and as part of The Rutles alongside Eric Idle

**"I said 'George what do you think – do another Rutles album?' and he, dark humour, said, 'Which one of you is going to get shot?'"**

NEIL INNES

**BELOW**  
Reach for the sky: The Beatles look out of the Magical Mystery Tour coach skylight on location in the West Country in September 1967

Sixties. When [the stripper] took her bra off there was a big black rectangle [over her]. Royalty can't expect that, can they?

**Before the film did you have much of a relationship with The Beatles?**

Not really. We knew they used to come and see us because in those days they used to have false beards and what not to be in disguise. The Bonzos played The Saville Theatre a few times, which was owned by Brian Epstein and we knew they used to come and see us but we didn't really start talking to them until that day and we sort of became friends really. What was nice was they knew we were a band in a van and they were pretty much a band in a van, even though they had been catapulted to such fame.

**Then the following year after Magical Mystery Tour, Paul produced the Bonzos hit you wrote – I'm The Urban Spaceman.**

Paul came and it was wonderful and what really got me was he said, "I've just written this" and went over to the grand piano and started playing this dirge, which was Hey Jude. I think we heard it before the other Beatles.

**The way history recalls Magical Mystery Tour was Paul was running the show. When you were on set was that how it played out?**

Very much so. I think the others were quite glad someone was saying, "Well, we'll do this now and do that." The others were happy to let him do it really. It's a sort of an art school film. We were fresh out of art school. It's exactly what we'd have done with no particular plot. All the greats worked like that – Buster Keaton. He couldn't get an idea he'd play baseball. I think it got a bit panned because maybe it was their turn to get panned. They hadn't done anything worth panning before then, but I thought it was a happy movie. I loved it. They were very funny. They were funny guys.

**And later you did The Rutles.**

The Rutles had to be made because it was getting too silly. The guy who put The Beatles on the road was offering them something like \$20 million



each to do 20 minutes and a pet killer whale. George really wanted to see The Rutles made, a bit like wanting to see Life of Brian made. He of all the Beatles was the one at the time who said, "That's enough. Let's put the suit in the cupboard and move on." He was very much not a showbusiness person. He was a lovely guy and we all miss him.

**George, of course, was in the Rutles movie All You Need Is Cash. Did the other Beatles remark on it?**

I think John was giggling at it and Ringo was diplomatically saying, "Well, you know..." but I don't think Paul liked it because Eric was over the top and Paul has told me since he thought the music was fun and affectionate, which is what it was meant to be. But it came out just when Paul released London Town, which is a lovely album and, of course, he was being asked what he thought of The Rutles, which turned him against the project a bit.

**Then you did The Rutles Archaeology album when the Beatles Anthology albums came out.**

At the time I didn't want to do it, but so many people were saying you should do it and what persuaded me was in '94 I was asked to go to a Beatles convention thing in New Jersey and I spent three or four hours a day signing Rutles albums and all the Beatles fans are Rutles fans. I asked Eric what he thought and he didn't seem that keen. I went down to see George and I said "George what do you think – do another Rutles album?" and he immediately, dark humour, said, "Which one of you is going to get shot?"

**The question the individual Beatles were always asked was: will you ever get back together? Do you get that question about The Rutles?**

Yeah. I'm with Mick [Jagger] on that. I hope not. The thing is The Rutles are all over the world. What would give me the most pleasure is if the word Rutle were to be put in a dictionary as a verb. To rutle: to copy or emulate someone you admire (especially in the music business)... because when you think about it The Beatles were rutling Eddie Cochran and Gene Vincent and Elvis, so The Rutles were the biggest band in the world because everybody is rutling.




Photo: Apple Films Ltd




# MusicWeek


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THANK YOU ALL



# PROFILE LATER...WITH JOOLS HOLLAND



## CATCH YOU LATER

The BBC's flagship music show is 20 years old, a sacred British export completely unique around the world. How has it endured - and why has it become such an essential booking for any act worth their salt?

### TELEVISION

■ BY TIM INGHAM

**W**e've never been fashionable, groovy or particularly clever. And we've always remained a servant to the music."

Even when celebrating a winning formula that has outlasted and outperformed every other TV music show over the past two decades – and made him a national treasure in the process – Jools Holland remains humble.

It's an entirely appropriate stance: on the surface, *Later* is an elementary, spartan creation. A few hand-picked artists in a studio, a host as reverent as his audience... and very little else.

Fanfare? Razzmatazz? Shallow celebrity factoids? They're the preserve of those *other* television programmes; the irregular, disinterested sponsor porn which the music industry usually finds itself pitching to in 2012. The sort constructed to magnetise ratings; the sort whose bosses regularly end up disgruntled.

"With some TV shows, artists are just a commodity who come in and go out again," says Holland. "That's not us. We care about them and we care about getting the best out of them."

*Later's* setup is as self-explanatory as you'll find on modern television, but it is perhaps too often overlooked as simple or barren. The programme's uncomplicated blueprint is made instantly more enigmatic, for example, by the intense human ego captured within the coliseum at its centre.

As we watch the programme on our screens, fellow artists eyeball each other in *Later's* BBC studio. There's always mutual support and admiration amongst the acts, but it's laced with heavy expectation. Newbies strive to impress legends; old-timers play out of their skin to dumbfound the kids.

"We've realised more and more that the show has a gladiatorial element – what they used to call 'cutting contests' in blues music," explains Mark Cooper, executive producer and co-creator of *Later*, who has worked on the programme since its birth.

**"We've never been fashionable, groovy or particularly clever. And we've always remained a servant to the music"**  
**JOOLS HOLLAND**

# PROFILE LATER... WITH JOOLS HOLLAND



**LEFT**  
A Lang night: Jools with KD Lang who appeared on the first series

**RIGHT**  
That's a wrap! A fresh-faced Jools in the first-ever broadcast of Later, interviewing guests D-Influence



"We don't want anybody to 'win', it's more about encouraging each other. But the drama of the show comes from the artists watching each other as they play. They don't exactly create a 'party atmosphere'; it's not balloons and let's all have a good time, it's the inherent excitement of different kinds of music played brilliantly on a stage in front of your peers."

The enhancement that this communal atmosphere lends to the show was not intricately planned ahead of Later's debut in 1992 - but then little was. The programme was created against a backdrop of mainstream television that was already on its way to killing off 'serious' music shows. The Old Grey Whistle Test and The Tube were six feet under, whilst then-head of youth and entertainment at the BBC, Janet Street-Porter, was keen to take music under her wing.

"In the Street-Porter era, music was seen as a kind of youth TV and was on more early evening - I'm thinking of things like Dance Energy and, on the indie side, Snub," says Cooper. "When The Whistle Test passed I think there was a moratorium on the idea of musicians being in

**BELOW**  
The Tube: Jools with Paula Yates on the seminal Channel 4 music programme - TV was still searching for a successor when Later began



**"Jools had kept quite a low profile since The Tube ended [in 1987]. I chatted to him about Later and he was up for it - but I could tell we were both wary"**

MARK COOPER,  
CO-CREATOR OF LATER

## CROWN JOOLS WHY WE LOVE LATER

**CHRISTIAN TATTERSFIELD**  
CEO, WARNER MUSIC UK



"Later is unique. Where else will you see such an eclectic mix of genres and styles of music as well as living legends sharing the stage with relative unknowns? Few people can rival Jools as a presenter or as a curator. His appreciation for such a diverse range of music is what really

makes it special and such a favourite among artists.

"Their enthusiasm definitely comes across for everyone watching at home - the energy of each performance just bursts through the screen.

"The longevity of the show proves that, even in an age of infinite choice and instant gratification, viewers are eager to tune in for those magic and often unexpected Later moments and it's a testimony to the genius of Jools and his team that their patience is so frequently rewarded."



**"I'd struggle to even say we had an 'idea' - we just knew we could use The Late Show studio during downtime"**

MARK COOPER, CO-CREATOR OF LATER

the studio playing live. I remember shows like Big World Café, but overall there was a sense of television searching for what followed The Whistle Test and The Tube."

At the time, Cooper was responsible for booking music acts on the Beeb's cultural staple, The Late Show. Together with programme boss Michael Jackson - who went on to become chief exec of BBC One and Two - he hatched a plan

for a new weekly musical sister show to air on Fridays at midnight.

"I'd struggle to even say we had an 'idea' - we just knew we could use The Late Show studio during downtime," explains Cooper.

Other Late Show affiliates were brought on board including director Janet Fraser-Crook who, with Cooper, celebrated her 285th episode of Later when series 41 of the programme hit BBC Two earlier this week.

Cooper, Fraser-Crook and Jackson had a rough idea that each episode could be coherently themed by genre. It didn't last. They also believed that the face of The Tube and ex-Squeeze man Jools Holland might just make the perfect presenter, due in part to his accomplished musicianship and uncommon embrace of eclecticism. They were onto something.

"Jools had kept quite a low profile since The Tube ended [in 1987] and was just about to start his first big band," recalls Cooper. "I chatted to him about Later and he was up for it - but I could tell we were both wary. We knew music on TV hadn't been successful for years. Even the shows on Channel 4 tended to come and go in one series as people sought and failed to replace The Tube. Later was scheduled in at midnight after The Late Show, which in itself didn't have a huge audience. We didn't expect much."

Later... With Jools Holland launched in October 1992 with an interesting, if not spectacular, line-up: The Neville Brothers, The



**BELOW**  
Getting acquainted: Sheryl Crow and PJ Harvey snuggle up in 1995



**BELOW**  
Respecting the artist: Amy Winehouse played Later twice, in 2003 and 2006, as well as annual outing the Hootenanny in 2004

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284 EPISODES  
1,055 ARTISTS**



**20 YEARS *LATER* ...**

**CONGRATULATIONS  
AND THANKS**



# PROFILE LATER... WITH JOOLS HOLLAND



...on a Saturday night: Suede provide another evening's music in 1996

**"When we first started we weren't quite sure if it was a pop show, a rock show, a folk show or a soul show – then we realised it was a music show"**

JOOLS HOLLAND

Christians, Nu Colours and D-Influence. The selection fitted a show roughly themed around soul music.

Others who performed as the first series found its feet included KD Lang, Loudon Wainwright III, John Martyn, Inspiral Carpets, Television, Morrissey and Chris Rea.

"When we first started we weren't quite sure if it was a pop show, a rock show, a folk show or a soul show – then we realised it was a music show," says Holland. "It became the bastard lovechild of *The Tube*, a show I did in America called *Night Music* and *The Late Show* – all of those mashed together.

"Michael Jackson had seen what a brilliant job Mark Cooper had been doing at the BBC and was familiar with the way I was able to communicate music on TV.

"He thought that if Mark and I came together with Janet it might work. We didn't have a plan, it just evolved. When it started, it was a bit poor, really, but it had some good musical moments."

By the time the second series arrived in May 1993, viewers had become accustomed to two interesting quirks from Holland: his comfortable willingness to play jazzy piano alongside his guests, and an interviewing style which gently dug for musical influence and aspirations, rather than scandal or tearful admissions.



**BELOW**  
So what you do is this...: Jools offers Chris Martin some pre-show tips

## CROWN JOOLS WHY WE LOVE LATER

**MIKE SMITH**  
PRESIDENT OF MUSIC, MERCURY



"I grew up on music TV, from Slade and Bowie on *Top of the Pops* to Patti Smith on *The Old Grey*

*Whistle Test*, that was the way I found out about new music. We never knew we had it so good. Jools Holland was a star in *Squeeze*, I adored him on *The Tube* and on *Later* he launched the best music programme out there. From the beginning, the show had the balls to pull together the chaotic mixture of musicians that would define its greatness. I knew I would always see someone I loved on the show and also be turned

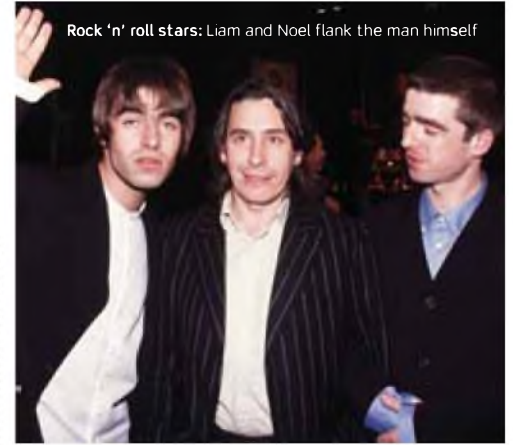
onto something new and brilliant. *Later* has been instrumental to the careers of so many artists I have worked with. I could not imagine a world without it and I'll always take every opportunity to get down there regardless of whether I have artists on the show."

**DAMIAN CHRISTIAN** DIRECTOR OF PROMOTIONS, ATLANTIC RECORDS



"Jools has a unique ability to discover, inspire and promote exciting new music and artists. *Later*

remains as relevant, important and exciting for the industry and fans today as it was when it launched 20 years ago."



Rock 'n' roll stars: Liam and Noel flank the man himself

**"Jools' television show is one of the best in the world for introducing new talent and diverse music acts to us, the eager public"**

SIR PAUL MCCARTNEY

"When I sit with them at the piano, sometimes artists communicate something the audience hasn't heard before, or a side of them they don't know," says Holland. "Other interviewers might want to ask about people's skidmarks and things like that. I'd rather not."

Holland's genuine interest in his guest's musical reasoning and his respect for personal boundaries has been greatly appreciated by the artist community, and built a layer of trust between the show and worldwide superstars which rival programmes can only envy.

"Jools' television show is one of the best in the world for introducing new talent and diverse music acts to us, the eager public," Sir Paul McCartney tells *Music Week*. "He's a clever boy and nice to boot. I know, I have booted him often."

When *Later* first aired on October 9, 1992 around 100,000 viewers tuned in. Today, it draws closer to 10 times that number – across Friday's full-length show and Tuesday's half-hour taster.

The programme's growing brand strength and the increased calibre of its guests have undoubtedly boosted the viewing figures, but so too has its improved production values. The introduction of a live studio audience in *Later*'s second series inspired an intimacy and tangible sense of camaraderie that has lasted and helped define the show to this day.



**BELOW**  
"A clever boy": Sir Macca tells *Music Week* that he's a big fan of Jools

## THE NEW TUBE

THE ADVENT OF YOUTUBE in 2005 brought a new challenge and exciting new possibilities for the *Later* team. It didn't take long for the show's ringmaster to become suitably impressed.

"YouTube's changed everything," says Jools Holland. "A video of Adele performing on *Later* has had maybe 21 million people watch it. When we did the show live, perhaps a million people watched it. It completely changes how we look at things."

Adds Mark Cooper: "I think at first we were a bit nervous. The whole show is supposed to be like the whole meal – the



ambition of the show is to take you on a bit of a journey. Obviously YouTube just tends to collect single tracks.

"But I quickly learnt that these two platforms are not mutually exclusive to one another: there are millions of people who want to follow the whole show and those who just want to see a single clip. They seem to survive pretty well together.

"YouTube has been great for *Later* – I don't know if YouTube would survive without our clips! When someone like Lana Del Rey was on last year, the *Hollywood Reporter* was linking to the YouTube clip; people all around the world seized on it. *Later* travels enormously well and enormously quickly today."



Anyone can play guitar: Radiohead perform *High And Dry* in 1995



TO **JOOLS** & MARK & ALISON & JANET  
AND ALL AT **LATER**

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Love ya, Paul and the gang.



# PROFILE LATER...WITH JOOLS HOLLAND



**LEFT**  
Rare insights: Holland's muso credentials help take his piano-side interviews into interesting territory

Says Cooper: "The second series was really a step up - the shows were bigger, the artists were bigger. We had Leonard Cohen and Al Green and they were both absolutely fantastic performances. It just felt like it was really working and starting to take off.

"PJ Harvey was on the series, somebody who's come back time and time again, and we had Suede in their pomp. Then in [July] 1993 Paul Weller was on and really announced he was back

when he performed *Has My Fire Really Gone Out?* We had really great artists and they were starting to do great work."

Adds Holland: "The show's definitely improved from a lot of different points since the first series, but the people working on it - including Janet, Mark and myself - have fortunately stayed consistent. When you're used to working with the same people, it's much more relaxed and you get a better outcome."

## CROWN JOOLS WHY WE LOVE LATER

**SIMON RAYMONDE**

FOUNDER, BELLA UNION & EX-COCTEAU TWINS



"Let's face it, there's never really been a Golden Age of music on television here in the UK. Well not for me anyway! There was a brief moment where MTV shone a bright torch in our eyes, but it has only left a slight scar.

"Taking *Old Grey Whistle Test* off the air in 1987 (was it a coincidence that also in 1987 Alan Yentob left his post as head of music and arts to become controller of BBC Two?) maybe didn't seem such a terrible idea at the time, but given that *Later with Jools* is truly the only decent music show on British television in the last 20 years, I miss it (or something like it) more than ever.

"Criticisms of *Later* are I suppose to be expected, because as soon as people talk about it being 'an institution', it will seem to some like it's tired, boring etc. But I think it's a bit of a soft target. *Later* is like the *BBC News*. I don't want it to be all fresh and edgy. It works just fine the way it is.

"I performed on the show myself in my band *Cocteau Twins* sometime in the Nineties, and it was a wonderful experience I will never forget. It was nerve-wracking standing next to one of my heroes David Byrne throughout, but ultimately a massive buzz. I hope for many more of *Bella Union's* bands in the future to have a similar experience to my own."

**Congratulations Jules Holland and all involved in 'Later...With' from one supporter of great music to another...!**

As you reach your 20th, we've made it to our 2nd birthday. We're celebrating with the launch of a new series: 'Future Vintage'™

Here's a big 'thank you' to everyone who's working with us. If you're not yet, it's never too late...

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**Jools - To the legend who has the best music show in the world—my friend and collaborator, thank you for the music, the great late nights and all the opportunities. Looking forward!**

**All the best, Tom**



# PROFILE LATER... WITH JOOLS HOLLAND

**"After Britpop, they wanted more people to watch Later and we struggled with that. We're not really a celebrity show or a chat show, we didn't change much and we didn't grow much but equally we didn't die"**

MARK COOPER, CO-CREATOR, LATER

"You can't get tense when you're playing music. The people on the show help to create that atmosphere for the performers.

"Artists have regard for the show because they know the show has regard for them. It's not like you're this week's star and then you're spat out the next week. Yes, the lighting and the audience have improved things no end, but the unique atmosphere in the room has been created from the very beginning."

Weller's powerhouse 1993 comeback performance, the penultimate show of the second series, was one of Later's first real water-cooler moments. It's had countless more since then, provided by artists as wide-ranging as Mary J Blige, Amy Winehouse, Scott Walker, Elvis Costello, David Bowie and Adele.

Indeed, the programme enjoyed a reputation-boosting flurry of them in Weller's wake, as the increasing might and ubiquity of Britpop turned the public onto seminal live performances from Oasis, Blur, Manic Street Preachers, Supergrass, Radiohead and Pulp.

Unfortunately, just like the music industry, this success meant facing up to a comparatively fallow post-Britpop period of mainstream British talent. Later demonstrated very rare pre-Millennium signs of perhaps stretching too far in the name of populism – booking Spice Girl Mel C in 1999, for example, was something of a turn up.

"Music itself maybe dropped off after Britpop and the people who ran BBC Two in that era wanted it to be more successful – it was a time of BBC Two trying to maximise its audience everywhere," says Cooper. "They wanted more people to watch Later and we struggled with that. We're not really a celebrity show or a chat show. We didn't change much and we didn't grow much – but equally we didn't die."

Since 2003, Later has 'gone live' in its main TV slot, something which Cooper and his team believe has again given a new freshness to the format – especially in terms of linking with social media. The #laterjools hashtag has given Later's fans – tastemaking, opinionated types – a voice and an interaction with the programme never before seen.

Above all else, though, perhaps the biggest factor in the programme's endurance in the unloved genre of specialist live music TV has been the Reithian goals of the BBC – and the fact it's stayed out of the internal firing line.

"I think Later was allowed to grow and develop without interference for long enough to establish itself," says series producer Alison Howe, who joined the programme in 1998 from Radio 1.

"It's obviously always existed in the darker end of the TV schedule and found a loyal audience that wanted to see and be introduced to a wide variety of live music.

"In addition, it has great form in celebrating the established artists whilst giving many opportunities

**Later's competitive streak:** Adele has admitted that she felt "winded" when first performing on the programme in 2007 because Bjork, just metres away from her, had just nailed The Anchor Song



## THE INSIDE VIEW THE DIRECTOR'S CUT

Director Janet Fraser-Crook has been with the Later crew since the very first programme aired in 1992. Here are her favourite recollections from 20 years in music television...

### MY MEMORIES OF OUR FIRST EVER SHOW

Just scary. I'd come up with this 360° idea, all live music, no audience for the bands to react to, just a bunch of cameras, Jools at its centre... and it was actually happening! As the powers that be weren't sure whether the show had 'legs', we recorded it on a Thursday, with the studio already staffed and up and running for The Late Show. We went live on air with Late Review at 11pm on the same night we'd recorded the first ever Later - which we got in the can by 10.30pm. No words can describe getting to the end of that first show - well, except "phew" and "magic". We'd made it!

### MY FAVOURITE PERFORMANCE

Leonard Cohen (*right*), in the very first series – that man has charisma in bucketloads.

### WHY WE HAVE ENDURED AND SUCCEEDED

The show is true to itself – it is a collective of musicians doing what they do best, facing one another. Whether new or experienced they gather in one room, play their hearts out and we try and capture the moment.



### ON JOOLS...

Charming, a gentleman, always a constant. He's just Jools - and that's a compliment. Generous, flirtatious, plays a bit of piano... the ringmaster of ringmasters.

**"Later was allowed to develop without interference for long enough to establish itself. It's always existed in the darker end of the TV schedule and found a loyal audience that wanted to be introduced to a variety of live music"**

ALISON HOWE, SERIES PRODUCER, LATER

to new and up-and-coming acts – plus of course the odd Bulgarian female choir."

The importance of Later amongst big-spending consumers has obviously not gone unnoticed by the music industry, who understandably and loudly celebrate its importance.

Not for nothing does Universal Music Publishing Europe/UK president Paul Connolly say: "There's no better platform on the small screen for great new music. Simple as that." Martin Mills, founder of Beggars Group adds: "Later has been a brilliant platform for so many of our artists – and it's a show they all love to play."

Occasional friction with record companies is to be expected, however – after all, if labels suddenly stopped feverishly plugging new acts to the show each week, the Later exec team would know they had something to worry about.

"It's a responsibility for us to book new artists – we love tastemaking, we love giving people a chance," says Cooper. "We never book people on the grounds of, 'Oh this is great, they'll sell loads of records'. We put them on because they're good. It's not our job to market acts.

"We probably do pick the underdog now again and that's probably very frustrating [for the labels]. We try and think musically and journalistically, not in a way that just follows industry diktats.

## CROWN JOOLS WHY WE LOVE LATER

DAVID JOSEPH CHAIRMAN AND CEO, UNIVERSAL MUSIC UK



"When Jools takes a new artist under his wing, you know you need to sit up and take notice. He's helped launch countless careers as well as cherishing so many of the nation's favourite musicians – the debt our industry owes him is incalculable.

"The most qualified curator of musical quality, Later is a reassuring presence in a slot which has always deserved a nudge nearer to primetime. Artists love and respect any invitation to perform on the show, to play their music to their peers. Whatever else comes and goes, we know we can trust Jools to take care of all that's good in music. Long may it continue."

DAN CHALMERS MANAGING DIRECTOR RHINO UK/ADA/WIMALS



"It is an honour to work closely with Jools, he really is a music man through and through and I am proud of the great albums we have released with him on Rhino. As a celebrated performer himself, Jools understands how to entertain and capture viewers' imaginations, which is apparent on every single episode of Later."

# PROFILE LATER...WITH JOOLS HOLLAND



"But equally we've got quite a good nose for what will succeed in one way or another, and a lot of people who have been on the show have gone on to have fantastic careers."

"Later has partly survived for these past two decades because it has made its own choices and not followed other people's."

You only need glance at the world-beating lineup accrued for the show's comeback this week – The xx, The Beach Boys, Pi.L – to see the stunning level of power and influence Later still wields, not to mention its attractiveness to artists.

Twenty years after an empty studio in west

**ABOVE**  
Come together: Artists don't only watch each other on Later – they have a chinwag, too. From left: Dave Grohl and Jay-Z in 2009; Tricky and Isaac Hayes in 1995



London led some smart, music-loving TV execs to trial an unfancied format, the music industry, the general public and British culture itself remain greatly in its debt.

"All of us on the show are excited by the idea of discovering some new music," says Holland. "Sometimes it's hundreds of years old; sometimes it's five minutes old. I'm constantly excited, I'm confident there'll always be more great things."

"That's the root of why we endure: it's not because Jools Holland's clever or special; it's because music continues to be great. This show just knows how to plug into it."

## CROWN JOOLS WHY WE LOVE LATER

**DAVID PICK, FOUNDER AND CEO, VINTAGE TV**



"Even after two decades, Jools' show has lost nothing of the freshness, vitality and intimacy it offered at its launch. I think that's been achieved by maintaining, and not compromising in any way, its eclectic mix of

known and lesser-known acts.

"It wouldn't be an exaggeration to say that the series has set a quality standard in music television you couldn't have found in the specialist channels. Indeed, the profile of its audience will be testimony to that exception. I like to think that, after two years on air, Vintage TV is beginning to reach that level of quality with our in-house produced shows."

**JEREMY MARSH, VICE CHAIRMAN, WARNER BROS. RECORDS**



"Later...with Jools Holland is a fantastic launch pad for new acts. Last year Lianne La Havas gave a captivating breakthrough performance on the show, she attracted new fans and Bon Iver, who appeared on the same

programme, were so impressed they invited her to support them on their US tour – which was an amazing opportunity for Lianne to reach new audiences in America."


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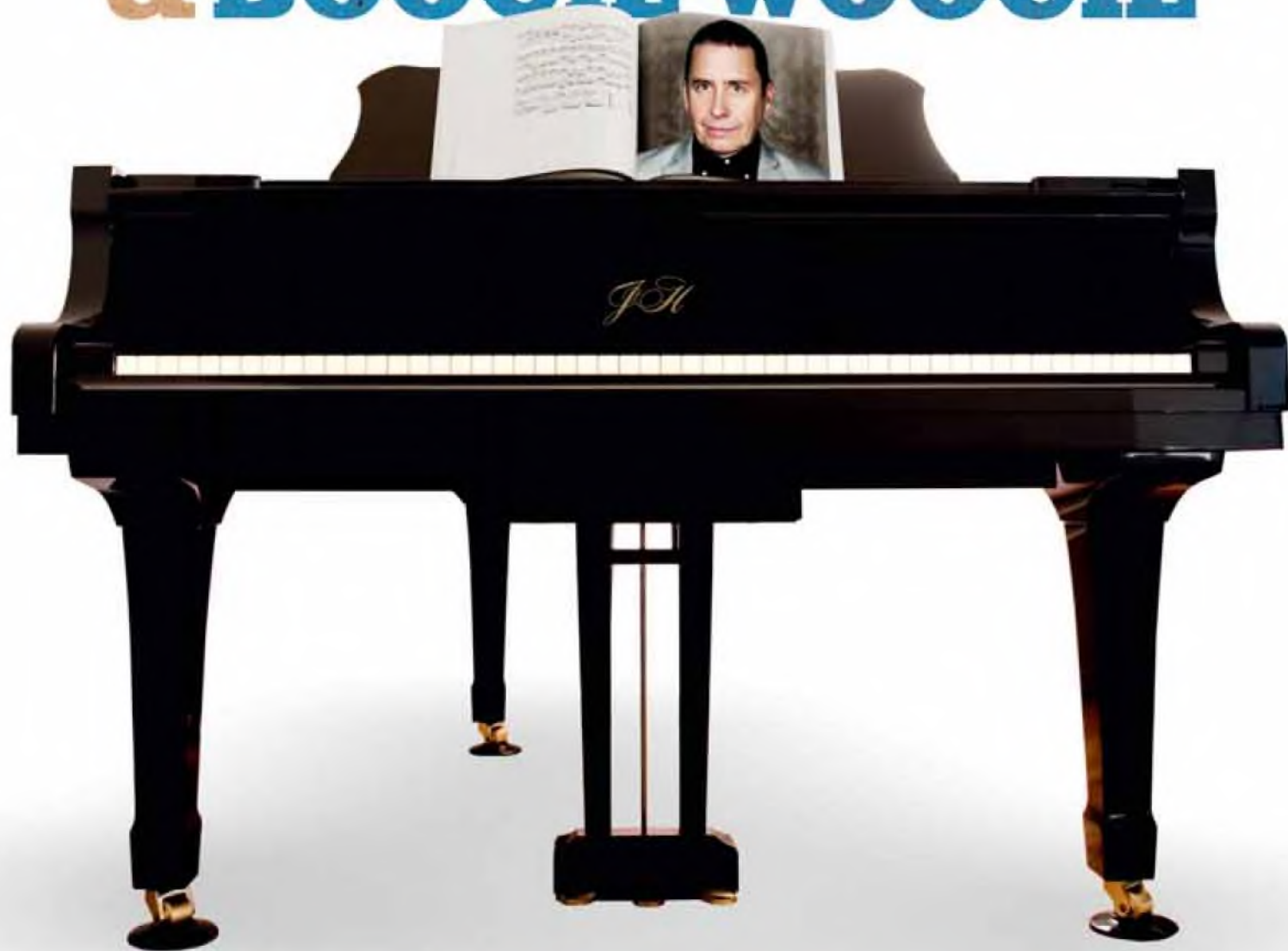
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## INTERVIEW DIANA KRALL



# RAG DOLLY DIANA

Diana Krall has taken a bunch of songs from the Twenties and Thirties and made them her own on new album *Glad Rag Doll* – with a little help from long-standing friend and new producer T Bone Burnett and husband Elvis Costello

## TALENT

BY PAUL WILLIAMS

Diana Krall has had multi-Grammy-winning producer T Bone Burnett as part of her inner circle for years, but always vowed only a very special project would pair them professionally.

Across her nine previous studio albums the Canadian songstress had worked with just one producer – Tommy LiPuma – and feared a studio link-up with Burnett might negatively impact on the close friendship she and husband Elvis Costello had with T Bone and his wife.

But as the concept of her forthcoming new album – *Glad Rag Doll* – started to take shape she quickly realised the producer of such acclaimed releases as Robert Plant and Alison Krauss's *Raising Sand* was the man to deliver.

Described by Krall herself as a “song and dance record”, the October 15-issued Verve Records set largely comprises songs from the 1920s and early Thirties but with a contemporary take that could make you think they had been newly written rather than being 80 or more years old.

Krall tells *Music Week*, long before even getting around to thinking of recording, she had played a solo show of some of the songs in Montreal and then had made a piano demo tape of about 18 of them with the possibility they could turn into a solo piano album.

“Then I thought I should let T Bone get hold of this first and see what he thinks. So I approached him with the idea and he was just so totally into it and we worked so well together. I just love him. He’s such a brilliant, kind man and just puts his voodoo magic on everything. He’s unbelievable.”

Krall, who made a point of getting personal approval from LiPuma before working with Burnett, describes the producer as “a really great director who knows how to cast and knows how to choose the right character to play the music”.

“He knows how to get the best from artists. He lets artists just do what they do and doesn’t get in

the way of that creative process,” says Krall, a multi-Grammy winner herself. “He knows because he’s an artist himself. He allows the artist to have the time to work it out and quietly comes up and says, ‘Yeah, why don’t you use try it like that?’ The whole vibe of the studio with couches and groovy lamps, the vibe of it is really loungy so we can all sit around. It feels like being in somebody’s house a little bit more. It feels more natural to play in an environment like that.”

Even before she approached Burnett, Krall had already drawn up a list of 35 possible songs to record with a deliberate policy they would not include tunes by the likes of Jerome Kern, Cole Porter and the Gershwins whose works had provided standout moments on some of her previous albums and had been covered countless times by other artists.

“[This is] totally different. About 360 different,” she notes. “I didn’t want to go to any of the Great

**“I didn’t want to go to any of the Great American – quote, unquote – Songbook. I’ve always sought out more obscure songs. This is purely from my dad’s record collection and some of it is not even records, just sheet music and not records either – 78s”**

DIANA KRALL

American – quote, unquote – Songbook. I’ve always sought out more obscure songs, but they’ve always got drawn from Frank Sinatra and [arranger] Claus Ogerman’s influence and bossa nova. This [new album] is purely from my dad’s record collection and some of it is not even records, just sheet music and not records either – 78s.”

As she reveals is her usual method, she put the 35 songs onto a couple of discs to play in her car as she looked to narrow down the selections.

“I try to find my way and some of them become influences on the others,” she says. “This is where T

Bone came in and we went through them. ‘What do you think? What do you think?’ ‘Oh no, forgot it. If it doesn’t work right away it doesn’t work.’ We had *Side By Side*, which we worked really hard on for a really long time because it was a great idea but eventually thought we’d leave it alone for a while and come back to it. Sometimes your best attentions don’t work and then sometimes things you don’t think will work, work brilliantly. That’s why you have to get in there and start playing the music and not really think about it too much.”





Despite the vintage age of the material, she, Burnett, engineer Mike Piersante and the other musicians deliberately set out to make the album sound contemporary. Among those who have already heard the results, some thought they were listening to newly-composed songs.

"Some musicians that I played it for asked me did I write that, *Let It Rain* in particular. I like the fact you can't tell with *Let It Rain*, was it written yesterday, and that you can only find it on YouTube of somebody playing it on their gramophone. That's how I heard it at home on my dad's gramophone. He plays 78s. Some of these songs I had to record on my iPhone from a Victrola because you don't just pop on iTunes and find it. These are records in a pile in my dad's front room."

Besides Burnett, a few other individuals very familiar to Krall turn up on the album, including one chap who adds his voice to the closing track *When The Curtain Come Down*. Apparently the fella had a hit years back with something called *Oliver's Army*.

"Oh yeah, I looked in the back of a comic book," Krall jokes on where she tracked down this particular bespectacled specimen for her album. "There was an ad in the back of one of the comic books I was reading. I don't know. He was available, so why not?"

Given she has been married to him for nearly nine years, you would have to presume she got Mr Costello's services for this album at family rates.

"Well, you know, certain things I can't talk about but, erm, it was wonderful with Elvis in a very natural way, too," she fondly recalls. "I mean I was sort of like, 'Why don't you come on over and play a little bit, hang out.' It's his world, too, and it ended up being kind of... that part of it was really fun, too. We weren't collaborating and writing. We were just playing music together. It was great."

It also provided another chance for Burnett and Costello to work together again, extending a professional relationship that dates back to 1986's *King Of Comedy* and includes Costello's last two albums, 2009's *Secret, Profane & Sugarcane* and *National Ransom* from the following year.

"They're like best friends and since I've been married to Elvis we've been friends with T Bone and his wife, so they're like family," she says. "I just have tremendous love and respect for T Bone just

on a human level. He's just such an amazing, honest and truthful person and that comes out in the music. You've just got to tell the truth. That's what we tried to do."

Burnett also co-produced Costello's 1989 album *Spike*, which saw him collaborating on two songs with Paul McCartney – *Pads, Paws And Claws* and *Veronica*, which became Costello's biggest ever US hit single when it peaked at 19 on the *Billboard* Hot 100.

Just to complete the circle, ahead of her own new album of *Twenties and Thirties* material Krall – alongside producer Tommy LiPuma – played a leading role on McCartney's own album of vintage songs, *Kisses On The Bottom*, playing piano and overseeing rhythm arrangements.

"I did Paul's project almost a year before I did this project," says Krall who suggests that, despite both albums comprising largely songs from long before the birth of rock'n'roll, they are very, very different.

"I don't think there are similarities. It's very different," she says. "You can hear the difference, right? This isn't the same period. A lot of Paul's material was *Thirties, Forties*. [My album] is 1920 to 1933 and then 1950s. It was a very different approach. Paul's was more the Nat King Cole jazz. It was basically the band I've been working with for 10 years, 20 years and Tommy [LiPuma]. We did

things exactly the way I know how to do. It was all Paul's choice. It was music from his dad's record collection so similar in that respect, but the approach was different."

Just the other week Krall found herself back in the studio recording with McCartney again.

"We just did a Christmas song," she reveals. "It was really fun being in the studio again with Paul and Tommy. It was a really loving hangout again. It was great. Paul sounded really, really good as always."

Although the material on her new album is quite different from what she has recorded before, *Glad Rag Doll* is similar to most of Krall's previous sets in that it totally comprises other people's songs. The big exception is 2004's *The Girl In The Other Room*, which includes half-a-dozen tunes she co-wrote with Costello. However, she is very hesitant about writing for herself again in the near future.

"I don't know," she says. "I think songwriting is really hard and I'm such an improviser. I'll sit and play the piano and improvise for hours and I won't write it down. I don't know if I'm a songwriter. Elvis is a great songwriter and there are a lot of great writers out there, but I don't know if I'm good enough for that."

Next year marks the 20th anniversary of the release of Krall's first album – *Stepping Out* – and she is staggered by just how different the industry is now when it comes to releasing a new record.

"Even [compared to] 10 years when I put an album out... [Back then] you put a CD out. That's it. You didn't put a song out and then a press release and stream it. It's a whole different thing now," she says. "I try not to think about it too much because I'm basically a touring musician and I'm so fortunate to have a record company that is strong and supportive and they're into this record and into doing it. I can't complain. It's not a bad or negative thing or worse or better thing, it's just a very different world than it was 10 years ago and it's challenging."

She experienced that changing retail environment herself the other week when she tried to buy an album in a store.

"There's no record stores anymore," she reflects. "I went out to go and buy Bob Dylan's record and I was like wondering around trying to find a record store. I like going to *Heathrow* because there's an *HMV* there and I go and buy a bunch of CDs. I do like the immediacy of researching on iTunes, but now it's YouTube. You can just listen to stuff on YouTube. And it's all there."

As she knows only too well, "all" also includes any concert performance she undertakes, which will be available to the world within seconds.

"It was not like that before," she says. "You'd just have to imagine it in your mind or go to the concert, not look out into the audience and see glowing phones. I guess there are positives to that as well. I'm not a computer person. I don't tweet. I only discovered what Facebook was three weeks ago because I had to. Usually I'm pretty busy in my world of my children, my family and making music and concerts and records and I try not to get into that."

That world of hers not only includes her new album but two dates at London's *Royal Albert Hall* at the end of next month when she will no doubt experience again the glowing phones of many of her fans.

**ABOVE**  
Krall's pals:  
Producer T Bone  
Burnett (above)  
and husband Elvis  
Costello (top left)

## COMING UP



**Album *Glad Rag Doll* is released by Verve Records on October 15. Diana Krall begins a European tour in Luxembourg six days later, with two nights at the Royal Albert Hall on October 30/31**

## FEATURE MASTER RIGHTS

## MASTERS OF THEIR DESTINY



Established artists are turning their back on major labels to take control of their own master rights. Could this model, driven by traditional publishers, prove to be the future of the record business?

## ROYALTIES

■ BY TIM INGHAM

Artists rarely get anywhere these days unless they're willing to pump some serious hours into DIY.

Acts like Ed Sheeran have had to prove their worth way in advance of the initial record company meeting; growing their fanbase on tour, racking up Twitter followers and YouTube views, dropping free mixtapes and raking in global downloads.

Subsequently, impressive online figures become direct weapons to use during negotiations in a statistics-driven, risk averse A&R environment. Yet despite these vital modern metrics the end goal for artists and managers tends to remain the same: the big label deal.

The mechanics of these agreements vary, of course, but by and large they're signed on the same principle: the artist gets a great whacking advance, and the record company gets their mitts on their recording copyrights – or master rights – for a few albums' worth of material.

However, the goalposts are beginning to shift. Taking the DIY maxim to the next level, companies around the music business are offering artists the chance to keep control of their master rights, promising a much bigger share of royalties when (if) their records start flying off the shelves.

**ABOVE**  
In control: Dexys released comeback album *One Day I'm Going To Soar* via BMG's masters model.

**"[This model] can provide a level of professional support and access to global sales and marketing previously only available within major labels."**

PAUL HITCHMAN, KOBALT LABEL SERVICES

Interestingly, the majority of these are branching out from their traditional roles in songwriting publishing. Companies such as Fintage House, BMG and Kobalt are beginning to license or administer artists' master rights – whilst offering additional services from registering recordings with collection agencies around the world, delivering them to digital services and even chasing up payments. External partners are then usually selected to mirror elements of a major label's in-house function – whether marketing, promo or press – to best exploit the masters' potential.

The downside? In return for a significantly bigger ongoing chunk of their royalties, artists can expect much less in the way of an eye-popping advance when they sign on the dotted line.

"One big advantage of our masters model is that it allows artists to get more money, faster – for some it even means an untapped money stream they were not yet aware of," explains Niels Teves, co-CEO of Fintage House – best known as

a TV/film and music rights collection business and publisher, whose clients include The Elvis Presley Estate, Britney Spears and Jason Mraz.

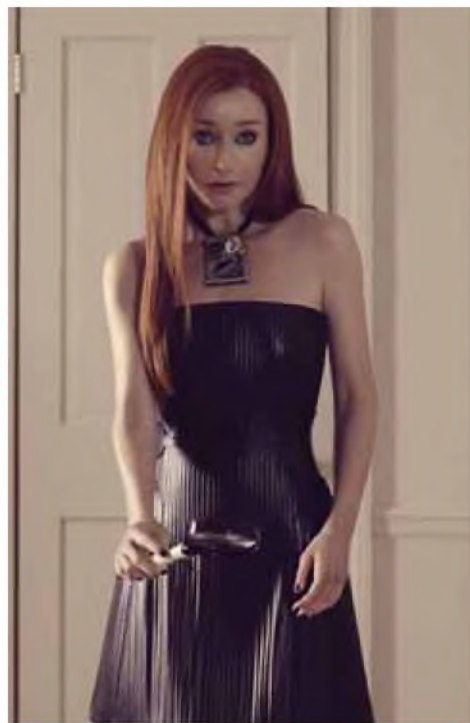
Fintage receives a licence from its clients to register master rights with around 25 neighbouring rights and other collectives around the world. In addition, it can offer delivery to and exploitation of leading digital music platforms.

Fintage's EVP of neighbouring and digital rights Ernst Jacob-Bakker comments: "It has become much easier to self-release a track or album with advice from specialists rather than to sign everything over to one entity. In addition to this, digital distribution can be dealt with quite easily nowadays."

Other advantages to artists and managers who plump for masters deals include shorter-term and less stringent contracts – making it easier to walk away or drop chosen distributors or global licensing partners.

Kobalt Label Services administers master rights for its clients, becoming a facilitator that it says offers "co-operation rather than conflict".

"At Kobalt we have built a global infrastructure for distribution (both digital and physical), campaign co-ordination, marketing and royalty reporting," explains Kobalt Label Services MD Paul Hitchman. "Our clients can plug into this infrastructure, providing them with a level of



professional support and access to global sales and marketing channels that was previously only available within the major label system.

"Traditionally, a record company has added value in the sphere of artist development and funding of recording. However, nowadays less money is being invested in artist development, and artists and their managers are increasingly capable of looking after the recording process themselves."

It is little surprise to see that established artists are becoming particularly attracted to owning their own master rights; acts with money in the bank and a dedicated fanbase perhaps have less to lose from stepping away from the majors.

In what is probably the sector's flagship deal so far, earlier this year Dexys Midnight Runners (shortened to Dexys) released comeback LP *One Day I'm Going To Soar* via the BMG's masters model, distributed by Absolute. Its Top 20 success didn't make it a mega-seller – but showed that the masters model can deliver respectable numbers.

Typically, BMG licenses master rights from artists, who get to choose the team which works their record both at home and abroad.

Dexys manager Tim Vigon said: "When you're

talking about one of the UK's most legendary artists, it's important to be able to hand-pick a team that has the necessary clout and passion. The BMG model has given us that freedom."

Last week, multi-platinum-selling artist Anastacia followed Dexys to BMG on a two-album deal. Her manager Craig Logan said the masters model "is really interesting, because it gives you more control and real transparency".

"The key point is that under our model the interests of artist and 'label' are aligned," explains SVP at BMG Chrysalis UK, Alexi Cory-Smith.

"By giving the manager and artist complete approval over the whole strategy and budget for the project, everyone is on the same side.

## NOT A MAJOR PROBLEM NO RIGHTS OR WRONGS

The new emergence of companies specialising in helping artists own their master rights is a threat to the traditional major label system – but it doesn't preclude both parties from working together.

Explains Fintage House co-CEO Niels Teves: "Retaining the so-called master neighbouring rights does not prevent an artist from doing a deal with a major

record label – but most major labels will want to get these rights included in their deal.

"We believe that an artist and the manager should be surrounded by different centres of excellence, or boutiques if you will: one for marketing, one for promotion, one for distribution and one for the efficient collection of rights; both neighbouring rights and

publishing rights.

"Top notch quality of all these disciplines are very difficult if not impossible to find within one and the same company."

"I don't see this as a conscious 'battle' with the majors, but we definitely offer an alternative which creates competition.

"If a conflict does arise it just proves we're doing something right."

## FINTAGE HOUSE GOOD NEIGHBOURS



Fintage House prides itself on its strength in clawing back neighbouring rights monies for its artist and manager clients.

Earlier this year, Fintage entered into a strategic business investment agreement with Rights Agency Limited (RAL) – widely acknowledged as the UK's first ever neighbouring rights operation when founded by Damian Pulle in 1988. RAL now counts artists as high profile as Sir Paul McCartney, Eric Clapton and Phil Collins amongst its clients.

Explains Fintage's Niels Teves: "It is often very hard if not impossible for an artist to identify the master neighbouring rights royalties on a traditional label royalty statement. Our approach is radically different as rights collection is our core business, not something we do on the side.

**"Our approach is radically different as rights collection is our core business, not something we do on the side"**

NIELS TEVES, FINTAGE HOUSE

"Interestingly, the splits for our clients are distinctly more favourable than under a [label's] distribution or licensing deal. We completely focus in on the collection of rights, maximise the revenue for the rights licensed, and report the revenue in crystal clear, detailed statements. A dedicated, focused approach is very advantageous to the owners of the rights."

[www.FintageHouse.com](http://www.FintageHouse.com)

### ABOVE

That kind of girl: Anastacia (above left) has committed to releasing two albums on a revenue share basis with BMG. Meanwhile, Fintage handles the neighbouring rights and publishing of artists such as Tori Amos (inset). Will we see these acts offer to share their master rights in future too?

"When costs are completely transparent, there's a real incentive to ensure the budget is kept under tight control and of course there is a much greater upside when revenues begin to flow."

However, true validation of the masters model will only come in future, when artists re-sign following a successful experience. It's interesting to note that former detractors of the trad label system Placebo and Trent Reznor have both moved back into the world of majors in recent weeks, citing – amongst other reasons – the sheer work involved in coordinating their own releases.

The likes of BMG, Kobalt and Fintage, however, are in no doubt about the future potential of the model.

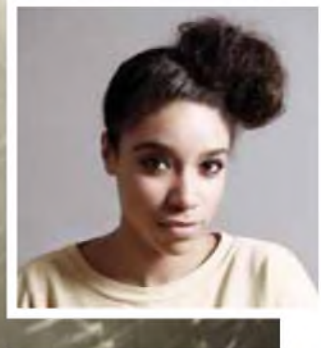
Says Fintage's Teves: "The [migration from label deals to owning masters] will continue to happen, specifically for artists and labels who have followed the well-trodden, traditional paths and found them to be leading in the wrong direction.

"There may also be new entrants that get involved in owning or co-owning rights in future; parties like DSP's or investment funds where the focus has been on music publishing rights, but is likely to include master or neighbouring rights."

Adds BMG's Cory-Smith: "We believe this trend will accelerate, and we are backing our belief with the investment, development and projected growth of our master team not just in the UK but worldwide."

**INTERVIEW** MATT HALES**HALES BREAKS LOOSE**

Aqualung musician Matt Hales may well scratch his head about how he's come to this – living in Los Angeles and penning hits for the likes of Leona Lewis and Paloma Faith. After all, he once thought such an existence would turn his stomach

**SONGWRITING**

BY PAUL WILLIAMS

About the last thing on Aqualung mastermind Matt Hales' mind a few years ago was writing songs with and for other people. In fact, the very thought of it turned his stomach.

"I was extremely suspicious of the whole world of collaborative writing and even production," he tells *Music Week*. "I was very territorial about it. I didn't want to do it and I wanted to keep control of everything."

But life can be, well, strange and beautiful and Hales talks to us not from his previous home of Lewisham but a sunny Los Angeles where his growing demand as a songwriter for others has included co-writes for Leona Lewis, Paloma Faith and Lianne La Havas, including eight on her Barclaycard Mercury Prize-nominated *Is Your Love Big Enough?* He also produced the Warner Bros-issued album.

"It's nuts. It's basically wrong," Hales says of his new life with his family in California. "It's the kind of thing people say and don't normally do but most days I do have a second of, I don't actually pinch myself, but I have that sensation: how has this happened? Why am I here? Why am I living in the sunshine and why I am getting to do these wonderful things all the time?"

As he tries to make sense of it all in this Talking Heads fashion, Hales might well reflect that it was his own lack of interest that previously stood in the way of this whole new career path unfolding for him.

The creator of five Aqualung albums and a string of hit singles, including *Strange And Beautiful* and *Brighter Than Sunshine*, reveals that he was "always a bit annoying" to his record company by repeatedly turning down collaboration requests. Then when he decided to

**ABOVE**  
Hales apace: Matt Hales' songwriting career has gathered pace since first working with Lianne La Havas. Now the pair are working on a song for Beyoncé

**"Why am I here? Why am I living in the sunshine and why I am getting to do these wonderful things all the time?"**

MATT HALES

ease off the touring so he could start to have some quality time with his young children he began to reassess matters.

"In the end I said to my manager, 'Next time someone asks I suppose I'll say yes and we will see what happens' and then I just got very lucky because the first call that came in was about some 19-year-old girl called Lianne [La Havas] and it was like with the right people around her she could be the next Billie Holiday. I was expecting it to be, 'Can you try to write a hit for someone from a TV show?'"

"That proposition sounded like something really exciting. It could be fulfilling and that was the first one and it was crazy. It was three-and-a-half years ago and that was the first time I met Lianne. That was the first time she had ever written with anyone and the first time I had ever really written with anyone."

It made him realise opening up his writing talents could be just as rewarding creatively as anything he would make for himself under the Aqualung moniker.

"[Lianne's] obviously brilliant and it was completely creative and it wasn't cynical in any way and it wasn't horrible and it wasn't embarrassing, it was just good and I was really proud what we made and excited," says Hales, who is published by District Music through Kobalt. "In one session it showed me it was possible for it to be a rewarding and good experience and then I went from there really."

Since then his writing assignments have included Leona Lewis, Jason Mraz and Paloma Faith whom he collaborated with on *Just Be* (with Greg Wells) on her RCA album *Fall To Grace*.

"She's not shy," he says of Faith. "She's very open and she's always worked that way from the very beginning of her career as an artist so she just flies on that. She's an artist in the general sense."

Hales is presently finishing an album he has co-

written and penned with a Dutch artist called Laura Jensen, which he says is coming out next year, and for which he notes they "ended up in a friendly Bjork land which is a totally different feeling from Lianne records". He is also producing a new UK artist called Daley "who could possibly be the British D'Angelo if such a thing could ever exist".

But most exciting of all is Hales and La Havas were last week planning to sit down while she was in LA for promotion to try to write something for Beyoncé.

He reveals: "Beyoncé's people got in touch to say would Lianne and I like to write a song for her which, of course, may or may not happen but it was like, 'That would be fun.' We're going to write another Lianne song and if it happens to work for Beyoncé that would be unbelievable because she's the queen of the universe."

In the midst of all this he is also working on a sixth Aqualung album. "Extremely gently I suppose is the correct answer," he says about its progress. "I know my label would quite like something to happen, but I've just been following along with this very enjoyable little ride."

And "this little ride" has taught him he no longer needs to make his own recordings to be satisfied creatively.

"The most remarkable thing for me is I thought I would have needed to have my own sort of private music-making, artistic space to nourish me and replenish me after the hideous business of working with other people," he says. "That's just turned out to be wrong. The nourishment has come as I've gone. I've been lucky I've worked with exceptional artists and been really challenged and really motivated and inspired by those collaborations. The paradox effect of that is I'm not so hungry to make my own music as I was because I've felt I've been making my own music all year. I just haven't been singing it."

A DARK HORSE / A LAZAROUS SOUL / AISLING QUINN / AUTUMN OWLS / BENNY SMILES  
 BIGGLES FLYS AGAIN / BOUTS / CARRIED BY WAVES / CFIT / CLU / COCOPHONE  
 COME ON LIVE LONG / CONOR MASON / CROUPIER / DAITHI / DEAF JOE / DOGS / DOTT  
 DYLAN TIGHE / EATENBYBEARS / ELAINE MAI / ELECTRIC PENGUINS / ELEVENTY FOUR  
 FAMILIAR CREATURES / FAWS / FORRESTS / FRANK B / FRANKENSTEIN BOLTS  
 FUTURES APART / GAVIN JAMES / GHOST ESTATES / GHOSTS / GINNELS / GIRL BAND  
 GRAND POCKET ORCHESTRA / GROOM / HELLO MOON / HERITAGE CENTRE  
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 JUNAH / KARAKARA / KID KARATE / KOOL THING / LA FARO / LAMONT/BAILEY/WALL  
 LAND LOVERS / LAST DAYS OF 1984 / LEANNE HARTE / LEMONADA / LISA O NEILL  
 LITTLE BEAR / LOW SEA / MOO! / NANU NANU / NIAMH REGAN / NOUVEAUNOISE  
 OWENSIE / PEARSE MCGLOUGHLIN AND NOCTURNES / POLYDROID / RED SAIL / REID  
 REPLETE / SANS CHATEAUX / SEPTEMBER GIRLS / SERTONE / SHIPS / SI SCHROEDER  
 SIMON BIRD / SKELOCRATS / SLEEP THIEVES / SLOW SKIES / SPIES / STEVE McEVoy  
 SWEET JANE / TANDEM FELIX / TEMPER-MENTAL MISSELAYNEOUS / THE ALICE KONA BAND  
 THE ANIMATORS / THE CASANOVA WAVE / THE DEPRAVATIONS / THE DIRTY 9S  
 THE GORGEOUS COLOURS / THE MIGHTY STEF / THE SPOOK OF THE THIRTEENTH LOCK  
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**TERRITORY SHOWCASE IRELAND****PLUCK OF THE IRISH**

Ireland is the home of some of the biggest music acts in history. Now, after being hit particularly hard by the economic recession, it's looking forward to a return to form

**INTERNATIONAL**

BY TOM PAKINKIS

There's something about the Irish music market that doesn't quite add up. Despite being a tiny landmass with a population of just over four and a half million, it's produced a small army of world-beating talent.

Irish acts like Westlife and Boyzone defined and dominated the pop genre in their prime, The Cranberries and Van Morrison have both breached the 50 million sales mark while Enya has topped 80 million without ever really becoming a superstar. The likes of Bob Geldof, Sinéad O'Connor and Thin Lizzy are all musical legends, even if their figures don't match the territory's top earners, while U2 are one of the few acts in the world that can be labelled a phenomenon. With 36 years experience, the band managed to outdo the likes of Taylor Swift and Lady Gaga across live revenue and recorded music sales in 2011, amassing \$160 million over the year.

But Bono and co are an exception in Ireland



**ABOVE**  
**You, too?**  
Some of the most promising names in Irish music today - Delorentos (main photo) and from left, Mmoths, The Script and Hudson Taylor



today. The country has seen its recorded music industry decline by half over the last five years with a dearth of talent boasting realistic global potential.

"I've been here four years and I have to say that, up until now, I've been a little disappointed," admits Mark Crossingham, managing director of Universal Ireland, which is has been forced to narrow its focus in recent years. "In terms of A&R activity, we are signing local artists but the current state of the market here makes it very difficult to make the numbers work. So, we're changing tack on that front and really only looking at investing in artists that have got a chance of selling outside of Ireland."

Despite his initial disappointment, Crossingham believes that the Irish music industry could reach another peak soon. "It hasn't been as prolific in the last four years as historically, but that looks set to change in the next year," he predicts.

"I'm very optimistic about artists like Little Green Cars and Hudson Taylor, and The Script have proven themselves already. Two Door Cinema Club are in a really good place at the moment and Imelda May has been huge here and made some good inroads into America, France and Australia."

A focus on Irish talent with international appeal seems common in the territory - just look at the strategy of the newly established BMG Ireland (see 'BMG Goes Green', right) - but 'international appeal' doesn't necessarily mean global domination.

**DARE TO STREAM**

UNIVERSAL'S MARK CROSSINGHAM (pictured) tells us that while most of Ireland's market trends mirror the UK, the territory is lagging behind when it comes to digital giants.

"Deezer have had a soft launch here and there's currently no activity from Spotify," he points out adding that without an Amazon.ie, sales are being sucked out of the country by the online retailer, which is hard to equate. "That's the real challenge here - we need



a streaming service to get a foothold," he says.

"It's definitely on the horizon though. [ISP] eircom launched MusicHub in 2011 and its mobile app is just about to launch, so we've got high hopes for that."



**"When you expect an event to select 10 artists and they end up picking up 21, as Eurosonic did this year, then you can only take it as a good sign that Irish music in general is doing pretty well"**

ANGELA DORGAN, FIRST MUSIC CONTACT

First Music Contact is a free musician information and advice service in Ireland. It's behind the Hard Working Class Heroes convention as well as other initiatives such as Music From Ireland, which co-ordinates and funds an Irish presence at international showcases such as SXSW, The Great Escape and Eurosonic Noordslag.

First Music Contact CEO Angela Dorgan sees



**“Radio is still the biggest medium in terms of listenership in the country and it’s one of the true key areas where you’re going to make money”** FEIDLHIM BYRNE, NIELSEN

potential in modern Irish music right across the board these days. “It used to be that Ireland was only known for rock bands and solo artists,” she tells *Music Week*. “Now you have electronic artists like Solar Bears, MIMoths and Toby Kaar wowing audiences and, behind them, people like Young Wonder and Faws piquing people’s interest.

“Funeral Suits, Delorentos and Cast of Cheers are all keeping the ‘rock’ flag flying, however. Then you still have the solo artist magic vibe of Lisa Hannigan, Villagers, James Vincent McMorrow with Lisa O Neill and Hudson Taylor.”

Dorgan is seeing healthy international success from smaller Irish acts, even if they aren’t boasting sell-out arena tours spanning the globe.

“There is more demand for Irish artists at the showcase events we do,” she says. “We don’t select the acts, so when you expect an event to select 10 artists and they end up picking up 21, as Eurosonic did this year, then you can only take it as a good sign that Irish music in general is doing pretty well indeed.”

It’s true that the economic crisis has hit the Irish music market hard and, with such a small population to target, it’s understandable why the Irish audience alone won’t satisfy certain companies. But the country’s music execs have by no means turned their back on their home crowd entirely.

“Although gold here is only 7,500 and platinum 15,000, on certain artists, we really do punch above our weight in the Irish market,” says Universal’s Crossingham. “The last Mumford & Sons album has done 100,000 here, the last Florence album has done 120,000 and the Rihanna album before last has done 120,000 – so the sales are still there but you have to come here and work it.”

Crossingham suggests that airplay hits are still incredibly influential in Ireland, with nearly 90% of people listening to radio for over two hours a day. He also warns against the idea that UK media has a huge influence in Ireland, labelling it a myth. “The BBC and Channel 4 are way down the list on the electronic programme guide,” he offers as an example. “UK radio has no influence here really and very few UK TV shows have an influence.”

Nielsen’s International Operations manager Feidhlim Byrne tells *Music Week* that Irish radio does look towards the UK to an extent “but a lot of [Irish] stations are very strong in themselves and make their own decision based on what they think.”

While Byrne advises Irish musicians and labels at every level on anything from digital distribution to working with collection societies, Airplay stats remain a staple and Byrne agrees that radio remains a key to success in the territory.

“Radio is still the biggest medium in terms of listenership in the country,” he says. “It’s one of the true key areas where you’re going to make money. You make it through royalties from airplay and gigging and touring. They’re really the two key areas.

Irish promoter MCD pays testament to country’s live scene as well, happily reporting that business is

## BMG GOES GREEN



“People find it difficult to understand why we still describe BMG as a start-up when we’re already fourth biggest music publisher in the world,” says Mary Ann Slim, managing director of BMG Ireland, “but that’s what we are.”

BMG Ireland has been open barely a year and, speaking from her office on St Stephen’s Green, in the heart of Dublin, Slim is positively buzzing just days after signing her first act, Dublin five-piece Little Green Cars (above).

“Little Green Cars are exactly the kind of artists Ireland excels at,” she says. “They are hugely talented and write melodic songs which have a timeless, cross-cultural appeal.”

BMG is not the only one who thinks so – the band are the latest signing by Glassnote Records and will be released on Universal Island in Ireland and the UK.

BMG Ireland was originally set up to administer the S1 Songs catalogue worldwide which boasts songs from The Byrds, Leon Russell, John Denver, Sheryl Crow, Evanescence and Creed among its copyrights.

“And don’t forget Disco Inferno,” says Slim. “That’s one of my favourites.”

But as well as administration, sync and marketing, BMG Ireland

has two other priorities. First is picking up catalogues and writers whose work becomes available. “We’re increasingly successful in making the argument that BMG really does offer a genuine alternative to the established players,” she says.

But second is signing artists like Little Green Cars with international potential. “Realistically we’re not in the business of signing writers with only domestic appeal,” she says. “We’re about leveraging the BMG network.”

Despite the fact that she envisages signing no more than “one or two” such artists a year, Slim is proud of the fact that BMG is the only major international music publisher with a base in Dublin. “There’s a real benefit in having a presence on the ground.”

The company’s close links with BMG Chrysalis UK really helps, she argues. “If you look at the UK roster, we already have Imelda May, Lisa Hannigan, Bell X1 and Damien Dempsey so BMG represents amazing Irish talent.”

Nevertheless it’s still early days. “We’re definitely the new kids on the block,” she says. “The music business in Ireland has done a tremendous job both in satisfying its home market and generating a string of international successes. We’re also here to learn.”

holding up on the circuit. MCD promoter Noel McHale warns against complacency, though, reminding us that those in the live sector need to keep the impact of the credit crunch in mind. “We are in a recession in Ireland and have had to watch ticket prices,” he says.

“We need to be seen to give value for money and give the music fan a good experience. When people do take the trouble to spend their hard earned money on an event we have to deliver a top class customer experience.”

McHale is confident that Ireland’s live music market will remain healthy, picking pop music as particularly strong with One Direction gigs selling out up to a year in advance.

There is a general optimism across the Irish market overall. “We are riding a wave of creative success that I’m sure will translate globally in the next five to 10 years,” says First Music Contact’s Angela Dorgan, who believes the industry will become more confident in the years to come, adding, “With Music 3.0 conversations around tech initiatives, Ireland will be a leader in ideas about how music can adapt while keeping artists and their protection at its core.”

## THE IFPI VIEW ON IRELAND

**FRANCES MOORE**  
CHIEF EXECUTIVE IFPI



The last decade has seen the recorded music industry suffer a steep decline, with its trade value shrinking by more than half in the last five years alone.

The fact is that Ireland has been seriously affected by digital music piracy and despite the imaginative and bold response by some players in the market, not enough has been done to tackle the problem. There are 20 licensed digital music services in the country, but they face continuing unfair competition from unlicensed blogs, cyberlockers, file-sharing networks, stream ripping services and websites.

Ireland’s music industry was one of the most proactive in the world at trying to tackle the problem. IFPI’s national group, IRMA, reached a groundbreaking agreement with the country’s largest ISP, eircom, in October 2010 that led to the introduction of the first voluntary graduated response scheme in the world.

The implementation of the graduated response scheme by eircom provides an interesting counterpoint to some of the hysterical accusations made about such programmes. The system involves a series of three warning messages followed by the sanction of internet account suspension for one week and then, if the infringer still continues, by suspension of up to one year. Eircom found that only 15-20% of users continued to infringe after the first warning, mindful of a future sanction. Just 0.02% of infringers identified by the programme ignored all three warnings and faced account suspension.

Before eircom started its graduated response programme the Irish High Court confirmed that it was fully compliant with data protection law. Despite this, the Irish Data Protection Commissioner issued enforcement proceedings against eircom. These enforcement proceedings were quashed by the High Court on the 27th of June 2012. The Court took the opportunity of confirming the legality of the eircom graduated response programme at that time, however the Data Protection Commissioner has appealed that decision to the Supreme Court. This has meant that other Irish ISPs have not voluntarily introduced such measures, preferring to wait for the outcome of the case before taking any action.

It is to be hoped that the Irish Supreme Court will be in a position to deal with the appeal expeditiously and clear the way for other Irish ISPs to follow eircom’s lead and voluntarily introduce graduated response measures to combat the mass distribution of music over unlicensed peer-to-peer networks.

There was good news for rights holders in February 2012, when the government finally wrote Article 8.3 of the European Union’s Copyright Directive into Irish law. This makes it much more straightforward for rights holders to seek court orders requiring ISPs to block users’ access to copyright infringing websites.

Ireland’s recording industry has stepped up to the plate, licensing a diverse range of digital services and brokering a pioneering effective deal with the country’s largest ISP to combat online piracy. It is only with measures covering the whole market and not only eircom that internet users can be migrated to legal digital music services and the decline of recent years can be reversed, enabling the local recording industry to grow again.

# SOUNDS OF IRELAND CD

## 01 THE CORONAS MARK MY WORDS



This platinum-selling four-piece have established themselves as the current biggest-selling

independent group in Ireland. Following a sell-out UK tour earlier this year, The Coronas went on to secure spots at the UK's biggest festivals including Bestival and T In The Park and are set to return to the UK this November for a national tour in support of their Tony Hoffer-produced new album, *Closer To You*. (**Lix Records**)

Contact Tom Norrell | [tom@lixrecords.com](mailto:tom@lixrecords.com)

## 02 DARLING ECHOES



A pop-rock band founded by Gary Harding and Jim McGuire in early 2012, the pair from Dublin compose songs

that are direct, gutsy and always grab attention. Prior to Darling they came from a background where the attitude and image stylings of indie post-punk took centre stage. Now the song is the star and the duo have been laser focused on harnessing a pop discipline and writing music for the masses. Earlier this year the band worked with renowned producer Stephen Lipson (Frankie Goes To Hollywood, Ultravox, Pet Shop Boys) at his base in London. Available for recording, publishing and sync. (**Unsigned**)

Contact Alan Hennessy | [alan@rapturemusicgroup.com](mailto:alan@rapturemusicgroup.com)

## 03 ELECTRIC PENGUINS HIGHGATE HILL



Hailed by BBC Radio London's Robert Elms as "a real London anthem", Highgate Hill is the kind of

unique track that few songwriters have the fortune to stumble upon. In addition to consistent support this summer from Elms, ambient electrofolk duo Electric Penguins count BBC 6 Music's Steve Lamacq, Gideon Coe and Tom Robinson among their spot plays. The Dublin duo are also increasingly sought after as a producer outfit with a solid background in composing for TV and film and for adding their Eno-esque soundscapes to various rock projects. Available for recording, publishing and sync.

(**Talking Tiger Records**)  
Contact Alan Hennessy | [alan@rapturemusicgroup.com](mailto:alan@rapturemusicgroup.com)

## 04 TUPELO FIREFLY



Irish roots-folk band Tupelo have launched themselves firmly into the spotlight of the UK folk scene following a rapturous reception at their recent Deer Shed Festival appearance. Support for the band has come from BBC Radio 2's Mike Harding with plays of their single Firefly, taken from their debut album *Dirty Money*, which has also received glowing reviews from the *Daily Mirror* plus many folk and roots blogs. Working as hard as ever the band are currently touring Denmark and Sweden with many EU dates booked in for 2013. The all-acoustic four-piece will soon begin recording their second album with producer Joe Chester. Available for licensing, sub-publishing and sync.

(**Crashed Records**) Contact Ian Hennessy | [ian@crashedmusic.com](mailto:ian@crashedmusic.com)

## 05 NIALL BOYLE A PLACE IN THE SUN



Singer-songwriter Niall Boyle creates guitar-driven rock pop of the highest order. *A Place In The Sun*, the title track of Niall's latest album, brings his ear for a catchy melody and powerful chorus to the fore. A writer of true depth, Niall is as comfortable composing for his original musical productions for theatre as he is in the studio working on new material. While clocking up 60,000 YouTube views for a specially commissioned animated video for recent single *Walk Together*, Niall has gained universally positive reviews for his craft in the Irish press. Available for licensing, sub-publishing and sync outside Ireland.

(**Crashed Records**)  
Contact Ian Hennessy | [ian@crashedmusic.com](mailto:ian@crashedmusic.com)

## 06 dREA ANIMAL



dREA is the new musical offering from Limerick's Damien Drea. His initial interest has developed into a lifelong career that has seen him work with a multitude of talented musicians. His love of

performing is matched by his passion for songwriting and has led to a number of successes including the *Hot Press* song of the year award, Top 30 success and a licensing deal with major American TV network CBS. Damien is currently focusing on putting the final touches to the debut album, which is due for release in early 2013. Giuliano Baglioni, who has worked on various projects with the legendary Daniel Lanois, is producing the record. (**Damien Drea**)

Contact David Reid | [davereidmusic@gmail.com](mailto:davereidmusic@gmail.com)

## 07 RAGLANS DIGGING HOLES



Formed in a festival tent in 2010 Dublin-based four-piece band Raglans launched the same year. Raglans are Stephen Kelly, Ros Horan, Conn ORunaidh and Liam Morrow. Raglans blaze a trail of muscular new-wave guitars, gritty pop melodies and uplifting indie folk arrangements that hop, skip and jump with a skill and confidence far beyond their short lifespan. The band have been touring since the release appearing at all the major Irish festivals including Westport, Sea Sessions, Independence, The Volvo Ocean Race, No Place Like Dome, Knockanstockan, Festival of Fires to name a few. Raglans are heading over for their first UK tour in October 2012 before returning for more Irish dates. (**Whelan's Records**)

Contact Michael Lennox | [info@mpibands.com](mailto:info@mpibands.com)

## 08 THE WALLS PHANTOM POWER



Formed by brothers Steve and Joe Wall in Dublin, The Walls have just released their third album *Stop The Lights*

on their own imprint. It hit Top 20 in Ireland on the back of three strong singles and good airplay. The Walls have supported U2, Bob Dylan, Red Hot Chili Peppers and in 2007 Crowded House brought them to Australia as support on their massive reunion gigs. In the US, renowned tastemaker Nic Harcourt invited them to perform live on his legendary KCRW show *Morning Becomes Eclectic*. The band are currently planning their first ever visit to the UK. (**Dirtbird Records**)

Contact The Walls | [thewallshq@gmail.com](mailto:thewallshq@gmail.com)

## 09 HAL MAGNIFICENT



Ultra-hooky, dramatic vocal harmony-drenched tunes. Echoes of The Beatles, Harry Nilsson, the Beach Boys, and Phil Spector are everywhere. HAL go beyond imitation and use their influences, as a good band should, as guides and not blueprints. The Dublin three-piece formed in 2003 and were signed by Geoff Travis to Rough Trade Records in 2004. Their eponymous debut album was produced by Tears for Fears' Ian Stanley, and released to critical acclaim in 2005, producing two UK and Irish Top 40 chart hits and selling 68,000 copies in the process. HAL make a stunning return with second album *The Time The Hour*, out now. (**HAL Records**) Contact Nian Brindle | [nian@tambourinemanagement.com](mailto:nian@tambourinemanagement.com)

## 10 THE DEAD HEAVYS LAZARUS



Waterford five-piece The Dead Heavys burst onto the Irish music scene from seemingly nowhere in 2012 armed with a set full of modern-day anthems set to a psychedelic groove. Tipped by John Robb (*Louder Than War*) with a strong marketable sound that could easily grab a whole stadium full of post-Oasis fans, their debut (*The Lazarus EP*) was quickly snapped up and playlisted on Irish daytime radio. With a successful run of summer gigs, including spots at some of the major Irish festivals, The Dead Heavys look set to make a big impression in 2013. (**The Dead Heavys**) Contact Gary Mitchell | [thedeadeavys@gmail.com](mailto:thedeadeavys@gmail.com)

## 11 DELORENTOS DID WE EVER REALLY TRY



Dublin four-piece DeLorentos are currently being hailed as one of Ireland's best and most imaginative bands. Their recent, self-released (and third Top 20) album, *Little Sparks*, saw them set up one-day pop-up shops in disused spaces to promote the record and play to all comers, on top of



having produced a full-colour magazine to package a four-track EP that preceded the album. Similarly their live shows (both electric and acoustic) have seen them thrill crowds in Ireland and Spain, in particular, with headline shows and festival appearances alike (including Electric Picnic, Benecassim, SOS 4.8, Santander, San Sebastian). **(Delorentos Management)**

Contact Dan Oggly | dan@frictionpr.com

## 12 STRANGE BOATS TEENAGE LOVE CONVENTION



Combining the parochial storytelling style of Bruce Springsteen with the pop song sensibilities of Sam Cooke, Strange Boats deliver their music with the intent of The Clash... Yet still the band who hail from the rural town of Tuam in the west of Ireland do all this in their own accents and in their own small town way, maintaining credibility through the passion and heart-

wrenching honesty in their big yet simple rock music. Having only just released their debut single, Strange Boats have made a major impact since exploding on to the Irish music scene earlier this year.

**(Strange Boats)**

Contact Darragh O'Dea | strangeboats@gmail.com

## 13 SOLDIERS CAN'T DANCE L.O.V.E.



Hailing from the east of Ireland, Soldiers Can't Dance debuted across the Irish festival

circuit in the summer of 2012. Armed with a distinctly vibrant sound and a growing reputation for energetic and downright loud live performances, this three piece have made a name for themselves as one of the most promising young indie acts in the country. Their latest offering to an ever growing fan base, a second EP 'Me and My Ghost', confirms their well earned billing as ones to most certainly watch. **(NBI Management)** Contact Niall Bishop | management@soldierscantdance.com



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# INTERVIEW HUEY MORGAN



## CRIMINAL INTENTIONS



Huey Morgan on his new record, his time on major labels and *that* Twitter rant

### TALENT

BY RHIAN JONES

**H**uey Morgan is best known as the ex-Fun Lovin' Criminals frontman turned BBC Radio 6 broadcaster.

He's a popular draw on air; that gravelly voice, laid back demeanour and pinpoint curation of classic and contemporary hits lends the station more than a little of his effortless cool.

It wasn't so long ago, however, when that cool was lost - big time. His famous Twitter tantrum in retaliation to the Sony Radio Academy Awards in May (he said "it's the suckers that get 'em that got me worried" after losing out to Lauren Laverne and Fearne Cotton) now behind him, it's time for Huey to build bridges and recapture his swagger in order to promote new solo album *Say It To My Face*, released through Naim Edge Records on October 29.

But (of course) that's not all he has to talk about. Read on for some stellar material on "that X Factor shit", "majors sucking cock" and why the United States isn't a very bright country...

**First things first Huey, have you rebuilt your bridges over at BBC Radio?**

Yeah we're all good there. Radio 2 and 6 Music are great places for me - they let me do what I want. I didn't really know people gave a fuck about me until then... but everybody rants and raves, you make mistakes, you accept them, you learn from them and then you move on.

**Glad to hear it. On to the new record, who do**



**ABOVE**  
The last band who got the money: Huey and Fun Lovin' Criminals during the Nineties

### COMING UP



Huey & The New Yorkers: *Say It To My Face* is released by Naim Edge on October 29

**you think it's going to appeal to?**

God knows! I'm not looking to make a hit record. I'm just making a record because I'm a musician and that's what I do. It would be nice if people liked it. It's one of those things where we didn't make it for the money, we made it for the love.

**Is that a position that perhaps you weren't at a few years ago - the freedom to make music for art rather than cash?**

I'm not really down with what's going on with the music business nowadays. It's just not where I'm at; I think a lot of people are force fed that X Factor shit when there are songs that really mean something that have a heartfelt intention. With the Fun Lovin' Criminals we kind of accidentally had hits; we were just making music that we wanted to make and we thought it was cool. I think that transcends to this record.

**Why do you think the Fun Lovin' Criminals found such success in the UK, but didn't quite receive the same reception in America?**

Oh that's an easy one to answer... because we were offered the chance to play Reading and Leeds. They were going to be paying us a quarter of a million pounds, or we could play in Cincinnati for \$2,000. What would you do? Also, the United States isn't a very bright country when it comes to what we do. They don't really pick up on the irony and the different genres of music that we skip through. It's more of a segmented radio outlet to the likes of rock or R&B or hip hop or salsa or rap. Everything just kind of has its own little box and pigeon hole.

**Why did you choose to release it on an indie?**

I've been on majors and majors suck cock! They're the worst ever. All of what you do is like, you know, if you're a female just objectify yourself, or if you're a guy just do what everybody else is doing.

**Is it still like that in this day and age?**

Oh yeah... I mean come on, you know - just put on Radio 1.

**Did you find that being signed to an eight-record deal with EMI for Fun Lovin' Criminals restricted what direction the band took?**

We found down the line, after we started getting successful, that they were trying to suggest things we do to make ourselves bigger and we were not interested. Stupid TV shows and silly different little 'featuring this person on your record', I was like "Yo, it's a band!", it's not like we're gonna have Missy Elliot doing a verse on our song.

**If you could go back would you have changed that and gone down the indie route?**

No, I don't think the indies really had the clout. We were the last band that I think really got the money. It was like the late Nineties so we figured that was like the end of the actual music business.

**"The harder you close your fists the more sand slips through and I think that sand that slips through is where we really find our diamonds"**

HUEY MORGAN ON THE MUSIC INDUSTRY'S FUTURE

**Okay, take a deep breath now...what's the future of the music industry?**

I think the industry is changing in itself. The harder you close your fists the more sand slips through and I think that sand that slips through is where we really find our diamonds. The independent labels, bands putting out records on their own, using different outlets like Pledge, and things like that.

**So it's on the up for indies?**

I think so, I mean [BBC] 6 Music is a perfect example of a station that was playing music that was considered marginalised, and the people spoke and the station's still alive. That's a test to the mentality of people and music lovers around the world. People have their say. Power to the people, man.

**BODY TALK** MUSICIANS UNION**MU GETS KITTED OUT FOR LIVE**

Musicians' group prepares special pack for members as Live Music Act comes into force

**"Pubs without featured music are three times more likely to close than pubs with featured music"**

JOHN SMITH, MU

**LIVE**

■ BY THE MUSICIANS UNION

Musicians' Union



The Musicians Union (MU) is today launching a 'Live Music Kit' with advice for venues to coincide with the implementation of the Live Music Act on 1 October 2012.

Following the research released by UK Music last week, this kit is aimed at informing the 78% of premises who were unaware of the passing of the Live Music Act about what it will mean for them. The 'Live Music Act 2012 Baseline Study' estimates that up to 36,000 premises will be staging more live music as a result of the provisions of the Act.

The MU, along with UK Music and others, campaigned for many years to secure reform of the regulation of live entertainment. For the MU, the lobbying began even before the Act came into force in 2003 as we thought it was wrong that the licensing regime for entertainment was consolidated into the Licensing Act. Once the Act came into place in 2003 our members immediately started telling us that the number of gigs being held in small venues was going down.

We are delighted that a small venues exemption to the Act is now finally coming into play, which will reduce the bureaucracy and expense for small venues wishing to put on live music. This means that pubs will be able to put on live music without a licence within the hours of 8am and 11pm for audiences of fewer than 200 people for amplified music and an unlimited number of people for unamplified music.

We do, however, recognise that some pubs that have not been used to putting on live music may

not be confident about how to make live music a success.

That's where the kit comes in. It outlines the terms of the Act, and explains how a live music programme can enhance a business by creating a higher profile, a more vibrant atmosphere and, ultimately, an increase in clientele and revenue. It also advises on the legislative, practical and creative elements involved in hosting live music, and features a range of resources, including performance contracts, health and safety issues, promotional advice and useful contacts.

The Live Music Kit is available for download from the MU website ([www.themu.org](http://www.themu.org)) or in printed format. To request a copy, please contact: Isabelle Gutierrez, MU Research and Press Official on 020 7840 5507.

John Smith, MU General Secretary, said: "The implementation of the Live Music Act signifies an exciting time for both venues and musicians, who can use the opportunity to work together to create a growing audience and profile, and long-term

**ABOVE**  
Stringing the changes: 36,000 UK premises are forecast to host more live music following the new Act's implementation

success. As the research undertaken by PRS for Music has shown, live music can be hugely beneficial for pubs – pubs without featured music being three times more likely to close than pubs with featured music."

"At a time when many working musicians are struggling, and events such as the Olympics and Jubilee celebrations seem to have brought about only unpaid gigs, this exemption is great news for them because I am confident that it will bring about a real resurgence in live music in pubs and other small venues.

"Small venues are, after all, the places where most musicians start their careers and so promoting opportunities for live performance in small venues protects the career progression of musicians in the UK. We also believe that live music performance is an essential aspect of culture in the UK and that it should be promoted in its own right. This is why the Live Music Act is so important, and we hope that the Live Music Kit will help venues to make the most of the new exemption."

**SUPPORT ACTS WELCOMING LIVE LEGISLATION**

The Live Music Act, which comes into force on 1 October 2012, won support across the music community when it was passed earlier this year:

**Guy Garvey, Elbow**



"The nerves, excitement and satisfaction that I felt when playing at Glastonbury Festival on the main stage last summer were

just as intense when we played the Corner Pin pub in Stubbins 20 years ago. The encouragement the landlord and the friends that gathered back then gave us

kept us writing and playing long enough to make a life from our passion.

"This result is a very important step towards easing the path for musicians of tomorrow. British music is one of our proudest exports, and everyone involved with raising this issue and voting in its favour should be enormously proud. Now let's get drunk and have a sing!"

**Joan Armatrading**



"The Live Music Act is very welcomed. Any act that protects the creativity and performance of music is helping to keep the music industry alive."

**Phil Manzanera, Roxy Music**



"A lot of us musicians started out in the smallest of venues, where we learned our trade, and it is fantastic to get this exemption to the Act which will continue to encourage the emergence of new young talent."

**Sting**



"It's great news that the campaign has been successful and small venues will be able to hold live music events without a licence. Such venues are the essential shop floor of the UK's multi-million pound music industry."

# RETAIL

## HIGH STREET HEROES

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

**Give us a bit of background...**

We started in about 1981, I think. We were in the Komedia originally, which is a big venue in Brighton. I used to work for HMV and after that I started doing a couple of fairs and markets and it evolved into the shop. There wasn't any grand plan or anything.

**How's business today and how has it changed over the years?**

Everyone goes on about the vinyl resurgence but, for us, vinyl never went away. We've always been a vinyl store primarily. In fact, we didn't stock CDs for many years. Now our CD sales are pretty good actually. But the interest in vinyl has broadened I think. There are more youngsters coming back to it.

I do feel that vinyl has gotten a bit too pricey and I think that's one of the things that may be slowing down the so-called resurgence. Vinyl is still strong but I do think the price is

an issue.

Back-catalogue jazz and reggae, 60s, psychedelic and soul-funk, which we do, are all strong. The biggest problem we face is the increasing overheads. For me, that's a bigger problem than downloading or anything else. In order to make a store work, you have to be in a good place in the High Street, which is increasingly expensive.

**You're featured in the Last Shop Standing book and film (above), which documents the rise, fall and rebirth of indie music retailers...**

I think the book certainly raised the profile of the plight of the indie record shop, there's no doubt about that. I think Graham [Jones] has done a great job and he more than anyone else has raised the profile of that. I think they've done a really good job on the film and it's nice to see someone helping.



**BORDERLINE RECORDS**

41 Gardner Street  
The Lanes  
Brighton  
BN1 1UN  
t 01273 671 447

Owner: Dave Minns

**"I feel that vinyl has gotten a bit too pricey and I think that's one of the things that may be slowing down the so-called resurgence..."**

DAVE MINNS, BORDERLINE RECORDS

It not only highlights the plight of independent record shops, it's independent stores all over. My partner and I both grew up in this town and the amount of businesses that are established here are few and far between, as far as the High Street is concerned.

It's a shame that there aren't more local people establishing businesses – not just record shops but any kind of business.

**Do you think the music industry could be doing more to help?**  
They're coming around, they've got a much more positive attitude than they used to have. There's some awareness with Record Store Day and the likes, they are making an effort. I think they're starting to realise and help independent shops, which is a positive sign.

**How confident are you about the future?**

Well, I'm coming up to retirement age really.

**Are you going to pass the store on?**

That's a possibility, yes. There are one or two people who are interested in it so we are looking at that option.

I'll be 63 soon and I'm still doing all the little jobs these days because we cut back on staff some time ago.

We had a feeling that there were going to be difficult times ahead so we made moves some years ago.

But hopefully the store will go on.

## INTERNET vs HUMAN

This week's High Street Hero Dave Minns takes on his digital rivals ...



**WE SAID WE LIKED...**

**Bob Dylan**

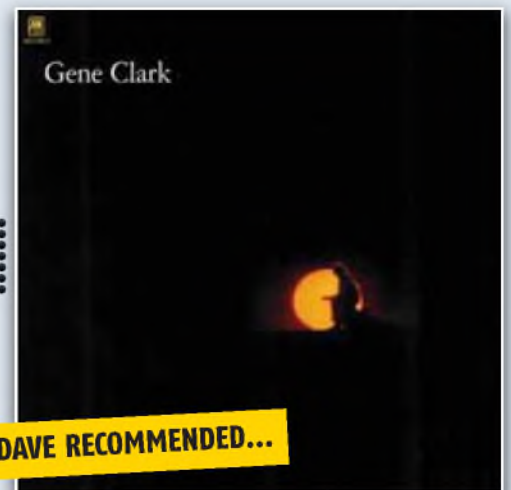
**BOB DYLAN** Tempest



**AMAZON RECOMMENDED...**

Mark Knopfler

**MARK KNOPFLER** Privateering



**DAVE RECOMMENDED...**

**GENE CLARK** White Light

FOPP Top 10 retail chart		
POS	ARTIST	ALBUM
1	BOB DYLAN	Tempest
2	THE XX	Coexist
3	DAVID BYRNE: ST VINCENT	Love This Giant
4	BLACK KEYS	El Camino
5	SIGUR ROS	Valtari
6	TWO DOOR CINEMA CLUB	Beacon
7	CALEXICO	Algiers: 2CD: Ltd
8	RICHARD HAWLEY	Coles Corner
9	OF MONSTERS & MEN	My Head Is An Animal
10	THE VACCINES	Come Of Age

iTUNES Top 10 retail chart		
POS	ARTIST	ALBUM
1	PINK	The Truth About Love (Deluxe Edition)
2	THE KILLERS	Battle Born (Deluxe Edition)
3	VARIOUS ARTISTS	K. West Presents Good Music Cruel Summer
4	THE KILLERS	Battle Born
5	THE XX	Coexist
6	EMELI SANDE	Our Version Of Events
7	VARIOUS ARTISTS	Now That's What I Call Music! 82
8	THE SCRIPT	#3 (Deluxe Version)
9	CARLY RAE JEPSEN	Kiss (Deluxe Version)
10	VARIOUS ARTISTS	Massive R&B VIP Club Mix

SPOTIFY Top 10 streamed chart		
POS	ARTIST	ALBUM
1	THE SCRIPT	#3
2	THE XX	Coexist
3	EMELI SANDE	Our Version Of Events
4	RITA ORA	Ora
5	BOB DYLAN	Tempest
6	PALOMA FAITH	Fall To Grace
7	MOSHI MONSTERS	Music Rox (Limited Edition)
8	COLDPLAY	Mylo Xyloto
9	THE VACCINES	Come Of Age
10	RONAN KEATING	Fires

## REISSUE REPACKAGE

**KIRSTY MACCOLL** Desperate Character / Kite / Electric Landlady Titanic Days **Salvo / October 8**

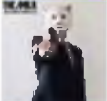

Celebrating the life and work of Kirsty MacColl, who died in 2000, her first four studio albums: Desperate Character, Kite, Electric Landlady and Titanic Days have been 'lovingly remastered' and will be reissued with bonus content including extra tracks, full colour booklets and new liner notes.



Desperate Character, released in 1981 on vinyl, has never been previously issued on CD until now, and features MacColl originals and Sixties covers. Her 'masterpiece' Kite, released in 1989, features Free World, Innocence and Days. Electric Landlady followed in 1991, which yielded two hit singles, Walking Down Madison and My Affair, her first foray into Latin music. Finally, 'divorce album' Titanic Days came in 1993 which included favourites Angel and Soho Square.

The One and Only campaign will continue in 2013 with the live CD release of A Concert For Kirsty MacColl recorded at the Shepherds Bush Empire in 2010, alongside a new 21-track collection, New England – The Very Best Of.

## PRICE CHECK

ARTIST / ALBUM	amazon	hmv.com	iTunes	play.com	TESCO
 <b>THE MILK TALES</b> From The Thames Delta	£8.00	£8.00	£6.99	£8.99	N/A
 <b>CAT POWER</b> Sun	£8.99	£10.00	£7.99	£7.95	N/A

# PRE-RELEASE CHRIS MOYLES NO.1 AT PLAY.COM FOLLOWING RADIO 1 EXIT

Former BBC Breakfast Show host Chris Moyles has left Radio 1 but has seen his Difficult Second Album LP re-enter the Play.com pre-release chart at No. 1, toppling Jake Bugg from the summit who settles at No. 4 this week.

Other records making fresh appearances on the chart include Right Place, Right Time – the new album from Oly Murs at five, Green Day's Dos at nine, Annie Mac Presents compilation at 15, Calvin Harris' 18 Months at 18 and Black Country Communion's Afterglow at 20. Climbers come courtesy of Dappy, Little Mix, Lawson, Deaf Havana and Devlin.



Former X Factor contestant Matt Cardle crashes into the HMV pre-release chart with new album Fire at No. 2 (pictured), failing to topple Muse's The 2nd

Law from the top spot. Robbie Williams rises from six to round off the top three. The mid-section of the chart, from No. 6 to No. 13 is filled with climbers and from 14 to 20 is a block of new entries to the chart from Taylor Swift, Jake Bugg, Bat For Lashes, Kiss, Modestep, StooShe and Ne-Yo respectively.

The Amazon chart is packed full of climbers and new entries too. Van Morrison's Born To Sing: No Plan B is the highest new entry at No. 5 and is pipped to higher positions by four climbing albums from Green Day (Dos – six to four), One Direction (12 to three), Robbie Williams (four to two) and Muse (two to one). Further new appearances on the chart come from Jeff Lynne at 14, and 16 to 20 spots occupied by newbies All Time Low, Diana Krall, Jeff Wayne, Elvis Presley and Ellie Goulding

### AMAZON PRE-RELEASE

POS	ARTIST/ ALBUM / LABEL
1	MUSE The 2nd Law Warner
2	R. WILLIAMS Take The Crown Island
3	ONE DIRECTION Take Me Home Sony
4	GREEN DAY Dos Warner
5	VAN MORRISON Born To Sing EMI
6	GREEN DAY iTre! Warner
7	JAKE BUGG Jake Bugg Mercury
8	THE GYPSY QUEENS The Gypsy.. London
9	LEONA LEWIS Glassheart Syco
10	J. W. ORCHESTRA Rodgers & Ham.. EMI
11	BAT FOR LASHES Haunted Man Parlophone
12	THE OVERTONES Higher Warner
13	KISS Monster UMC
14	JEFF LYNNE Long Wave Frontiers
15	AEROSMITH Music From Ano.. Columbia
16	ALL TIME LOW Don't Panic Hopeless
17	DIANA KRALL Glad Rag Doll Decca
18	JEFF WAYNE The New Generation Sony
19	ELVIS PRESLEY Elvis, Prince From.. Sony
20	ELLIE GOULDING Halcyon Polydor

amazon.co.uk

### HMV PRE-RELEASE

POS	ARTIST/ ALBUM / LABEL
1	MUSE 2nd Law: Ltd: Softpack
2	MATT CARDLE Fire: Exclusive: Signed
3	R. WILLIAMS Take The Crown: Bonus Tracks
4	GREEN DAY Dos
5	GREEN DAY Tre
6	LEONA LEWIS Glassheart: HMV Exclusive
7	ONE DIRECTION Take Me Home
8	DOG IS DEAD All Our Favourite Stories
9	CALVIN HARRIS 18 Months
10	JLS Evolution: 2CD: Deluxe Edition
11	ELLIE GOULDING Halcyon
12	PAPA ROACH Connection: Deluxe Edition
13	TULISA: (N-DUBZ) Tulisa
14	TAYLOR SWIFT Red: 2CD: Deluxe Edition
15	JAKE BUGG Jake Bugg
16	BAT FOR LASHES Haunted Man
17	KISS Monster
18	MODESTEP Evolution Theory
19	STOOSHE StooShe
20	NE-YO Red: Deluxe Edition

hmv.com

### PLAY.COM PRE-RELEASE

POS	ARTIST/ ALBUM / LABEL
1	MOYLES The Difficult Second.. Mercury
2	MUSE The 2nd Law Warner
3	JLS Evolution Sony
4	JAKE BUGG Jake Bugg Mercury
5	OLLY MURS Right Place, Right Time Sony
6	DAPPY Bad Intentions Island
7	ELLIE GOULDING Halcyon Polydor
8	LITTLE MIX DNA Sony Music
9	GREEN DAY iDol! Warner
10	R. WILLIAMS Take The Crown Island
11	TULISA Tulisa Island
12	LAWSON Chapman Square Polydor
13	DEAF HAVANA Fools & Worthless..BMG
14	COHEED & CAMBRIA The Afterman V2
15	VARIOUS Annie Mac Presents Island
16	BAT FOR LASHES The Haunted Man EMI
17	LEONA LEWIS Glassheart Sony
18	CALVIN HARRIS 18 Months Epic
19	DEVLIN A Moving Picture Island
20	BLACK COUNTRY CO.. Afterglow Mascot

play.com

## PEOPLE

## PERSONNEL FORMER UMP HEAD OF FILM &amp; TV JOINS BMG IN SCANDINAVIA

■ **BMG CHRYSALIS SCANDINAVIA**

The division of the rights management company has appointed **LARS OLOV "OLLE" RÖNNBÄCK** as director of Licensing and Marketing in the region.

The appointment follows the move of Sanken Sandqvist to general manager of BMG Chrysalis Scandinavia in March 2012.

Rönnbäck, formerly head of Film & TV at Universal Music Publishing, started his music publishing career at Warner Bros in 1986, before joining Sweden Music, the Polygram subsidiary which controlled rights to the Abba catalogue, in 1992. With Polygram subsequently absorbed into Universal, Rönnbäck effectively spent 20 years with the company.

He serves as chairman of the licensing and marketing issues group of the Swedish Music Publishers' Association SMFF.

Rönnbäck said: "I have been very impressed by BMG's determination to create a modern music rights company operating in both masters and music publishing. This was an opportunity definitely worth moving for."

Sanken Sandqvist, general manager of BMG Chrysalis Scandinavia, commented: "Olle boasts unrivalled experience and a great network. It's a dream come true, fantastic to have him on board. Full steam ahead."

Patrick Jöst, SVP Licensing & Marketing International, added: "Olle's experience will be of great value to our clients. He will be a great Scandinavian representative within our global synch team and add to our international co-operation."

■ **UNIVERSAL MUSIC GROUP**  
**NATALIE WADDELL** has been appointed director, consumer

marketing at the company's London base.

Waddell recently completed a two-year consultancy assignment with Adidas on their London 2012 Olympic sponsorship project, and previously held the position of head of CRM & brand at Chelsea FC for three years.

Before working at the Premier League club, she was head of direct marketing at Sony-BMG for six years. Waddell will be responsible for driving forward UMG's eCRM practices around the world.

Supporting Waddell is **CHARLY CAO**, who has been promoted to the newly created position of head of eCRM Strategy. Cao joined Universal Music in 2008 and has been instrumental in bringing eCRM into the organisation's daily marketing activities.

Also reporting to Waddell will be new recruit **JULIA LEVER** who joins the team as eCRM Manager.

Lever was previously business analyst at Société Générale with responsibility for their in-house CRM application.

■ **DOG DAY PRESS**

**LAUREN DOWN** has joined the company's online press department, after departing CreateSpark. Her clients include POLIÇA, Daphni, Pandr Eyez and Nadine Shah.

■ **TOWERGATE COVEREX**

**STEVEN HOWELL** and **DARREN VICKERY** have joined the Media and Entertainment Insurance team within the Towergate group.

The team, previously at Robertson Taylor, specialise in providing insurance for bands, musicians, festivals, recording studios and many other aspects of the music industry.

■ **BMI**

**SILVIA DAVI** has been appointed as vice president and head of Strategic Communications and Marketing at

BMI, based at the company's New York headquarters.

The role will oversee the Corporate Communications and Marketing Department, including global public relations, branding, social media, internal communications, corporate marketing and online communications.

Davi joins BMI after serving as vice president and head of Corporate Communications and Brand at professional services firm Marsh & McLennan Companies.

Prior to this, she spent eight years at NASDAQ OMX as vice president, Corporate Communications and head of Global Broadcast Media Strategy, served as director of Public Relations at Instinet Group and also worked in senior communications roles at the world's largest public relations agencies including Edelman and Ogilvy Public Relations Worldwide.

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

## NEED TO KNOW

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



#48 **Jo Charrington** Senior Vice President A&R, London Records

Over 20 years, Jo Charrington has worked for some of London's leading record companies and recently moved to the relaunched London Records label, under the Universal Music umbrella.

Following university she began her career in the industry at the label in 1990 as a secretary and worked her way up until she left to become manager for UK male R&B group Another Level from 1996 to 1999.

Charrington went on to serve as SVP of Epic at Sony, with a

roster featuring the likes of JLS, Paloma Faith, Scouting For Girls and Olly Murs, as well as scouting for new talent. In her seven years at the label, she nurtured the acts and witnessed twelve number ones and seventeen platinum-certified records.

Charrington currently works at London Records with her former Epic/London Records colleague Nick Raphael (president of the revived label) which boasts Major Look, Dear Prudence, Gypsy Queens and Arlissa on its roster.

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

**Steven Wilson-Beales** Managing Editor, MSN Entertainment

"When I finished Uni I desperately wanted to make it in a band so I moved to London to 'make it happen'. During that time I started writing music reviews for a student website – I wasn't paid but I got my own section ('Beales Beats') and access to talent. That helped me into my first full-time job with Universal Music which was a great time – we interviewed all the big names for a website that never launched as a result of the Vivendi acquisition. Fun though!

"Years down the line, and again, through my good friend Paul Madgwick, I got a job at Ministry of Sound, initially as a copywriter, and then rose through the ranks to become Head of Internet. That was also fun – you worked hard and played even harder.

"In 2007 I moved over to MSN as managing editor of Entertainment where it's been absolutely amazing to work with such a talented team of editors.

"Needless to say I never 'made it' in the band – but I still do an exceptional rendition of Rene by The Small Faces."



**TOP TIP** Be passionate, enthusiastic, committed – but, most of all, make sure you're having fun!



## 46 SINGLES & ALBUMS

The Killers rack up their fourth No.1 album as *Battle Born* tops the UK albums chart four years after *Day & Age*

# CHARTS FOCUS



## 48 UK AIRPLAY & STREAMING

It may have missed out on the sales No.1 but Psy's (*left*) *Gangnam Style* is riding high on TV

## 50 EU AIRPLAY & GLOBAL SALES

Bob Dylan misses out on sixth US No.1 album, beaten by Dave Matthews Band's own sixth No.1

## 52 COMPILATIONS & INDIES

Grizzly Bear roar into Indie Albums chart while Kanye's *Cruel Summer* is at No.2 on compilations



## 53 CLUB

Swedish House Mafia are set to bow out with one last single – and it's topped two charts

## 54 ANALYSIS

Alan Jones crunches the numbers and highlights the week's movers and shakers

## 56 KEY RELEASES & PRODUCT

Calvin Harris (*left*) is our album of the week and DJ Fresh steps up to the Next Level







# CHARTS UK AIRPLAY WEEK 38

Radio playlists are online at [www.musicweek.com](http://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	2	6	10		OWL CITY & CARLY RAE JEPSEN Good Time <i>Interscope/Republic Island</i>	3551	22.11	61.69	15.24
2	7	6	1		THE SCRIPT FEAT. WILL.I.AM Hall Of Fame <i>Epic/Phonogenic</i>	3443	9.48	61.14	26.79
3	4	7	7		LITTLE MIX Wings <i>Syco</i>	3408	3.87	54.37	8.39
4	5	18	29		MAROON 5 FEAT. WIZ KHALIFA Payphone <i>A&amp;M/Octone/Polydor</i>	3660	-3.48	54.11	8.79
5	3	5	4		NE-YO Let Me Love You (Until You Learn To Love Yourself) <i>Motown/Mercury</i>	1989	6.76	50.37	-3.08
6	1	10	5		PINK Blow Me (One Last Kiss) <i>LaFace</i>	3500	0.72	47.35	-13.47
7	6	11	20		RITA ORA How We Do (Party) <i>Columbia/Roc Nation</i>	3680	-3.08	47.27	-2.31
8	10	4	6		TAYLOR SWIFT We Are Never Ever Getting Back Together <i>Mercury</i>	2206	10.3	47.1	19.03
9	8	17	32		STOOSHE Black Heart <i>Future Cut/QWork/Warner Brothers</i>	3244	-11.56	41.4	-10.58
10	25	2	8		AMELIA LILY You Bring Me Joy <i>Xenomania/RCA</i>	2645	33.45	39.49	68.04
11	11	2			ROBBIE WILLIAMS Candy <i>Island</i>	1685	99.64	38.34	7.55
12	16	4	2		EXAMPLE Say Nothing <i>MoS</i>	1397	22.12	34.13	9.32
13	15	26	33		CARLY RAE JEPSEN Call Me Maybe <i>Interscope</i>	2135	-7.97	32	2.37
14	37	2	47		MUSE Madness <i>Helium 3</i>	394	17.96	31.09	49.4
15	12	5	15		E MELI SANDE Read All About It Pt 3 <i>Virgin</i>	1486	-7.18	30.63	-8.02
16	9	6	14		FUN Some Nights <i>Atlantic/Fueled By Ramen</i>	1751	-1.13	30.04	-34.11
17	14	11	78		KARMIN Brokenhearted <i>Epic</i>	2891	-5.03	29.64	-7.84
18	42	2			THE OVERTONES Loving The Sound <i>Warner Brothers</i>	822	23.05	29.61	49.17
19	49	2			DJ FRESH FEAT. RAVAUGHN The Feeling <i>MoS</i>	566	25.5	28.24	59.55
20	17	20	46		COLDPLAY & RIHANNA Princes Of China <i>Parlophone</i>	2165	-17.9	27.75	-7.96
21	NEW	1	9		FLO-RIDA I Cry <i>Atlantic</i>	980	0	27.19	0
22	34	2	11		DAVID GUETTA FEAT. SIA She Wolf (Falling To Pieces) <i>Positiva/Virgin</i>	897	65.5	26.46	23.36
23	21	15	54		CHRIS BROWN Don't Wake Me Up <i>RCA</i>	1308	-5.22	26.34	-1.64
24	13	6	17		CHERYL Under The Sun <i>Polydor</i>	2718	10.09	26.16	-19.83
25	32	4			EMILIA MITIKU So Wonderful <i>Warner Brothers</i>	509	13.36	25.57	15.6
26	29	36	51		GOTYE FEAT. KIMBRA Somebody That I Used To Know <i>Island</i>	1926	4.16	24.83	9.62
27	41	2			ELLIE GOULDING Anything Could Happen <i>Polydor</i>	1152	34.11	24.54	21.73
28	39	2			PAUL CARRACK When My Little Girl Is Smiling <i>Carrack UK</i>	206	3.52	24.35	18.09
29	23	19	35		RUDIMENTAL FEAT. JOHN NEWMAN Feel The Love <i>Asylum</i>	788	-10.56	24.25	-1.14
30	40	4	19		THE KILLERS Runaways <i>Vertigo</i>	798	20.54	24.09	18.79
31	50	60	88		MAROON 5 FEAT. CHRISTINA AGUILERA Moves Like Jagger <i>A&amp;M/Octone/Polydor</i>	1201	-2.44	23.88	35.45
32	NEW	1	18		CONOR MAYNARD FEAT. NE-YO Turn Around <i>Parlophone</i>	765	0	23.84	0
33	26	38			JESSIE J Domino <i>Island/Lava</i>	1433	-4.97	23.65	2.69
34	19	12	25		FLORENCE + THE MACHINE Spectrum <i>Island</i>	1699	-12.01	23.27	-13.4
35	NEW	1			LAWSON Standing In The Dark <i>Global Talent/Polydor</i>	1342	0	22.84	0
36	45	2	16		MUMFORD & SONS I Will Wait <i>Gentlemen Of The Road/Island</i>	703	30.43	22.05	17.22
37	24	11	28		WILEY FEAT. RHYMEZ & MS D Heatwave <i>Warner Brothers/One More Tune</i>	885	-7.23	21.88	-8.38
38	28	3			MIKA FEAT. PHARRELL WILLIAMS Celebrate <i>Casablanca/Island</i>	536	28.23	21.79	-4.05
39	44	6	37		ANGEL Wonderful <i>Island</i>	849	-4.93	21.58	11.87
40	22	8	41		SIMPLE PLAN FEAT. SEAN PAUL Summer Paradise <i>Atlantic</i>	2272	-2.99	21.07	-19.61
41	33	13	39		CALVIN HARRIS FEAT. EXAMPLE We'll Be Coming Back <i>Columbia</i>	1097	-13.76	20.96	-3.59
42	27	26	61		TRAIN Drive By <i>Columbia</i>	1805	-7.48	20.34	-11.33
43	NEW	1			BEACH BOYS Isn't It Time <i>Capitol</i>	60	0	20.27	0
44	RE				THE VACCINES Teenage Icon <i>Columbia</i>	290	0	20.11	0
45	NEW	1			ANDY BURROWS Because I Know That I Can <i>PIAS</i>	67	0	19.07	0
46	NEW	1			BIFFY CLYRO Stinging Belle <i>Warner Brothers</i>	191	0	18.9	0
47	RE				LADY ANTEBELLUM Need You Now <i>Capitol/Parlophone</i>	1087	0	18.86	0
48	38	17	60		WILL.I.AM FEAT. EVA SIMONS This Is Love <i>Interscope</i>	747	-14.82	18.86	-8.84
49	NEW				TWO DOOR CINEMA CLUB Sleep Alone <i>Ritsune</i>	301	0	18.74	0
50	RE				RIHANNA Where Have You Been <i>Def Jam</i>	634	0	18.7	0

## UK TV AIRPLAY CHART TOP 40

POS	LAST	ARTIST / ALBUM / LABEL	PLAYS
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K popster: Psy's popular (to put it mildly) Gangnam Style video is in at No.5

1	1	NE-YO Let Me Love You (Until You Learn To Love Yourself) / Motown/Mercury	632
2	3	RITA ORA How We Do (Party) / Columbia/Roc Nation	543
3	4	NICKI MINAJ Pound The Alarm / Cash Money/Island	530
4	5	LITTLE MIX Wings / Syco	501
5	NEW	PSY Gangnam Style / Island	478
6	6	SAM AND THE WOMP Bom Bom / One More Tune/Stilt/Warner	468
7	10	OWL CITY & CARLY RAE JEPSEN Good Time / Interscope/Republic Island	467
8	7	THE SCRIPT FEAT. WILL.I.AM Hall Of Fame / Epic/Phonogenic	464
9	22	JLS Hottest Girl In The World / Epic	459
10	8	TULISA FEAT. TYGA Live It Up / AATW/Island	457
11	2	WILEY FEAT. RHYMEZ & MS D Heatwave / Warner Brothers/One More Tune	457
12	11	DAPPY Good Intentions / AATW/Island	454
13	9	TAYLOR SWIFT We Are Never Ever Getting Back Together / Mercury	447
14	27	CONOR MAYNARD FEAT. NE-YO Turn Around / Parlophone	415
15	13	PINK Blow Me (One Last Kiss) / LaFace	384
16	28	EXAMPLE Say Nothing / MoS	356
17	12	CHERYL Under The Sun / Polydor	353
18	20	AMELIA LILY You Bring Me Joy / Xenomania/RCA	345
19	16	FLORENCE + THE MACHINE Spectrum / Island	291
20	15	PUBLIC ENEMY Harder Than You Think / Stan-jamz	287
21	29	FUN Some Nights / Atlantic/Fueled By Ramen	280
22	14	TREY SONGZ Simply Amazing / Atlantic	274
23	25	PROFESSOR GREEN FEAT. SIERRA KUSTERBECK Avalon / Virgin	271
24	19	ANGEL Wonderful / Island	269
25	18	CHRIS BROWN Don't Wake Me Up / RCA	265
26	31	DJ FRESH FEAT. RAVAUGHN The Feeling / MoS	257
27	NEW	ROBBIE WILLIAMS Candy / Island	255
28	17	CALVIN HARRIS FEAT. EXAMPLE We'll Be Coming Back / Columbia	244
29	21	MAROON 5 FEAT. WIZ KHALIFA Payphone / A&M/Octone/Polydor	233
30	24	JUSTIN BIEBER FEAT. BIG SEAN As Long As You Love Me / Def Jam	212
31	NEW	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child / Virgin	211
32	33	B.O.B FEAT. NICKI MINAJ Out Of My Mind / Atlantic	208
33	35	NICKI MINAJ Starships / Cash Money/Island	199
34	23	SIMPLE PLAN FEAT. SEAN PAUL Summer Paradise / Atlantic	190
35	26	WILL.I.AM FEAT. EVA SIMONS This Is Love / Interscope	188
36	RE	MICHEL TELO Ai Se Au Te Pego / Roster	180
37	30	FLO-RIDA Whistle / Atlantic	176
38	36	STOOSHE Black Heart / Future Cut/QWork/Warner Brothers	173
39	34	COVER DRIVE FT. DAPPY Explode / Global Talent/Polydor	171
40	38	JENNIFER LOPEZ FEAT. FLO-RIDA Goin' In / Mercury	163

TV airplay chart top 40 © Nielsen Music, compiled from data gathered from last Sunday to Saturday. The TV airplay chart is currently based on plays on the following stations: 4Music, BBC Radio 1, Capital FM, Classic FM, EMI, GFM, Heart, Kiss 100, Kiss 101, Kiss 102, Kiss 103, Kiss 104, Kiss 105, Kiss 106, Kiss 107, Kiss 108, Kiss 109, Kiss 110, Kiss 111, Kiss 112, Kiss 113, Kiss 114, Kiss 115, Kiss 116, Kiss 117, Kiss 118, Kiss 119, Kiss 120, Kiss 121, Kiss 122, Kiss 123, Kiss 124, Kiss 125, Kiss 126, Kiss 127, Kiss 128, Kiss 129, Kiss 130, Kiss 131, Kiss 132, Kiss 133, Kiss 134, Kiss 135, Kiss 136, Kiss 137, Kiss 138, Kiss 139, Kiss 140, Kiss 141, Kiss 142, Kiss 143, Kiss 144, Kiss 145, Kiss 146, Kiss 147, Kiss 148, Kiss 149, Kiss 150, Kiss 151, Kiss 152, Kiss 153, Kiss 154, Kiss 155, Kiss 156, Kiss 157, Kiss 158, Kiss 159, Kiss 160, Kiss 161, Kiss 162, Kiss 163, Kiss 164, Kiss 165, Kiss 166, Kiss 167, Kiss 168, Kiss 169, Kiss 170, Kiss 171, Kiss 172, Kiss 173, Kiss 174, Kiss 175, Kiss 176, Kiss 177, Kiss 178, Kiss 179, Kiss 180, Kiss 181, Kiss 182, Kiss 183, Kiss 184, Kiss 185, 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Kiss 786, Kiss 787, Kiss 788,

# CHARTS STREAMING WEEK 38

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Official Streaming Chart

## OFFICIAL UK STREAMING CHART TOP 75

POS	LAST	ARTIST / ALBUM / LABEL
1	3	<b>THE SCRIPT</b> FT <b>WILL I AM</b> Hall Of Fame <i>Epic/Phonogenic</i>
2	1	<b>TAYLOR SWIFT</b> We Are Never Ever Getting Back Together <i>Mercury</i>
3	2	<b>SAM &amp; THE WOMP</b> Bom Bom <i>One More Tune/Stiff</i>
4	5	<b>OWL CITY/CARLY RAE JEPSEN</b> Good Time <i>Interscope/Republic</i>
5	4	<b>FLORENCE &amp; THE MACHINE</b> Spectrum <i>Island</i>
6	18	<b>NE-YO</b> Let Me Love You (Until You Learn To Love) <i>Motown</i>
7	9	<b>LITTLE MIX</b> Wings <i>Syco Music</i>
8	6	<b>WILEY</b> FT <b>MS D</b> Heatwave <i>One More Tune/Warner Bros</i>
9	11	<b>THE XX</b> Angels <i>Young Turks</i>
10	17	<b>FUN</b> Some Nights <i>Atlantic/Fueled By Ramen</i>
11	10	<b>CARLY RAE JEPSEN</b> Call Me Maybe <i>Interscope</i>
12	15	<b>EMELI SANDE</b> Read All About It Pt 3 <i>Virgin</i>
13	8	<b>CALVIN HARRIS</b> FT <b>EXAMPLE</b> We'll Be Coming Back <i>Columbia</i>
14	7	<b>RITA ORA</b> How We Do (Party) <i>Columbia/Roc Nation</i>
15	13	<b>OF MONSTERS &amp; MEN</b> Little Talks <i>Universal Republic</i>
16	12	<b>MAROON 5</b> FT <b>WIZ KHALIFA</b> Payphone <i>A&amp;M/Octone</i>
17	31	<b>PINK</b> Blow Me (One Last Kiss) <i>Rca</i>
18	16	<b>RUDIMENTAL</b> FT <b>JOHN NEWMAN</b> Feel The Love <i>Asylum/Black Butter</i>
19	14	<b>FUN</b> FT <b>JANELLE MONAE</b> We Are Young <i>Atlantic/Fueled By Ramen</i>
20	20	<b>ALEX CLARE</b> Too Close <i>Island</i>
21	19	<b>FLO RIDA</b> Whistle <i>Atlantic</i>
22	39	<b>FLO RIDA</b> I Cry <i>Atlantic</i>
23	NEW	<b>PSY</b> Gangnam Style <i>Island</i>
24	25	<b>PUBLIC ENEMY</b> Harder Than You Think <i>Slam Jamz</i>
25	21	<b>NICKI MINAJ</b> Pound The Alarm <i>Cash Money/Island</i>
26	22	<b>GOTYE</b> FT <b>KIMBRA</b> Somebody That I Used To Know <i>Island</i>
27	68	<b>KILLERS</b> Runaways <i>Vertigo</i>
28	24	<b>CHERYL</b> Under The Sun <i>Polydor</i>
29	35	<b>THE XX</b> Chained <i>Young Turks</i>
30	23	<b>TRAIN</b> Drive By <i>Columbia</i>
31	NEW	<b>MUMFORD &amp; SONS</b> I Will Wait <i>Gentlemen Of The Road/Island</i>
32	27	<b>ANGEL</b> Wonderful <i>Island</i>
33	29	<b>JUSTIN BIEBER</b> FT <b>BIG SEAN</b> As Long As You Love Me <i>Def Jam</i>
34	37	<b>THE XX</b> Fiction <i>Young Turks</i>
35	32	<b>JAY-Z &amp; KANYE WEST</b> N****S In Paris <i>Roc A Fella</i>
36	26	<b>COLDPLAY &amp; RIHANNA</b> Princess Of China <i>Parlophone</i>
37	34	<b>SKRILLEX</b> FT <b>SIRAH</b> Bangarang <i>Asylum</i>
38	30	<b>WILL I AM</b> FT <b>EVA SIMONS</b> This Is Love <i>Interscope</i>
39	28	<b>STOOSHE</b> Black Heart <i>Future Cut/Qworks/Warner Bros</i>
40	40	<b>THE XX</b> Try <i>Young Turks</i>
41	33	<b>CHRIS BROWN</b> Don't Wake Me Up <i>Rca</i>
42	38	<b>DAVID GUETTA</b> FT <b>SIA</b> Titanium <i>Positiva/Virgin</i>
43	36	<b>RITA ORA</b> FT <b>TINIE TEMPAH</b> R.I.P. <i>Columbia/Roc Nation</i>
44	44	<b>THE XX</b> Reunion <i>Young Turks</i>
45	46	<b>THE XX</b> Sunset <i>Young Turks</i>
46	NEW	<b>AMELIA LILY</b> You Bring Me Joy <i>Xenomania</i>
47	50	<b>THE XX</b> Missing <i>Young Turks</i>
48	53	<b>EMELI SANDE</b> My Kind Of Love <i>Virgin</i>
49	41	<b>SIMPLE PLAN</b> FT <b>SEAN PAUL</b> Summer Paradise <i>Atlantic</i>
50	52	<b>ED SHEERAN</b> The A Team <i>Asylum</i>
51	43	<b>COLDPLAY</b> Paradise <i>Parlophone</i>
52	42	<b>TREY SONGZ</b> Simply Amazing <i>Atlantic</i>
53	54	<b>BEN HOWARD</b> Old Pine <i>Island</i>
54	48	<b>RIHANNA</b> FT <b>CALVIN HARRIS</b> We Found Love <i>Def Jam</i>
55	47	<b>NICKI MINAJ</b> Starships <i>Cash Money/Island</i>
56	61	<b>ALT-J</b> Breezeblocks <i>Infectious Music</i>
57	56	<b>BEN HOWARD</b> Only Love <i>Island</i>
58	59	<b>THE XX</b> Tides <i>Young Turks</i>
59	45	<b>KATY PERRY</b> Wide Awake <i>Virgin</i>
60	58	<b>ED SHEERAN</b> Lego House <i>Asylum</i>
61	57	<b>AVICII</b> Levels <i>Island</i>
62	60	<b>ED SHEERAN</b> Drunk <i>Asylum</i>
63	NEW	<b>DAVID GUETTA</b> FT <b>SIA</b> She Wolf (Falling To Pieces) <i>Positiva/Virgin</i>
64	64	<b>BEN HOWARD</b> The Wolves <i>Island</i>
65	67	<b>THE XX</b> Unfold <i>Young Turks</i>
66	73	<b>EMELI SANDE</b> Next To Me <i>Virgin</i>
67	51	<b>RIHANNA</b> Where Have You Been <i>Def Jam</i>
68	62	<b>ED SHEERAN</b> Small Bump <i>Asylum</i>
69	66	<b>THE XX</b> Crystallised <i>Young Turks</i>
70	74	<b>THE XX</b> Swept Away <i>Young Turks</i>
71	NEW	<b>ALT-J</b> Tessellate <i>Infectious Music</i>
72	55	<b>ELBOW</b> One Day Like This <i>Fiction</i>
73	65	<b>DEVLIN</b> FT <b>ED SHEERAN</b> (All Along The) Watchtower <i>4th &amp; Broadway</i>
74	63	<b>FLORENCE &amp; THE MACHINE</b> Shake It Out <i>Island</i>
75	NEW	<b>AZEALIA BANKS</b> FT <b>LAZY JAY</b> 212 <i>Polydor</i>



CLIMBER: NE-YO



NEW: PSY



NEW: MUMFORD & SONS



NEW: AMELIA LILY



NEW: AZEALIA BANKS

# CHARTS EU AIRPLAY WEEK 37



## PAN-EUROPEAN

POS	ARTIST/ ALBUM / LABEL
1	<b>PINK</b> Blow Me (One Last Kiss) <i>SME</i>
2	<b>MAROON 5 FEAT. WIZ KHALIFA</b> Payphone <i>UNI</i>
3	<b>OWL CITY &amp; JEPSEN, CARLY RAE</b> Good Time <i>UNI</i>
4	<b>BROWN, CHRIS</b> Don't Wake Me Up <i>SME</i>
5	<b>JEPSEN, CARLY RAE</b> Call Me Maybe <i>UNI</i>
6	<b>FLO RIDA</b> Whistle <i>WEA</i>
7	<b>WILL.I.AM FEAT. SIMONS, EVA</b> This Is Love <i>UNI</i>
8	<b>GUETTA, DAVID FEAT. SIA</b> She Wolf (Falling To Pieces) <i>EMI</i>
9	<b>SIMPLE PLAN FEAT. PAUL, SEAN</b> Summer Paradise <i>WEA</i>
10	<b>FUN.</b> Some Nights <i>WEA</i>



## DENMARK

POS	ARTIST/ ALBUM / LABEL
1	<b>NEPHEW</b> Hjertestarter <i>CPH</i>
2	<b>ICONA POP</b> I Love It <i>WEA</i>
3	<b>SWIFT, TAYLOR</b> We Are Never Ever Getting Back Together <i>UNI</i>
4	<b>PINK</b> Blow Me (One Last Kiss) <i>SME</i>
5	<b>AURA</b> In Love With The World <i>UNI</i>
6	<b>ALPHABEAT</b> Love Sea <i>CPH</i>
7	<b>WILLIAMS, ROBBIE</b> Candy <i>UNI</i>
8	<b>GRAFFITI6</b> Free <i>EMI</i>
9	<b>RAVEONETTES, THE</b> She Owns The Streets <i>UNI</i>
10	<b>PERRY, KATY</b> Wide Awake <i>EMI</i>



## FRANCE

POS	ARTIST/ ALBUM / LABEL
1	<b>CUDI, KID FEAT. MGMT &amp; RATATAT</b> Pursuit Of Happiness <i>UNI</i>
2	<b>WILL.I.AM FEAT. SIMONS, EVA</b> This Is Love <i>UNI</i>
3	<b>BROWN, CHRIS</b> Don't Wake Me Up <i>SME</i>
4	<b>MAROON 5 FEAT. WIZ KHALIFA</b> Payphone <i>UNI</i>
5	<b>MINAJ, NICKI</b> Pound The Alarm <i>UNI</i>
6	<b>SIMPLE PLAN FEAT. PAUL, SEAN</b> Summer Paradise <i>WEA</i>
7	<b>GUETTA, DAVID FEAT. SIA</b> She Wolf (Falling To Pieces) <i>CAP</i>
8	<b>KRISTINA MARIA FEAT. CORNEILLE</b> Co-Pilot <i>WAG</i>
9	<b>DJ MAM'S FEAT. MATADOR, JESSY &amp; GUISAO, LUIS</b> Zumba He Zumba Ha <i>WAG</i>
10	<b>FERRARI, ALEX</b> Bara Bara Bere Bere <i>SME</i>



## GERMANY

POS	ARTIST/ ALBUM / LABEL
1	<b>PINK</b> Blow Me (One Last Kiss) <i>SME</i>
2	<b>ONE REPUBLIC</b> Feel Again <i>UID</i>
3	<b>LYKKE LI</b> I Follow Rivers <i>WMG</i>
4	<b>LINKIN PARK</b> Burn It Down <i>WMG</i>
5	<b>OWL CITY &amp; JEPSEN, CARLY RAE</b> Good Time <i>UID</i>
6	<b>JEPSEN, CARLY RAE</b> Call Me Maybe <i>UID</i>
7	<b>LOREEN</b> Euphoria <i>WMG</i>
8	<b>NO DOUBT</b> Settle Down <i>UID</i>
9	<b>OF MONSTERS AND MEN</b> Little Talks <i>UID</i>
10	<b>DEL REY, LANA</b> Summertime Sadness <i>UID</i>



## IRELAND

POS	ARTIST/ ALBUM / LABEL
1	<b>THE SCRIPT FEAT. WILL.I.AM</b> Hall Of Fame <i>SME</i>
2	<b>FUN.</b> Some Nights <i>WEA</i>
3	<b>OWL CITY &amp; JEPSEN, CARLY RAE</b> Good Time <i>UNI</i>
4	<b>OF MONSTERS AND MEN</b> Little Talks <i>UNI</i>
5	<b>ORA, RITA</b> How We Do (Party) <i>SME</i>
6	<b>FLORENCE + THE MACHINE</b> Spectrum <i>UNI</i>
7	<b>LYKKE LI</b> I Follow Rivers <i>WEA</i>
8	<b>TWO DOOR CINEMA CLUB</b> Sleep Alone <i>KTS</i>
9	<b>PINK</b> Blow Me (One Last Kiss) <i>SME</i>
10	<b>KILLERS, THE</b> Runaways <i>UNI</i>



## ITALY

POS	ARTIST/ ALBUM / LABEL
1	<b>MORISSETTE, ALANIS</b> Guardian <i>SME</i>
2	<b>AYANE, MALIKA</b> Tre Cose <i>SUG</i>
3	<b>OF MONSTERS AND MEN</b> Little Talks <i>UNI</i>
4	<b>JEPSEN, CARLY RAE</b> Call Me Maybe <i>UNI</i>
5	<b>FLO RIDA</b> Whistle <i>WMI</i>
6	<b>PERRY, KATY</b> Wide Awake <i>EMI</i>
7	<b>SCISSOR SISTERS</b> Only The Horses <i>UNI</i>
8	<b>MIKA FEAT. WILLIAMS, PHARRELL</b> Celebrate <i>UNI</i>
9	<b>FERRO, TIZIANO</b> Per Dirti Ciao! <i>EMI</i>
10	<b>GREEN DAY</b> Oh Love <i>WMI</i>

## NETHERLANDS

POS	ARTIST/ ALBUM / LABEL
1	<b>LOREEN</b> Euphoria <i>WEA</i>
2	<b>OWL CITY &amp; JEPSEN, CARLY RAE</b> Good Time <i>UNI</i>
3	<b>WILL.I.AM FEAT. SIMONS, EVA</b> This Is Love <i>UNI</i>
4	<b>PINK</b> Blow Me (One Last Kiss) <i>SME</i>
5	<b>AVIDAN, ASAF</b> One Day (Reckoning Song) <i>SME</i>
6	<b>TRAIN</b> 50 Ways To Say Goodbye <i>SME</i>
7	<b>HOWARD, BEN</b> Keep Your Head Up <i>UNI</i>
8	<b>OTTO KNOWS</b> Million Voices <i>UNI</i>
9	<b>FUN.</b> Some Nights <i>WEA</i>
10	<b>KEYS, ALICIA</b> Girl On Fire <i>SME</i>

## NORWAY

POS	ARTIST/ ALBUM / LABEL
1	<b>ADMIRAL P</b> Kallenavn <i>IND</i>
2	<b>DAUGHTRY</b> Start Of Something Good <i>SME</i>
3	<b>NILSEN, KURT</b> Du Sa <i>PLR</i>
4	<b>MAYER, JOHN</b> Shadow Days <i>SME</i>
5	<b>HOYEM, SIVERT</b> Where Is My Moon <i>EMI</i>
6	<b>MATILDA</b> When Something Ends <i>IND</i>
7	<b>CHRISTOPHER</b> Mine Mine Mine <i>EMI</i>
8	<b>ADELE</b> Set Fire To The Rain <i>PLY</i>
9	<b>LALEH</b> Some Die Young <i>WMN</i>
10	<b>JENSHUS, IDA</b> Someone To Love <i>UNI</i>

## SPAIN

POS	ARTIST/ ALBUM / LABEL
1	<b>GOTYE FEAT. KIMBRA</b> Somebody That I Used To Know <i>UNI</i>
2	<b>TRAIN</b> Drive By <i>SME</i>
3	<b>JEPSEN, CARLY RAE</b> Call Me Maybe <i>UNI</i>
4	<b>LOREEN</b> Euphoria <i>WMG</i>
5	<b>FLO RIDA</b> Whistle <i>WMG</i>
6	<b>FUN. FEAT. MONAE, JANELLE</b> We Are Young <i>WMG</i>
7	<b>MAROON 5 FEAT. WIZ KHALIFA</b> Payphone <i>UNI</i>
8	<b>SANZ, ALEJANDRO</b> No Me Compara <i>UNI</i>
9	<b>ALBORAN, PABLO</b> Te He Echado De Menos <i>EMI</i>
10	<b>LOPEZ, JENNIFER</b> Dance Again <i>SME</i>

## SWEDEN

POS	ARTIST/ ALBUM / LABEL
1	<b>JEPSEN, CARLY RAE</b> Call Me Maybe <i>UNI</i>
2	<b>ADAMOU, IVI</b> La La Love <i>SME</i>
3	<b>HENRIKSSON, LINNEA</b> Lyckligare Nu <i>SME</i>
4	<b>AGNES</b> One Last Time <i>ROX</i>
5	<b>NORLIE &amp; KKV</b> Dar Jag Hanger Min Hatt <i>UNI</i>
6	<b>GOTYE FEAT. KIMBRA</b> Somebody That I Used To Know <i>UNI</i>
7	<b>STIFTELSEN</b> Vart Jag An Gar <i>UNI</i>
8	<b>FUN.</b> Some Nights <i>WEA</i>
9	<b>LALEH</b> Some Die Young <i>WEA</i>
10	<b>PINK</b> Blow Me (One Last Kiss) <i>SME</i>

## GLOBAL SALES ANALYSIS

■ BY ALAN JONES

It's not often that a septuagenarian has not just the world's biggest new album but that's what **Bob Dylan** did last week. At the age of 71, Dylan's voice has a gruff, lived-in sound - but it is clearly not a problem, as he is more popular than he has been for years. His 35th studio set, *Tempest*, couldn't manage to provide the veteran folkie with his sixth No.1 in his US homeland - it debuts at three there behind **The Dave Matthews Band's** *Away From The World*, which coincidentally IS their sixth No.1; and **Little Big**

*Town's* *Tornado*. Even so, *Tempest* sold 110,000 copies in the US and is very popular in Europe, with No.1 debuts in Austria, Croatia, Denmark, the Netherlands, Norway and Sweden. It is No.2 in even more countries - the Czech Republic, Germany, Ireland, Italy, New Zealand, Spain and Switzerland. It completes a massive first week debuting at three in Finland and Flanders, four in Canada, six in France, seven in Iceland, eight in Australia and 15 in Wallonia.

Unable to match up to Dylan's



chart onslaught, UK band **The xx** nevertheless enjoy a sensational first week with their second album *Coexist*. The album, which debuted at one in the UK last week, does likewise in Flanders, New Zealand and Switzerland. It debuts at two in

Australia, Canada and France, three in Austria, Germany, Iceland and Ireland, four in the Netherlands, five in Denmark and the US and six in Finland, Italy and Wallonia.

**The Pet Shop Boys** is the only other British act to chart afresh in more than a couple of territories. 26 years into their career, they don't pack the punch they once did but their 11th studio album *Elysium* nevertheless has an impressive portfolio, debuting in Germany (seven), Spain (10), Switzerland (13), the Czech Republic (15), Denmark (15), Austria (20), Ireland (23), the Netherlands (28), Wallonia (28),

France (38), Flanders (44), the US (44) and Australia (50).

Rock groups **Billy Talent** and **The Script** debut at No.1 in their home countries - Billy Talent in Canada and **The Script** in Ireland - but neither wins overwhelming support globally. Billy Talent aren't very popular over the border in the US, where their fifth album, *Dead Silence*, limps to a No.135 debut but they are very well liked in Central Europe, debuting at one in Germany, two in Austria and three in Switzerland. Their only other debut comes in Ireland, where the album opens at 94. **The Script's** #3 is their third straight No.1 in Ireland and was a UK No.2 last week.

# CHARTS SPOTIFY WEEK 38



## GLOBAL

POS	ARTIST/ ALBUM
1	FLO RIDA Whistle
2	PSY Gangnam Style
3	MAROON 5 One More Night
4	FUN. Some Nights
5	CARLY RAE JEPSEN Call Me Maybe
6	OWL CITY Good Time
7	WILL.I.AM This Is Love
8	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child
9	MAROON 5 Payphone
10	FUN. - FEAT. JANELLE MONÁE We Are Young
11	BIG SEAN As Long As You Love Me
12	NAUSE Hungry Hearts
13	GOTYE Somebody That I Used To Know
14	TAYLOR SWIFT We Are Never Ever Getting Back Together
15	CHRIS BROWN Don't Wake Me Up
16	DAVID GUETTA FEAT. SIA She Wolf (Falling to Pieces)
17	ASAF AVIDAN & THE MOJOS One Day / Reckoning Song (Wankelmut Remix)
18	CALVIN HARRIS - FEAT. EXAMPLE We'll Be Coming Back
19	STIFTELSEN Vart jag än går
20	FLO RIDA I Cry

## UNITED KINGDOM

POS	ARTIST/ ALBUM
1	TAYLOR SWIFT We Are Never Ever Getting Back Together
2	THE SCRIPT Hall of Fame feat. will.i.am
3	SAM AND THE WOMP Bom Bom
4	OWL CITY Good Time
5	NE-YO Let Me Love You (Until You Learn To Love Yourself)
6	THE XX Angels
7	WILEY - FEAT. MS D Heatwave
8	LITTLE MIX Wings
9	CALVIN HARRIS - FEAT. EXAMPLE We'll Be Coming Back
10	FUN Some Nights
11	OF MONSTERS AND MEN Little Talks
12	EMELI SANDÉ Read All About It - Pt. III
13	RUDIMENTAL - FEAT. JOHN NEWMAN Feel The Love
14	FLORENCE + THE MACHINE - CALVIN HARRIS REMIX Spectrum
15	FUN. - FEAT. JANELLE MONÁE We Are Young
16	MAROON 5 Payphone
17	CARLY RAE JEPSEN Call Me Maybe
18	ALEX CLARE Too Close
19	RITA ORA How We Do (Party)
20	PUBLIC ENEMY harder than you think

## AUSTRIA

POS	ARTIST/ ALBUM
1	ASAF AVIDAN & THE MOJOS One Day / Reckoning Song (Wankelmut Remix)
2	CRO Easy
3	CRO Du
4	ITALOBROTHERS - R.I.O. EDIT My Life Is a Party
5	R.I.O. FEAT. U-JEAN Summer Jam
6	FUN. Some Nights
7	OWL CITY Good Time
8	DAVID GUETTA FEAT. SIA She Wolf (Falling to Pieces)
9	TRIGGERFINGER I Follow Rivers
10	CARLY RAE JEPSEN Call Me Maybe



## FRANCE

POS	ARTIST/ ALBUM
1	C2C Down The Road
2	CARLY RAE JEPSEN Call Me Maybe
3	M83 Midnight City
4	C2C The Cell
5	WILL.I.AM This Is Love
6	FUN. - FEAT. JANELLE MONÁE We Are Young
7	OWL CITY Good Time
8	C2C Arcades
9	GOTYE Somebody That I Used To Know
10	KID CUDI - EXTENDED STEVE AOKI REMIX Pursuit Of Happiness



## GERMANY

POS	ARTIST/ ALBUM
1	ASAF AVIDAN & THE MOJOS One Day / Reckoning Song (Wankelmut Remix)
2	R.I.O. FEAT. U-JEAN Summer Jam
3	CRO Du
4	CARLY RAE JEPSEN Call Me Maybe
5	DAVID GUETTA FEAT. SIA She Wolf (Falling to Pieces)
6	LYKKE LI - THE MAGICIAN REMIX I Follow Rivers
7	FLO RIDA Whistle
8	CRO Ein Teil
9	MARTERIA Lila Wolken
10	MAROON 5 Payphone



## NETHERLANDS

POS	ARTIST/ ALBUM
1	ASAF AVIDAN & THE MOJOS One Day / Reckoning Song (Wankelmut Remix)
2	WILL.I.AM This Is Love
3	NIELSON Beauty & De Brains
4	THE OPPOSITES Slapeloze Nachten
5	RUDIMENTAL - FEAT. JOHN NEWMAN Feel The Love
6	OTTO KNOWS Million Voices
7	LOREEN Euphoria
8	PSY Gangnam Style
9	MAJOR LAZER Get Free
10	FUN. Some Nights

## NORWAY

POS	ARTIST/ ALBUM
1	FLO RIDA I Cry
2	WILL.I.AM This Is Love
3	PSY Gangnam Style
4	ADMIRAL P Kallenavn
5	R.I.O Party Shaker feat. Nicco
6	TAYLOR SWIFT We Are Never Ever Getting Back Together
7	TACABRO Tacatà
8	DAVID GUETTA FEAT. SIA She Wolf (Falling to Pieces)
9	THE SCRIPT Hall of Fame feat. will.i.am
10	MADCON Fest På Smedstad Vest (feat. Tina & Bettina)

## SPAIN

POS	ARTIST/ ALBUM
1	JUAN MAGAN FEAT. BELINDA Te Voy A Esperar feat. Belinda
2	CARLY RAE JEPSEN Call Me Maybe
3	GOTYE Somebody That I Used To Know
4	FLO RIDA Whistle
5	DCS - REMIX FEAT JUAN MAGAN Angelito Sin Alas feat. Juan Magan
6	FUN. - FEAT. JANELLE MONÁE We Are Young
7	LOREEN Euphoria
8	JOSE DE RICO - ORIGINAL MIX Rayos De Sol
9	GUSTTAVO LIMA Balada
10	MAROON 5 Payphone

## SWEDEN

POS	ARTIST/ ALBUM
1	NAUSE Hungry Hearts
2	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child
3	STIFTELSEN Vart jag än går
4	MAROON 5 One More Night
5	ICONA POP I Love It
6	PSY Gangnam Style
7	LINNEA HENRIKSSON Lyckligare nu
8	FUN Some Nights
9	SWEDISH HOUSE MAFIA Greyhound
10	CALVIN HARRIS - FEAT. EXAMPLE We'll Be Coming Back

## UNITED STATES

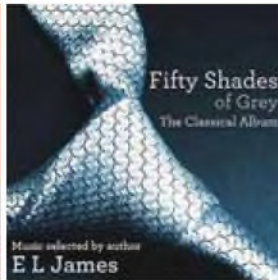
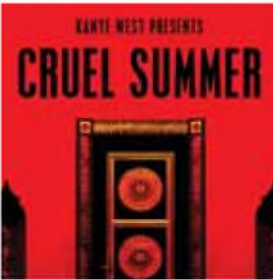
POS	ARTIST/ ALBUM
1	FUN. Some Nights
2	MAROON 5 One More Night
3	FLO RIDA Whistle
4	BIG SEAN As Long As You Love Me
5	ALEX CLARE Too Close
6	FRANK OCEAN Thinkin Bout You
7	CARLY RAE JEPSEN Call Me Maybe
8	BIG SEAN Mercy
9	OWL CITY Good Time
10	IMAGINE DRAGONS It's Time

# CHARTS INDIES/COMPILATIONS WEEK 38



## COMPILATION CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- |    |     |   |    |    |  |
|----|-----|---|----|----|--|
| 1  | 1   | <b>VARIOUS</b> Now That's What I Call Music 82 / <i>EMI TV/UMTV (E)</i>       | 11 | 7  | <b>VARIOUS</b> Now That's What I Call Chill / <i>Emi TV/Rhino (E)</i>          |
| 2  | NEW | <b>VARIOUS</b> Kanye West Pts Good Music Cruel Summer / <i>Def Jam (ARV)</i>  | 12 | 13 | <b>VARIOUS</b> Clubland Eurodance / <i>AATW/UMTV (ARV)</i>                     |
| 3  | NEW | <b>VARIOUS</b> Fifty Shades Of Grey - The Classical / <i>EMI Classics (E)</i> | 13 | 9  | <b>VARIOUS</b> Isles Of Wonder - The Opening Ceremony / <i>Decca/UMC (ARV)</i> |
| 4  | NEW | <b>VARIOUS</b> Massive R&B - Vip Club Mix / <i>Rhino/Sony/UMTV (ARV)</i>      | 14 | 12 | <b>VARIOUS</b> Pop Jr / <i>UMTV (ARV)</i>                                      |
| 5  | 3   | <b>VARIOUS</b> Honey Honey / <i>Sony RCA (ARV)</i>                            | 15 | 10 | <b>VARIOUS</b> Back To Reality / <i>EMI TV/UMTV (E)</i>                        |
| 6  | 5   | <b>VARIOUS</b> Now That's What I Call Running / <i>EMI TV/UMTV (E)</i>        | 16 | 11 | <b>VARIOUS</b> UKF Bass Culture 2 / <i>AEI (PIAS)</i>                          |
| 7  | 2   | <b>VARIOUS</b> 80s Groove - Vol 3 / <i>MoS/Sony (ARV)</i>                     | 17 | 13 | <b>VARIOUS</b> Now That's What I Call Music 81 / <i>EMI TV/UMTV (E)</i>        |
| 8  | 4   | <b>VARIOUS</b> Ibiza Annual 2012 / <i>MoS (ARV)</i>                           | 18 | 14 | <b>VARIOUS</b> The Chillout Session / <i>MoS (ARV)</i>                         |
| 9  | 6   | <b>VARIOUS</b> Now That's What I Call Reggae / <i>EMI TV/UMC/UMTV (ARV)</i>   | 19 | 20 | <b>VARIOUS</b> Latest & Greatest - Great British / <i>USM Media (SDU)</i>      |
| 10 | 8   | <b>VARIOUS</b> Now That's What I Call A No 1 / <i>EMI TV/UMTV (E)</i>         | 20 | 15 | <b>VARIOUS</b> Clubland 21 / <i>AATW/UMTV (ARV)</i>                            |

## INDIE SINGLES TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- |    |     |  |
|----|-----|--|
| 1  | NEW | <b>EXAMPLE</b> Say Nothing / <i>MoS (ARV)</i>  |
| 2  | 1   | <b>PUBLIC ENEMY</b> Harder Than You Think / <i>Sian Jamz</i>                                       |
| 3  | 2   | <b>THE XX</b> Angels / <i>Young Turks (PIAS)</i>   |
| 4  | 4   | <b>EDWYN COLLINS</b> A Girl Like You / <i>AED</i>  |
| 5  | 3   | <b>PORTER ROBINSON</b> Language / <i>MoS (ARV)</i>   |
| 6  | 11  | <b>ADELE</b> Set Fire To The Rain / <i>XL (PIAS)</i>   |
| 7  | 20  | <b>ADELE</b> Turning Tables / <i>XL (PIAS)</i>   |
| 8  | 9   | <b>ADELE</b> Someone Like You / <i>XL (PIAS)</i>   |
| 9  | 8   | <b>DJ FRESH FEAT. RITA ORA</b> Hot Right Now / <i>MoS (ARV)</i>                                    |
| 10 | NEW | <b>ALL TIME LOW</b> Somewhere In Neverland / <i>Hopeless (PIAS)</i>                                |
| 11 | NEW | <b>ULTIMATE POP HITS</b> Gangnam Style / <i>Ultimate Pop Hits</i>                                  |
| 12 | 10  | <b>JOHN MURPHY</b> In The House - In A Heartbeat / <i>XL (PIAS)</i>                                |
| 13 | NEW | <b>POKE &amp; ALEX ROSS</b> Nick Clegg Says I'm Sorry / <i>The Poke</i>                            |
| 14 | 12  | <b>TNGHT</b> Higher Ground / <i>Warp (PIAS)</i>  |
| 15 | 13  | <b>ADELE</b> Rolling In The Deep / <i>XL (PIAS)</i>  |
| 16 | 14  | <b>LUCENZO &amp; QWOTE FEAT. PITBULL AND DON OMAR</b> Danza Kuduro / <i>Dance Nation/MoS (ARV)</i> |
| 17 | RE  | <b>THE HEAVY</b> Short Change Hero / <i>Counter (PIAS)</i>   |
| 18 | 16  | <b>ADELE</b> Make You Feel My Love / <i>XL (PIAS)</i>  |
| 19 | NEW | <b>ALT-J</b> Something Good / <i>Infectious (PIAS)</i>   |
| 20 | RE  | <b>EXAMPLE</b> Changed The Way You Kiss Me / <i>MoS (ARV)</i>                                      |

## INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- |    |     |   |
|----|-----|---|
| 1  | 1   | <b>THE XX</b> Coexist / <i>Young Turks (PIAS)</i>   |
| 2  | NEW | <b>GRIZZLY BEAR</b> Shields / <i>Warp (PIAS)</i>  |
| 3  | 2   | <b>ADELE</b> 21 / <i>XL (PIAS)</i>  |
| 4  | 4   | <b>ALT-J</b> An Awesome Wave / <i>Infectious (PIAS)</i>   |
| 5  | NEW | <b>RIVAL SONS</b> Head Down / <i>Enache (ACA Arv)</i>   |
| 6  | NEW | <b>RICHIE SAMBORA</b> Aftermath Of The Lowdown / <i>Aggressive</i>                                  |
| 7  | 3   | <b>NOEL GALLAGHER'S HIGH FLYING BIRDS</b> Noel Gallagher's High Flying Birds / <i>Sour Mash (E)</i> |
| 8  | 5   | <b>THE XX</b> xxx / <i>Young Turks (PIAS)</i>   |
| 9  | NEW | <b>SKUNK ANANSIE</b> Black Traffic / <i>100 Percent (ram arv)</i>                                   |
| 10 | NEW | <b>MARILLION</b> Sounds That Can't Be Made / <i>earMusic (Absolute Arvata)</i>                      |
| 11 | NEW | <b>WE ARE THE OCEAN</b> Maybe Today, Maybe Tomorrow / <i>Hassle (PIAS)</i>                          |
| 12 | NEW | <b>DINOSAUR JR</b> I Bet On Sky / <i>Play It Again Sam (PIAS)</i>                                   |
| 13 | NEW | <b>AIMEE MANN</b> Charming / <i>Proper (PROP)</i>   |
| 14 | 16  | <b>EXAMPLE</b> Playing In The Shadows / <i>MoS (ARV)</i>  |
| 15 | 18  | <b>FIRST AID KIT</b> The Lion's Roar / <i>Wichita (PIAS)</i>  |
| 16 | 13  | <b>ADELE</b> 19 / <i>XL (PIAS)</i>  |
| 17 | 11  | <b>MADNESS</b> Total Madness / <i>Union Square (SDU)</i>  |
| 18 | 12  | <b>FRANK TURNER</b> England Keep My Bones / <i>Xtra Mile (PIAS)</i>                                 |
| 19 | 14  | <b>JACK WHITE</b> Blunderbuss / <i>XL (PIAS)</i>  |
| 20 | NEW | <b>JOANNE SHAW TAYLOR</b> Almost Always Never / <i>Ruf (PROP)</i>                                   |



All Time Low Indie Singles (10)



Nell Bryden Indie Singles Breakers (10)



Rival Sons Indie Albums (5)



Skunk Anansie Indie Albums (9)



Rachel Sermanni Indie Albums Breakers (2)

## INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



- |    |     |   |
|----|-----|---|
| 1  | NEW | <b>ULTIMATE POP HITS</b> Gangnam Style / <i>Ultimate Pop Hits</i>       |
| 2  | 1   | <b>JOHN MURPHY</b> In The House - In A Heartbeat / <i>XL</i>            |
| 3  | NEW | <b>POKE &amp; ALEX ROSS</b> Nick Clegg Says I'm Sorry / <i>The Poke</i> |
| 4  | 2   | <b>TNGHT</b> Higher Ground / <i>Warp</i>                                |
| 5  | 12  | <b>THE HEAVY</b> Short Change Hero / <i>Counter</i>                     |
| 6  | 6   | <b>BIG HITS 2012</b> Last Night (Beer Fear) / <i>Big Hits 2012</i>      |
| 7  | NEW | <b>LIL MUSIK SHOP</b> Dont You Worry Child / <i>VE</i>                  |
| 8  | 18  | <b>CRYSTAL FIGHTERS</b> Follow / <i>Zirkulo</i>                         |
| 9  | 7   | <b>JULIO BASHMORE</b> Au Seve / <i>Broadwalk</i>                        |
| 10 | NEW | <b>NELL BRYDEN</b> Sirens / <i>157 Records</i>                          |
| 11 | NEW | <b>SHE'S MADE OF CANDY</b> Candy / <i>Devoted</i>                       |
| 12 | NEW | <b>DAUGHTER</b> Smother / <i>4AD</i>                                    |
| 13 | 5   | <b>IT'S ALWAYS A GOOD TIME</b> Good Time / <i>Victory</i>               |
| 14 | 20  | <b>AWOLNATION</b> Sail / <i>Red Bull</i>                                |
| 15 | NEW | <b>ELECTRO MIX ISLAND</b> Swimming Pools / <i>157 IMP</i>               |
| 16 | 4   | <b>BOM BOM</b> When I Go Bom Bom Bom / <i>157 IMP</i>                   |
| 17 | 9   | <b>COLLEGE FEAT. ELECTRIC YOUTH</b> A Real Hero / <i>Valerie</i>        |
| 18 | NEW | <b>ANDY BURROWS</b> Because I Know That I Can / <i>PIAS</i>             |
| 19 | NEW | <b>JENN BOSTIC</b> Jealous Of The Angels / <i>Jenn Bostic</i>           |
| 20 | NEW | <b>FACE TO FACE</b> Ai Se Eu Te Pego / <i>TMS</i>                       |

## INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



- |    |     |  |
|----|-----|--|
| 1  | NEW | <b>JOANNE SHAW TAYLOR</b> Almost Always Never / <i>Ruf</i>             |
| 2  | NEW | <b>RACHEL SERMANNI</b> Under Mountains / <i>Middle Of Nowhere</i>      |
| 3  | NEW | <b>JON SPENCER BLUES EXPLOSION</b> Meat + Bone / <i>Bronzerat</i>      |
| 4  | 1   | <b>CALEXICO</b> Algiers / <i>City Slang</i>                            |
| 5  | NEW | <b>TWISTED WHEEL</b> Do It Again / <i>Twisted Wheel</i>                |
| 6  | 2   | <b>BILL FAY</b> Life Is People / <i>Dead Oceans</i>                    |
| 7  | NEW | <b>HOW TO DRESS WELL</b> Total Loss / <i>Weird World</i>               |
| 8  | NEW | <b>DEVIL SOLD HIS SOUL</b> Empire Of Light / <i>Small Town</i>         |
| 9  | 12  | <b>MALA</b> Mala In Cuba / <i>Brownswood</i>                           |
| 10 | NEW | <b>BREAKBOT</b> By Your Side / <i>Because</i>                          |
| 11 | NEW | <b>KID KOALA</b> 12 Bit Blues / <i>Nirja Tune</i>                      |
| 12 | 4   | <b>CHRIS ROBINSON BROTHERHOOD</b> The Magic Door / <i>Silver Arrow</i> |
| 13 | 5   | <b>THE UKULELES</b> The Ukuleles / <i>DMG TV</i>                       |
| 14 | NEW | <b>JENN BOSTIC</b> Jealous / <i>Jenn Bostic</i>                        |
| 15 | NEW | <b>THE PRESETS</b> Pacifica / <i>Modular</i>                           |
| 16 | 9   | <b>SBTRKT</b> SBTRKT / <i>Young Turks</i>                              |
| 17 | 6   | <b>PAUL LEONARD-MORGAN</b> Dredd - Ost / <i>Metropolis Movie</i>       |
| 18 | 8   | <b>NOFX</b> Self/Entitled / <i>Fat Wreck Chords</i>                    |
| 19 | RE  | <b>NELL BRYDEN</b> Shake The Tree / <i>157 Records</i>                 |
| 20 | RE  | <b>KARINE POLWART</b> Traces / <i>Hegri</i>                            |

# CHARTS CLUB WEEK 38

Club charts are available on MusicWeek.com every Friday

## UPFRONT CLUB TOP 40

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	4	4	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child / Virgin
2	6	6	MICHAEL WOODS FEAT. ESTER DEAN We've Only Just Begun / MoS
3	11	2	DAVID GUETTA FEAT. SIA She Wolf (Falling To Pieces) / Positiva/Virgin
4	8	4	MYNC & SENADEE No Place Like Home / Cr2
5	19	5	KID MASSIVE FEAT. DATABOY Good Girlfriend / Transmission
6	17	4	STATIC REVENGER FEAT. DEV Turn The World On / White Label
7	Re 3		BENJAMIN LEUNG & JIM NEILD FEAT. ANDY HALDANE Time To Go / Limbo
8	13	4	MICHAEL JACKSON Bad 25 Mixes: Bad/Speed Demon / Epic
9	20	5	PET SHOP BOYS Winner / Parlophone
10	26	2	AYAH MARAR Unstoppable / Husslegirl
11	21	2	KEISHA WHITE Butterflies / GC
12	16	6	HANNAH Good Feeling / Snowdog
13	29	3	CONOR MAYNARD FEAT. NE-YO Turn Around / Parlophone
14	15	4	BOB MARLEY & THE WAILERS Jammin' / Island
15	34	2	HAVANA FEAT. FRENCH KISS Gypsy Girl / Big Man
16	23	3	ERIC TURNER V AVICII Dancing In My Head / Capitol/Parlophone
17	40	2	MADEON The City / Popcultur
18	14	7	EXAMPLE Say Nothing / MoS
19	27	3	NO DOUBT Settle Down / Interscope
20	24	4	LAURA BROAD FEAT. CHRIS BROWN Nobody Can / Simply
21	2	5	BURNS Lies / Columbia
22	3	5	MICHAEL GRAY FEAT. ROLL DEEP Can't Wait For The Weekend / Cooking Vinyl/Sultra
23	1	5	CARL KENNEDY FEAT. ROACHFORD Ride The Storm 2012 / New State
24	33	3	KELVIN SCOTT Jump All Night / Saltrenz
25	30	2	MILK & SUGAR Let The Sun Shine 2012 / Milk & Sugar
26	NEW		BASSTONE Why / No Filtr
27	NEW		NE-YO Let Me Love You (Until You Learn To Love Yourself) / Motown/Mercury
28	32	2	E'VOKE Runaway / Pinball
29	NEW		OTTO KNOWS Million Voices / Mercury
30	NEW		MIKA FEAT. PHARRELL WILLIAMS Celebrate / Casablanca/Island
31	NEW		LEONA LEWIS FEAT. CHILDISH GAMBINO Trouble / Syco
32	Re 2		SUPAFLY Happiness / DRMA
33	39	2	SHAROQUE Inna All My Life / Things We Like
34	5	4	RUSS CHIMES Back 2 You / Positiva/Virgin
35	NEW		ROBBIE RIVERA FEAT. WYNTER GORDON In The Morning / Black Hole
36	NEW		THE OTHER TRIBE Skirts / Relentless/Black Butter
37	NEW		ASAF AVIDAN One Day/Reckoning Song / Columbia
38	25	7	DJ FRESH FEAT. RAVAUUGHN The Feeling / MoS
39	28	8	SAM AND THE WOMP Bom Bom / One More Tune/Still/Warner
40	NEW		ECOTEK & JAMES EGBERT Nightcrawler/Midnight Express / Xtravaganza

## COMMERCIAL POP TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	5	3	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child / Virgin
2	8	2	CONOR MAYNARD FEAT. NE-YO Turn Around / Parlophone
3	16	2	DAVID GUETTA FEAT. SIA She Wolf (Falling To Pieces) / Positiva/Virgin
4	7	3	NO DOUBT Settle Down / Interscope
5	15	4	HAVANA FEAT. FRENCH KISS Gypsy Girl / Big Man
6	14	3	SCISSOR SISTERS Let's Have A Kiki / Po'ydor
7	21	2	KEISHA WHITE Butterflies / GC
8	22	3	SINCERE Deja Vu / Mercury
9	19	2	BURNS Lies / Columbia
10	13	2	NE-YO Let Me Love You (Until You Learn To Love Yourself) / Motown/Mercury
11	24	2	SEREBRO Mama Lover / AATW
12	1	3	BEYONCE I Was Here / Columbia
13	28	2	ARCHEO The Payback / Music Mantra
14	23	3	LAURA BROAD FEAT. CHRIS BROWN Nobody Can / Simply
15	2	5	MICHAEL GRAY FEAT. ROLL DEEP Can't Wait For The Weekend / Cooking Vinyl/Sultra
16	NEW		HANI Passin' Out / Top Floor
17	NEW		PROFESSOR GREEN FEAT. SIERRA KUSTERBECK Avalon / Virgin
18	26	4	LEELEE Ugly / Deywalker
19	3	5	BOB MARLEY & THE WAILERS Jammin' / Island
20	NEW		TIMOMATIC Set It Off / RCA
21	12	6	EXAMPLE Say Nothing / MoS
22	27	2	THE WIDEBOYS Addicted 2 Bass / Worldwide Phonographics
23	NEW		THE OTHER TRIBE Skirts / Relentless/Black Butter
24	NEW		SUPAFLY Happiness / DRMA
25	10	6	OWL CITY & CARLY RAE JEPSEN Good Time / Interscope/Republic Island
26	17	5	AIDEN GRIMSHAW Curtain Call / RCA
27	20	8	SAM AND THE WOMP Bom Bom / One More Tune/Still/Warner
28	NEW		ERIC TURNER V AVICII Dancing In My Head / Capitol/Parlophone
29	9	4	PET SHOP BOYS Winner / Parlophone
30	NEW		ESM?E DENTERS It's Summer Because We Say So / 3 Beat

© Music Week. Compiled by DJ Feedback and data collected from the following stores, online sites and distributors: 3MR Records, CD Pool, Know How, Phonica, Pure Groove, Trax (London), System 30c (Manchester), 2nd Precinct (Glasgow) & Beat (Liverpool), The Disc (Bradford), Crash (Leeds), Global Groove (Stoke), Catapult (Cardiff), Hard To Find (Birmingham), Plastic Music (Brighton), Power (Wigan), Streetwise (Cambridge), The Disc (Bradford), Xahua (Middlesbrough) & Sound Division (Belfast), Beatport, Juno, Unique & Dynamic.



UPFRONT Swedish House Mafia



COMMERCIAL POP Conor Maynard



URBAN Public Enemy

# Sweden's superstar DJs sign off with another smash hit

## ANALYSIS

BY ALAN JONES

Swedish House Mafia don't do things by halves, and their latest smash, Don't You Worry Child, simultaneously ascends to the top of both the Upfront and Commercial Pop charts this week – just as their previous smashes One, Miami 2 Ibiza and Save The World did. Comprising superstar DJs Axwell, Steve Angello and Sebastian Ingrosso, the Stockholm-based trio

employed Pharrell Williams to put vocals to their first No.1 and Timie Tempah for their second. Save The World had uncredited vocals from fellow Swede John Martin, who also sings, this time with a full 'featuring' credit, on Don't You Worry Child.

The song itself is rumoured to be the trio's last recording together – they are also retiring from touring and bade farewell to Britain with a gig at Milton Keynes Bowl in June as part of their ongoing One Last Tour dates. Don't You Worry Child

holds a 12.10% lead over nearest challenger Michael Woods' We've Only Just Begun (feat. Ester Dean) on the Upfront chart, and is 5.33% ahead of Conor Maynard's Turn Around (feat. Ne-Yo) at the Commercial Pop apex.

Ne-Yo is also runner-up on the Urban chart, where his Let Me Love You... slips a notch after spending six weeks at No.1. It is replaced by veteran rappers Public Enemy's first ever No.1 on the list, Harder Than You Think.

## URBAN TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	5	4	PUBLIC ENEMY Harder Than You Think / Slan Jamz
2	1	9	NE-YO Let Me Love You (Until You Learn To Love Yourself) / Motown/Mercury
3	8	2	KEISHA WHITE Butterflies / GC
4	2	6	MARIAH CAREY FEAT. RICK ROSS & MEEK MILL Triumphant (Get 'Em) / Def Jam
5	14	2	A.M.SNIPER FEAT. ILLESTR8 Roar / 3Fifty?
6	4	8	NY Trophy Boy / Dream Juice
7	24	2	SHANAY HOLMES Worth The Wait / Virtue Ent
8	7	4	FLO-RIDA I Cry / Atlantic
9	3	5	MICHAEL GRAY FEAT. ROLL DEEP Can't Wait For The Weekend / Cooking Vinyl/Sultra
10	12	4	MICHAEL JACKSON Bad 25 Mixes: Bad/Speed Demon / Epic
11	6	5	KENDRICK LAMAR Swimming Pools (Drank) / Interscope/Aftermath
12	NEW		CONOR MAYNARD FEAT. NE-YO Turn Around / Parlophone
13	NEW		NAS FEAT. AMY WINEHOUSE Cherry Wine / Mercury
14	20	10	ANGEL Wonderful / Island
15	22	2	EVA SIMONS Renegade / Interscope
16	10	4	BOB MARLEY & THE WAILERS Jammin' / Island
17	29	2	PROFESSOR GREEN FEAT. SIERRA KUSTERBECK Avalon / Virgin
18	19	5	LABRINTH Treatment / Syco
19	NEW		DROX FEAT. KIMBERLEY Summer / Helicopta
20	26	2	BEYONCE I Was Here / Columbia
21	15	3	PITBULL FEAT. SHAKIRA Get It Started / JMR 305/Polo Grounds
22	18	11	NICKI MINAJ Pound The Alarm / Cash Money/Island
23	11	14	WILEY FEAT. RHYMEZ & MS D Heatwave / Warner Brothers/One More Tune
24	13	8	TIMBALAND FEAT. NE-YO Hands In The Air / Interscope
26	9	7	THE WIDEBOYS Addicted 2 Bass / Worldwide Phonographics
27	16	11	NABIHA Never Played The Bass / Disco Wax
28	21	18	CHRIS BROWN Don't Wake Me Up / RCA
28	30	2	TODDLA T FEAT. CLEO SOL Code To Crack / White Label
29	17	7	SAM AND THE WOMP Bom Bom / One More Tune/Still/Warner
30	RE		DJ FRESH FEAT. RAVAUUGHN The Feeling / MoS

## COOL CUTS TOP 20

POS	ARTIST / TRACK
1	CALVIN HARRIS FEAT. FLORENCE WELCH Sweet Nothing
2	MADEON The City
3	OTTO KNOWS Million Voices
4	PAUL VAN DYK FT ADAM YOUNG Eternity
5	DRUMSOUND & BASSLINE SMITH FEAT. HADOUKEN! Daylight
6	KNIFE PARTY Centipede
7	PUBLIC ENEMY Harder Than You Think
8	SYRON Breaking
9	ROCKWELL FEAT. KITO & SAM FRANK Childhood Memories
10	RICHARD GREY FEAT. BOB MARLEY Is This Love
11	DISCLOSURE FEAT. SAM SMITH Latch
12	JESS MILLS For My Sins
13	LINDSTROM Rakost
14	SUPAFLY Happiness
15	JACQUES LU CONT In The Night
16	MAX WHEELER VS ESSJAY FEAT. SNOOP DOGG Liu
17	DELILAH Shades Of Grey
18	BEN PEARCE What I Might Do
19	FEHRPLAY Nightride
20	NEXT DOOR BUT ONE Art Of The Matter



Hear the Cool Cuts chart every Thursday 4-6pm GMT on Paul "Radical" Ruiz - Anything Goes radio show on Ministry Of Sound Radio across the globe on www.ministryofsound.com/radio

# CHARTS ANALYSIS WEEK 38



## 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

- **PALOMA FAITH** *Never Tear Us Apart* RCA
- **DJ FRESH FEAT. RAVAUGHN** *The Feeling*  
Ministry of Sound
- **JASON MRAZ** *I Won't Give Up* Atlantic
- **ADELE** *I Can't Make You Love Me* XL
- **JOHN DENVER** *Annie's Song* RCA
- **CHRISTINA PERRI** *Jar Of Hearts* Atlantic
- **LANA DEL REY** *Blue Velvet* Polydor
- **BIG HITS 2012** *Tea And Toast* Big Hits 2012
- **GEORGE MICHAEL** *I Can't Make You Love Me* Epic
- **U2** *With Or Without You* Mercury
- **POKE & ALEX ROSS** *Nick Clegg Says I'm Sorry* The Poke
- **KELLY CLARKSON** *Stronger (What Doesn't Kill You)* RCA
- **BIG HITS 2012** *Last Night (Beer Fear)*  
Big Hits 2012
- **LABRINTH FEAT. TINIE TEMPAH**  
*Earthquake* Syco
- **MAVERICK SABRE** *I Need* Mercury
- **ETTA JAMES** *At Last* MCA

### UK ALBUMS CHART

- **MUMFORD & SONS** *Babel* G.O.T. Road/Island
- **GREEN DAY** *Uno* Reprise
- **JONATHAN & CHARLOTTE** *Together* Syco
- **DEADMAUS** *Album Title Goes Here*  
MauStrap/Parlophone
- **LUCY ROSE** *Like I Used To* Columbia
- **NO DOUBT** *Push And Shove* Interscope



- **DEACON BLUE** *The Hipsters* Edsel
- **MAGNUM** *On the 13th Day* Steamhammer
- **STEVE HARRIS** *British Lion* EMI
- **SEX PISTOLS** *Never Mind The Bollocks* UMC
- **DEVIN TOWNSEND** *PROJECT EPICLOUD* Inside Out
- **JOE BONAMASSA** *Beacon Theatre – Live From New York* Provogue
- **FRIGHTENED RABBIT** *State Hospital* Atlantic
- **GARY MOORE** *Blues For Jimi* Eagle
- **PAUL CARRACK** *Good Feeling* Carrack UK
- **BEACH BOYS** *Fifty Big Ones – Greatest Hits* Capitol
- **LIANNE LA HAVAS** *Is Your Love Big Enough*  
Warner Bros
- **ZZ TOP** *La Futura* Vertigo
- **JOHN HIATT** *Mystic Pinball* New West
- **REM** *Document* I.R.S.
- **JOHN FRUSCIANTE** *PBX Funicular Intaglio*  
Zone Record Collection
- **LINKIN PARK** *Living Things* Warner Bros

The new Official Charts Company UK sales charts and Nielsen airplay charts are available from every Sunday evening at [musicweek.com](http://musicweek.com).

## SINGLES

BY ALAN JONES

South Korean rapper **Psy's** *Gangnam Style* has become a global sensation, and is set to cement its British success by topping the singles chart this Sunday. Tuesday's midweek sales flashes show sales of the track accelerating 284.30% week-on-week, enough for it to open up a 17.24% lead over nearest challenger **Hall Of Fame** by **The Script feat. will.i.am**.

*Gangnam Style* increased sales for the ninth week in a row last week, surging 445.48% week-on-week to rocket 37-3 (48,848 sales), while ranking at No.1 on iTunes in 33 of 57 countries in which Apple sells music.

As impressive as a 34-place jump to three is, there have been 12 bigger Top 200 jumps to that position in the 21st century, with the 188-3 leap of **Baby** by **Justin Bieber feat. Ludacris** in 2010, topping the list.

After a strong start in which he threatened to unseat the incumbent, **Example** had to settle for his second No.2 single last Sunday, with his latest solo effort, *Say Nothing* debuting as runner-



MIDWEEK NO.1

Psy: Gangnam Style

up (50,572 sales) to match the August peak of *We'll Be Coming Back*, his collaboration with **Calvin Harris**.

The track that *Say Nothing* tried and failed to dethrone is **Hall Of Fame**, which enjoyed a second week at No.1 for **The Script feat. will.i.am** with sales down 8.80% at 63,980 – the lowest sale for a No.1 since **Florence + The Machine's** *Spectrum (Say My Name)* topped with 20 fewer sales nine weeks earlier.

In **N-Dubz** news, **Dappy's** latest single, *Good Intentions*, debuted at 12 (25,578 sales), while cousin and former bandmate **Tulisa's** *Live It Up (feat. Tyga)* fell 11-24 (13,592 sales). *Good Intentions*, incidentally, is the fourth single from **Dappy's** debut solo album *Bad Intentions*, which is set for release next month, and also contains his solo hit *No Regrets* which reached No.1 a year ago this week, the **Brian May** collaboration *Rockstar* (number

two in March) and *I'm Coming (Tarzan Part 2)*, which flatlined at No.35 in July.

Lingerie shop owner and **The Only Way is Essex** star **Jessica Wright's** single *Dance All Night* debuted at 36 (8,975 sales), nine months after she and the rest of the **TOWIE** cast reached 33 with a version of **Wham's** *Last Christmas*.

2011 **X Factor** winners **Little Mix's** *Wings* resumed its decline after hovering at four last week, falling to seven (32,166 sales), while **Amelia Lily**, who finished third in the competition, saw her debut single *You Bring Me Joy* fall 2-8 (31,559 sales).

**Conor Maynard's** debut album *Contrast* yielded its third Top 20 single, as *Turn Around (feat. Ne-Yo)* dashed 38-18 (17,007 sales). The album itself made a modest 95-84 improvement (1,594 sales). Meanwhile **Ne-Yo's** own current single, *Let Me Love You (Until You Learn To Love Yourself)* ebbed 3-4 (39,424 sales).

Overall singles sales were down 3.25% week-on-week at 3,177,250 – 4.14% above same-week 2011 sales of 3,051,079.

## ALBUMS

BY ALAN JONES

**The Killers** slaughtered their opponents to maintain their 100% record atop the album chart, with *Battle Born* dashing to the summit last Sunday while achieving the third highest artist album sale of the year: 93,989 – but **Mumford & Sons** are in line for an even bigger debut atop the chart this weekend, with their second album, *Babel*. Dashing to sales of more than 64,000 by close of business on Monday night, *Babel* is certain to eclipse the year's previous best weekly sales tally of 116,745 set by **Lana Del Rey's** *Born To Die* in February.

With **Green Day's** new album *Uno* set to debut at two, *Battle Born* is likely to slip to three but became the Killers' fourth No.1 studio set from as many releases last weekend.

**Pink** topped the chart for the very first time with her last studio album, *Funhouse*, in 2008 – but her sixth studio set, *The Truth About Love*, trailed **The Killers** from the outset, although it did



MIDWEEK NO.1

Mumford & Sons: Babel

sell a chunky 79,531 copies to debut at No.2. In what has been an attritional year – the previous 37 chart weeks have produced an average No.2 sale of just 27,789 copies (as opposed to a same stage average of 54,740 in 2004, the peak year for album sales) – *The Truth About Love* actually achieved the highest sale for the position in 2012, beating the 61,927 copies that **Emeli Sandé's** *Our Version Of Events* sold as runner-up 30 weeks ago.

Already the UK's ninth

biggest selling album, **Michael Jackson's** seminal 1987 album *Bad* re-entered the chart at six (11,475 sales) on Sunday following the release of a special 25th anniversary edition, that adds remixes, live tracks, foreign language versions and other rarities. *Bad* reached No.9 in the wake of Jackson's death in 2009, and last made the Top 75 in the final week of that year. A 25th anniversary version of *Thriller* reached three in 2008.

Introductory hit *Call Me*

Maybe spent four weeks at No.1, and follow-up *Good Time* – a collaboration with **Owl City** – recently reached number five, to provide enough impetus for **Carly Rae Jepsen** to debut at nine (9,449 sales) with her first UK album, *Kiss*. A protege of **Justin Bieber** – she is signed to his label – Jepsen is joined by **Bieber** on the track *Beautiful*, which debuts at 68 (3,567 sales) on the singles chart.

New York indie favourites **Grizzly Bear** roared to 17 (6,462 sales) with fourth album *Shields*. Their 2004 debut *Horn Of Plenty* and 2006 follow-up *Yellow House* failed to chart but third album *Veckatimest* reached No.24 in 2009 (54,180 sales).

**Bon Jovi** mainstay **Richie Sambora's** third solo album, *Aftermath Of The Lowdown*, debuted at 35 (3,151 sales) this week, more than 14 years after predecessor *Undiscovered Soul* reached 24, and over 21 years after debut solo set *Stranger In This Town* got to No.20.

Overall album sales were up 5.04% week-on-week at 1,521,888 – 6.70% below same-week 2011 sales of 1,631,111.





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# INDUSTRY EVENTS DATES FOR YOUR DIARY

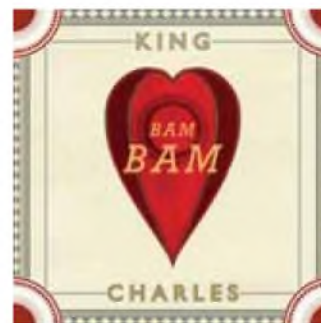
# PRODUCT KEY RELEASES



02/10 CLASSIC BRIT AWARDS  
Royal Albert Hall



▶ DANIEL POWTER Turn On The Lights 01.10



▶ KING CHARLES Bam Bam 08.10

## October

2  
Classic Brit Awards 2012  
Royal Albert Hall  
[brits.co.uk](http://brits.co.uk)

4-6  
Hard Working Class Heroes  
2012, Button Factory, Dublin  
[hwch.net](http://hwch.net)

6-8  
BPM 2012,  
Birmingham  
[visitbpm.co.uk](http://visitbpm.co.uk)

Norwich Sound & Vision  
[norwichsoundandvision.co.uk](http://norwichsoundandvision.co.uk)

11-14  
Music China 2012, Shanghai  
[Musicchina-expo.com](http://Musicchina-expo.com)

17-21  
Amsterdam Dance Event,  
Amsterdam  
[amsterdam-dance-event.com](http://amsterdam-dance-event.com)

29  
AIM Awards 2012  
The Brewery, London  
[musicindie.com](http://musicindie.com)

## November

1  
Barclaycard Mercury Prize  
[mercuryprize.com](http://mercuryprize.com)

1-4  
Iceland Airwaves, Reykjavik  
[icelandairwaves.is](http://icelandairwaves.is)

3  
MOBO Awards,  
Echo Arena, Liverpool  
[mobo.com](http://mobo.com)

5  
21st Music Industry Trusts  
Awards, Grosvenor House  
Hotel, London  
[mitsaward.co.uk](http://mitsaward.co.uk)

## January

26  
Midem 2013, Cannes  
[midem.com](http://midem.com)

FORTHCOMING  
FEATURES



## October 26 Q4 packaging special

As we step into Q4, luxury packaging specialists will be looking forward to a Christmas boon. Music Week will find out just how jolly the sector feels in Q4 2012 as well as taking a look at some of the standout products being prepared for the festive period.

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

\* All feature dates subject to change

## OCTOBER 1

### SINGLES

- **ALT-J** Something Good (*Intervous*)
- **HOLLY COLE** Night (*Tradition & Moderne*)
- **DOG IS DEAD** Talk Through The Night (*Atlantic*)
- **DRAKE FEAT. RICK ROSS** Lord Knows (*Cash Money/Island*)
- **FLO-RIDA** I Cry (*Atlantic*)
- **THE GETAWAY PLAN** The Reckoning (*Warner Brothers*)

● **DAVID GUETTA FEAT. SIA** She Wolf (Falling To Pieces) (*Positive/Intim*)

● **REN HARVIE** Do Right By Me (*Island/Kid Gloves*)

● **RICHARD HAWLEY** Seek It (*Parlophone*)

● **KENDRICK LAMAR** Swimming Pools

(Drink) (*Interscope/Aftermath*)

● **LOWER THAN ATLANTIS** Love Someone Else (*Island*)

● **MADEON** Premier Ep (*Pop Culture*)

● **MIKA FEAT. PHARRELL WILLIAMS** Celebrate (*Casablanca/Island*)

● **MUSE** Madness (*Helium 3*)

● **BETH ORTON** Magpie (*Anti*)

● **THE OVERTONES** Loving The Sound (*Warner Brothers*)

● **RED HOT CHILI PEPPERS** Never Is A Long Time/ Love Of Your Life (*Warner Brothers*)

● **KEVIN RUDDLF** Champions (*Island*)

● **SIMIAN MOBILE DISCO** A Form Of Change Ep (*Nichita*)

● **THE STAVES** Tongue Behind My Teeth (*Atlantic*)

● **TAYLOR SWIFT** We Are Never Ever Getting Back Together (*Mercury*)

● **TINCHY STRYDER** Help Me (*4th & Broadway*)

● **UNICORN KID** Need U (*3 Beat*)

● **WALK THE MOON** Anna Sun (*RCA*)

● **THE WALLFLOWERS** Reboot The Mission (*RCA*)

### ALBUMS

● **ALPHABET BACKWARDS** Little Victories (*Highline*)

● **TORI AMOS** Gold Dust (*Deutsche Grammophon*)

● **AXEWOUND** Vultures (*Search And Destroy/RCA*)

● **JOHN CALE** Shifty Adventures In Nookie Wood (*Double Six*)

● **ERRORS** New Relics (*Rock Action*)

● **FLYING LOTUS** Until The Quiet Comes (*Nurs*)

● **FOLKS** I See Cathedrals (*Big Flame*)

● **FOREIGN BEGGARS** The Uprising (*Musstrap*)

● **BRUCE FOXTON** Back In The Room (*Bass Tone*)

● **JOHN LORD** Concerto For Group And Orchestra (*EarMusic*)

● **LOVE & MONEY** The Devil's Debut (*Vertica*)

● **LOWER THAN ATLANTIS** Changing Tune (*Island*)

● **MIGUEL** Kaleidoscope Dream (*RCA*)

● **MUSE** The 2nd Law (*Helium 3*)

● **BETH ORTON** Sugaring Season (*Anti*)

● **THE OVERTONES** Higher (*Warner Brothers*)

● **PAPA ROACH** The Connection (*Eleven Seven*)

● **NEIL SEDAKA** The Real Neil (*Musical Infinity*)

● **IAN SIEGAL** Candystore Kid (*Nugens*)

## OCTOBER 8

### SINGLES

● **ANGEL HAZE** New York (*Island*)

● **BEST COAST** Do You Love Me Like You Used To? (*Nichita*)

● **BETH JEANS HOUGHTON & THE HOOVES**

OF DESTINY Dodecahedron (*Mute*)

● **THE BLACK KEYS** Little Black Submarines (*Nonesuch*)

● **THE D.O.T. FEAT. CLARE MAGUIRE & DANNY BROWN** You Never Asked (*Ibc*)

● **DON DIABLO** Lights Out Hit (*Columbia*)

● **FOLKS** Say Something (*Big Flame*)

● **ALISTAIR GRIFFIN** Always No 1 (*Dramatico*)

● **JOSH OSHO FEAT. CHILDISH GAMBINO** Giants (*Island*)

● **KEANE** Disconnected (*Island*)

● **KING CHARLES** Bam Bam (*Island*)

● **LEONA LEWIS FEAT. CHILDISH GAMBINO** Trouble (*Syco*)

● **LILYGREEN AND MAGUIRE** Given Up Giving Up (*Numer Music Entertainment*)

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

● **MADEON** The City (*Pop Culture*)

● **CONDOR MAYNARD** Turn Around (*Parlophone*)

● **NICKI MINAJ** Va Va Boom (*Cash Money/Island*)

● **THE NEIGHBOURHOOD** Female Robbery (*Sony*)

● **OTTO KNOWS** Million Voices (*Mercury*)

● **LISA MARIE PRESLEY** You Ain't Seen Nothing Yet (*Island*)

● **SEYE** Mexicana Bounce (*Mercury/Stranger*)

● **SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN** Don't You Worry Child (*Virgin*)

● **ALBUMS**

● **ALL TIME LOW** Don't Panic (*Hopeless*)

● **AT THE SKYLINES** The Secrets To Life (*Roadrunner*)

● **DANIEL POWTER** Turn On The Lights (*Ugly/EMI*)

● **CHRIS DE BURGH** Home (*Ferryman*)

● **DOG IS DEAD** All Our Favourite Stories (*Atlantic*)

▶ **THE JOY FORMIDABLE** Cholla 15.10▶ **STEVE HACKETT** Genesis Revisited II 22.10▶ **TRACEY THORN** Tinsel And Lights 29.10▶ **AEROSMITH** Music From Another... 05.11▶ **ALESSO** Years 12.11

- **FINK** Wheels Turn Beneath My Feet (Nirja Tune)
- **ART GARFUNKEL** The Singer (Sony)
- **ELLIE GOULDING** Halcyon (Polydor)
- **JEFF THE BROTHERHOOD** Hypnotic Nights (Warner Brothers)
- **JOSEPHINE** Portrait (Ark Recordings)
- **LAST DINOSAURS** In A Million Years (Polydor)
- **LEMAR** Invincible (Amp)
- **MIKA** The Origin Of Love (Casablanca/Island)
- **PAUL SIMON** Live In New York City (Sony RCA)
- **ROYAL TRUX** Accelerator (Dumina)
- **TAME IMPALA** Lonerism (Modular)
- **TY SEGALL** Twins (Drag City)
- **WALK THE MOON** Walk The Moon (RCA)
- **THE WALLFLOWERS** Glad All Over (RCA)

## OCTOBER 15

### SINGLES

- **ALUNAGEORGE** Your Drums, Your Love (Island)
- **JAKE BUGG** Two Fingers (Mercury)
- **CALVIN HARRIS FEAT. FLORENCE WELCH** Sweet Nothing (Columbia)
- **THE INVISIBLE** Generational (Nirja Tune)
- **TYLER JAMES** Single Tear (Island)
- **THE JOY FORMIDABLE** Cholla (Canvasback/Atlantic)
- **LAWSON** Standing In The Dark (Global Talent/Polydor)
- **MARINA AND THE DIAMONDS** How To Be A Heartbreaker (675/Atlantic)
- **MATMOS** The Ganzfeld (Thrill Jockey)
- **ANNA MEREDITH** Black Prince Fury Ep (Mosh Mosh)
- **NAS FEAT. AMY WINEHOUSE** Cherry Wine (Mercury)
- **NINA NESBITT** Boy (Island)
- **PET SHOP BOYS** Leaving (Parlophone)
- **SMOKE & JACKAL** No Tell (RCA)
- **CLEO SOL** Are You Ready (Island)
- **MICHEL TELO** Ai Se Au Te Pego (Roster)

### ALBUMS

- **BAT FOR LASHES** The Haunted Man (Parlophone)
- **COLIN BLUNSTONE** On The Air Tonight (Ennismore/Abstrak'te)
- **BRANDY** Two Eleven (RCA)
- **JAKE BUGG** Jake Bugg (Mercury)
- **COCKNEY REJECTS** East End Babylon (Cadiz)
- **DRUMSOUND & BASSLINE SMITH** Wall Of Sound (New State)
- **DONALD FAGEN** Sunken Condos (Reprise)
- **FRIAR ALESSANDRO** Voice From Assist (Decca)

- **LEONA LEWIS** Glassheart (Syco)
- **AYAH MARAR** The Real (Husslegin)
- **METZ** Metz (Sub Pop)
- **PEACE** The World Is Too Much With Us (Suicide Squeeze)
- **LISA MARIE PRESLEY** Storm & Grace (Island)
- **SONIC BOOM SIX** Sonic Boom Six (Xtra Mile)

## OCTOBER 22

### SINGLES

- **BASTILLE** Flaws (Virgin)
- **GABRIEL BRUCE** Perfect Weather (Mercury)
- **DEVLIN FEAT. DIANE BIRCH** Rewind (Island)
- **NEWTON FAULKNER** Write It On Your Skin (Ugly Truth/RCA)
- **GAZ COOMBES** White Noise (Hot Fruit)
- **KANYE WEST PRESETS** GOOD MUSIC Clique (Mercury)
- **AMY MACDONALD** 4th Of July (Vertigo)
- **MADNESS** My Girl 2 (Union Square)
- **NAUGHTY BOY FEAT. EMELI SANDE** Wonder (Phonix)
- **PEACE** Bloodshake (RCA)
- **PURE LOVE** Riot Song (Mercury)
- **TYGA FEAT. CHRIS BROWN** For The Fame (Island)
- **JESSIE WARE** Night Light (Island/Pmr)
- **YOU ME AT SIX** Reckless (Virgin)

### ALBUMS

- **GABRIEL BRUCE** Love In Arms (Mercury)
- **ANDY BURROWS** Company (Play It Again Sam)
- **DAPPY** Bad Intentions (A&W/Island)
- **DEACON BLUE** Raintown/When The World Knows Your Name/Fellow Hoodlums (Edsel Demon)
- **DEAF HAVANA** Fools And Worthless Liars - Deluxe (Bmg Rights)
- **CARD EMERALD** Presents Drum Rolls And Heart Breaks (Dramatica/Grand Mono)
- **PETER GABRIEL** So (Real World)
- **STEVE HACKETT** Genesis Revisited II (Inside Out)
- **KATE RUSBY** 20 (Island)
- **LAWSON** Chapinran Square (Global Talent/Polydor)
- **DANIEL O'DONNELL** Songs From The Movies - And More (Dmg Tv)
- **OF MONTREAL** Daughter Of Cloud (Polyvinyl)
- **EMELI SANDE** Our Version Of Events (Virgin)
- **STONE SOUR** House Of Gold & Bones (Roadrunner)
- **STYLO G FEAT. CHIPMUNK** Dash Out (Defenders Ent)
- **TAYLOR SWIFT** Red (Mercury/Big Machine)
- **DIONNE WARWICK** Now (H&N/Warner)

## OCTOBER 29

### SINGLES

- **BAT FOR LASHES** All Your Gold (Parlophone)
- **DADA LIFE** Feed The Dada (Polydor/Pm Am)
- **DEAD CAN DANCE** Opium (Pias)
- **FRANK OCEAN** Thinking 'Bout You (Def Jam)
- **TOM ODELL** Ep (RCA)
- **OF MONSTERS AND MEN** Mountain Sound (Island)
- **PASSION PIT** Take A Walk (Columbia)
- **THE RED THE WHITE AND THE BLUE** Crisis/Flying With You (Calapuit)
- **WILEY FEAT. SKEPTA, JME AND MS D** Can You Hear Me? (Ayayaya) (Warner Brothers/One More Tune)
- **ROBBIE WILLIAMS** Candy (Island)

### ALBUMS

- **BLACK COUNTRY COMMUNION** Afterglow (Mascot)
- **DEACON BLUE** Whatever You Say, Say Nothing/The Rest/Homesick? Plus (Edsel Demon)
- **DEVLIN** A Moving Picture (Island)
- **CALVIN HARRIS** 18 Months (Columbia)
- **MADNESS** Out, Out, Si, Si, Ja, Ja, Da, Da (Union Square)
- **MATTHEW FRIEDBERGER** Matricidal Sons Of Bitches (Thrill Jockey)
- **KYLIE MINOGUE** The Abbey Road Sessions (Parlophone)
- **SKYE** Back To Now (Pias)
- **THE SOLDIERS** The Soldiers (Dmg Tv)
- **TRACEY THORN** Tinsel And Lights (Strange Feeling/Buzzin' Fly)

## NOVEMBER 5

### SINGLES

- **AEROSMITH** What Could Have Been Love (Columbia)
- **BELLERUCHE** Limelight/Longer Days, Longer Nights (True Thoughts)
- **DINOSAUR JR** Pierce The Morning Rain (Play It Again Sam)
- **DIRTY PROJECTORS** About To Die EP (Dumina)
- **DISCLOSURE FEAT. SAM SMITH** Latch (Island/Pmr)
- **DEWAYNE EVERETT SMITH** It's Like Love (Dramatica)
- **KID CUDI** Indica (Island)
- **VINCE KIDD** Sick Love (Island)
- **PATRICK WATSON** Blackwind (Dumina)
- **POLICA** Lay Your Cards Out (Memphis Industries)
- **CLEO SOL** Are You Ready (Island)
- **SUB FOCUS FEAT. ALPINES** Tidal Wave

(Mercury/Ram Records)

- **KRISTINA TRAIN** Dark Black (Mercury)
- **THE TRICKS** 49 Mercury Ep (Union)
- **ERIC TURNER** Dancing In My Head (Capitol)
- **USHER** New Single Tbc (RCA)
- **THE WANTED** I Found You (Global Talent/Island)

### ALBUMS

- **AEROSMITH** Music From Another Dimension (Columbia)
- **JOE COCKER** Fire It Up (Columbia/Seven One)
- **JLS** Evolution (Epic)
- **THE LUMINEERS** The Lumineers (Decca)
- **MAJOR LAZER** Free The Universe (Mad Decent)
- **CHRIS MOYLES** The Difficult Second Album (Mercury)
- **NE-YO** R.E.D. (Def Jam)
- **RAF SQUADRONAIRES AND TODD GORDON** Helping The Heroes (Specific Jazz)
- **ANDRE RIEU** Magic Of The Music (Mairit)
- **KRISTINA TRAIN** Dark Black (Mercury)
- **ROBBIE WILLIAMS** Take The Crown (Island)

## NOVEMBER 12

### SINGLES

- **ALESSO** Years (Mercury)
- **JUSTIN BIEBER FEAT. NICKI MINAJ** Beauty And A Beat (Def Jam)
- **EVANESCENCE** Lost In Paradise (Virgin/Nine Up)
- **GREEN DAY** Dos! (Reprise)
- **ELTON JOHN VS PNAU** Phoenix (Mercury)
- **SOUNDGARDEN** Been Away Too Long (Vertigo)
- **USHER** Numb (RCA)
- **THE VACCINES** I Always Knew (Columbia)

### ALBUMS

- **ALFIE BOE** Storyteller (Decca)
- **ETERNAL TAPESTRY** A World Out Of Time (Thrill Jockey)
- **FOSTER & ALLEN** The Ultimate Collection (DmgTv)
- **GOLDEN VOID** Golden Void (Thrill Jockey)
- **THE POGUES** Live Best Of (Warner Brothers)
- **ROLLING STONES** Grrr! (Polydor)
- **SOUNDGARDEN** King Animal (Vertigo)
- **ROD STEWART** Merry Christmas, Baby (Decca)
- **LIL' WAYNE** I'm Not A Human Being (Cash Money/Island)

Some tracks may already feature in the OCC singles chart as downloads, but these listings indicate their official release. For space reasons, we can only print a selection of releases each week.

Please email any key releases information to [isabelle.nesmon@intendmedia.co.uk](mailto:isabelle.nesmon@intendmedia.co.uk) by Friday morning of each chart week. A more extensive release schedule is available at [www.musicweek.com](http://www.musicweek.com) located in the charts section

## NOVEMBER 19

### SINGLES

- **THE AVETT BROTHERS** Live & Die (Island)
- **DEAP VALLY** End Of The World (Island)
- **DEXTERS** Recover (This Feeling)
- **THE DREAM** Dope Chick (Def Jam)
- **GABRIELLE APLIN** Please Don't Say You Love Me (Parlophone)
- **THE GOOD NATURED** 5-Ht (Regal/Parlophone)
- **KE\$HA** Die Young (RCA)
- **WILD BELLE** Its Too Late For Love (Sony)

### ALBUMS

- **ANDREA BOCELLI** Opera (Sugar/UCJ)
- **TIM HECKER & DANIEL LOPATIN** Instrumental Tourist (Bella Union)
- **NICKI MINAJ** Pink Friday - Roman Reloaded Reup (Cash Money/Island)
- **SIGHA** Living With Ghosts (Hotflush)

## NOVEMBER 26

### SINGLES

- **CZC** Down The Road (On And On)
- **DRAKE** We'll Be Fine (Cash Money/Island)
- **LITTLE GREEN CARS** The John Wayne (Young & Lost)
- **LOWER THAN ATLANTIS** Go On Strike (Island)
- **NEON TREES** Everybody Talks (Mercury)

### ALBUMS

- **JAIN WELLS** To Be Real (Chicless Awareness)

## DECEMBER 3

### SINGLES

- **MUMFORD & SONS** Lover Of The Light (Gentlemen Of The Road/Island)

### ALBUMS

- **KE\$HA** Warrior (RCA)
- **ANDRE RIEU** December Lights (Mairit)

## DECEMBER 10

### SINGLES

- **DAPPY** Ying Yang (A&W/Island)

# PRODUCT RECOMMENDED

## ALBUM OF THE WEEK



### CALVIN HARRIS 18 Months

(Columbia/Fly Eye Records)



October 29

International superstar DJ Calvin Harris is set to release his latest single Sweet Nothing featuring Florence Welch on October 14 - taken from his forthcoming album 18 Months.

The Scotsman recently confirmed that the LP will feature an extensive list of featuring collaborators including guest vocalists Rihanna, Kelis, Ne-Yo, Florence Welch, Dizzee Rascal, Ellie Goulding, Tinie Tempah, Ayah Marar and Example, as well as input from DJ/producers Nicky Romero and Dillon Francis.

With international single sales of over 15 million already, (from the tracks taken from the new album), Harris has also sold 4 million singles in the UK, with 1.4 million of those sold in the past 12 months. He has spent 20 weeks in the UK Top 10 over the last year and has been touring the world - headlining festival tents at Creamfields, Summer Sonic, Lollapalooza, Wireless, T in the Park, Coachella and EDC - all this having been scheduled around his residencies at Amnesia Ibiza, Liv in Miami, and XS and Surrender in the Wynn/Encore Las Vegas.

## TRACK OF THE WEEK



### PSY Gangnam Style

(School Boy Records/Universal)



October 22

A global online phenomenon, Gangnam style (at the time of writing) has clocked up 222 million YouTube views. Written and performed by Korean artist Psy, the track continues to attract 10 million views a day, has gone to No 1 in several different countries and currently sits at No 1 on the UK iTunes chart.

He has a management deal in place with Justin Bieber's manager Scooter Braun and stands to be the biggest Korean pop sensation of all time.

Famous fans include Britney Spears, Robbie Williams and Nelly Furtado. Have you learnt the dance moves yet?

## INCOMING ALBUMS

### P.O.S. We Don't Even Live Here

(Rhymesayers Entertainment)

Featuring input from Ben Lover's Justin Vernon, Gayngs' Ryan Olson and the likes of Boyz Noise on production duties alongside P.O.S. himself, We Don't Even Live Here has been described as 'an album of irreverent, dance-infused hip-hop anthems with a punk rock attitude'. This is the fourth solo album from Doomtree co-founder Stefon Alexander, aka P.O.S.

Known for welding hip-hop with guitars and screamed vocals, on WDELH P.O.S. steps away from his noisy past in favour of futuristic club beats, though his hip-hop foundation remains on many of the tracks.

The record's producer and mix engineer is Andrew Dawson (P.O.S.'s former high school classmate) who has worked on platinum releases from the likes of Kanye West, Jay-Z, Beyonce, Rick Ross, Lil Wayne and Fun. **NOVEMBER 5**

### SLYDIGS Never To Be Tamed (Hicknife Records)



When four-piece Sly Digs released their first single 'Electric Love', NME said: 'Make sure that it is

one of the five tracks you buy this month'. The video of the single was awarded Video Of The Week on Sky Music Channel Lava, featured in the Radar Section of NME TV, on Channel 4 programme Fresh Meat and it was also used in a Channel 5 advert.

The band have supported Pete Doherty, The New York Dolls, The Fall, Idlewild, Shack, Alabama 3, The Charlatans, High Flying Birds and in 2011 they played numerous festivals including Haight Fest, Southport Rocks and Exmouth Festival.

After announcing the release of this album, the band were invited to perform on a new music TV show Rule Britannia to be featured on Sky 1 (Electric Love will also be the theme tune for the programme) and ITV. **SEPTEMBER 24**

### MADNESS Oui, Oui, Si, Si, Ja, Ja, Da, Da



(Lucky Seven Records)

Oui, Oui... is the tenth studio album from Madness - a collection of new material with artwork that has been designed by British Artist Sir Peter Blake (who designed the 2012 BRITs statue).

The band have confirmed that the first single from the record will be My Girl 2, released on October 22.

Oui, Oui... sees the band team up with a number of new producers, the first time in their career they have decided to do so. As a teaser for the new material, track Death Of A Rude Boy was made available as a free download from the Madness official website in August.

This summer, they played on the roof of Buckingham Palace, a number of high-profile festivals and to millions at the London 2012 Olympic Closing Ceremony. They also play the iTunes Festival on September 27 and a headline UK arena tour in Nov/Dec. **OCTOBER 29**

## STAFF PICK: HANNAH CROMPTON, WORK EXPERIENCE



### DJ FRESH Nextlevelism (Ministry Of Sound)

With two no.1 singles and a top 10 track under his belt, DJ Fresh

certainly is 'hot right now'. I've

stomped my feet to, and graced my ears countless times with, his four singles already so was excited to say the least when the release of his forthcoming album, Nextlevelism, was announced.

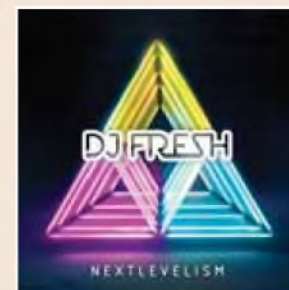
The record features some of the biggest stars in hip-hop, drum and bass and soul, including Rita Ora, Liam Bailey and the fantastic Fleur, who has been Fresh's resident vocalist for his live dates.

The standout track for me on

Nextlevelism is The Feeling, which is out this week. The up-tempo D&B beats will have your feet going into spasm and your thumb hitting the rewind button on your iPod. The switching up of the velocity, combined with the vocals of featured singer RaVaughn, works perfectly.

The Power, featuring Dizzee Rascal, is another one of my favourites and Hot Right Now will never get boring - the beats will make you dizzy and the fuzzy bass line played at full whack will have your ears in a trance.

With many of the tracks on Nextlevelism having been received well already, this album is destined for success. The beats, featured artists and bass lines are just too good for it to be a flop. **OCTOBER 1**



# PRODUCT REISSUES

## THE BEACH BOYS • VARIOUS • LIPPS INC • WILLIE MITCHELL

### THE BEACH BOYS • Greatest Hits (5099997374226)



Continuing the celebration of The Beach Boys' 50th anniversary, which saw the newly recorded *That's Why God Made The Radio* album reach No.15 earlier this year, EMI's new Greatest Hits set – released to coincide with their sell-out UK dates – features 19 of the band's most popular songs, including *God Only Knows*, *Good Vibrations* and *Sloop John B* in remastered versions, plus the title track of *That's Why God Made The Radio*. A more comprehensive 50 *Big Ones* Greatest Hits set (5099997374428) adds a further 30 songs, and is packaged in a flip-top box, with a booklet and postcards. With media attention likely to be considerable, chart success is a certainty. Even more exciting from a fan's point of view, 12 classic Beach Boys albums are being released simultaneously in

digitally remastered editions, with all but *Sunflower* and *Surf's Up* (which are stereo only) in CD editions that include the entire album in both mono and stereo mixes. It will be the first ever stereo release for some tracks, including *I Get Around* and *Good Vibrations*.

### VARIOUS • Action!: The Songs Of Tommy Boyce & Bobby Hart (Ace CDJOP 1335)



Friends from 1959 to Boyce's death in 1994, Tommy Boyce and Bobby Hart started working together in 1963 and quickly became successful. The latest album in Ace's superb *Songwriter* series includes songs that Boyce & Hart wrote with others but most of its 25 songs were created by the two of them in tandem. These included three of the many they wrote and produced for their most successful clients: The Monkees - *PO Box 9847*, the

rather more well known Monkees *Theme and Valleri*, a more serious and substantial song than much of The Monkees canon. Earlier in their career, Boyce & Hart also proved adept at writing for girl groups - their *Dum Dum Ditty* for The Shangri-Las has a *Then I Kissed Him* vibe, The Sapphires' *Thank You For Loving Me* is redolent of *Chapel Of Love*, and *Ginger & The Snaps'* *Seven Days In September* recalls *Walking In The Rain*. More original, and equally excellent, *Come A Little Bit Closer* has a Latin feel and was a huge US hit for *Jay & The Americans*, while *Hurt So Bad* is a suitably dramatic tour-de-force by *Little Anthony & The Imperials*. Their own hit, *I Wonder What She's Doing Tonight*, *Fats Domino* song *Be My Guest*, *Del Shannon*'s earlier version of *She* and British group *The Flies* slowed down version of *I'm Not Your Stepping Stone* - both better known by The Monkees - are also worthy of inclusion in a set that can only further their reputations.

### LIPPS INC • Mouth To Mouth (Big Break CD BBR 0136)



A vehicle for singer, songwriter, producer and multi-instrumentalist Steven Greenberg, Lipps Inc were signed to the legendary disco label Casablanca but disco was largely over by the time they emerged in 1980, and they became one hit wonders, reaching No.1 in the US and No.2 in the UK with *Funky Town*. An iconic song that is still a radio staple today, it incorporated European influences and a killer tune with excellent vocals from *Cynthia Johnson*. The album itself - a brief, four-song 30-minute affair - was surprisingly big in the US, reaching No.5, and is quite palatable, with the other tracks - *All Night Dancing*, *Rock It and Power* - all cheerily enjoyable. The album has been remastered, with the more concise singles versions of all four tracks appended as a bonus.

### WILLIE MITCHELL • Memphis Rhythm King (Backbeats BACKBART 004)



With 30 multi-artist compilations under its belt, the budget Backbeats label, part of the Harmless/Demon stable, now releases its first five individual artist compilations - and they are all corkers. Released alongside *Holland-Dozier's The Creative Corporation* (BACKBART 001), *Laura Lee's Supreme Soul Diva* (002), *Tommie Young's Shreeveport Soulstress* (003) and *Honey Cone's Scorching Soul Trio* (005), *Mitchell's Memphis Soul King* is a barnstorming 24-song set from Mitchell, who was a multi-talented singer, songwriter, producer, arranger bandleader and trumpeter who displays all facets of his talent art in a set that includes soulful vocal and funky instrumental tracks, some covers, some original, all good.

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◀ **IMPRESSIVE PRESLEY**

Lisa Marie Presley recently sashayed into London for a showcase to promote new album *Storm & Grace*. The star played in front of a packed industry audience – and even had time to pose for our snapper after. Whadda gal. Left: Ruth Parrish (media director, Island), Jon Turner (general manager, Island), Lisa Marie, Ted Cockle (co-president, Island) and Terri Hall (XIX management)  
Below left: Richard Hawley, Lisa Marie and Ed Harcourt.



▲ **IN AT THE DEAP END**

Island/Communion Records have snapped up hotly-tipped LA blues-loving girls Deap Vally. They toasted their putting-pen-to-paper last week with the obligatory glass of champers with label co-president Darcus Beese. The duo, tipped heavily by high-profile tastemakers, will release their first single on their new label this autumn and head out on tour in November, supporting The Vaccines.

**KEY SONGS  
IN THE LIFE OF  
DAMIEN YARE**



Lawyer,  
**Simons  
Muirhead &  
Burton**

First record you remember buying?  
Sublime's 40 Oz To Freedom – even though I was 10 or 11 living in North Carolina and a decade away from being able to legally drink.



Which song was the first song at your wedding?  
It has yet to happen, but I'd like to think she'd love Nirvana's Heart-Shaped Box.

Which track would you like played at your funeral?  
The absolutely joyous Superstition by Stevie Wonder.

What's your karaoke speciality?  
James Brown's Sex Machine. Sadly I do the whole number, towelling myself down and dropping to the floor with exhaustion.

What was the best artist meeting of your life?  
Roger Daltrey asked me for directions to a pub and I was so excited I couldn't tell him – even though we go there every Friday for after-work drinks.

Recommend a track Music Week readers may not have heard.



Tyrants, by the band I am most excited about at the moment, Catfish & The Bottlemen.

What's your favourite single/track of all time?  
It was never a single, but Led Zeppelin's When The Levee Breaks is just one of those songs which make you think you can take on the world.

**ARCHIVE**

**MUSIC WEEK** September 25, 1999



The Artist Formerly Known As Prince has resurrected his Prince persona, using it for the producer credit on his new album *RaveUN2 The Joy Fantastic* which goes under his revised stage name: the love symbol he created... The BBC has introduced the first black music primetime show on BBC Two: *Pure Naughty*, hosted by Mel B. Angela Ferreira, the show's executive producer at BBC Manchester, said: "Major broadcasters are now recognising that black music makes up a large proportion of the charts these days"... A series of e-commerce initiatives announced by the government include an enquiry by culture secretary Chris Smith into the creative industries' use of the internet... EMI's Guy Moot has signed former EastEnders **Martine McCutcheon** (pictured) to a worldwide deal, he said: "People are still seeing her on the back of the Tiffany [Raymond/Eastenders] thing, but they'll see she sings better than anyone expected."



**SINGLES TOP 5** 25.09.99

POS	ARTIST	SINGLE
1	EIFFEL 65	Blue (Da Ba Dee)
2	LOU BEGA	Mambo No.5
3	BOB MARLEY VS FUNKSTAR DLXE	Sun Is Shining
4	VENGABOYS	We're Going To Ibiza!
5	PAUL JOHNSON	Get Get Down



**ALBUMS TOP 5** 25.09.99

POS	ARTIST	ALBUM
1	SHANIA TWAIN	Come On Over
2	GOMEZ	Liquid Skin
3	TRAVIS	The Man Who
4	OCEAN COLOUR SCENE	One From The Modern
5	MARTINE MCCUTCHEON	You, Me & Us



**NEW RELEASES RECOMMENDED** 25.09.99



**S CLUB 7** *S Club 7*  
**CHRISTINA AGUILERA** *Genie In A Bottle*  
*S Club 7*'s eponymous debut is Album Of The Week. Standout tracks include the "slick Will Smith vibe" of Friday Night and "Latin track" It's A Feel Good Thing. The production is "consistently glossy". Single of the week *Genie In A Bottle* by Christina Aguilera, meanwhile, is "a UK Top 10 grower" and "the start of a lengthy career". *Music Week* points out that Britney Spears used to sing backing vocals for Aguilera in their Disney Club days.





◀ **ALL'S FAIR IN CAKE AND WAR**

Happily hanging out here is Simon Barnabas (head of Marketing, Sony CMG), Phil Savill (director of Marketing, Sony CMG), Nicola Tuer (EVP, Sony Music UK) and Dave Shack (VP, UK International), flanked by the rest of the Sony Music The War Of The Worlds team, (as well as a Martian Fighting Machine cake sent by Jeff Wayne) to celebrate the press announcement for album release of Wayne's War of the Worlds The New Generations.



▶ **SIGN ME UP**

True to form, the Notting Hill Publishing crew celebrate with a few alcoholic beverages at The Hillgate (their 'second office'), following a spate of new signings. Left to right: Claire Rodrigues (new signing), John Saunderson (A&R supremo), Joe 'Two Ton' Killington (new signing), Christian Davies (new signing), Kinky Roland (new signing), Kinky's mate, Andy McQueen (Chairman), Si 'Lost Witness' Paul, Dave Loader (MD), Joel Sumerling (Transmission label manager), Toby Opperman (head of promotions), Leopold Whiteley (head of Creative).

## FABLED LABELS

### DIFFERENT RECORDINGS

Founded 1996

Key artists Etienne De Crecy, Underworld, Crystal Castles

Launched by Play It Again Sam Records in 1996, Different Recordings was born during the emergence of the French House Scene. The first two albums released on the label were Pansoul by Motorbass and Super Discount, two projects involving DJ/producer Etienne de Crecy.

Throughout the first decade of the year 2000, the Brussels-based label was home to electronic music and released a number of electronic albums.

In 2003 the label signed French DJ producer Agoria, who went on to release three albums. During the same time they started working with techno artist Vitalic (pictured) whose releases OK Cowboy and Flashmob propelled him from a behind-the-scenes producer to live act.

In 2008, Different Recordings licensed and released the eponymous debut album by Crystal Castles. The record was named by *NME* as one of the best albums of the decade and the band featured on the magazine's cover twice.

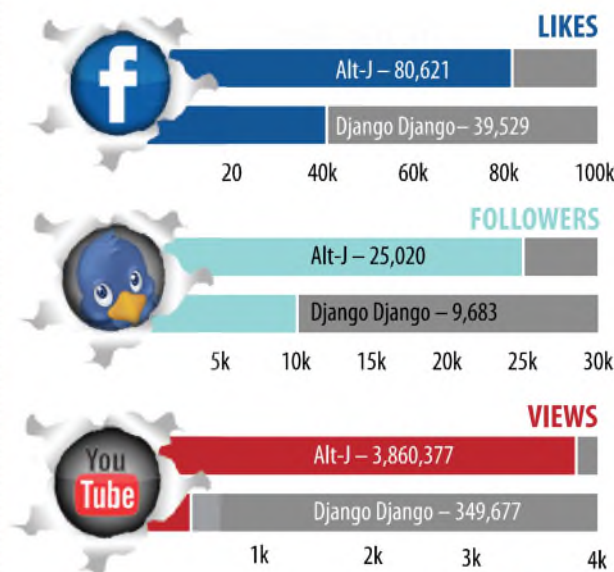
Different also became European label partners for Underworld and the gold-selling Crystal Fighters - Star Of Love album.

Did you know? Different Recordings is one of the two record labels that currently operate under the [PIAS] Recordings umbrella.



## SOCIAL STANDING

Official fan pages go head-to-head



**ALT-J VS DJANGO DJANGO**

Editorial and sales 020 7226 7246

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*"But we did nothing, absolutely nothing that day, and I say: What the hell am I doing drinking in L.A. at 26?"*



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