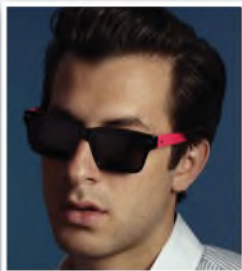




## NEWS

**02** **Mark Ronson**  
at Midem The award-winning producer and artist gets candid about working with brands



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New UK Music Chief Jo Dipple on why collaboration is key

EMI UK 'GETS MOJO BACK' AS ANDRIA VIDLER LIFTS LID ON POST-ACQUISITION HQ

# Still bringing the stars out

## LABELS

BY TIM INGHAM

The music press might be spending its time speculating and ruminating on Universal's will-they-won't-they acquisition of EMI Music – but the hallowed British-born label has got better things to do.

In her first interview since November's shock buyout news, EMI UK CEO Andria Vidler has batted away any suspicion of internal uncertainty at the label's HQ. Vidler today reveals that the major's label services and branding divisions are fiscally flying – both up more than 60% in revenues year-on-year – whilst she is encouraged by current performance ahead of EMI's FY results, due in March.

That's a direct result, she says, of unflappable staff who survived the shaky Terra Firma years, a positive attitude born from successful innovation – and a loyalty that has foiled numerous poaching attempts from EMI's Kensington rivals.

When asked about the impact of Universal's proposed £1.2 billion takeover – now being deliberated by US and EU regulatory bodies – Vidler said: "I'll give you a straight



**Hitmakers:** EMI's Emeli Sandé, Blur, Professor Green and MTV Brand New winner Conor Maynard (right) are expected to impact on the chart this year

answer: this team has gone through a lot. That's the benefit of having managers that have worked here for a long time. They've seen a lot and they're in a very energetic, artist-focused place.

"Walk the floor here, ask anyone that question from the receptionist up and they'll give you the same feedback: they aren't bothered. I don't need to just preach that or brief them to

say it, they really believe it.

"They don't know [what the future holds]. What they absolutely all know is, when you focus on the core of getting artist success – whether that's chart, financial, brand, digital success or whatever – everything else falls into place."

Vidler, who joined EMI from Bauer Media in 2009, added: "We're profitable, successful and creatively and digitally innovative. No one would want to take that and destroy it. That's why there's a confidence here.

"I didn't know I was going to be in this [position] when I walked through the door. But I've lived through mergers and changes so I can also give [staff] a sense of confidence that it doesn't always have to be like when Terra Firma arrived."

She concluded: "[Anyone who owned EMI] would be lucky buggers. From a financial and creative perspective, this company has got its mojo back."



**"We're profitable, creative and innovative... No one would want to take that and destroy it"**

ANDRIA VIDLER, EMI

## MOVING ON UP



Music Week can today reveal that EMI has promoted two key internal staff members to work across its labels: Tina Skinner (right) becomes senior director of radio promotion as Vic Gratton (left) is named senior director of TV promotion. Skinner was previously director of radio promotions for Parlophone whilst Gratton was TV promotions director for Virgin Records.

"I'm delighted with both appointments," Andria Vidler told Music Week. "Feedback from TV and radio partners tells us that this is a smart move: Richard Park and Ashley [Tabor] think of us as EMI. Whether Emeli Sandé is on Parlophone, Virgin or even Atlantic, they just think of her as Emeli. This old boys' network of: 'Well, I'll give one to here and one to there' has gone. The world isn't like that anymore. Why make things more complicated?"

Last month, EMI promoted Kevin McCabe and Michael Roe to SVP roles in their respective departments on the company's UK management board.

McCabe now serves as SVP EMI promotions and publicity, and Roe as SVP music services and Abbey Road Studios.

» Turn to page 10 to read the full interview



# Calvin Harris: most popular songwriter of 2011

Rihanna's We Found Love has helped Calvin Harris secure his place at the top of an exclusive Music Week chart of the most successful hit songwriters of 2011.

EMI Music Publishing-signed Harris tops the countdown, which is based on

writing shares of the year's Top 100 singles, after solely penning the Rihanna chart-topper, as well as scoring two big self-penned hits of his own and having one of his songs sampled by Chris Brown.

The Smeezingtons, who topped 2010's

poll, are placed second this time largely on the back of a string of hits by their member Bruno Mars, while Adele is third. She additionally tops another Music Week chart of the leading album songwriters of the year.

» Turn to page 12 to read Music Week's in-depth analysis



## NEWS

## EDITORIAL

## The secret to hurting The Pirate Bay? Be yourself



EVERYONE WHO IS INVOLVED with the business of recorded music should pay The Pirate Bay a visit every single week.

Hang back on that grumpy email: I'm not suggesting we all start clocking up gigabyte after gigabyte of dodgy copyright material on our desktops.

But too many execs I've spoken to treat The Pirate Bay and its cohorts as a dirty secret, or worse, a bully: "If you don't look at them, eventually they will go away."

That quote may prove to be true, of course, depending on SOPA *et al* - but it's no reason not to acknowledge that TPB is one of your most successful competitors.

You want to talk unit market share? They're taking most of you to the cleaners. Some 28% of global consumers choose infringing sites every month, according to the IFPI.

The word 'choose' is important. Customers opt for them just as they make a conscious decision to use Apple, Spotify or eMusic. And if you do the most elementary customer research, their user base is largely not happy:

**Tunnelsunshine:** "Awful. Very quiet. Very tin can soundy" (Jessie J)

**Godlike97:** "This isn't the original" (Ed Sheeran)

**Ams89:** "Thanks, but better quality would be appreciated" (The Maccabees)

**Wizardling:** "Woefully low quality \*sigh\* But thanks anyway, man" (Curtis Mayfield)

All random searches on TPB 24 hours before filing this comment. If this breadth of negative engagement was appearing on your more 'legitimate' rivals' sites, you'd laugh yourself silly.

At Midem, I asked many execs what they thought of TPB's own forumites. They were almost unanimously dismissed as cretins, not potential customers.

Whether or not these downloaders are out-and-out criminals is another debate: what I'm more certain of is that for every keyboard-encrusting Kim Dotcom there's a would-be-purchaser you should be aiming to lure.

Clearly TPB can't be beaten on price: free is their USP. But technology, delivery, quality, marketing? You can whoop them on all points - and it's about time you reminded the fans loud and clear.

Can't be done? Apple gives away perfectly serviceable headphones for no money. They do a good job and are sartorially inoffensive. Beats by Dre - \$300 more expensive than free - is chomping into the market so much, they told an audience at Universal UK last week, that they're anticipating a move by Apple into their premium space.

Their entire success is based on a promise of superior quality delivered via smart marketing - and a loud confidence that their service trounces the cost-free competition.

And make no mistake, The Pirate Bay is just more cost-free competition. The P2P sites and their tech allies might have temporarily torpedoed SOPA on ground of 'censorship' - but, ironically, the industry's self-censorship seems to be playing dangerously into their hands.

Tim Ingham, Editor

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

ARTIST TEAMS UP WITH COKE, SAYS ACTS "CAN NO LONGER

## Ronson: Artists need br

### TALENT

BY TOM PAKINKIS

Artist, producer and DJ Mark Ronson has said that artists need to ditch fears about working with big global brands because of the industry's state of "crisis".

Ronson has teamed up with Coca-Cola to produce a song for the Olympics, recording athletes from around the world taking part in their sport and used the clips as the building blocks for a new track.

He took to Midem's conference stage this week with Coca-Cola's SVP of integrated marketing communications and capabilities Wendy Clark.

"With the crisis that the record industry is in, you have to do these things," said Ronson during the conference, later expanding his point for *Music Week*: "The people I've met at Coke are as savvy as any [label] A&R. They care about music. They almost have this mission where they say, 'Ok we know that the labels aren't so great anymore so we're going to help you out with getting your song into these markets that you could never dream of getting.' That's a very real thing, that's a very real opportunity for someone like me."



"The people I've met at Coke are as savvy as any [label] A&R. They care about music... That's a very real thing, that's a very real opportunity for someone like me"

MARK RONSON

## PIAS signs deals with leading indie labels



Digital Soundboy: Shy FX's company have inked a deal with PIAS

PIAS has signed pan-European sales and distribution deals with of two leading independent labels - Digital Soundboy, headed by legendary producer & artist Shy FX, and New York & London-based electronic luminaries Tri Angle Records.

The agreements with both have been made with a view to expand to fuller label services in the future.

PIAS plans to ignite significant growth for both labels throughout 2012.

Craig Caukill, head of label management for PIAS said: "After several months of conversations with Tri Angle and Digital Soundboy we are thrilled

to see these two exciting labels join the PIAS portfolio.

"Digital Soundboy has a proven record of supporting and developing emerging talent from a variety of genres and Tri Angle have established themselves as a serious proposition within a short period of time. Both labels have fantastic A&R instincts and vision which we look forward to projecting further across the UK and Europe."

Digital Soundboy Recordings was set up in 2005 by Shy FX. The label has handled popular releases from the likes of Breakage, Skream, Benga, DJ Fresh, Caspa, Redlight, Rusko, Donae'o and Shy FX himself,



RELY SOLELY ON THEIR ALBUM SALES”

# bands to survive



**Keynote:** Mark Ronson makes his points on the Midem conference stage with Wendy Clark of Coca-Cola

slightly from publishing and you get it from situations like this. Look how impactful the iPod commercials have been. The Ting Tings wouldn't have a career without them.”

Clark added that the relationship between Coca-Cola and Ronson wasn't just a handing over of money: “If you simply look at a brand as a bank, I think you're missing a significant opportunity.

“What Mark's done is use us as a canvas and he's creating part of the story with us,” she told *Music Week*. “We put our assets out there and he comes forward and says ‘Here's how I can plus your idea, here's how I can make this sound’. All of us together can achieve more value.”

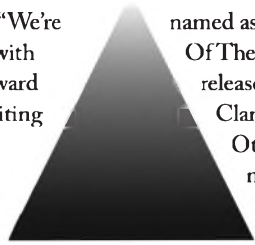
“The chance of me having a record that's going to get on the radio in Malaysia or Chile, let alone be a hit there is slim to none. The Coca-Cola presence and the fact that they're not just some monolithic, powerful corporation is an opportunity I couldn't get anywhere else.”

“You have to rely on these things. You can't get it from album sales, you get it from going out and playing live, you get it

who said of the deal: “We're delighted to now be with [PIAS] and look forward to releasing more exciting music in the future

Releases signed and scheduled for the coming months from Digital Soundboy includes material from Youngman, Breakage, B. Traits and Skream (right).

Founded by Robin Carolan in 2009, Tri Angle was last year named as No.1 in *Billboard* magazine's Top Independent Labels feature. The firm was also



TRIANGLE



named as Bleep.com's Label Of The Year. 2012 should see releases from key artists Clams Casino and Holy Other as well as several new signings.

Carolan added: “Since starting Tri Angle I've been overwhelmed by the reception we've received. I'm confident that working with PIAS will mean we'll be able to keep the momentum going and Tri Angle will be able to give its artists the platform they deserve.”

**Shout out:** Digital Soundboy's Skream will be releasing new material

52 MILLION VIEWS OF GOTYE SINGLE – BUT NO ADS

# YouTube sensation shuns partner programme

## DIGITAL

BY TINA HART

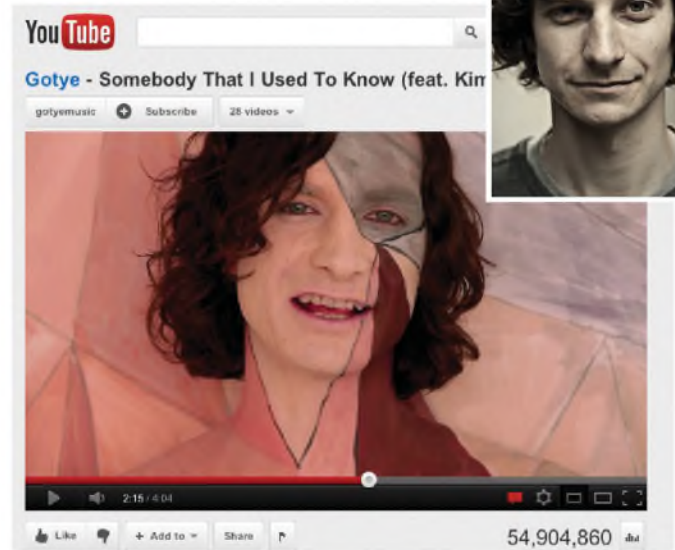
He's had more than 50 million YouTube views and exposure on the platform directly led to global record deals – but social media phenomenon Gotye continues to reject the option to place ads on his online video.

Somebody That I Used To Know (feat. Kimbra) is adding close to a million views a day on YouTube in the lead up to the UK release of album *Making Mirrors* on February 13 via Communion/Island Records.

The video was originally posted in July 2011, but speaking to *Music Week*, Gotye revealed he's not too concerned about making money from advertising on the platform.

“Up until now I haven't opted into the YouTube partner programme as I'm just really not into seeing ads on videos,” he said. “When people see my stuff I want them to see my creative stuff. I don't want them to click through ads, however short they are.”

He added: “I'm aware that you can opt into the partner programme and just have the



minimum you can put on your channel. I'm going to try and make it as advertising light as possible and basically just curate the channel a bit better.”

And despite his record-breaking run on YouTube, the performers still doesn't think the platform is a ‘must-have’ for up-and-coming artists.

“I don't think YouTube is fundamental for artists but I think it is a potentially a very huge platform to find an audience,” he said. “On a business slant, YouTube has led me to record deals.

“It's kind of incredible on its own terms – to see Somebody... take off like it did was crazy and unexpected but there was no pre-meditated, savvy digital plan behind it.”

The comments come as speculation grows that YouTube monetisation platform VEVO is likely to leave the Google-owned video platform soon.

Facebook has reportedly held talks with the company regarding a potential partnership, with VEVO and YouTube's current agreement expected to expire late this year.

# AIM strengthens royalties arm with IFPI hire

The Worldwide Independents Network (WIN) has appointed Charlie Phillips (right) as Head of Legal, in tandem with the Association of Independent Music (AIM).

Phillips joins from the IFPI, where he was legal advisor for its international music licensing initiative. Prior to this he worked at a City law firm, following a previous career in music programming in which he managed digital music services for Napster and Capital Radio.

It's the first time that the organisations have hired someone into such a role and ties into a mutual goal to strengthen engagement for members in the area of global royalties collection.



AIM chairperson/CEO and WIN president Alison Wenham speculated that currently “quite a lot of [owed] money is not coming back to the independent sector”.

She added: “We know this is a great area in terms of opportunity and frustration for independents. Indies tend to be less-minded to look after the admin as they are usually very

understaffed and overworked.

“This area of income has been growing as more traditional revenue has been falling so it really is imperative that indies are able to receive everything that's due to them from these usage of rights,” she said.

“We've never, as a sector, put in place somebody that has that level of expertise, level of contact and access, and respect from the world's collection societies – it's a really big step forward.”

Phillips added: “My role is a mixture of legal and commercial work, but one that comes with an international flavour.” Phillips will also deal with other finance and funding related issues that affect the independent music sector.



## NEWS

## NEWS IN BRIEF

## ■ COLDPLAY:

International smash hit Mylo Xyloto suddenly appeared on Spotify this week following Coldplay manager David Holmes' admission in January that the album would turn up on streaming platforms eventually.

## ■ ADELE:

The relentless, record-breaking singer will perform at next month's Grammy Awards. It will be her first stage appearance since undergoing throat surgery and having to cancel her US tour nearly five months ago.

## ■ MUSIC UNLIMITED:

Sony Entertainment Network president Tim Shaaff told Midem-goers that the streaming music service now boasts a 15 million track catalogue and operates in 13 territories. Shaaff predicted that Sony will have tempted consumers to purchase 300 million more connected devices in the next three years.

## ■ FACEBOOK:

More than 5 billion songs were shared via the social networking powerhouse since the company's f8 conference in September, VP of Partnerships Dan Rose revealed at Midem.

## ■ SAATCHI:

A charismatic Kevin Roberts whipped up morale at Midem's Visionary Monday event urging the music industry to focus on positive thinking. The Saatchi & Saatchi CEO said that music was more important than ever and that it was going through a rebirth.

## ■ VEVO:

The online music service revealed \$150 million revenue results in 2011 this week and looked to the future with optimism. CEO Rio Caraeff tipped revenue to hit \$1 billion in "a short period of time".

## ■ GREAT ESCAPE:

The 2012 Brighton festival has had its initial wave of acts confirmed. 30 venues across the city will play host to acts including Dry The River, Spector (below) and Zulu Winter from May 10-12.



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MusicWeek.com

## ASIAN TERRITORY MOVES UP AFTER SUCCESSFUL ANTI-PIRACY INITIATIVES

## IFPI stats reveal smart Korea move

## INTERNATIONAL

■ BY PAUL WILLIAMS

South Korea is on the verge of becoming one of the world's Top 10 recorded music markets with extensive crackdowns on piracy helping to send it shooting up the IFPI's global sales league table.

As recently as 2005 the country was down in 33rd place on the international industry trade body's chart of the biggest territories based on annual recorded music sales. However, the IFPI's Digital Music Report 2012 reveals it moved up to 11th position last year.

The swift rise up the rankings follows what has been a number of initiatives carried out by the

South Korean government to fight music piracy. This included an update of the country's copyright law in 2007 when it was the world's 23rd top music market. This meant online service providers had to filter illegal content on request from rights holders. Two years later, when it had moved up to 14th position on the IFPI music rankings, the government introduced graduated response measures, while last April a new law came in requiring cyberlockers and P2P services to register with the government and introduce filtering measures.

According to the IFPI report, around 100,000 "recommendation notices" have been sent so far by the Korea

Copyright Commission with government figures suggesting 70% of infringers stopped on getting a first notice and 70% of those carrying on stopped when receiving a second notice.

As these various anti-piracy initiatives have come in, legitimate music sales have risen, up 12% in value in 2010 and 6% during the first half of last year. These rises, the IFPI reckons, have helped local artists' shares of sales increase from about 60% to 80% in 2011 as there has been more money by the industry to invest in talent.

South Korea's positive story contrasts sharply in the IFPI report by the bleak picture in China which, despite now being the world's second biggest

economy overall, has a legitimate recorded music business that is smaller than Ireland's. Something like 99% of digital music consumption is illegal, resulting in music sales being worth a paltry \$67 million (£43m) in 2010.

However, the report provides an air of cautious optimism given Universal, Sony and Warner last year signed a deal with China's leading internet company Baidu, which had previously struck a licensing agreement with EMI.

While the IFPI notes China has increased its commitment to fighting piracy with numerous anti-piracy campaigns, achieving some results, it says a sustained enforcement campaign is needed over the long-term.

## Live Connection backs February Breakout

Live Nation unsigned platform Live Connection will curate the acoustic stables at this month's Breakout event – as exciting names are revealed for the main stage.

Breakout's monthly showcase for new and breaking acts staged by *Music Week* in conjunction with All Night Long Promotions returns on Wednesday, February 15 at Proud Galleries in Camden.

Performers on the main stage will include London band Another's Blood, whose *Lost Communication* was recently named AOI. Spinner Track of the Day, and whose cover of New Order's *Lonesome Tonight* was placed on *Mt. Jo's* current CD cover-mount. Their remix of Lana Del Rey's *Born To Die* is also proving popular online. They will be joined by English electropop band The Good Natured, signed to Parlophone. Bearing comparisons to La Roux and Ladytron, the trio recently released their *Skeleton* EP to much acclaim.



Electro-poppers: The Good Natured have been compared to La Roux



Sound explosion: Sonic Boom Six played MW's January Breakout event

Also playing the main stage will be Karima Francis. Now signed to Vertigo Records, the singer/songwriter recently supported Smith & Burrows at a sold-out Union Chapel gig. Her Flood-produced second album is pencilled for release this summer. Elsewhere on the main stage, Tennessee performer Mikky Echo will play his first ever UK show.

Live Connection's acoustic line-up will include Scams, The Fortunate and Fake The Attack.

"We're looking forward to February's excellent and diverse bill for Breakout," said All Night Long co-founder Ben James.

"Mikky Ekko flying in for his first show will surely attract A&R, whilst we have two recent major label signings and new strong female voices in Karima Francis and The Good

Natured – and the anthemic pop of Another's Blood to top it all off. We're also very excited to have our friends at Live Connection in to curate the acoustic stable, with three of their new favourite acts."

*Music Week* readers can join the Breakout guestlist for free entry on the night. For details, visit: [musicweek.com/breakout](http://musicweek.com/breakout).

January Breakout saw hundreds of industry execs and fans lap up top-drawer performances from hotly-tipped acts such as Franc Cinelli and Sonic Boom Six. Other acts featured on the bill included Norwegian Grammy-winning artist Karin Park and Cornwall three-piece The Patrick James Pearson Band.

"It was a privilege to play to a room of passionate music fans," said Cinelli, who is signed to producer Danton Supple's record label Definition Arts.

## SENNHEISER ON BOARD

RESPECTED AUDIO SPECIALIST Sennheiser has come on board to sponsor the Music Week Awards.

The company will lend its support to the Live Music Venue category. The firm joins the likes of PPL, which is sponsoring categories for Radio Station and Radio Show, as well as Nielsen – which is working in association with the Promotions Team gong.

Zoe Shipley, Sennheiser UK Channel Marketing for Professional and Install, said: "Sennheiser has a firm commitment to providing the very best in microphone and headphone technology to the live music industry. We are delighted to be involved with the Music Week Awards and wish all the nominees the very best of luck."

The Music Week Awards 2012 will take place on Thursday, April 26 at London's Brewery, with a number of changes designed to deliver deserving winners across fewer categories – and provide a night for the entire industry to celebrate its achievements. To book tickets/tables contact [Lucy.Wilkie@intentmedia.co.uk](mailto:Lucy.Wilkie@intentmedia.co.uk) or call her on 020 7226 7246. For sponsorship packages, contact [Darrell.Carter@intentmedia.co.uk](mailto:Darrell.Carter@intentmedia.co.uk) or call him on 020 7354 6000.



100M PAYING SUBSCRIBERS TARGETED – ARTISTS WHO SNUB SERVICES ‘HURT CONSUMERS’

# Spotify: ‘Withholding records punishes fans’

**VIEWPOINT** KEN PARKS, SPOTIFY


Universal held its annual Open Day for potential investors in music, start-up companies and media in London last week. A key speaker on the event's panel was Spotify's chief content officer, Ken Parks.

Parks gave a talk to the audience – transcribed below – on the night the firm celebrated hitting three million paying subscribers worldwide. Subjects ranged from Spotify's ambition to its scale. But the exec made extra special mention of those

managers and artists who still choose to keep their records off the service.

These famously included Coldplay, Tom Waits and Black Keys, whilst Mercury-nominated Jon Hopkins last year claimed that he received a measly £8 cheque for 90,000 Spotify plays.

However, Parks argued, the party these acts risk hurting more than any other by withholding their music is not Spotify itself – but the consumer...

*“Withholding a record from a service like Spotify doesn't mean that [your music] is not available for streaming. All of this stuff is available on YouTube – if you want to find it, you can very easily do so. By withholding music, you're just causing consumers to go to places that don't monetise it as well”*

KEN PARKS, SPOTIFY



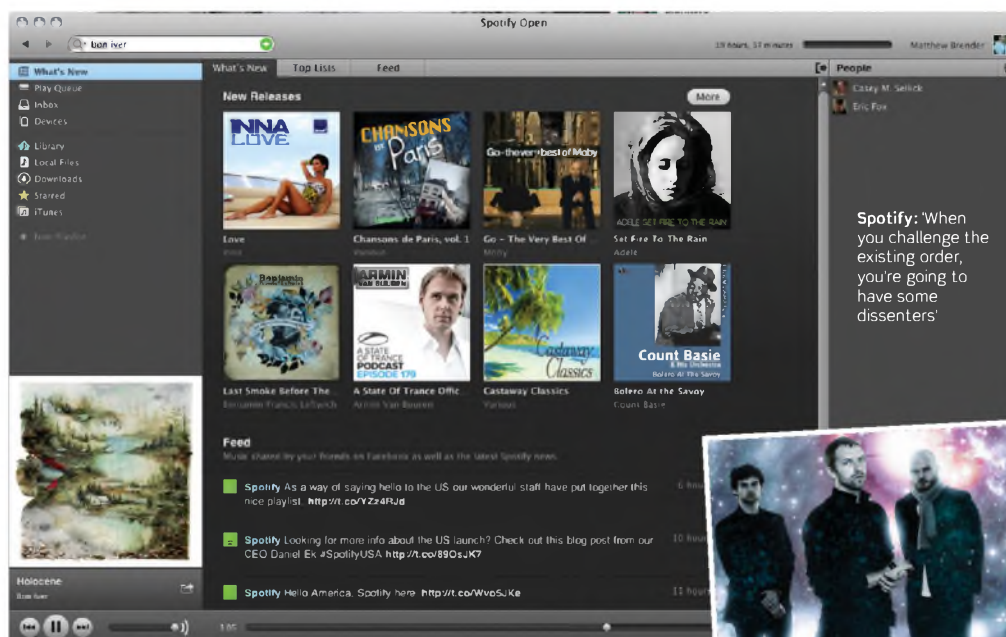
“The original idea behind Spotify was a very simple one: there's got to be a better way than piracy – both for users and for people in the creative community.

“We thought: ‘There are about half a billion people listening to music online today, but vast majority of them don't pay a thing for it.’

“The opportunity there was enormous if you could just get it right. But what does it take to create something that's actually better than piracy?

“First of all, it takes something that's compelling from a price standpoint. We know people already pay for a lot of things that are notionally free; water, for example. And we know users are willing to pay for music; they just don't realise it when they're drowning in a sea of free and illegal.

“Spotify has a robust, ‘free’, experience that users are willing to invest in. How? If you asked the average 21-year-old college student if he or she would pay £10 a month for music, the answer would probably be no.



“But something very interesting happens after they spend 1,000 hours on Spotify, building playlists and sharing playlists with friends. It becomes part of their life. Then you ask the question 1,000 hours in: would you pay the equivalent of a couple of pints to take this experience with you? It becomes a no-brainer.

“Our [paying audience] has now grown to three million users. The good news for the industry is that the vast majority of them are paying £120 every year, which is about twice what people spend on the most popular download service [iTunes]. Ours is a very robust economic model.

“Now, I feel I need to say something about all the ink that has been spilled about

artists withholding records from Spotify.

“It helps to put this in some historical context: when iTunes launched in 2003, it didn't do so without controversy. There were a lot of good examples of artists not being thrilled with the model, who thought that unbundling the album was the end of the world.

“Artists even very recently have said that iTunes was responsible for killing the record industry: Jay-Z and others withheld their records for many years and still artists like AC/DC refuse to participate.

“It doesn't really surprise us: when you challenge the existing order, you're going to have some dissenters.

“It also needs to be said that there is not today a molecule of

available, that doesn't monetise it at all.

“There's sort of no logic behind withholding a record [from Spotify].

“I guess because Spotify is a challenge to the unit sale model that prevailed for the best part of a Century, you're going to have some confusion. I don't know what the individual agendas might be, but I think for [managers], the long-term

prospects for this model are much, much healthier for them and their artists than the other [options].

“What you really want to do is reward the good people who are actually spending a lot of money – £120 a year – on music, rather than punish them by not making your records available on the platform.

“To conclude, we

think that the best days of the record business are ahead. We think that this opportunity to scale from three million to 30 million to 100 million is here, and we're doing it rapidly.

“We refuse to believe that the best days of this industry are behind us.

“Sure, there was a rocky period for about a decade, but we strongly believe that we've got a model that can return health to the industry – and in the meantime can happily co-exist with the other retail models out there.”



**Cold shoulder:** Coldplay shunned Spotify – and other streaming services – when launching Mylo Xyloto

evidence that there's been any negative impact on the sales of downloads because of Spotify.

“Withholding a record from a service like Spotify doesn't mean that [your music] is not available for streaming. All of this stuff is available on YouTube – if you want to find it, you can very easily do so.

“By withholding music, you're just causing consumers to go to places that don't monetise it as well; or in the case of a service like Grooveshark, where your stuff might also be



# DATA DIGEST

Music Week highlights 10 tracks you need to hear...

## ▶ THE PLAYLIST



### JAMIE N COMMONS

**Devil In Me** (LuvLuvLuv)

Another blues-tinged, soul-charged song from this west London talent. Commons hits the road for a run of UK dates later this month. (Single, March 12)



### LABRINTH

**Last Time** (Syco)

Third single and follow-up to the half-million-selling Earthquake, Last Time is a bright, upbeat pop song underpinned by his sharp, signature production. (Single, March 11)



### BLOOD RED SHOES

**Cold** (Co-operative)

Co-produced by Foals/Tribes producer Mike Crossey, the first taste of the band's new album is a musically ambitious affair which bodes well. (Single, March 19)



### DIE ANTWOORD

**TenSion** (ZEF/Coop)

Uncompromising second LP by the South Africans which will be released through partners around the world following departure from Universal. (Album, February 6)



### ZULU WINTER

**We Should Be Swimming** (PIAS)

First release on PIAS following ZW's Double Denim debut, this is a bold, up-tempo song that hints further at their commercial ambition. (Single, February 27)



### JAKWOB

**Electrify** (Mercury)

Off to a strong start with support at specialist radio building, Electrify is a confident intro to Jakwob's experimental, dubstep-inspired productions. (Single, February 27)



### JAGWAR MA

**Come Save Me** (The Blue Rider)

First release on a new singles label set up by Beggars A&R Hannah Overton (operating outside of Beggars). A great pop song with a leftfield slant. (Single, February 27)



### SINGTANK

**The Party EP** (Warner)

French duo comprised of model Josephine de la Baume and brother Alexandre, this precursor to their Neille Hooper-produced debut has a lively charm. (EP, February 6)



### SCUBA

**The Hope** (Hotflush)

Zane Lowe, John Kennedy, Annie Mac, Mistajam and Gilles Peterson are among those to back this track, reflecting its genre crossing appeal. (From album, February 27)



### RED HOT CHILLI PEPPERS

**Look Around** (Warner Bros)

The formula remains intact on this second single from the California natives' latest studio album. Backed by a typically big budget clip. (Single, out now)

## BREAKOUT



### KARIMA FRANCIS

Karima was recently signed to Vertigo Records, moments before walking out on stage to support Smith and Burrows at a sold-out Union Chapel gig. She is currently putting the finishing touches to her Flood-produced second album which is pencilled for release in summer 2012 and will play at the February Breakout event. *Get on the guest list at [musicweek.com/breakout](http://musicweek.com/breakout)*

## SIGN HERE



American Idol season 10 finalist **Casey Abrams** has signed with Concord Music Group - he announced the deal through song in a 90-second video. In joining Concord, Abrams becomes labelmates with Paul McCartney, Carole King and Ray Charles

## GIG OF THE WEEK



**Who:** D'Angelo  
**Where:** O2 Brixton Academy  
**When:** February 3/4  
**Why:** It's been over a decade since his last album; now one of modern R&B's finest will land in London for two nights as part of a mini-tour prior to the release of his forthcoming LP.

# SALES STATISTICS



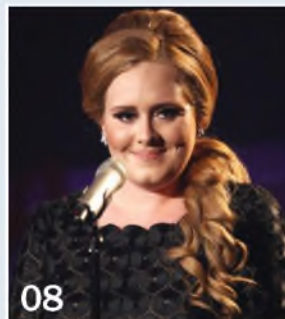
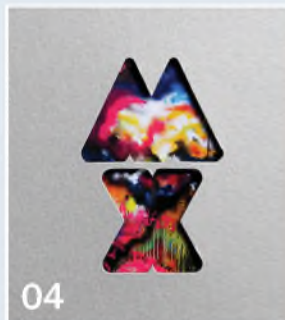
## CHART WEEK 04

Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
<b>SALES</b>	3,444,091	1,314,254	255,449	1,569,703
<b>PREVIOUS WEEK</b>	3,296,518	1,357,039	234,800	1,591,839
<b>% CHANGE</b>	+4.5%	-3.2%	+8.8%	-1.4%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
<b>SALES</b>	13,791,733	5,823,366	1,045,204	6,868,570
<b>PREVIOUS YEAR</b>	12,905,648	6,771,939	1,238,776	8,010,715
<b>% CHANGE</b>	+6.9%	-14.0%	-15.6%	-14.3%

# TOP 10 STORIES ON MUSICWEEK.COM

Musicweek.com's most-read stories for period ending February 1, 2012



- 01** Dipple appointed UK Music CEO  
Friday, January 27
- 02** Kobalt appoints former Sony exec as president  
Friday, January 27
- 03** MIDEM: U2 manager slams Google's anti-SOPA actions  
Sunday, January 29
- 04** Coldplay's Mylo Xyloto arrives on Spotify  
Wednesday, February 1
- 05** MIDEM: 'Music will be reborn, stop whinging' - Saatchi CEO  
Tuesday, January 31
- 06** MIDEM: Angry Birds maker learnt from anti-piracy efforts  
Tuesday, January 31
- 07** MIDEM: Coca-Cola and Spotify head for partnership  
Saturday, January 28
- 08** Adele Grammy performance confirmed  
Wednesday, February 1
- 09** Reverend & The Makers return on Cooking Vinyl  
Thursday, January 26
- 10** MoS implores Mayor to do right thing over planning threat  
Friday, January 27

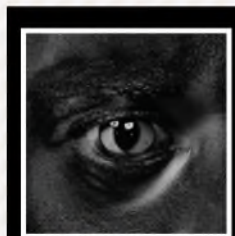
# CRITICAL MASS



**metacritic**  
Keeping score of entertainment.

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

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



**73**

**WILY**  
Evolve Or Be Extinct



**67**

**YOU ME AT SIX**  
Sinners Never Sleep



**63**

**SKRILLEX**  
Bangarang EP



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

## THE MAGIC NUMBERS

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

**3m**

Paying subscriber milestone passed by Spotify last week



**41**

Storey block of flats could threaten the future of the Ministry of Sound club

**490**

Percent sales growth for Al Green's Lets Stay Together after President Obama sings a line of it at a fundraising event

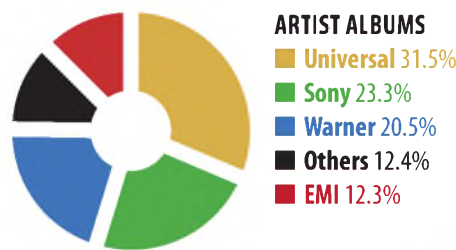
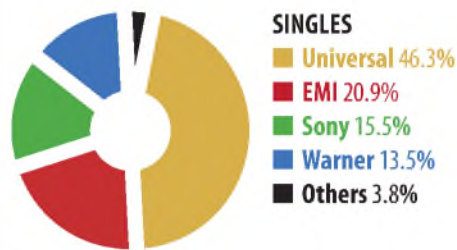
**1m**

Pounds and then some generated in royalties across Europe by PRS' Independent Music Publishers' European Licensing Initiative (IMPEL)

**46.33**

Billion dollars of revenue generated by Apple in Q1, just under 10 times the amount generated by all digital recorded music in 2011

## MARKET SHARES BY CORPORATE GROUP WEEK 04



© Official Charts Company

## FEEDBACK

### ● MIDEM: 'Freemium' record label DigSin launches

**Christine:** I understand how the label benefits from this model, what I don't understand is what's in it for the artists? Isn't the market flooded enough with new, and highly talented artists trying to establish themselves? Why focus on creating a myriad of single tracks? Wouldn't artists be better

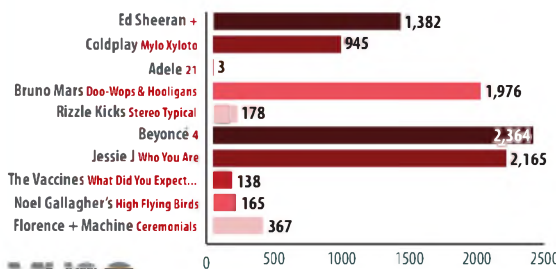


off focusing on a long term career? Either way, good luck to them. Hopefully they'll fare better than the Singles labels of the past.

**Nelson Andrade:** Congratulations on a bold and timely move. It's time the wheels of music marketing and merchandising take on new perspectives and goals. The music revolution has begun!

## PIRATES' BAY

### NUMBER OF ILLEGAL FILES FOUND BY MUSO.com OF TOP 10 ALBUMS ON JANUARY 30

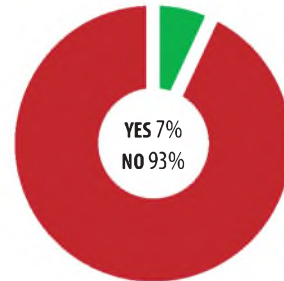


Source: Muso.com

## MUSIC WEEK POLL

This week we asked...

Will Simon Cowell's DJ Idol find 'the world's greatest DJ'?



Vote at [www.musicweek.com](http://www.musicweek.com)

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



**@LeighCr2** What is it about driving a van and the urge to splash people as you drive past...  
(Leigh Montague, CR2 Records)  
Tuesday, January 24



**@dgglassnote** Childish Gambino show in Paris is wildest crowd EVER!  
(Daniel Glass, Glassnote) Tuesday, January 24



**@haynes\_dave** Talking about our first part time jobs @chateau\_de\_dave served popcorn @SrHswl worked in a bowling alley. I was a fishmonger!  
(Dave Haynes, SoundCloud)  
Wednesday, January 25



**@skinnermike** im the ainsley harriott of 8 bar. does anyone remember 8 bar? it was what grime was almost called in the pulse x riddim days  
(Mike Skinner) Thursday, January 27



**@GeoffLloyd** Twitter needs to add a 'non-Bieber' filter to trending topics  
(Geoff Lloyd, Absolute Radio) Friday, January 27



**@Jadelancashire** It's raining in Hull! But on the plus side I am about to see @petetong and our hotel is opposite a H&M!  
(Jade Lancashire, BBC Radio 1 PR) Friday, January 27



**@inekedaans** that's it. I have bed time stories to read and red wine to attend to. #overandout  
(Ineke Daans, PIAS) Friday, January 27



**@blackliquid** @MusicWeekNews @ministryofsound @mayoroflondon MoS has global fans. MoS has done so much for #EDM. Support club now. #savemosclub #Djs  
(blackliquid, DJ, producer) Friday, January 27



**@NeilRansome** Nick Raphael and Jo Charrington in this week's @MusicWeekNews "Don't sign hits, sign stars" < a very rare but amazing A&R perspective (Neil Ransome, Outside Talent) Friday, January 27



**@Tim\_Burgess** Something quite futuristic about a computer asking "prove you are not a robot" - odd that it's done by typing the words 'severed anchovy'  
(Tim Burgess) Friday, January 27



**@MartinTalbot** @TinieTinah Excellent show by @thetings at #Midem. Up there with Amy Winehouse and George Clinton as one of THE classic Midem gigs.  
(Martin Talbot, The OCC) Tuesday, January 31



**@PaulScaife** Grey clouds in Cannes, but can feel the warm glow of optimism. (this tweet purposely written for a retweet) #midem  
(Paul Scaife, ROTD) Friday, January 27

## INK SPOTS

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

*McJmo* spends some time with New Order around the band's second performance after reforming in September.



Bernard Summer, Stephen Morris and Gillian Gilbert ponder the group's coming back together for a benefit for film-maker Michael Shamburg, who's suffering from encephalitis.

Ringo Starr also gives time to the mag ahead of his new album, Ringo 2012. The former Beatle plays host in LA talking about the new set of tracks, what he gets up to when he isn't busy being a star and even hints to a musical he has written, which will "more likely end up a movie".

An 11 page 2012 preview maps out the diverse range of musician types we can look forward to this year from 'Soul Man' Michael Kiwanuka to 'Blues Booster' Jack White and 'Synth Stars' Golden Filter. Mark Lanegan's Blues Funeral is dubbed an instant *McJmo* classic after receiving a five star review for its "slow, edgy incline, fantastical zig-zagging main drag and serene comedown."



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



# DATA DIGEST

## PICTURE OF THE WEEK



### WILD NIGHT

**January 26, O2 Academy Brixton**

The Maccabees take over the South London venue following the Top 5 chart success of their new album *Given To The Wild*.

Photo: Nick Pickles [www.music-photographer.co.uk](http://www.music-photographer.co.uk)

## THE TASTEMAKERS

Today's opinion formers predict tomorrow's headline acts



**MISCHA PEARLMAN (KERRANG!)**  
*The Menzingers - On The Impossible Past* Epitaph Records



Brimming with broken romanticism, this is surely one of the best albums of 2012. Hopeful and nostalgic in equal measure, it's an emotional rollercoaster of a record that deconstructs and reinvents the American dream with vigour and energy.



**SARAH JAMIESON (THIS IS FAKE DIY)**  
*Swound! - Into The Sea* The Gremlin Corporation



Shining with elements of old-school Weezer, Swound!'s enigmatic debut, *Into The Sea*, is the perfect combination of grungy power pop, proving seamlessly that staying true to your influences is only ever a good thing.



**MATTHEW COX (MUZU TV)**  
*The Arcadian Kicks - I Wanna Take You Home* One Beat/EMI



A Muzu TV 'Breaking Artist of the Week', this Birmingham-based band's new single winds its way through an infectious intro with high guitar riffs and bass-heavy drums to a chorus that will leave you humming. They have also built a formidable reputation touring extensively.



**OWEN MYERS (DAZED AND CONFUSED, ATTITUDE)**  
*14th - Take Me There*



A post-dub anti-anthem that's the tear-stained wait for the night bus home in four minutes. Tracey Duodu's voice is the clincher, deeper mining than on last single *Hide Yourself*. This is where Nineties disco-soul grows up, but not before it's chopped 'n' screwed in a salad spinner.

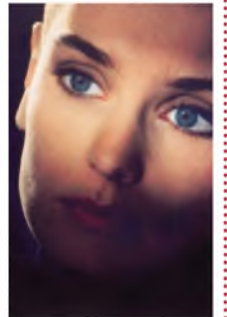
## ON THIS DAY

FEB

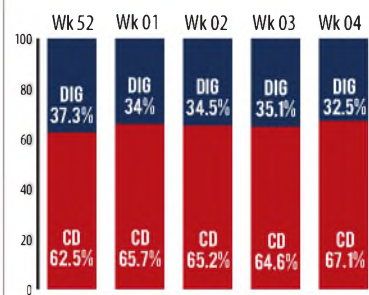
03

**Saturday, February 3 1990**

The UK singles chart top three is free of British and US acts for the first time ever. Ireland's Sinead O'Connor (*right*) takes the top spot with *Nothing Compares 2 U*. Australia's Kylie Minogue and Belgium's Technronic follow.



## DIGITAL VS PHYSICAL



The UK market share for all albums in the past five weeks

CD  
DIGITAL

Official Charts Company

## CAMPAIGN SUPERNOVA

**JAMES VINCENT McMORROW - Early In The Morning**

### THE LOWDOWN

**Released:** February 5 (Special edition)  
**Label:** Believe Digital  
**Contact:** Ian Pither [ian.pither@believedigital.com](mailto:ian.pither@believedigital.com)



### SINGLE

Top 30 single *Higher Love* out now. Special-edition version of *Early In The Morning* released February 5.

### RADIO

Extensive support from Fearne Cotton, Huw Stephens, Annie Mac, Zane Lowe, Rob Da Bank and Nick Grimshaw. Additional support strong across Xfm, 6 Music and Radio 2 including Radio 2 B List, In New Music We Trust Playlist at Radio 1 and Xfm daytime playlist.

### PRESS

Reviews in *Q*, *Mjjo*, *Uncut*, *The Guardian*, *NME*, *The Evening Standard* and many more, along with pieces in *The Sunday Times*, *The Fly*, *The Metro*, *Record Of The Day* and *Music Week*.

### TELEVISION

Performances have included Jools Holland, Topman CTRL, Freshly Squeezed, Taratata and the Jo Whiley Music show as well as extensive live festival coverage both in the UK and internationally.

### LIVE

Just completed a tour of the Netherlands including a sold-out show at the Paradiso in Amsterdam. UK tour in February, before playing a sold-out date at London's Royal Festival Hall on February 15.

### SYNC

Songs have featured in *Gossip Girl*, *The Vampire Diaries* and *Teen Wolf* as well as *Higher Love* soundtracking the recent UK LoveFilm advert.



# ON THE RADAR LIANNE LA HAVAS

BON IVER INVITED HER TO TOUR with them in the US after falling for her live performance during her high-profile TV debut on Later... with Jools Holland – now it seems like the career of the unassuming but undeniably talented Lianne La Havas is really taking off.

The 22-year-old former backing singer has been bubbling under for a while since signing a 12-month development deal with Warner in the US, then an album deal with its UK side, and now she is perfectly poised to release her full-length springtime debut, with the *Forget* EP preceding it at the end of this month and industry champions

already in Zane Lowe, MTV and HMV one-to-watch polls.

Speaking to *Music Week*, La Havas described her sound as: "Electric guitar-based finger-picking rhythms with soulful lyrics and melodies over the top – I tend to sing about my life and try to work with what the guitar is doing melodically."

Commenting on comparisons to other artists, La Havas confesses: "I just don't think I sound like Corinne Bailey Rae... someone said I'm like Alicia Keys but playing indie rock, that was pretty fun. I was also told I sound like an English Erykah Badu – I will definitely take that!"

La Havas was approached by her now-manager via Myspace, which she admitted she "uploaded songs to kind of as a joke" before he led her to a record deal. Prior to that, art school and backing singing led her to work with Paloma Faith who she cites as an inspiration: "[Paloma] was so smart and savvy, I just observed how she handled everything. She's such a strong female influence – it was amazing to be around her a lot."

Matt Hale of Aqualung began writing songs with La Havas around a year and a half ago and she followed him out to the US to continue the partnership, the results of



which will make up her forthcoming yet-to-be-titled album due in May.

Quizzing her about her March 2011 *Music Week* Breakout event performance, La Havas remembers it well: "It was helpful for exposure and was a wonderful evening – a good amount of people clambered into the acoustic stable to see me. I remember Ed Sheeran played the stable that night too..."

## SCHEDULE

### DISCOGRAPHY

2011 Debut EP: *Lost and Found*

### RELEASES

Feb 27: *Lost and Found* EP

May 7: Album tbc

### LIVE

Jan 24, 31 & Feb 7, 8

The Social, London - All dates **SOLD OUT**

Feb 08 HMV's Next Big Thing, Borderline, London **SOLD OUT**

Mar 08 Coalition, Brighton

Mar 09 02 Academy 2 Oxford

Mar 10 The Sugar Club, Dublin **SOLD OUT**

Mar 12 Glee Club, Birmingham

Mar 13 Scala, London **SOLD OUT**

### LABEL

Warner Bros

A&R: Thomas Haimovici

Marketing: Ben Bishop

020 7368 3552

### MANAGEMENT

Duncan Ellis at Scruffy Bird

## HE SAID / SHE SAID



*“DJs are the new rock stars, it feels like the right time to make this show.”*

Simon Cowell comments on the inspiration behind the concept of his new television talent show – a live, international contest to “find the world’s greatest DJs”.

## TAKE A BOW TEAM ENTER SHIKARI



### THE LOWDOWN

Album: *A Flash Flood Of Colour*  
Highest chart position: 4

### Label:

Ambush Reality (band's own label)

### Manager:

Ian Johnsen, Mythophonic

### Marketing:

Sean Mayo & Elin Bingle, PIAS UK

### National press:

James Sherry, Division

### Regional press:

James Wallace, Pomona

### National radio:

Hayley Codd, Public City PR

### Regional radio:

Andrew Thompson, Seven Four Music

### TV:

Hayley Codd, Public City PR

## MUST-SEE MUSIC TICKETING CHARTS

### HITWISE

#### Primary Ticketing Chart

POS	PREV	EVENT
1	6	ED SHEERAN
2	1	ONE DIRECTION
3	3	OLLY MURS
4	4	COLDPLAY
5	2	DOWNLOAD
6	11	SECRET GARDEN PARTY
7	10	BRUCE SPRINGSTEEN
8	NEW	BLINK 182
9	9	WESTLIFE
10	8	RIZZLE KICKS
11	NEW	NOEL GALLAGHER
12	15	SUGGS
13	13	BEN HOWARD
14	NEW	T IN THE PARK
15	12	JLS
16	NEW	PANIC AT THE DISCO
17	5	RYAN ADAMS
18	NEW	YOU ME AT SIX
19	NEW	ALFIE BOE
20	NEW	PALLADIUM

### HITWISE

#### Resellers Ticketing Chart

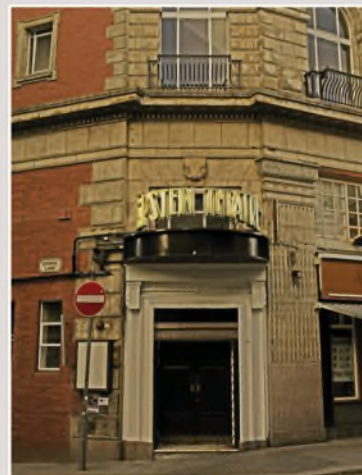
POS	PREV	EVENT
1	5	ED SHEERAN
2	14	SNOW PATROL
3	2	COLDPLAY
4	1	ONE DIRECTION
5	9	WESTLIFE
6	3	TOM PETTY
7	4	TOMORROWLAND
8	6	BRUCE SPRINGSTEEN
9	10	OLLY MURS
10	15	NOEL GALLAGHER
11	7	FLORENCE AND THE MACHINE
12	12	JLS
13	NEW	BLINK 182
14	19	ANDREA BOCELLI
15	NEW	RIHANNA
16	20	PEARL JAM
17	8	DRAKE
18	16	RYAN ADAMS
19	18	RIZZLE KICKS
20	NEW	T IN THE PARK

### VIAGOGO

#### Secondary Ticketing Chart

POS	PREV	EVENT
1		ED SHEERAN
2		COLDPLAY
3		OLLY MURS
4		WESTLIFE
5		DRAKE
6		JLS
7		SNOW PATROL
8		TOM PETTY AND THE HEARTBREAKERS
9		THIN LIZZY
10		NOEL GALLAGHER
11		FLORENCE + THE MACHINE
12		X FACTOR LIVE
13		BRUCE SPRINGSTEEN
14		SKRILLEX
15		PEARL JAM
16		IL DIVO
17		THE WANTED
18		NME AWARDS TOUR
19		STEEL PANTHER
20		BLINK 182

## HALL & NOTES



### THE BEST LIVE VENUES IN THE UK

Main room capacity  
290 (+90 upstairs)

### Coming up

17-18/05

Sound City Music Festival

### EPSTEIN THEATRE

Liverpool  
Hanover Street  
Liverpool L1 3DY  
Tel 0151 707 9754  
Bands contact  
Darren@liverpool  
soundcity.co.uk



# THE BIG INTERVIEW ANDRIA VIDLER

## BACK TO WHERE IT ONCE

How EMI has fixed its reputation – and turned past disruption into genuine innovation



### LABELS

■ BY TIM INGHAM

She's happy to admit it nowadays, but when Andria Vidler was appointed UK president of Beatles and Blur house EMI in 2009, she secretly couldn't quite put her finger on exactly why she'd been hired.

The exec is not mad keen on discussing the fragmented, unmotivated office she inherited back then; nor the uncertainty and internal tension that permeated through the EMI UK team during Terra Firma's famously rocky reign.

But in truth, it's exactly these seemingly unfixable elements that show why Vidler, since promoted to UK CEO, was such a prime candidate.

Having spearheaded a successful era as chief marketing officer at Bauer – following industry-changing spells as MD of radio giants Capital and Magic – she knew little about traditional record company thinking and lots about fast-changing market conditions.

And no market was changing faster than the music industry.

"Looking back on it, that's really helped us," she tells *Music Week* from her fourth floor office in Kensington, where ceiling-high windows bathe her desk in optimistic, natural illumination.

"I knew the record industry, but hadn't come from it. That gave me a unique perspective, which enabled us to drive a slightly different commercial approach – and to take a few risks. The first big thing, I suppose, was strategic planning for artist launches. The road to launch isn't linear anymore, and some people in the record industry still try and act like it is."

This combination of disgruntlement at EMI HQ and Vidler's unfamiliarity with the 'right' way of doing things has led to a swathe of digital and physical innovation across the company.

But that wasn't the only catalyst for alchemy: from day one, the patronising manner with which PLC rivals used to treat EMI really got Vidler's goat – and made her all-the-more determined to turn it around.

"When I arrived, the team was incredibly demotivated – some may say dysfunctional," she recalls. "Everyone was working in silos or as individuals... The turmoil of Terra Firma and organisational structures that weren't working had created a very uninspiring environment. People externally were really sympathetic with EMI. The lawyers dealing with us were too. It was bloody frustrating."

She set about moving existing managers into positions across EMI's labels, rather than everyone working on individual imprints – including execs in sales, digital, promo and now-president of Virgin and Parlophone A&R Miles Leonard.

Reducing internal competition was a trick she'd learnt during her time at the BBC – and one which she says has paid off handsomely at EMI

### ANDRIA VIDLER CURRICULUM VITAE

#### EMI (2009–12)

CEO, EMI UK and Ireland  
President, EMI UK and Ireland

#### Bauer Media (2008–09)

Chief Marketing Officer, Executive Board Group Management

#### Emap (2005–08)

Managing Director, Magic FM and National Radio. (NB. Emap Radio was bought by Bauer Media Group in January 2008.)

#### Kyp Systems plc (2004–05)

Commercial Director, Board Member

#### Capital Radio Group

(2001–03)  
Managing Director, Capital Network, Commercial Radio

Managing Director, Capital Radio, Commercial Radio, London

#### BBC (1994–2001)

Head of Marketing and Business Development, BBC Sport

Head of Marketing, BBC News

Marketing Manager, BBC Radio Five Live



# BELONGED



"We're a very team-orientated business now," says Vidler. "And we focus externally. I haven't worked in the other record labels, but we do have a slightly different structure. The culture here is not label-by-label where everyone is fighting each other."

"We've emerged in a really great place. Two years ago when I'd be talking to managers about particular deals, it was: 'Yeah, but you've got this and that problem.' Now, they trust us. Okay, I won't deny that they might say: 'What's the situation [with Universal] – it looks like you're going up the road soon.' But when we signed Tinie and when we signed Pro Green, we didn't even have that clarity."

"In creative businesses, people need to work with people they trust. Energy is very important. EMI didn't have it at one point, but it's got it back. I don't believe anybody up and down Kensington High Street looks at us sympathetically anymore – and they haven't done for 12 months."

One major reason for this new-found deference from the Sonys and Warners of this world, says Vidler, is the success of two very distinct departments: branding and label services.

"My experience in media has helped us get our heads round a very different marketplace than five years ago," explains Vidler. "That includes the way we work with brands: we use them to help launch artists and to drive income streams. The brand team year-on-year for the last two years have grown income by over 60%. It's not about just badging big artists – we work at launching them with brands. It puts much less pressure on album sales."

Examples include a Now! board game – which benefited from six of the seven top compilation albums of the last half-year being Now!-branded. And, famously, there's Tinie Tempah's premium-price clothing range.

Vidler adds: "In terms of branding, we're ahead of the game in the record industry – but not compared to top sports rights agencies. You can continually raise the bar when you don't just challenge yourselves

on music industry competitors."

As for the firm's label services – which has attracted the likes of Noel Gallagher, Beady Eye, Peter Dinklage, Kate Bush and more – it's a similarly successful tale.

"It was sitting waiting to happen," says Vidler. "For me with a media owner background, it was a blindingly obvious opportunity. But we had to do it slowly. It is impossible to know if Terra Firma hadn't created such chaos if we would have thought quite so differently. Roger [Faxon]'s arrival as CEO in my first few months was like a dream come true: he completely, independently, supported it."

She adds: "Music services was originally lots of small deals. But you raise your stature; I knew that if we got one [big] artist, it would make people think. We've grown our income this year on that by nearly 70%. But more importantly, we've given everybody here the chance to work with artists they wouldn't have done otherwise."

Vidler says that being upfront and honest with artist managers has greatly helped with label services and other areas of the business, allowing the likes of Brian Message and [Ignition's] Alex McKinlay to "exploit as many rights as they want each time".

Through this frank approach, Vidler says she's turned round a long-thought-ruined relationship with Robbie Williams and Tim Clark – but it still wasn't enough to keep Williams from jumping to Universal for his new album.

"Obviously I'm disappointed we lost Robbie – not just because he's a star, but also because that relationship was [previously] in a very bad place," says Vidler. "Tim Clark had been openly very negative about EMI. We had to launch the last studio album with Robbie and work incredibly hard to change that into a positive relationship. After that, it was tough to [see him go]. But you know, it's only a distribution deal, and it's only one album. We'll be around for a lot longer than that."

## TALENT AHOY EMI'S NEW BREED

The label is very confident about its line-up of talent for 2012 – and no-one more so than the CEO.

### Emeli Sande (Virgin)



The singer recently picked up the Brit Critics' Choice Award to kick-off a hotly tipped year. "I love her," says Vidler. "She is a brilliantly sophisticated and has a fantastic brain as well as being an amazing musician."

### The Good Natured (Parlophone)



English Electropop band featuring siblings Sarah and Hamish McIntosh. "For me they're a very strong one," says Vidler. "They're already very popular in Continental Europe and in the US."

### Bastille (Virgin)



South London band who have impressed at festivals including Glastonbury and Isle Of Wight. Debut single Flaws/Icarus, was released last year.

### Eric Prydz (Virgin)



The return of the superstar DJ, having released records through Parlophone a decade ago.

### Conor Maynard (EMI)



The MTV Brand New 2012 winner has earned comparisons with Justin Timberlake. "He's incredibly talented and with a hugely active and supportive fan base," says Vidler. "He's a major priority for us."

**ABOVE**  
From the beginning: From The Beatles to Blur and beyond – EMI is 'on a roll and it's not going to stop', says Andria Vidler

One huge act who have shown undamaged fidelity to EMI is Coldplay – whose Mylo Xyloto was one of the biggest sellers in the second-half of 2011, hitting No.1 in 33 countries.

And another world-conquering guitar group have provided great success in the catalogue space, explains Vidler: "For a reissue in the catalogue market we've done brilliantly well on digital with Pink Floyd. With the remasters, we're at nearly 19% of sales as digital albums. That's a big win."

This forward-thinking approach to catalogue has been further evidenced by a commerce element to the Pink Floyd Facebook campaign (something of an industry first), as well as the recent addition of Robbie Williams' EMI roster to the label's developer-friendly OpenEMI initiative.

Vidler is relaxed, calm and upbeat throughout our chat; a disposition no doubt helped by EMI UK hitting sales targets in its last financial year, and her educative past experience of fluctuating markets and high-profile takeovers.

Whatever Lucian Grainge and Universal have planned for the next stage in EMI's storied history, she's not the type to let it trouble her – or her staff:

"We know we're on a roll in this company," she says. "And it's not going to stop."



# BUSINESS ANALYSIS SONGWRITERS

## EDITORIAL

### European hitmakers take write turn in American market



ADELE HAS NOT BEEN THE ONLY BRIT clocking up multiple weeks at number one on a main Billboard chart in recent months.

While her success has been extensively documented, getting far less attention has been the accomplishment of Calvin Harris whose *We Found Love* penned and produced for Rihanna recently spent a 10th week occupying top place on the Hot 100 countdown.

The same song is also the main reason that Harris – not Adele – heads *Music Week's* exclusive chart ranking the top 50 hit songwriters of 2011 according to shares of the year's 100 biggest-selling singles in the UK.

*We Found Love* represents an exceptional US breakthrough for the British DJ, songwriter and musician, but it also highlights what has been the growing influence of songwriters and producers from Europe on the American mainstream. On the Hot 100 chart a week ago *Set Fire To The Rain* – which was written by Brits Adele and Fraser T Smith – climbed to one as Harris's *We Found Love* fell to two and Flo Rida's *Good Feeling*, which heavily sampled Swede Avicii's *Levels*, was third.

**“Real progress has been made in the number of songwriters, musicians and producers from mainland Europe that are now exciting US ears”**

French superstar David Guetta moved up to fourth place, while Harris's Rihanna collaboration follows the deeply-engrained relationship the Barbadian has had with New York-based Norwegian hit machine Stargate who in recent years have co-written for her the likes of *S&M*, *Rude Boy* and *What's My Name*.

While we rightly continue to celebrate any kind of British breakthrough in the States – after all it remains the biggest and most influential music market – where the real progress has been made is in the number of songwriters, musicians and producers from mainland Europe that are now exciting US ears. And this is bizarrely occurring at the same time when most of the pan-European hits these days are by American superstars, although if you look a little closer their recordings sometimes include a backroom of talent from overseas.

Part of the increasing influence of Europeans on the US market can be explained by the rising popularity of dance and dance-influenced pop and R&B on the airwaves and at retail in recent years, musical areas where Europe often seems to have the edge. Meanwhile, what was a fairly quiet 2011 in terms of new artist breakthroughs from the States has to leave gaps, ready to be filled by acts from further afield.

Mainland Europe is also increasingly feeding British music tastes, reflected by one-fifth of the Top 50 hit songwriters of 2011 in the UK coming from the mainland. And it is quite a mixture of nationalities, including as it does representatives from France, Italy, Spain, the Netherlands, Sweden, Norway and Romania.

It really does underline that when labels and publishers are looking for the next global hit song very often now the most fruitful searches will not happen in the UK or US but on the continent.

**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)

## CALVIN'S CONQUEST



### YEAR-END FOCUS

■ BY PAUL WILLIAMS

Calvin Harris has beaten off the gigantic forces of Adele and Bruno Mars and his Smeezingtons colleagues to finish as the top hit songwriter in the UK of 2011.

The EMI Music Publishing signing takes his place at the head of the exclusive *Music Week* countdown largely thanks to the song *We Found Love*, which he penned and produced for Rihanna and which sold more than 900,000 copies by the end of last December to rank as the year's fifth top-selling single.

Harris's hand also includes two other solely-penned songs – his solo hits *Bounce* and *Feel So Close* – while he commanded the main share of Chris Brown's *Yeah 3x* after it sampled his 2009 UK chart-topper *I'm Not Alone*.

His place at the top of the annual songwriters chart, which is compiled by *Music Week* based on songwriters' shares of the Official Charts Company's Top 100 singles of 2011, ensures a rare year-end chart in which Adele does not finish at number one. In fact, she is also beaten into second place on this countdown by US songwriting and production trio The Smeezingtons and has to settle for third position, although she does top our albums songwriters chart for 2011 based on shares of the year's 20 biggest artist titles (see separate piece).

Runner-up position this time for The Smeezingtons, who comprise Bruno Mars, Philip Lawrence and Ari Levine, and were published in the year by Bug/BMG Chrysalis and EMI, follows them topping the 2010 songwriters chart. That success was built on them co-writing *Forget You*

### EXECUTIVE SUMMARY

■ EMI-signed Calvin Harris is 2011's top hit songwriter thanks to Rihanna's *We Found Love*, two self-penned hits and Chris Brown sampling *I'm Not Alone*

■ The Smeezingtons occupy second place, having finished as 2010's top hit songwriters

■ Adele heads songwriters chart based on year's Top 20 artist albums, while six of her collaborators also make the countdown

■ Seventeen of the year's 50 biggest hit songwriters are British, up from 13 in 2010, while the US presence falls from 27 to 19

■ Nearly 70% of the year's Top 100 singles were writing collaborations between the recording artist and other writers, while only 10 were entirely self-written

with Cee Lo Green and Mars' first hits in his own right and the story continued into 2011 with his first solo album *Doo-Wops & Hooligans*, which housed four of the year's Top 100 singles.

The biggest of these singles was *Grenade*, which sold more than 500,000 copies across the 12 months and was the seventh top seller of 2011, while The Smeezingtons were also represented by Mars hits *The Lazy Song* (the year's 15th top seller), *Marry You* (44th) and *Just The Way You Are* (Amazing) (67th) plus *Forget You* (72nd) and *Bad Meets Evil's* *Lighters* featuring Mars (88th).

In finishing in third place, Universal-signed Adele is joined by two of her co-writers in the

Top 50 songwriters chart. BMG Chrysalis's Dan Wilson is 17th after penning with Adele *Someone Like You*, 2011's biggest-selling single with 1,242,917 units sold in the year, while EMI-signed Paul Epworth makes it to 22nd after his *Rolling In The Deep* co-write became the year's ninth top single.

Sony/ATV's Fraser T Smith just misses out on a place in the Top 50 after penning with Adele *Set Fire To The Rain*, a song under his old deal with what is now BMG Chrysalis, although he is in 19th position on our chart ranking the year's 20 top UK songwriters. Bob Dylan, meanwhile, is among the Top 50 hit songwriters for a second successive year thanks to Adele's cover of his Sony/ATV copyright *Make You Feel My Love*, making it to 26th place.

Seventeen Brits win places in the all-comers Top 50 songwriters chart, a marked improvement on 2010 when 13 of the 50 were UK writers. The better domestic showing is particularly reflected at



The chart below shows the top songwriters of 2011 based on shares of the UK's 100 biggest-selling singles of the year. Source: Music Week research/Official Charts Company data

**TOP 50 SONGWRITERS OF THE YEAR 2011**

POS	SONGWRITER(S) / PUBLISHER	POS	SONGWRITER(S) / PUBLISHER	POS	SONGWRITER(S) / PUBLISHER	POS	SONGWRITER(S) / PUBLISHER
1	ADAM WILES AKA CALVIN HARRIS EMI	11	DAVID LISTENBEE Global Talent	21	ELLIOT GLEAVE AKA EXAMPLE Universal	31	NADIR KHAYAT AKA REDONE Sony/ATV
2	THE SMEEZINGTONS (Peter Hernandez aka Bruno Mars, Philip Lawrence, Ari Levine) Bug/BMG Chrysalis, EMI	12	LMFAO Global Talent	22	PAUL EPWORTH EMI	32	ARMANDO PEREZ AKA PITBULL Sony/ATV
3	ADELE ADKINS Universal	13	COLDPLAY Universal	23	DAMIEN RICE Warner/Chappell	33	MARCO, ALESSANDRO BENASSI AKA BENNY & ALLE BENASSI EMI
4	ED SHEERAN Sony/ATV	14	TIMOTHY MCKENZIE AKA LABRINTH EMI	24	KARL SCHUSTER AKA SHELLBACK Kobalt	34	MAX MARTIN Kobalt
5	STARGATE (Mikkel Eriksen, Tor Erik Hermansen) EMI	15	ANDREI NEMIRSCHI AND MARCEL PRODAN Universal	25	ALEX BAND AND AARON KAMIN (THE CALLING) Universal	35	SHAFFER SMITH AKA NE-YO Imagem
6	ESTER DEAN Peermusic, Universal*	16	JESSICA CORNISH AKA JESSIE J Sony/ATV	26	BOB DYLAN Sony/ATV	36	MICHAEL WOODS BMG Chrysalis
7	STEFANI GERMANOTTA AKA LADY GAGA Sony/ATV	17	DAN WILSON BMG Chrysalis	27	THE CATARACS (David Singer-Vine, Niles Hollowell-Dhar) Sony/ATV	37	MARTIN SOLVEIG Collect Music
8	CLAUDE KELLY Warner/Chappell	18	TAIO CRUZ EMI	28	ALEXANDER GRANT AKA ALEX DA KID Universal	38	ADAM LEVINE Universal
9	PAUL MEALOR Novello & Co	19	NICK VAN DE WALL AKA AFROJACK Bucks	29	BENJAMIN LEVIN AKA BENNY BLANCO Kobalt	39	KATY PERRY Warner/Chappell
10	LUKASZ GOTTWALD AKA DR LUKE Kobalt	20	SANDY WILHELM AKA SANDY VEE Truelove	30	AMMAR MALIK Kobalt	40	THE INVISIBLE MEN (Jason Pebworth, George Astasio, Jon Shave) Sony/ATV, Universal
						41	TRACY CHAPMAN EMI
						42	JUSTIN VERNON Kobalt
						43	NOELL STILWELL AKA SAK NOEL EMI
						44	DAVID GUETTA PresentTime/What A Publishing
						45	GIORGIO TUINFORT Bucks
						46	JAMES ELIOT Sony/ATV
						47=	SIAN EVANS Sony/ATV
						47=	DANIEL STEIN AKA DJ FRESH Bucks
						49=	WAYNE HECTOR Warner/Chappell
						49=	STEVE MAC Peermusic

\*Ester Dean changed publishers during 2011 from Peermusic to Universal / \*\*now signed to Sony/ATV

the top end of the chart where three of the top four songwriters are British with Harris and Adele joined by Ed Sheeran in fourth place.

Sheeran's fourth position makes him the year's biggest new hit songwriting talent, a breakthrough led by the Sony/ATV-published songs The A Team and Lego House, which were respectively the year's eighth and 40th biggest singles.

Another new British name, at least as far as hit songwriting goes, also finds a place in the Top 10 with Novello & Co's Welsh composer Paul Mealor making it to ninth after composing the Military Wives/Gareth Malone Christmas chart-topper Wherever You Are.

More conventional new homegrown hit talent to make the songwriters chart includes Sony/ATV's Jessie J who is 16th after three co-writes finished among the year's Top 100 sellers. One of these, 2011's fourth top seller Price Tag, also helped two of its other writers into the year-end songwriters countdown. Warner/Chappell's Claude Kelly is eighth, having also co-penned Mars' Grenade, Jessie J's Nobody's Perfect, The Wanted's Gold Forever and Olly Murs' Dance With Me Tonight, while Kobalt's Price Tag collaborator Dr Luke is 10th with a hand further including hits for Katy Perry, Kesha and Flo Rida.

Dr Luke and Kelly's five songs in the year's Top 100 are matched by Truelove's Sandy Vee and beaten by Stargate (seven songs) and Ester Dean (six). Two songs in 2011's Top 100 – the Rihanna hit S&M and Katy Perry smash Firework – include credits for Dean, Vee and Stargate, while EMI-

**TOP 20 ALBUM SONGWRITERS 2011**

POS	SONGWRITER(S) / PUBLISHER
1	ADELE ADKINS Universal
2	THE SMEEZINGTONS Bug/BMG Chrysalis, EMI
3	COLDPLAY Universal
4	ED SHEERAN Sony/ATV
5	PAUL EPWORTH EMI
6	STEFANI GERMANOTTA AKA LADY GAGA Sony/ATV
7	NOEL GALLAGHER Sony/ATV
8	TAKE THAT EMI, Farrell Music/Notting Hill, Sony/ATV, Universal
9	DAN WILSON BMG Chrysalis
10=	RYAN TEDDER Kobalt
10=	THE CURE Universal
12	EG WHITE Universal, Sony/ATV*
13	THOMAS CALLAWAY AKA CEE LO GREEN BMG Chrysalis
14	ESTER DEAN Peermusic, Universal**
15	JESSICA CORNISH AKA JESSIE J Sony/ATV
16	CHASE & STATUS Universal
17	FRASER T SMITH BMG Chrysalis***
18	AMY WINEHOUSE EMI
19	OLLY MURS Universal
20	STARGATE (Mikkel Eriksen, Tor Erik Hermansen) EMI

UK writers: Adele, Ed Sheeran and Paul Mealor



Source: Music Week research/Official Charts Company data

signed Stargate's showing also took in Rihanna's What's My Name and Only Girl In The World, Wiz Khalifa's Black And Yellow, Jennifer Lopez featuring Lil Wayne's I'm Into You and Alexis Jordan's Good Girl. All these helped the Norwegian duo to fifth on the songwriters countdown, having been 2010's runners-up.

The pair lead what is a heavy continental European presence on the chart with representation also including a Dutchman (Afrojack), French writers (Sandy Vee, David Guetta and Martin

Key for table above left  
\*contributions to Adele's 19 with Universal for 21 with Sony/ATV  
\*\*contributions to Rihanna's Loud and Beyoncé's 4 with Peermusic, to Rihanna's Talk That Talk with Universal  
\*\*\*now signed to Sony/ATV

Solveig), a Swede (Shellback), Italians (Benny and Alle Benassi), a Spaniard (Sak Noel) and Romanians Andrei Nemirschi and Marcel Prodan who wrote Alexandra Stan's Mr Saxobeat.

Including Warner/Chappell's Irishman Damien Rice, who is 23rd following X Factor winners Little Mix's cover of Cannonball, 11 of the songwriters chart's 50 positions are filled by non-British Europeans. Americans occupy 19 places, down from 27 last year, while 40th position is occupied by Anglo-American trio The Invisible Men

**ADELE & CO. 19 AND 21 CO-WRITERS MAKE THE MOST OF ASSOCIATION**

ADELE OVERWHELMINGLY DOMINATES *Music Week's* songwriters chart of 2011 based on albums performance, not only topping the countdown herself but accompanied by a host of collaborators.

Her two albums sold nearly 5 million units combined last year and that results in this chart based on songwriters' shares of the year's Top 20 artist albums being littered with co-writers from 21 and 19.

Universal-published Adele comprehensively tops the chart, while six writers who she collaborated with on the two albums also make it. They are led

in fifth place by EMI's Paul Epworth who co-wrote 21 cuts Rolling In The Deep, He Won't Go and I'll Be Waiting, while BMG Chrysalis's Dan Wilson is ninth after co-penning Someone Like You and Kobalt's Ryan Tedder (Rumour Has It) shares 10th spot with The Cure after their Universal copyright Love Song turned up on 21.

Eg White, the only person to have co-writes with Adele on both her albums, is 12th and Set Fire To The Rain co-author Fraser T Smith is 17th. Both writers are now with Sony/ATV, although White's 19 songs come under his old Universal deal and Smith's

Adele work occurred when he was with what is now BMG Chrysalis.

As on the songwriters chart based on singles sales, The Smeezingtons are in second place on this survey thanks to contributions to Bruno Mars' Doo-Wops & Hooligans and Cee Lo Green's The Lady Killer, while Universal's Coldplay are third after Mylo Xyloto surpassed 900,000 UK sales before the end of last year. Sony/ATV's Ed Sheeran comes in fourth with his debut + shifting 791,491 units in 2011.

While both Sheeran and Coldplay (a marginal contribution from producer Brian Eno) had

some songwriting collaboration on their respective latest albums both Noel Gallagher and the multi-published Take That's efforts were 100% self-written. This helps them to seventh and eighth on the songwriters chart, finishing behind Gallagher's Sony/ATV colleague Lady GaGa whose sixth place is powered by 821,280 2011 UK sales of album Born This Way.

BMG Chrysalis's Cee Lo Green finishes as the 13th top album songwriter of the year, while contributions to the Rihanna albums Loud and Talk That Talk, between which she switched publishers from Peermusic to



Universal, takes Ester Dean to 14th. EMI's Stargate were also on both albums and are 20th.

Thirteen of the chart's 20 positions are filled by Brits, a tally also including the late Amy Winehouse whose posthumous album *Lioness: Hidden Treasures* included six cuts with credits for the EMI-published talent, Sony/ATV's Jessie J and Universal pair Chase & Status and Olly Murs.

Source: Music Week research/Official Charts Company data



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# MUSIC WEEK AWARDS 2012



## HOW TO WIN A MUSIC WEEK AWARD

### AWARDS CATEGORIES

- Live Music Venue
- Music & Brand Partnership
- Manager of the Year
- A&R Award
- Publisher of the Year
- Independent Publisher
- High Street Retail Brand
- Online Retail Brand
- Independent Retailer
- Non-Retail Digital Music Service
- Radio Station
- Radio Show
- TV Show Featuring Music
- Promotions Team
- Distribution Team
- Sales Team
- Catalogue Marketing Campaign
- Artist Marketing Campaign
- PR Campaign
- Independent Record Company
- Record Company
- The Strat

You're working harder than ever. You deserve an awards show that reflects that fact.

We realise that the UK music market in 2012 offers no easy answers. Week-on-week, it demands harder work, smarter decisions and, in many cases, longer hours to get the job done.

But let's not pretend it's not bloody brilliant. Some people have proper jobs, you know.

Just think about all those astonishing releases, venues, campaigns, ideas and tours you've been working on. They're tough to pull off – and really should be celebrated this year, even if it is just for one night.

That's where the Music Week Awards come in. 2012's event has, frankly, been slightly re-engineered to offer the trade a more fun evening. Fewer categories, less furrowed brows – more opportunity to show off your silverware at the bar.

There are also some changes to the voting format: the awards are run with a transparent system where the *Music Week* team chooses the finalists – and the industry chooses the winners.

We don't charge to enter, there's next to no pissing about required. Everyone, and we mean everyone, has the chance to be considered.

Where we can, we've cut away bombast and pomposity to ensure every minute of your evening will be either about having a laugh or being rewarded for hard work.

Basically, we think you deserve a night off. One in which, if you're lucky, you get to take home a big block of glory that's the envy of all your rivals.

Nominating is free – and simple. Just email your nomination to: [mwawards@intentmedia.co.uk](mailto:mwawards@intentmedia.co.uk). Include: the category, who you are nominating and briefly what for – no need for expositions or PowerPoint

### WHO'S DECIDING WHAT?

Five finalists will be announced for each category in March. Winners are mostly decided by our 350-strong Industry Judging Panel, who vote confidentially but are named after the event. There are, however, a handful of notable exceptions:

- **The Independent Retailer category** – voted for by AIM
- **The Independent Record Company category** – voted for by the network of Record Store Day retailers
- **The Sales Team category** – voted for by ERA
- **The Live Venue category** – voted for by the MMF
- **Manager of the Year** – voted for by specialist panel
- **A&R Award** – voted for by specialist panel
- **The Strat** – decided by the Music Week editorial team

presentations. Closing date for nominations is February 17. Similarly, you can lobby on behalf of a supplier, customer... or rival. No, seriously.

On these pages we detail all the categories and criteria for the Music Week Awards 2012.

We wish you all the very best. See you in April.

### KEY DATES

#### LOBBYING OPEN NOW

- **February 17:** Lobbying closes
- **March 16:** Finalists announced in Music Week
- **April 26:** Music Week Awards event night

LEFT MWA2012 host: Greg Davies



### TICKETS & SPONSORSHIP

This year's Music Week Awards ceremony takes place on Thursday, April 26th at The Brewery in London. The event is a great way to recognise and celebrate your successes over the last 12 months with colleagues and clients. It's also an excellent opportunity to network with influential leaders of the industry.

This year all our guests will be treated to a drinks reception, a three-course dinner with wine and an after party. Table prices are for 10 seats.

**Prices** (\* All ticket and table prices exclude VAT)

PLATINUM POSITION TABLES	£2,950.00
GOLD POSITION TABLES	£2,695.00
SILVER POSITION TABLES	£2,495.00
INDIVIDUAL SEATS	£275.00

**For tickets or to find out more about sponsorship opportunities**

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# MUSIC WEEK AWARDS 2012

## LIVE MUSIC VENUE

Sponsored by:



### WHO IS ELIGIBLE?

This award is open to leading live venues of all sizes, from town venues to the biggest players competing on a national and international scale.

### JUDGING CRITERIA

- Innovation
- Sound quality
- Facilities
- Atmosphere

### PREVIOUS WINNERS

**2011:** Concorde 2, Brighton

**2010:** The Assembly, Leamington Spa

**2009:** O2 Academy, Brixton

## MUSIC & BRAND PARTNERSHIP

### WHO IS ELIGIBLE?

This award is open to music companies and brands who have come together to create collaborations of lasting value.

### JUDGING CRITERIA

- Credibility
- Popularity
- Defined audience
- Mutual benefit

### PREVIOUS WINNERS

**2011:** Universal Music & SEAT UK – On Track

**2010:** Splendid Communications - Smirnoff Creative Grants

**2009:** KLP - Bacardi & Groove Armada

## MANAGER OF THE YEAR

### WHO IS ELIGIBLE?

This award is open to any successful artist manager, from those steering the career of veteran megastars to those delivering new acts the relationships, deals and profile they require.

### JUDGING CRITERIA

- Artist success
- Industry dealings
- Multi-faceted partnerships

### PREVIOUS WINNERS

**2011:** Adam Tudhope

**2010:** Nick Denton

**2009:** Jeanette Lee

## A&R AWARD

### WHO IS ELIGIBLE?

This award is open to any A&R teams or individuals working to discover, break and develop new artists.

### JUDGING CRITERIA

- Artist success
- Artist evolution
- Ongoing relationship

### PREVIOUS WINNERS

**2011:** Parlophone

**2010:** Nick Raphael & Jo Charrington, Epic Records

**2009:** Jim Chancellor, Fiction







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**INDEPENDENT PUBLISHER**

**WHO IS ELIGIBLE?**

This award is open to all non-major publishers operating in the UK.

**JUDGING CRITERIA**

- Determined by publishing shares of the Official Charts Company's Top 100 singles and Top 50 albums of 2011

**PREVIOUS WINNERS**

- 2011:** Kobalt
- 2010:** Kobalt
- 2009:** Kobalt

**PUBLISHER OF THE YEAR**

**WHO IS ELIGIBLE?**

This is open to all music publishers with awards this year to be given for both singles and albums performance – determined by MW's annual market shares.

**JUDGING CRITERIA**

- Singles award decided by publishing shares of Official Charts Company's Top 100 singles of 2011
- Albums award decided by publishing shares of Official Charts Company's Top 50 albums of 2011

**PREVIOUS WINNERS**

- 2011:** Universal
- 2010:** EMI
- 2009:** EMI, Universal

**HIGH STREET RETAIL BRAND**

**WHO IS ELIGIBLE?**

This award is open to any UK stockist and vendor of physical music products and related goods.

**JUDGING CRITERIA**

- Customer experience
- Marketing and promotion of music
- Product knowledge
- Range and merchandising

**PREVIOUS WINNERS**

N/A – New Award

**ONLINE RETAIL BRAND**

**WHO IS ELIGIBLE?**

This award is open to any e-tailer selling either physical music or digital downloads to consumers.

**JUDGING CRITERIA**

- Usability
- Range
- Innovation
- Customer experience

**PREVIOUS WINNERS**

N/A – New Award



# MUSIC WEEK AWARDS 2012

## INDEPENDENT RETAILER

### WHO IS ELIGIBLE?

This award is open to all independent-orientated bricks and mortar music outlets – be they individual stores or small chains.

### JUDGING CRITERIA

- Customer service
- Product knowledge
- Range and merchandising

### PREVIOUS WINNERS

**2011:** Resident Music Ltd.  
**2010:** Rise, Bristol  
**2009:** N/A

## NON-RETAIL DIGITAL MUSIC SERVICE

### WHO IS ELIGIBLE?

This award is open to web-based music enterprises such as cloud-based services (including streaming players), digital distributors, direct-to-fan platforms and promotional online ventures.

### JUDGING CRITERIA

- Customer experience
- Innovation
- Industry revenue streams

### PREVIOUS WINNERS

N/A – New Award

## RADIO STATION

Sponsored by:



### WHO IS ELIGIBLE?

This award is open to all local and national radio stations operating in the UK where music is a key part of the offering.

### JUDGING CRITERIA

- Quality of output
- Audience growth
- Creative programming
- Digital innovation

### PREVIOUS WINNERS

N/A – New Award

## RADIO SHOW

Sponsored by:



### WHO IS ELIGIBLE?

This award is open to all individual shows on local and national radio stations operating in the UK where music is a key part of the offering.

### JUDGING CRITERIA

- Quality of output
- Audience engagement
- Content innovation
- Co-operation with industry

### PREVIOUS WINNERS

N/A – New Award







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## TV SHOW FEATURING MUSIC

**WHO IS ELIGIBLE?**

This award is open to any television programme that acts as a platform for the exposure of new and catalogue music.

**JUDGING CRITERIA**

- Industry impact
- Breadth of music coverage
- Digital innovation
- Creative programming

**PREVIOUS WINNERS**

N/A – New Award

## PROMOTIONS TEAM

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**WHO IS ELIGIBLE?**

This award is open to music promo teams who can boast of cross-media breakthroughs with artists in 2011.

**JUDGING CRITERIA**

- Artist exposure
- Variety of media
- Quality of coverage
- Chart impact

**PREVIOUS WINNERS**

2011: Atlantic  
 2010: Atlantic  
 2009: Atlantic

## DISTRIBUTION TEAM

**WHO IS ELIGIBLE?**

This award is open to all physical retail distributors operating in the UK.

**JUDGING CRITERIA**

- Accurate and timely delivery
- Retail relationship
- Scalability
- Adaptation to new avenues to market

**PREVIOUS WINNERS**

2011: Arvato UK  
 2010: Proper Music  
 2009: Proper Music

## SALES TEAM

**WHO IS ELIGIBLE?**

This award is open to all music sales teams operating in the UK.

**JUDGING CRITERIA**

- Breadth of distribution
- Adaptation to new avenues to market
- Forecasting success
- Commercial performance

**PREVIOUS WINNERS**

2011: Sony  
 2010: PIAS UK  
 2008: Sony



# MUSIC WEEK AWARDS 2012



## CATALOGUE MARKETING CAMPAIGN

### WHO IS ELIGIBLE?

This award is open to any team working to generate interest in classic or re-released musical works – including Greatest Hits/Best Of.

### JUDGING CRITERIA

- Innovation in re-release
- Engagement of both loyal and new fans
- Commercial performance
- Reactivation of media interest

### PREVIOUS WINNERS

- 2011:** EMI – David Bowie, Station-To-Station  
**2010:** Island – The 50th Anniversary of Island  
**2009:** Mercury – Stereophonics, Decade In The Sun – Best Of

## ARTIST MARKETING CAMPAIGN

### WHO IS ELIGIBLE?

This award is open to all marketing teams tasked with giving artists and releases impactful reach both across the UK and internationally.

### JUDGING CRITERIA

- Exploitation of multimedia
- Audience engagement
- Content innovation

### PREVIOUS WINNERS

- 2011:** Parlophone – Tinie Tempah, Disc-Overy  
**2010:** Polydor – Lady Gaga, The Fame  
**2009:** Polydor – Elbow, The Seldom Seen Kid

## PR CAMPAIGN

### WHO IS ELIGIBLE?

This award is open to all public relations teams tasked with giving music exposure through multiple media channels.

### JUDGING CRITERIA

- Ability to build perpetual interest
- Use of multiple media formats
- Digital innovation
- Overall coverage

### PREVIOUS WINNERS

- 2011:** Dawbell – Take That: Progress  
**2010:** Decca Records – Dame Vera Lynn  
**2009:** MBC PR – Duffy: The Rise Of Little Big Voice





## INDEPENDENT RECORD COMPANY

### WHO IS ELIGIBLE?

This award is open to any independent record company operating in the UK market.

### JUDGING CRITERIA

- A&R prowess
- Commercial performance
- PR, marketing and promo
- Ability to build audiences

### PREVIOUS WINNERS

2011: XL  
2010: Bella Union  
2009: XL

## RECORD COMPANY

### WHO IS ELIGIBLE?

This award is open to any major record company operating in the UK market.

### JUDGING CRITERIA

- A&R prowess
- Commercial performance
- PR, marketing and promo
- Ability to build audiences

### PREVIOUS WINNERS

2011: Atlantic  
2010: Polydor  
2009: Polydor

## THE STRAT

### WHO IS ELIGIBLE?

One exec and one exec only. The Strat recognises more than just a successful year in music; it is a celebration of a life's work to date.

Past Strat awards have been given to individuals who have single-handedly changed the shape, direction and thinking of the entire music market. This year's gong will be no different.

### PREVIOUS WINNERS

2011: Fran Nevkla  
2010: Lucian Grainge  
2009: Rob Partridge



## TICKETS & SPONSORSHIP

This year's Music Week Awards ceremony takes place on Thursday, April 26th at The Brewery in London.

**For tickets or to find out more about sponsorship opportunities**

**Tel** 020 7226 7246

**Email** [lucy.wilkie@intentmedia.co.uk](mailto:lucy.wilkie@intentmedia.co.uk)





# PROFILE THIS FEELING

## MORE THAN A FEELING

Indie guitar music might not be setting the charts alight these days, but it still burns brightly at the heart of This Feeling, the skinny-jeaned club night with attitude and ambition

### LIVE

BY DAVE ROBERTS

There has been much talk lately about the death of indie guitar music. But not at burgeoning London club night This Feeling, there hasn't.

Or, if there has, it's been drowned out by very loud indie guitar music – which is one very effective way of silencing your critics.

This Feeling started life nearly six years ago as a monthly bash at Parker MacMillan, a not especially hip or notable bar in EC1, and is now a well-established, buzzy platform for a growing number of spiky but melodic bands, taking place in The Queen of Hoxton on the second Saturday of the month and in Brick Lane's Vibe Bar on the last Friday.

For 2012 there are plans to expand into new venues, go weekly, go national and create a This Feeling record label, which will concentrate on limited-edition releases for the bands that play the club.

Under the auspices of founder and driving force Mikey Jonns, This Feeling has, in short, become a mecca for media, managers, A&Rs, punters and artists who still believe that when an angry young man shouts "1-2-3-4", great things can follow. They're not blinkered, of course; they're all perfectly prepared to accept that they're out of step with the world right now, but they're also all passionately convinced that the world doesn't know what the fuck it's talking about.

Jonns recounts that This Feeling, like so much of the music it champions, was borne from dissatisfaction with what was on offer – and a realisation that sometimes the only answer is to 'do it yourself'.

"I was sick of going to indie clubs, aged 26/27, with teenagers chucking up on your shoes. I wanted to create a night that I'd want to go to and that my mates would want to go to."

The owners of Parker MacMillan were considering starting an indie night, Jonns knew someone at the company, jumped in and offered to launch one. This Feeling was born.

The name comes from the lyrics of a Kasabian track, Last Trip, and over the years the Leicester band have lent more than a couple of words to Jonns' venture.

"I met them in a pub in Camden about nine years ago. I went to watch them a week or two later and we've been mates ever since.

"Amazingly, for the first ever This Feeling, Kasabian were in town for the Electric Proms, so I asked them to come down and DJ and they said yes."

Almost instantly, it became a big night. "We had queues round the block from day one. Word just got around.

"That first night we had two acoustic



**BELOW**  
Incredible SULK:  
The Nineties  
revivalists play  
the Queen of  
Hoxton on  
April 14



**Born Blonde:**  
The London  
quintet play  
"hypnotic, trippy  
alt rock"



**ABOVE**  
Crowd Serge:  
Kasabian's  
Serge Pizzorno  
at This Feeling

bands on, then Kasabian DJ'd, everyone had a great time, there was no VIP area, everyone was mixing – and we still keep that ethos.

"Noel Fielding was there, the Arctic Monkeys were there; it turned into a place to hang out."

A&Rs and the media also caught on quickly. It was the natural habitat of *NME*, of course, but support has also come from a slightly less obvious source, *The Sun*. This Feeling is promoted frequently and enthusiastically in the paper's Bizarre column by club regular Gordon Smart. In fact, the night is now officially 'in association with Bizarre'.

"We're a similar age, we like the same sort of music and he started coming down to This Feeling. Pretty much straight away he said, 'Do you want me to put this in the paper?'. I said yes, of course! But I wasn't sure he meant it. Fair play though, he kept his word and he's been involved ever since."

A change of ownership at Parker MacMillan meant a brief stint at The Garage in Islington, but, whilst Jonns acknowledges it's a great live venue "it just wasn't working as a club".

So This Feeling began its residences at the Queen of Hoxton and Brick Lane's Vibe Bar. Both nights are established as places to see the best up and coming guitar bands – many unsigned – as well as the odd special guest appearance, either on stage, behind the decks or just at the bar.

### COMING UP...



Saturday, February 11

**Queen of Hoxton**

All The Young  
The Smokin' Barrels

Friday, February 24

**The Vibe Bar,**

**Brick Lane**

Janice Graham Band  
Films of Colour  
The Chakras

Saturday, March 10

**Queen of Hoxton**

Eugene McGuinness  
Dexters  
The Sundowners

Friday, March 30

**The Vibe Bar,**

**Brick Lane**  
Munich  
Dirty Goods

Friday, April 6

**Concrete,**

**Shoreditch**  
Belakiss  
Kav

Saturday, April 14

**Queen of Hoxton**

SULK  
Murray James

"It's happened completely organically, and I can't believe that This Feeling has become, for want of a better word, a brand – somewhere that bands want to come to launch their album or launch their career."

From March, This Feeling will also be taking place on the first Friday of the month at Concrete in Shoreditch – and Jonns is in discussions with a venue in Camden, which would make it a weekly night across London.

Beyond that there are plans to extend This Feeling to Manchester (in The Factory, the new(ish) venue opened by Peter Hook on the site of the old record label offices) and Liverpool (in The Magnet).

"The goal is a national network, but I want to be sure that everywhere This Feeling takes place, you get as good an experience as you would at any of the London venues."

The closest thing to such a setup that currently exists is the Propaganda network of indie nights, but Jonns doesn't see much of a comparison: "They seem like total cheese to me. They're at the Academies, there's 2,000 pissed students, not many of them there for the music, Fearn Cotton DJing. I mean I shouldn't laugh... but it doesn't seem very exciting to me."

Beyond the expansion of the club nights themselves, Jonns also wants to build on This Feeling's flirtation with life as a label. "We've released five or six singles so far. We're now at the stage where we want to get more involved and add on the publishing side. The long-term aim is to release a single every month, tied into the bands that are playing This Feeling around the country at that time.

"It'd be a This Feeling Singles Club: press a few hundred, sell them at the venues, sell the download through the This Feeling website and the bands' websites, but also promote it through the media that are already part of This Feeling."

What Jonns doesn't doubt is the appetite for the sort of music the label will feature. "People say guitar music's dead, or indie music's dead; it's not. Every time we do these nights, they're rammed. People absolutely love it." His conviction is admirable, tangible – and based on more than just a Feeling.





# MusicWeek Awards 2012

Thursday, April 26th



**Venue**  
The Brewery  
Chiswell Street  
London

**Tables and tickets**  
Please contact  
[Lucy.Wilkie@intentmedia.co.uk](mailto:Lucy.Wilkie@intentmedia.co.uk)  
or call her on 020 7226 7246

**Sponsorship opportunities**  
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[Darrell.Carter@intentmedia.co.uk](mailto:Darrell.Carter@intentmedia.co.uk)  
or call him on 020 7354 6000

**Nominations**  
[mwawards@intentmedia.co.uk](mailto:mwawards@intentmedia.co.uk)

Hosted by  
**Greg Davies**



## CATEGORIES

Live Music Venue *Sponsored by* 

Music & Brand Partnership

Manager of the Year

A&R Award

Publisher of the Year

Independent Publisher

High Street Retail Brand

Online Retail Brand

Independent Retailer

Non-Retail Digital Music Service

Radio Station

Radio Show

*Sponsored by*



TV Show Featuring Music

Distribution Team

Sales Team

Catalogue Marketing Campaign

Artist Marketing Campaign

Promotions Team

*Sponsored by*



PR Campaign

Independent Record Company

Record Company

The Strat



## BODY TALK UK MUSIC

## LINKED IN: 'MUSIC AND TECHNOLOGY MUST WORK IN TANDEM'

Any review of copyright law must acknowledge the value of creative content

## DIGITAL

BY JO DIPPLE, CEO, UK MUSIC



Jo Dipple, last week announced as UK Music's chief executive having occupied the role on an acting basis since the departure of Feargal Sharkey, was previously the UK industry umbrella organisation's senior policy advisor. She has also been a strategic communications adviser to the prime minister, is a former *Daily Mirror* journalist and became head of public affairs at Trinity Mirror before entering the world of politics. This included serving as then Chancellor Gordon Brown's press secretary during the 2005 General Election.

The announcement of Dipple's appointment comes just a week after UK Music saw the Live Music Bill pass through the House of Commons.

It was October 2001, in a rented auditorium near Cupertino, that Apple CEO Steve Jobs unveiled the first-edition iPod.

Viewing the event now on YouTube, it looks fairly inauspicious. Indeed, four years earlier, Jobs and his company had been pilloried by *Wired* in their infamous "101 Ways To Save Apple" feature. The tech magazine's cover depicted the iconic Apple logo suffocated in barbed wire. The knives were out. Printed beneath was a stark one-word headline: PRAY.

So why had Apple, a company then dwarfed by the Microsoft juggernaut, decided to innovate around music?

Jobs explained: "We love music and it's always good to do something you love. More importantly, music is a part of everyone's life. Music's been around forever, it will always be around. It's not a speculative market. And because it's part of everyone's life, it's a very large target market. All around the world it knows no boundaries."

More than 10 years on, it is worth revisiting these words. Apple is now one of the biggest – if not *the* biggest – company in the world. Steve Jobs, sadly, is no longer with us. And music remains a potent fuel for digital innovation.



**ABOVE**  
When music met tech: The iPod transformed Apple from the company criticised in *Wired* in 1997 – and signalled the dawn of a new age for the music industry

Certainly, music and technology are at the heart of Government's current consultation to change the UK's copyright system. Heavily endorsed by Number 10 and following the Hargreaves Review of Intellectual Property, the proposals set out in December are intended to expand the digital economy and drive economic growth.

The wide-reaching consultation (it runs to 168 pages) closes on March 21. It has triggered many debates about the nature of copyright, the potential of digital networks and the development of "new business models". And, as can be expected, it is the subject of significant focus for UK Music.

The wider economic backdrop to this consultation is shocking. Sir Mervyn King, Governor of the Bank of England, described the state of our economy as "the worst crisis since the

1930s, if not ever." UK unemployment currently stands at 2.64 million. Youth unemployment has gone through the one-million mark. Last week the UK faced a real prospect of a double-dip recession as official figures showed growth slowed by 0.2% in the fourth quarter of 2011.

If growth becomes negative, if we hit the 'Double Dip', any imperative by Government to find new revenue streams will become acute if not desperate. And it is our industries that are being targeted. Our rights, harnessed to technological innovation, have helped and are helping develop the Government's vision of the economic golden egg.

No doubt remains that Government has embraced the potential of digital technology. In 2010, Martha Lane-Fox was appointed as Digital Inclusion Champion. Education secretary Michael Gove recently presented his vision of a new computer science curriculum, where 16-year-old entrepreneurs create smartphone apps. And the Tech City initiative on London's Silicon Roundabout has won personal endorsement from the prime minister himself. "We're not just going to back the big businesses of today, we're going to back the big businesses of tomorrow," David Cameron told technology start-ups in November 2010. "We are firmly on

the side of the high-growth, highly innovative companies of the future. Don't

doubt our ambition."

The music industry most certainly should not. As a

wise man once sang, you don't need a weatherman to know which way

the wind blows...

While his predecessors grappled with sending an email, Cameron is a champion of all things digital. The PM's love of Gillian Welch and Lana Del Rey is only matched by his much-publicised mastering of *Angry Birds* and use of *FourSquare*. Certainly, his promise to "change laws where necessary so we break down the barriers to innovation" was a clear commitment to action – and with significant ramifications for the UK's creative businesses.

Pointedly, it was in this speech, setting out ambitions for London's East End to rival Silicon Valley and name checking Last.fm and Songkick in the process, that the prime minister announced a desire to "make intellectual property laws fit for the internet age" and to explore the possibility of introducing US-style 'fair use' provisions into UK law.

"I want to encourage the sort of creative innovation that exists in America," he explained,



with reference to Google, before appointing Professor Ian Hargreaves to lead a Review of Intellectual Property and Growth.

Published in May 2011, the Hargreaves Review rejected the feasibility of importing fair use to the UK. Instead, it made 10 recommendations, which, it was claimed, could trigger economic growth of up to £7.9 billion per annum. The Government broadly accepted the Review, promising “sweeping reforms for UK intellectual property laws” that would add “billions to the UK economy”.

The most high-profile of Hargreaves’ recommendations was to create the world’s first Digital Copyright Exchange (DCE). This is currently subject to a six-month feasibility study, led by ex-deputy chairman of Ofcom, Richard Hooper.

Other recommendations were that “copying should be lawful where it is for private purposes, or does not damage the underlying aims of copyright...”; that Government should base its IP policy on evidence; liberation of Orphan Works; and a host of further exceptions covering areas such as parody, educational use, data-mining and library archiving.

So far, UK Music has taken the issue of growth head on. As stated in our submission to the Hargreaves Review: “A growth strategy aimed at increasing the number of internet start-up businesses, which simultaneously undermines the creative content industries, will not succeed. Growth of the digital technology sector and growth of the creative content sector must be pursued in tandem and in harmony.”

In short: yes, we need digital innovators. In terms of access to market, the Web is arguably the greatest invention in the history of humankind. And unsurprisingly, artists and music businesses are often amongst the earliest of adopters, embracing a whole range of services, from Twitter and Tumblr to BandCamp, SoundCloud, MixCloud and Spotify.

However, digital innovators rely upon creators and creative entrepreneurs.

As Steve Jobs so successfully realised, music knows no boundaries. It is the most dependable way of attracting ears and eyeballs online. Its value remains immense. For evidence, witness last year’s scramble to market between Apple, Amazon and Google in their bid to launch cloud services. All three built their offer specifically around music, safe in the knowledge that



subscribers were unlikely to upload their MP3 collections twice.

In itself, this is a fantastic thing – but only so long as we can share in the value. As music consumption evolves, agreement on the value of that consumption (commonly known as “licensing negotiations”) is of interest to all UK Music’s membership, and one where strong and definable intellectual property rights are essential.

In this scenario, simply extending exceptions to copyright will not result in market growth. In fact, there is a real danger that loosely-worded exceptions – particularly for format-shifting, educational use and parody – would interfere in market development and undermine negotiations. There will be no benefits for UK plc if revenues from our creative sector are simply transferred elsewhere.

Equally, we believe much of the underlying evidence underpinning the consultation is flawed. The economic impact assessment accompanying the Hargreaves Review suggested

**“To achieve the Government’s growth objectives, it is vital that creativity and technology are considered in tandem”**

JO DIPPLE



“legalising” CD ripping could grow the UK economy by up to £2 billion annually (on the premise that our current law has scared UK inventors from entering the MP3 player market); that an exception for parody could generate £600 million to UK PLC’s bottom line (thanks to “new types of entertainment programmes”); and the DCE would contribute another £2.2 billion by 2020.

Of course there are areas where we agree with updating the copyright framework – for instance, making it lawful for a person to copy their CDs to their iPod for private use. This long overdue reform puts the UK at odds with the rest of Europe, where creators and creative businesses are compensated for the value of copying.

Equally, UK Music supports a licensing solution that would free orphan works and our members are proactively involved in the DCE feasibility study. Richard Hooper’s first official meeting was with the UK Music Board.

However, to achieve Government’s growth objectives, it is vital that creativity and technology are considered in tandem and that policymakers can also address wider issues such as access to finance.

In a ‘knowledge economy’, music and technology are both huge assets for the UK economy. However, digital aggregators are reliant upon investment in intellectual property by creative entrepreneurs and the creation of new works.

There is no getting away from these facts. We’re in this together: we need them; but at the same time, they most certainly need us.

Our basic call to those developing policy, right now, and our wide message to Government is that we understand the imperative of seeking that golden egg. We want to find it too. Technology and music are symbiotically linked. Let’s work this out together. And while we get there, let’s not allow our industries’ rights to turn to chicken feed. It serves no economic goal and devalues us all. We shouldn’t rush to the lowest point; we should strive to climb to the top.

**ABOVE**  
Digital decision-makers: Technology- and culture-savvy David Cameron and his well-publicised ‘likes’ and (right) Professor Ian Hargreaves, author of last year’s Review of Intellectual Property and Growth

**BELOW**  
Silicon Roundabout: The creative and design hub around Old Street and Shoreditch where Prime Minister David Cameron talked of a ‘Tech City’ initiative

**BELOW**  
Scramble for the music market: Google, Amazon and Apple all recognised the need to build their cloud technology around a significant music offering





# RETAIL

## HIGH STREET HEROES

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

Give us a brief history of Sister Ray Records...

It evolved from a market stall in Camden about 25 years ago. It moved to 94 Berwick Street initially and then up to 34 Berwick Street in 2005, which is its home now. I've been one of the owners since 2005 but I've been constantly involved in the shop for the last 25 years in one form or another.

It's the last surviving all service full service store – meaning it stocks across genres – in the west end of London.

How is business now compared to its heyday?

It's never going to go back to the way it was. We can still make money, we've still got a very good business but we don't make as much money as we used to and we have to work an awful lot harder for it. Before, it was just a case of sticking it out in the shop and it would sell, now it's a case of sticking it in the shop and making sure it will sell.

How do you do that?

The way the shop is set up is completely different to how it used to be. Once you could guarantee you would sell your fast selling titles in enough bulk to be able to dip in and out of anything. Now there are no bulk sales to be had, we don't sell in massive amounts.

So, whereas before we would stock a few thousand lines of everything else and loads and loads of bulk titles and be selling around 2000 Radiohead CDs in the first week of release, now we have to stock 25–30,000 different lines to make up for that stock bulk that's gone from the top end.

So if you come into the store you'll notice that there are absolutely thousands of different things to buy. That's how we keep our turnover up – we're stocking an awful lot more on a massive range, especially on vinyl, and hoping that people find things that they want that they weren't even looking for.

Sister Ray Records

34 Berwick Street  
t 020 7734 3297  
w www.sisterray.co.uk

Manager: Phil Barton



The only sections that we regularly make bigger are vinyl sections. That's part of this policy of having so much stuff available that when people come in, they are bound to find something. That's how we get the average spend up.

What's your experience of Record Store Day been like?

Record Store Day is wonderful for turnover, for morale, for momentum. It's a chance to get to see your customers on a day that's a joyous celebration really. We go out of our way to make sure our customers are very, very well looked after on that day.

We have someone who manages the queue, we had a deal with a local cafe last year where everyone got a free hot drink while they were waiting and we keep everyone updated on what's in stock and what's gone.

It's kind of a carnival atmosphere really and we want to make sure we give a great service.

Is this industry doing enough to help the indie retailers?

Record Store Day for the majors is a marketing exercise, which is great for them.

They don't do it for the love of record shops, they do it because they realise it's good to be a part of it. It's good to be attached to the kudos of it because it's seen as cool. If it was just something that benefited record shops they wouldn't bother. Thanks very much to them for doing it. It does help. But I do know that it works for everybody, it's not just a benefit for us.

**"I hope the Olympics will help... foreign tourists come to London and they'll come to us and to Rough Trade and have different shopping experiences"**

PHIL BARTON, SISTER RAY

How confident are you about the year ahead?

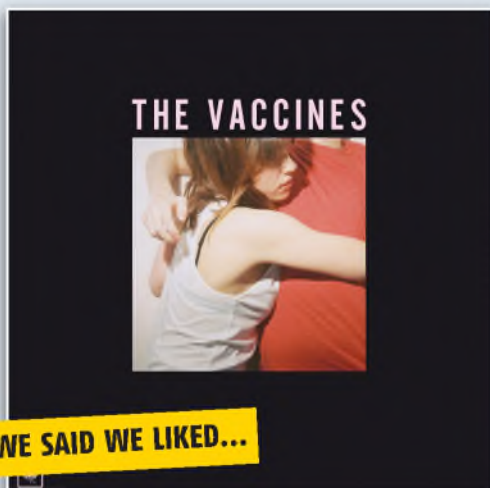
I can see the year ahead is alright. I hope the Olympics will help because we do have an enormous amount of foreign tourists come to London and they'll come to us

and to Rough Trade and have different shopping experiences and enjoy both; 99% of people that come from abroad don't have record shops like this anymore and they're willing to spend.

So I'm quite confident that we'll have a reasonable summer. In the longer term I don't know. I don't have confidence going forward more than two or three years because the industry changes so quickly.

## INTERNET vs HUMAN

This week's High Street Hero takes on its digital rivals ...



WE SAID WE LIKED...

**THE VACCINES** What Did You Expect...



AMAZON RECOMMENDED...

**TORCHES** Foster The People



SISTER RAY RECOMMENDED...

**HOWLER** America Give Up



FOPP Top 10 retail chart		
POS	ARTIST	ALBUM
1	PJ HARVEY	Let England Shake
2	KING CREOSOTE/ JON HOPKINS	Diamond Mine
3	THE MACCABEES	Given To The Wild
4	GILLIAN WELCH	Harrow & The Harvest
5	RYAN ADAMS	Ashes & Fire
6	THE VACCINES	What Did You Expect...
7	KURT VILE	Smoke Ring For My Halo
8	ARCTIC MONKEYS	Suck It & See
9	KATE BUSH	50 Words For Snow
10	NOAH & THE WHALE	Last Night On Earth

iTUNES Top 10 retail chart		
POS	ARTIST	ALBUM
1	LANA DEL REY	Born To Die
2	LANA DEL REY	Born To Die (Deluxe)
3	LEONARD COHEN	Old Ideas
4	ALYSSA REID	Alone Again (Remixes)
5	COLDPLAY	Mylo Xyloto
6	ED SHEERAN	+(Deluxe)
7	ED SHEERAN	+
8	FOSTER THE PEOPLE	Torches
9	ADELE	21
10	VARIOUS	Hospitality

SPOTIFY Top 10 retail chart		
POS	ARTIST	ALBUM
1	AVICII	Levels
2	JESSIE J	Domino
3	RIHANNA	We Found Love
4	FLO RIDA	Good Feeling
5	RIZZLE KICKS	Mama Do The Hump
6	LANA DEL REY	Video Games
7	DAVID GUETTA FEAT. SIA	Titanium
8	LABRINTH FEAT. TINIE TEMPAH	Earthquake
9	RIHANNA	Take Care
10	OLLY MURS	Dance With Me Tonight

## REISSUE/REPACKAGE

### The Yardbirds Glimpses *Easy Action* / February 6

This five-disc collection spans five years of the Yardbirds, containing licks from three of the most legendary guitarists in the world and much more to boot. Glimpses is packed full of rarities ranging from live performances with authentic crackle, alternate takes of classic tracks, and BBC Sessions. There are well over 100 tracks complemented by interview clips, a booklet of rare photos and in-depth notes from the man who compiled the collection over five years, and author of Yardbirds: The Ultimate Rave-Up, Greg Russo.



## PRICE CHECK

ARTIST / ALBUM	amazon	hmv.com	iTunes	play.com	zavvi
<b>ENTER SHIKARI</b> A Flash Flood Of Colour	£7.99	£9.99	£8.99	£7.99	£6.95
<b>TRIBES</b> Baby	£7.99	£7.99	£6.99	£7.99	£7.95

# SANDÉ AND SABRE SITTING PRETTY IN TOP PRE-RELEASE SPOTS

As America's latest sensation Lana Del Rey vacates the predictive charts' pole positions, it's little surprise that she is replaced by worthy adversaries Emeli Sandé and Maverick Sabre.

The trio have been tussling around the top three for some time, each having their time in



the sun at No.1. It's Sandé that takes the victory this week holding Sabre at two top spots to one. Our Version Of Events moves from 3-1 at Amazon and 2-1 at Play, while Lonely Are The Brave claims No.1 at HMV moving up from three.

Pink Floyd's The Wall takes No.2 at Amazon (up from 4) with

Sabre's debut completing the top three. Sandé sits in third at HMV behind the Young Guns' Bones. The duelling duo stand together at Play while Bruce Springsteen's Wrecking Ball makes a substantial leap from 8-3.

Michael Kiwanuka continues to climb at Amazon with Home

Again moving from 6-4 but fails to progress at HMV and Play still sitting in 20 and 15 respectively. The Pet Shop Boys take two No.5 spots at Amazon and HMV with Format but it's Labrinth's Electronic Earth that completes the Play Top 5 behind Van Halen's A Different Kind Of Truth in fourth.

AMAZON PRE-RELEASE		
POS	ARTIST/ALBUM/LABEL	
1	EMELI SANDE Our Version Of Events Virgin	
2	PINK FLOYD The Wall EMI	
3	MAVERICK SABRE Lonely... Mercury	
4	MICHAEL KIWANUKA Home Again Polydor	
5	PET SHOP BOYS Format EMI Catalogue	
6	PAUL MCCARTNEY Kisses... Mercury	
7	B SPRINGSTEEN Wrecking Ball Columbia	
8	VARIOUS Chimes Of Freedom Fontana	
9	VAN HALEN Different Kind... Interscope	
10	MARK LANEGAN BAND Blues Funeral 4AD	
11	RAMIN Ramin Sony CMG	
12	GOTYE Making Mirrors Island	
13	BIG COUNTRY The Crossing Mercury	
14	SIMPLE MINDS XS EMI	
15	PAUL WELLER Sonik Kicks Island	
16	FAITHLESS Passing The Baton Nates Tunes	
17	LEONA LEWIS Glassheart Syco	
18	AIR Le Voyage Dans La Lune Virgin	
19	NOAH STEWART Noah Decca	
20	ONE DIRECTION One Thing Syco	

HMV PRE-RELEASE		
POS	ARTIST/ALBUM/LABEL	
1	MAVERICK SABRE Lonely... Mercury	
2	YOUNG GUNS Bones PIAS	
3	EMELI SANDE Our Version Of Events Virgin	
4	B SPRINGSTEEN Wrecking Ball Columbia	
5	PET SHOP BOYS Format EMI Catalogue	
6	PAUL MCCARTNEY Kisses... Mercury	
7	PINK FLOYD Wall 2011 - Exp. Edition EMI	
8	PAUL WELLER Sonik Kicks Island	
9	VAN HALEN Different Kind... Interscope	
10	LEONA LEWIS Glassheart Syco	
11	BIG COUNTRY Crossing - Deluxe Mercury	
12	MARK LANEGAN BAND Blues Funeral 4AD	
13	TING TINGS Sounds From... Columbia	
14	CALVIN HARRIS New Album tbc Columbia	
15	IRON MAIDEN En Vivo! EMI	
16	GOTYE Making Mirrors Island	
17	LLOYD King Of Hearts Interscope	
18	BIG TIME RUSH Elevate Columbia/Nickelodeon	
19	SIMPLE MINDS XS EMI	
20	MICHAEL KIWANUKA Home Again Polydor	

PLAY.COM PRE-RELEASE		
POS	ARTIST/ALBUM/LABEL	
1	EMELI SANDE Our Version Of Events Virgin	
2	MAVERICK SABRE Lonely... Mercury	
3	B SPRINGSTEEN Wrecking Ball Columbia	
4	VAN HALEN Different Kind... Interscope	
5	LABRINTH Electronic Earth Syco	
6	TING TINGS Sounds From... Columbia	
7	PET SHOP BOYS Format EMI Catalogue	
8	PAUL WELLER Sonik Kicks Island	
9	GOTYE Making Mirrors Island	
10	LADYHAWKE Anxiety Island	
11	KING CHARLES Love Blood Island	
12	LEONA LEWIS Glassheart Syco	
13	IRON MAIDEN En Vivo! EMI	
14	MARK LANEGAN BAND Blues Funeral 4AD	
15	MICHAEL KIWANUKA Home Again Polydor	
16	SIMPLE MINDS XS EMI	
17	BLOOD RED SHOES In Time To Voices V2	
18	YOUNG GUNS Bones PIAS	
19	THE CRANBERRIES Roses Cooking Vinyl	
20	LOSTPROPHETS Weapons Columbia	

LAST.FM HYPED TRACKS		
POS	ARTIST/ALBUM/LABEL	
1	PABH* Wildfire, Smoke & Dom Transgressive	
2	PABH Wolf Hand Transgressive	
3	PABH Give Me A Reason Transgressive	
4	PABH Bromance Ain't Dead Transgressive	
5	PABH Degeneration Game Transgressive	
6	PABH Some Mothers Transgressive	
7	L DEL REY Diet Mountain Dew Polydor/Stranger	
8	SOL R CAMPBELL Y Did U Leave White Label	
9	PABH Everything Dipped In Gold Transgressive	
10	PABH Epic Myth Transgressive	
11	LEONARD COHEN The Darkness Columbia	
12	PABH Shake Off The Curse Transgressive	
13	ERRORS Pleasure Palaces Rock Action	
14	CHAIRLIFT I Belong... Young Turks	
15	LANA DEL REY This Is What... Polydor/Stranger	
16	BRITNEY SPEARS Mona Lisa Jive	
17	FLO-RIDA FEAT. SIA Wild Ones Atlantic	
18	LANA DEL REY Lolita Stranger	
19	BRITNEY SPEARS The Answer Jive	
20	CHAIRLIFT Ghost Tonight Young Turks	

SHAZAM TAG CHART		
POS	ARTIST/ALBUM/LABEL	
1	DJ FRESH/RITA ORA Hot Right Now MoS	
2	EMELI SANDE Next To Me Virgin	
3	WILL.I.AM/JAGGER/JLO T.H.E Interscope	
4	MADEON Icarus MauStrap	
5	R.I.O./U-JEAN Turn This Club... London/Universal	
6	CHIDDY BANG Ray Charles Regal	
7	STOOSHE F**k Me Warner Brothers	
8	JASON DERULO Breathing Warner/Beluga H	
9	GYM CHEROES Ass Back... Fueled By Ramen/Atlantic	
10	DAPPY FEAT. BRIAN MAY Rock Star Island	
11	SEAN PAUL She Doesn't Mind Atlantic	
12	SUNDAY GIRL Where Is My Mind Island	
13	GOTYE/DICE RAW Game Of Thrones Island	
14	DISCLOSURE Tenderly Moshi Moshi	
15	FLORENCE + THE M No Light... Island	
16	MAVERICK SABRE No One Mercury	
17	DAUGHTER Youth Communion	
18	DJ FRICTION Led Astray Shogun Audio	
19	EXAMPLE Microphone MoS	
20	BIG PINK Hit The Ground (Superman) 4AD	



# PEOPLE

## PERSONNEL ISLAND'S SHARPE MOVES UP AT UNIVERSAL

### ■ UNIVERSAL MUSIC UK



Island Records' SVP **DAVID SHARPE** (above) has been promoted to chief operating officer of Universal Music UK. He will report to Universal Music UK chairman and CEO David Joseph.

The newly-created position will see Sharpe, who has played a key role in Island's success in his eight years with the label, work closely with Joseph. His broad remit will encompass all Universal Music UK's labels and business units. He will also be looking further afield to develop new commercial opportunities for the UK's biggest music company.

At Island, Sharpe progressed from finance director to

commercial director and most recently senior vice-president. Alongside his responsibility for finance, sales, pricing, catalogue and digital, he has helped the label become a leader in setting up artist webshops, ticketing deals and other direct-to-consumer initiatives.

Prior to joining Island in 2003, Sharpe was finance director of UMTV and Catalogue, having joined Universal in 2001 as finance and planning director. Previously he was head of business and marketing support for Virgin Records UK and Capitol Records in LA.

Joseph commented: "David has time and again demonstrated his entrepreneurial approach, which will be of huge benefit to our artists, labels and all aspects of our company in his new role."

Universal Music UK's chief financial officer **DAVID BRYANT** has decided to leave the business. David Joseph said: "I'd like to thank David Bryant who has been

so integral to the business and for the huge contribution he has made in his 17 years as part of the senior team at Universal Music."

### ■ MSP / KOBALT



Provider (MSP) has appointed **GRAHAM SARGOOD** (above right) as CEO following the departure of **PAUL HITCHMAN** (above left) to head a new artist and labels division at Kobalt.

Sargood was previously a non-executive director at the company whose Music-On-Demand platform powers consumer services for the likes of ISPs and cable and mobile businesses. He has more than 20 years' experience at leading UK and international



Digital distributor Media Service

media and telecoms businesses.

He will take over operational duties from Hitchman, who will remain a director of the business.

**HANS VAN BERKEL**, a former PolyGram executive who was founder and one-time CEO of neighbouring rights society SENA has been recruited as executive chairman of the newly-created Kobalt Neighbouring Rights Limited (KNRL). He is joined by **SABINE JONES**, who previously headed neighbouring rights societies PAMRA UK and SWISSPERFORM, as managing director, while former PAMRA and PPL accounts and client relations manager **MATTHEW SEAL** joins as KNRL manager.

### ■ ABRSM

The Associated Board of the Royal Schools of Music has appointed **LINCOLN ABBOTTS** (above right) to the new position of Teaching and Learning Development director with effect from April 2012.



The post replaces the existing role of professional development director, currently held by **RICHARD CROZIER** who retires in April after 17 years. The new position encompasses responsibility for ABRSM's current professional development courses but has a wider remit, with responsibility for developing a broad programme of support for teachers.

Abbotts currently holds the post of chief executive of Music for Youth, one of the leading music education charities in the UK.

He has a wealth of experience in music education having worked previously for the BBC and at the Guildhall School of Music & Drama.

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



### #14 Jonathan Morrish Director, PR & Corporate Communications, PPL

Jonathan Morrish is one of most experienced and respected communications executives in the music industry.

He has long and varied experience in PR within the business, having started in the early 1970s as a writer for a variety of titles before joining CBS Records (subsequently Sony Music) as a press officer.

Michael Jackson is just one of the numerous successful international artist careers that Morrish was closely involved with

before he moved into corporate PR for Sony. He later joined The Outside Organisation.

Since joining PPL in 2006, one of his biggest challenges has been improving understanding of what the organisation does – it currently represents 50,000 musicians and 6,500 record companies.

Morrish is also the head sponsor of PPL's Charity Team, a trustee of the BRIT Trust and a Governor of The BRIT School in Croydon.

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

**Ian Johnsen** Manager (Enter Shikari, The Darkness), Mythophonic Music Management



"I flee school the first minute I'm legally able to, and spend few years doing 'stuff' in Liverpool (dole/bands/promoting gigs/working in record shops/disappointing my parents) before fleeing Liverpool altogether. In Leeds, I work at Jumbo Records where I no doubt disappoint my 'work parents' – the wonderful Lornette & Hunter – too. I flee again. At Vital Distribution in Bristol I meet Peter Thompson, who haunts my life to this day. Then I flee again. To London.

"Fast forward through positions at Creation Records and Poptones, and myself and Alan Hake find ourselves with our own little label. We 'discover' The Darkness and do ourselves damage for the next three years alongside the aforementioned Thompson and a cast of industry types, including Universal Publishing's Mike McCormack. Mike brings Enter Shikari to my attention, I start managing them and have steered the ship with shaky hands since then. Now I'm also managing The Darkness too. Yay for me."

**TOP TIP:** "Working with your friends is the best thing ever, even if you have to work in the music industry to do it."





### 30 SINGLES & ALBUMS

Cover Drive bounce straight to the top of the Singles Chart with *Twilight*

# CHARTS FOCUS



### 32 UK AIRPLAY

*Domino* falls in the sales chart but claims a double airplay crown for Jessie J

### 33 EU AIRPLAY / INTERNATIONAL

Our chart guide to what's hot in Europe plus global sales analysis

### 34 INDIES & COMPILATIONS

First Aid Kit, Rodrigo Y Gabriela and Chairlift (left) break into indie albums charts



### 35 CLUB

DJ Fresh is *Hot Right Now* and Beyoncé chalks up a 10th club chart No.1

### 36 ANALYSIS

Alan Jones with all the midweek and weekend chart action from the Singles and Albums lists

### 40 KEY RELEASES & PRODUCT

Pianist, guitarist and songwriter Juan Zelada (left) gets MW's album of the week treatment



# CHARTS UK SINGLES WEEK 4



For all charts and credits queries email [isabelle.nesmon@intendmedia.co.uk](mailto:isabelle.nesmon@intendmedia.co.uk)

The Official UK Singles and Albums Charts are produced by the Official Charts Company, based on a sample of more than 4,000 record outlets. They are compiled from actual sales last Sunday to Saturday.

## THE OFFICIAL UK SINGLES CHART

THIS WK	LAST WK	CHRT	ARTIST / TITLE / LABEL	CHARTLOGUE NUMBER (DAYS/DAYS ON)	THIS WK	LAST WK	CHRT	ARTIST / TITLE / LABEL	CHARTLOGUE NUMBER (DAYS/DAYS ON)
1	New		<b>COVER DRIVE</b> Twilight <i>Global Talent/Polydor</i> GBUM71110802 (ARV)	(Omar & L'arrast; P&P/Sony ATV/Universal (Reflex/Amstrong/Harding/Hill/Wrds/Prod/Arross))				<b>JLS</b> Do You Feel What I Feel <i>Epic</i> GBARL1101151 (ARV)	(Bunetta) CC (Regney/Shayne/Baker/Bunetta/Ctch/Ryan)
2	3	7	<b>DAVID GUETTA FEAT. SIA</b> Titanium <i>Posta/Virgin</i> GB2BK1100035 (E)	(Guetta/Tunfort/Afrojack) EMI/Bucks/Afrojack/Alpa/Piano/Long/Lexi/Brother/Wat/A Publishing (Furter/Cueta/Tunfort/Van De Wall)				<b>40</b> <b>New</b> <b>KINGS OF POP</b> T.H.E (The Hardest Ever) <i>Best Music</i> USA31252362	(tbc) EMI/Cytron/Bug/CC (Lacey/Austin/Itc)
3	1	6	<b>JESSIE J</b> Domino <i>Island/Lava</i> USUM71115573 (ARV)	(Dr. Luke/Criqui/Harrell) Warner Chappell/Kc&K/Sony ATV/Prescription (Kelly/Gottwald/Walter/Cornish/Martin)				<b>41</b> <b>46</b> <b>3</b> <b>NADIA ALI</b> Rapture <i>MoS</i> CHS11000517 (ARV)	(Ali/Avicci) Smile in Bed/K&L/Feenemede/Bucks (Ali/Mcser)
4	2	8	<b>RIZZLE KICKS</b> Mama Do The Hump <i>Klanz</i> GBUM71106438 (ARV)	(Cook) Stage Wares/Chrysalis/BMG Rights/XXX/Asongs (Alexander/Sule/Stephens/Cock)				<b>42</b> <b>Re-entry</b> <b>JAMES MCCRISCON</b> I Won't Let You Go <i>Island</i> GBUM71104692 (ARV)	(Taylor) Sony ATV/magem (Morriscr/Rcbscn/Brammer)
5	New		<b>FLO-RIDA FEAT. SIA</b> Wild Ones <i>Atlantic</i> USAT21104103 (ARV)	(aFiy & Nus/Axwell) EMI/Universal/Sony ATV/Warner Chappell/Mal On Sunday/E Class/Prescription (Dillard/Gottwald/Walter/Isaac/Pomour/Berling/James/Krkan/Woods)				<b>43</b> <b>36</b> <b>14</b> <b>PROFESSOR GREEN FEAT. EMELI SANDE</b> Read All About It <i>Virgin</i> GBAAA1100291 (E)	(TMS & Ish) Sony ATV/Bucks (Barnes/James/Melheer/Kchr/Wanderscn)
6	4	2	<b>SWEDISH HOUSE MAFIA VS KNIFE PARTY</b> Antidote <i>Virgin</i> GB1201100110 (E)	(Axwell/Ingresso/Angelle/Swires/McGrillen) Universal/Sony ATV/EMI/Lateral/CC (Angelle/Hedfors/Ingresso/McGrillen/Swires/Ahlund/Baptiste)				<b>44</b> <b>37</b> <b>20</b> <b>ONE DIRECTION</b> What Makes You Beautiful <i>Syco</i> GB1101100318 (ARV)	(Falk/Yacub) EMI/K&L/Ram/BMG Rights/Chrysalis/Wr. Kanani (Yacub/Falk/Kctecha)
7	21	3	<b>GOTYE FEAT. KIMBRA</b> Somebody That I Used To Know <i>Island</i> AU2571100007 (ARV)	(Gotye) Kobalt/Hill & Range/Carlin (De Backer/Bcnfa)				<b>45</b> <b>39</b> <b>4</b> <b>ETTA JAMES</b> At Last <i>MCA/Island USMC16046523 (ARV)</i>	(Chess/Chess) EMI (Warner/Cc/crdcn)
8	11	3	<b>KELLY CLARKSON</b> Stronger (What Doesn't Kill You) <i>RCA</i> GB1A1100354 (ARV)	(Karin) Universal/EMI/BMG Rights/Sony ATV/Perfect Storm (Karin/Elolsson/Combscn/Tampscf)				<b>46</b> <b>34</b> <b>5</b> <b>MILITARY WIVES WITH GARETH MALONE &amp; PAUL MEALOR</b> Wherever You Are <i>Cecilia</i> GBUM71110965 (ARV)	(Cohen) Novello & Co (Mealor)
9	5	11	<b>FLO-RIDA</b> Good Feeling <i>Atlantic</i> USAT21101961 (ARV)	(Dr. Luke/Criqui) Sony ATV/EMI/Kobalt/Mal On Sunday/E Class/Omeology/Prescription Songs (Dillard/Gottwald/Walter/Isaac/Pomour/Berling/James/Krkan/Woods)				<b>47</b> <b>45</b> <b>22</b> <b>DAVID GUETTA FEAT. USHER</b> Without You <i>Postiva/Virgin</i> GB2BK1100030 (E)	(Guetta/Tunfort/Riesterer) EMI/Sony ATV/Fister/Echics/Presen/Time/A Publishing/Bucks (Guetta/Tunfort/Riesterer/Cruz/Faymond/Loe)
10	13	4	<b>PITBULL FEAT. CHRIS BROWN</b> International Love <i>JUSAY1100015 (ARV)</i>	(Sculsheck/Biker/Hurley) Universal/Warner Chappell/Notting Hill/Fall CF Scul/Dos Duertes/Studio Best (Perry/Kelly/Schack/Biker/Hurley)				<b>48</b> <b>51</b> <b>33</b> <b>ED SHEERAN</b> The A Team <i>Asylum</i> GBASH1100095 (ARV) ★	(Sheeran/Gosling) Sony ATV (Sheeran)
11	14	14	<b>LABRINTH FEAT. TINIE TEMPAH</b> Earthquake <i>Syco</i> GBHMU1100027 (ARV)	(L. Brin/D. J. Duggan) EMI/Starline (Duggan/Mckenzie/Williams)				<b>49</b> <b>New</b> <b>JASON DERULO</b> Erection <i>Warner</i> Brothers/Etoga heights USWB1102509 (ARV)	(The Smeezingtons) Universal/Warner Chappell/EMI/Arms Music (Cruz/Loe/Dos Que/Celier (Franks/Derulo/Loe/Luttrell/Christy/Baneta/Kurkchyski/Brad/Felksone/Thrael)
12	5	8	<b>LLOYD FEAT. ANDRE 3000 &amp; LIL WAYNE</b> Dedication To My Ex (Miss That) <i>Interscope</i> USUV71101292 (ARV)	(Smith/Pelow/Da Don) Universal/Warner Chappell/Chrysalis (Smith/Jones/Carter/Benjamin)				<b>50</b> <b>38</b> <b>16</b> <b>JESSIE J</b> Who You Are <i>Island/Lava</i> USUM711029855 (ARV)	(Cad) Sony ATV/EMI/K&L/M&R/CRCR (Peiken/Cad/Comshi)
13	12	10	<b>OLLY MURS</b> Dance With Me Tonight <i>Epic/Syco</i> GBARL1101197 (ARV)	(Robson/Future Cut) Warner Chappell/Universal/Sal/Isak/Magean (Warrs/Robson/Kelly)				<b>51</b> <b>40</b> <b>4</b> <b>MICHAEL KIWANUKA</b> Home Again <i>Polydor</i> GBUM71110209 (ARV)	(Butler; Warner Chappell) (Kiwankuka)
14	New		<b>LANA DEL REY</b> Born To Die <i>Polydor/Stranger</i> GBUM71111399 (ARV)	(Hymns) EMI/Sony ATV (Del Rey/Parker)				<b>52</b> <b>Re-entry</b> <b>LADY GAGA</b> The Edge Of Glory <i>Interscope</i> USUM71106458 (ARV)	(Lady Gaga/Garibay/D.) White Shadow/Universal/Sony ATV/Warner Chappell/CC (Germanotta/Centley/Blair)
15	7	10	<b>AVICII</b> Levels <i>Island</i> SEUM71100953 (ARV)	(Avicii) EMI/CC (Berling/Powmann/Kirk/And/Alod/James)				<b>53</b> <b>43</b> <b>53</b> <b>ADELE</b> Someone Like You <i>XL</i> GBKS1000351 (PIAS) ★	(Adkins/Wilson) Universal/Chrysalis/Singer Lake (Adkins/Wilson)
16	9	4	<b>TAIO CRUZ</b> Troublemaker <i>4th &amp; Broadway</i> GBUM71105030 (ARV)	(Crz/Angello/Ram/Falk) Universal/Sony ATV/Kobalt/EMI/BMG Rights/Chrysalis Scandinavia (Crz/Angello/Ram/Falk)				<b>54</b> <b>53</b> <b>36</b> <b>ADELE</b> Set Fire To The Rain <i>XL</i> GBKS1000346 (PIAS)	(F. Smith) Universal/Chrysalis (F. Smith/Adkins)
17	10	14	<b>COLDPLAY</b> Paradise <i>Parlophone</i> GB4YE1101143 (E)	(Dr. Luis/Green/Simons) Universal/C21 (Berryman/Barkind/Champin/Martin/Ere)				<b>55</b> <b>31</b> <b>4</b> <b>SKEPTA</b> Hold On <i>3 Beat/AATW/BK</i> GBXS1100225 (ARV)	(London Elektrik) EMI/CC (Cmar/Aceng/Akinsor/Sigtryggsson)
18	New		<b>REDLIGHT</b> Get Out My Head <i>Mercury/MIA</i> GBUM71111209 (ARV)	(Redlight) Jnr Int'l Music/CC (Redlight/Wesbevc/Cofier)				<b>56</b> <b>44</b> <b>3</b> <b>SNOOP DOGG FEAT. WIZ KHALIFA &amp; BRUNO MARS</b> Young, Wild & Free <i>Atlantic</i> USAT21102232 (ARV)	(The Smeezingtons) Universal/EMI/Warner Chappell/Biz/Wincepge/BM (Platons/South/L. C. Sc. Rcc. K. L. C. West/ce/ve/a: s/Emoc/Mr/s/Th/Comaz/Le/ve/er/Enow/Bl/et/H)
19	8	3	<b>PIXIE LOTT</b> Kiss The Stars <i>Mercury</i> GBUM71105223 (ARV)	(Henge/Inorn/Slony) Sony ATV/Universal/Dimitriou (Lotti/Henge/Thornalley)				<b>57</b> <b>56</b> <b>43</b> <b>LMFAO FEAT. LAUREN BENNETT &amp; GONNROCK</b> Party Rock Anthem <i>Interscope</i> USUM71100061 (ARV)	(LMFAO/Cc/crck) Party Rock/Alc&B/Talent (Crdy/Crdy/Isle/ste/er/Schre/eeer)
20	20	15	<b>LANA DEL REY</b> Video Games <i>Polydor/Stranger</i> GBUM71107954 (ARV)	(Robson) EMI/Sony ATV (Del Rey/Parker)				<b>58</b> <b>52</b> <b>23</b> <b>OLLY MURS FEAT. RIZZLE KICKS</b> Heart Skips A Beat <i>Epic/Syco</i> GBARL1100728 (ARV)	(The Fearless) Universal/Sony ATV/BMG Rights/B-Unique/K&L (Smith/Prescr/Hill/Alexander/Sulle/Stephens)
21	23	15	<b>KATY PERRY</b> The One That Got Away <i>Virgin</i> USCA21001255 (E)	(Dr. Luke) Warner Chappell/Kobalt/KASZ Money/Martone AB/Prescription/Warren (In Ric) You'll Be My Bitch (Perry/Cctwald/Martin)				<b>59</b> <b>54</b> <b>25</b> <b>RIZZLE KICKS</b> Down With The Trumpets <i>Island</i> GBUM71100891 (ARV)	(Dag Nabit/Future Cut/Sponcer) Future Cut/K&L/Stage Three/BMG Rights (Stephens/Alexander/Sulle/ewes/Ratavika)
22	15	11	<b>BEYONCE</b> Love On Top <i>Columbia/Parkwood Ent</i> USSM11102908 (ARV)	(Knowles/Taylor) EMI/Warner Chappell/B-C-Y/2082/DLJ/Downtown (Knowles/Nash/Taylor)				<b>60</b> <b>New</b> <b>R.I.C. FEAT. U-JEAN</b> Turn This Club Around <i>London/Universal</i> DEHR91144503 (ARV)	(Pfeifer/Feuter) K&L/BMG Rights/Warner/CC (Feifer/Feuter/Cyers/Ballinas)
23	15	24	<b>MAROON 5 FEAT. CHRISTINA AGUILERA</b> Moves Like Jagger <i>ABM/Octone</i> USUM71109152 (ARV)	(Shellback/Rhine) Universal/Kobalt (L. Wayne/Lwin/Malk/Schuster)				<b>61</b> <b>Re-entry</b> <b>NICKI MINAJ FEAT. RIHANNA</b> Fly <i>Cash Money/Island</i> USCMS1000717 (ARV)	(Rcicm) Universal/Sony ATV/Reeder/K&L/Wr (Najar/Rcicm/Hiss/ink/crdcn/Rishad)
24	17	17	<b>RIHANNA FEAT. CALVIN HARRIS</b> We Found Love <i>Def Jam</i> USUM71115507 (ARV)	(Harris) EMI (Harris)				<b>62</b> <b>Re-entry</b> <b>GOO GOO DOLLS</b> Iris <i>Warner</i> Brothers USWB10/04/01 (ARV)	(Goo Goo Dolls/Cavali) EMI (Rzeznik)
25	18	19	<b>LMFAO</b> Sexy And I Know It <i>Interscope</i> USUM71110090 (ARV)	(Party Rock) Yeah Baby/Cable/Party Rock (Crdy/Criver/Rcbscn/Lstenbeer/Beck)				<b>63</b> <b>New</b> <b>NICKI MINAJ</b> Stupid Hoe <i>Cash Money/Island</i> USCMS1100788 (ARV)	(DJ Diamond/Kuts) Universal/CC/M.C.G. (Marah/Domheini)
26	22	17	<b>ED SHEERAN</b> Lego House <i>Asylum</i> GBASH1100206 (ARV)	(Gosling) Warner Chappell/Sony ATV/SDI (Sheeran/Gosling/Leonard)				<b>64</b> <b>60</b> <b>12</b> <b>BRUNO MARS</b> It Will Be Alright On the Outside <i>Elektra</i> USAT21102075 (ARV)	(The Smeezingtons) Universal/EMI/Bug/Windswept/Warner Chappell (Lawrence/Levine/Mart)
27	19	10	<b>RIHANNA</b> You Da One <i>Def Jam</i> USUM71118072 (ARV)	(Dr. Luke/Criqui/Harrell) EMI/Universal/K&L/Kasz Money/Annanni/Rodequain/Cneology/Prescription Songs (Dean/Gottwald/Fenty/Hill)				<b>65</b> <b>48</b> <b>11</b> <b>LADY GAGA</b> Marry The Night <i>Interscope</i> USUM71106431 (ARV)	(Lady Gaga/Caribay) Sony ATV/Warner Chappell (Germanotta/Caribay)
28	29	27	<b>BIRDY</b> Skinny Love <i>14th Floor/Atlantic</i> GBASH1100002 (ARV)	(Gilbert/Walton) K&L/April Base (Vernon)				<b>66</b> <b>61</b> <b>10</b> <b>RIZZLE KICKS</b> When I Was A Youngster <i>Island</i> GBUM71101399 (ARV)	(The Rural) Chrysalis/BMG/Fairwood/Panache/Stage Three (Alexander/Sulle/Stephens/Street/Cring/Edwards/Fay)
29	Re-entry		<b>ED SHEERAN</b> Drunk <i>Asylum</i> GBASH1100199 (ARV)	(Gosling) Sony ATV/BDI (Sheeran/Gosling)				<b>67</b> <b>32</b> <b>33</b> <b>PITBULL FEAT. NAYER, AFROJACK &amp; NE-YO</b> Give Me Everything <i>JUSAY1100032 (ARV) ★</i>	(Afrojack) Sony ATV/Universal/Afrojack/Alpa/Bucks (Perez/Van De Wall/Smith)
30	25	11	<b>DRAKE FEAT. RIHANNA</b> Take Care <i>Cash Money/Island</i> USCMS1100547 (ARV)	(xx 5 Mills/Siebb) Universal/EMI/Kobalt/Levee/M&R/Mos (Crimm/Shabb/Palman/Jax Smith/Madry/Crft)				<b>68</b> <b>49</b> <b>7</b> <b>LITTLE MIX</b> Cannonball <i>Syco</i> GBHMU100366 (ARV)	(Stannard/Hcwes/Biffcc/Mac) Warner Chappell (Frieze)
31	24	29	<b>FOSTER THE PEOPLE</b> Pumped Up Kicks <i>Columbia</i> USSM11002931 (ARV)	(Foster) Sony ATV (Foster)				<b>69</b> <b>58</b> <b>21</b> <b>PIXIE LOTT</b> All About Tonight <i>Mercury</i> GBUM71105710 (ARV)	(Kidd/Ctch) Universal/All Mixed (Frey/Wcmar/Purple/Cape/Super Phonic (Ctch/Kidd/Name))
32	33	3	<b>SKRILLEX AND THE DOORS</b> Breakin' A Sweat <i>Asylum</i> USAT21104244 (ARV)	(Skrillex) Kobalt/Wixen/Jubilee/Doors Music/Copface (Moore/Manzarek/Morrison/Densmore/Krieger)				<b>70</b> <b>59</b> <b>15</b> <b>FLORENCE + THE MACHINE</b> Shake It Out <i>Island</i> GBUM71101355 (ARV)	(Ezwe/rth) EMI/Universal (We'ch/Ezwe/rth/Hu)
33	30	17	<b>CHARLENE SORAIA</b> Wherever You Will Go <i>Pscetrag</i> GBWEK1100079 (E)	(Hutchison) Universal (Band/Kamin)				<b>71</b> <b>Re-entry</b> <b>TINIE TEMPAH FEAT. ERIC TURNER</b> Written In The Stars <i>Parlophone</i> GB71P090004 (E)	(Shi) Warner Chappell/EMI (Mughal/Ck/cwa/Turner/Emarnde)
34	35	3	<b>M83</b> Midnight City <i>Nuivz</i> GBSSH1100002 (rom arv)	(Melchal-Johnsen/Gonzalez) EMI/Deabe/CC (Melchal-Johnsen/Gonzalez/Kibby)				<b>72</b> <b>Re-entry</b> <b>EMELI SANDE</b> Heaven <i>Virgin</i> GBAAA1100192 (E)	(Naughty/Rcy/Sponcer/Craze/Hcax) Sony ATV/EMI/Star (Sande/Kham/Craze/Chegwinn/Sponcer)
35	42	3	<b>PROFESSOR GREEN</b> Never Be A Right Time <i>Virgin</i> GBAAA1100385 (E)	(Hayes) Bucks/CC (Manderson/Hayes)				<b>73</b> <b>New</b> <b>KELLY ROWLAND FEAT. BIG SEAN</b> Lzylt On Me <i>Motown/Island</i> USUM7110502 (ARV)	(Hil Roy) Universal (Chan/Hcl/Ws/Andersen)
36	28	2	<b>ONE DIRECTION</b> One Thing <i>Syco</i> GBHMU1100171 (ARV)	(Yacub/Falk) Rami/Kobalt/Air/Gals Scandinavia/BMG Rights/EMI A/Znlr. Kanani (Yacub/Falk/Kctecha)				<b>74</b> <b>68</b> <b>45</b> <b>JESSIE J FEAT. B.O.B</b> Price Tag <i>Island/Lava</i> USUM71029357 (ARV) ★	(Dr. Luke) Warner Chappell/Universal/Sony ATV/K&L/Kasz Money/Fresquep/CC (Conast/Gottwald/Kelly/Simmons/Cedwin)
37	27	31	<b>CHRISTINA PERRI</b> Jar Of Hearts <i>Atlantic</i> USAT21001508 (ARV)	(Yeressien) Warner Chappell/Piloseplay Of Sound/Wixen/Piggly Dog (Perrri/Yeressien/Lawrence)				<b>75</b> <b>66</b> <b>30</b> <b>BRUNO MARS</b> Marry You <i>Elektra</i> USAT21001887 (ARV)	(The Smeezingtons) EMI/Bug/Windswept/Warner Chappell (Lawrence/Levine)
38	26	3	<b>CHER LLOYD FEAT. ASTRO</b> Want U Back <i>Syco</i> GBHMU1100104 (ARV)	(Shellback) Kobalt/Martone/EMI/Mr. Kanani (Schuster/Kctecha)					

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All About Tonight 69	Down With The Trumpets 59	International Love 10	Moves Like Jagger 23	Somebody That I Used To Know 7	Titanium 1	Wherever You Will Go 33	Key
Antidote 6	Drunk 29	Iris 62	Never Be A Right Time 35	Someone Like You 53	Troublemaker 16	Who You Are 50	★ Platinum (600,000)
At Last 45	Earthquake 11	It Will Rain 64	One Thing 36	Stronger (What Doesn't Kill You) 8	Turn This Club Around 60	Without You 47	● Gold (400,000)
Born To Die 14	Earthquake 11	Paradise 17	Party Rock Anthem 57	Stupid Hoe 63	60	Written In The Stars 71	● Silver (200,000)
Breakin' A Sweat 32	Fly 61	Price Tag 74	Pumped Up Kicks 31	T.H.E (The Hardest Ever) 40	70	You Da One 27	
Breathing 49	Get Out My Head 18	Read All About It 43	Rapture 41	Take Care 30	71	Young, Wild & Free 56	
Cannonball 68	Heart Skips A Beat 58	Mama Do The Hump 4	Set Fire To The Rain 54	The A Team 48	72		
Dance With Me Tonight 13	Heaven 72	Marry The Night 65	Sexy And I Know It 25	The Edge Of Glory 52	73		
Dedication To My Ex (Miss That) 12	Hold On 55	Shake It Out 70	Skippy Love 28	The One That Got Away 21	74		
Do You Feel What I Feel 39	Home Again 51	Somebody That I Used To Know 7			75		
Domino 3	I Won't Let You Go 42						

As used by Radio 1



# CHARTS UK ALBUMS WEEK 4



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

## THE OFFICIAL UK ALBUMS CHART

THIS WK	LAST WK	CHRT	ARTIST / TITLE	LABEL	CATALOGUE NUMBER	WKS ON CHART	SALES	STATUS
1	2	20	<b>ED SHEERAN</b> + Asylum 5249864652 (ARV) 3★ (Gosling/Hugall/Sheeran/No 1)					
2	3	14	<b>COLDPLAY</b> Mylo Xyloto Parlophone 0875531 (E) ★ (Dravs/Green/Simpson/Harrell)					
3	1	53	<b>ADELE</b> 21 XLXCD520 (PIAS) 14★2★ (F1 Smith/Rubin/Epworth/Abbiss/Wilson/Adkins)					
4	5	54	<b>BRUNO MARS</b> Doo-Wops & Hooligans Elektra 7567883304 (ARV) 4★3★ (The Smeezingtons/Needlz/The Supa Dupz)					
5	9	13	<b>RIZZLE KICKS</b> Stereo Typical Island 2780337 (ARV) ● (Whiting/The Rural/Spencer/Future Cut/Dodds/Barratt/Fat boy slim/Chiarelli/Caruana)					SALES INCREASE
6	New		<b>CHRIS ISAAC</b> Beyond The Sun Rhino 5310500672 (ARV) (Isaac/Needham)					HIGHEST NEW ENTRY
7	10	48	<b>JESSIE J</b> Who You Are Island/Lava 2758527 (ARV) 3★ (Dr. Luke/Brisetti/Cornish/Martin K/DakThe Invisible Men/Parker & James/Thomas/Gad/Gordon)					
8	7	35	<b>THE VACCINES</b> What Did You Expect From The Vaccines? Columbia 88697841451 (ARV) (Grech/Marguerat)					
9	12	15	<b>NOEL GALLAGHER'S HIGH FLYING BIRDS</b> Noel Gallagher's High Flying Birds Sour Mash JDNCCD10 (E) ★ (Gallagher/Sardy)					
10	8	13	<b>FLORENCE + THE MACHINE</b> Ceremonials Island 2782808 (ARV) ★ (Epworth)					
11	11	9	<b>OLLY MURS</b> In Case You Didn't Know Epic/Syco 88697940942 (ARV) ★ (The Fearless/Argyle/Brammer/Robson/Future Cut/Frampton/Jordan Patinkios/Smith/Fitzmaurice/Heelis/Prime/Metropolitan)					
12	14	21	<b>FOSTER THE PEOPLE</b> Torches Columbia 8869774452 (ARV) (Kurstin/Foster/Epworth/Cossey/Hoffer)					
13	15	8	<b>AMY WINEHOUSE</b> Lioness: Hidden Treasures Island 2790436 (ARV) 2★ (Remi/Ronson/Duffy/Ramone/Bennett)					
14	6	31	<b>BEYONCÉ</b> 4 Columbia/Parkwood Ent. 88697908242 (ARV) (Knowles/Nashi/Stewart/Bhasker/Taylor/Babyface/Dixon/S1/West/Switch/Diplo/Teedee/Kutzie)					
15	13	19	<b>KASABIAN</b> Velociraptor! Columbia 88697933502 (ARV) (Pizzorno/Dan the Automator)					
16	38	22	<b>DAVID GUETTA</b> Nothing But The Beat Positiva/Virgin PV0838942 (E) ● (Guetta/Vee/Caren/Tunfort/Riesterer/Black Raw/Afrojack/Luttrell/Avicii)					+50% SALES INCREASE
17	68	7	<b>SEAL</b> Soul 2 Reprise 9352495471 (ARV) (Horn/Foster)					HIGHEST CLIMBER
18	18	10	<b>ONE DIRECTION</b> Up All Night Syco 88697843642 (ARV) (Mac/Falk/Yacob/Rawling/Meehan/Square/Solomon/Meredith/Starnard/Hoves/Gad/Robson/RedOne/Beat/Geek/Jimmy Jaker/Rawling/Meehan/Gaudio/Rooney)					
19	New		<b>LAMB OF GOD</b> Resolution Roadrunner RRR7554 (ACA Arv) (Wilbur)					
20	17	36	<b>LADY GAGA</b> Born This Way Interscope 2764126 (ARV) ★ (Lady Gaga/Garibay/Laursen/DJ White Shadow/RedOne/Sparks)					
21	19	10	<b>RIHANNA</b> Talk A Talk Def Jam 2787842 (ARV) 2★ (Dr. Luke/Cirkut/Harrell/Harris/SarGate/Crawford/Da Internz/The-Dream/NO-ID/Swire/McCnill/En/Hit-Boy/Alex Da Kid/Chase N Status/Dean)					
22	22	123	<b>ADELE</b> 19 XLXCD313 (PIAS) 6★ (Abbiss/White/Ronson)					
23	23	13	<b>PROFESSOR GREEN</b> At Your Inconvenience virgin CDV3092 (E) ● (16bit/Youngboyz/Scharf/TMS/SH/Hayes/Mojam/Camo & Krooked/Naughtyboy/Hudson/Clifton/DJ Khalil/rbc)					
24	25	74	<b>KATY PERRY</b> Teenage Dream virgin CDV3084 (E) 2★3★ (Dr. Luke/Bianco/Martin/SarGate/Stewart/Harrell/Ammo/Welch)					SALES INCREASE
25	30	11	<b>DRAKE</b> Take Care Cash Money/Island 2783252 (ARV) ● (Shebib/Boi 1da/Montagnese/The Weeknd/Jx Smith/T. Minus/Just Blaze/Graham/Cashe/McKinney)					
26	33	12	<b>SIMON &amp; GARFUNKEL</b> Greatest Hits Sony RR697994742 (ARV) (Simon/Garfunkel/Halee/Johnston/Wilson/AnResearch)					SALES INCREASE
27	4	2	<b>ENTER SHIKARI</b> A Flash Flood Of Colour Ambush Reality CLAMB015 (PIAS) (Enter Shikari/Weller)					
28	37	11	<b>SNOW PATROL</b> Fallen Empires Fiction 2780117 (ARV) (Jacknife Lee)					SALES INCREASE
29	16	3	<b>THE MACCABEES</b> Given To The Wild Fiction 2787389 (ARV) (The Maccabees/Goldsworthy/Ellingham)					
30	35	8	<b>THE BLACK KEYS</b> El Camino Nonesuch 7559796331 (ARV) ● (Danger Mouse/The Black Keys)					SALES INCREASE
31	31	63	<b>RIHANNA</b> Loud Def Jam 2752365 (ARV) 6★2★ (SarGate/Vee/Harrell/Boysman/The Runners/Riddick/Pilow/DaDon/Sham/Mel&Mus/Stewart/Dran/Soundz/Alex Da Kid)					
32	34	34	<b>FOO FIGHTERS</b> Wasting Light RCA RR697844931 (ARV) (Vig)					
33	36	52	<b>CHASE &amp; STATUS</b> No More Idols Mercury 2745135 (ARV) ★ (Kernard/Milton/Novels/Sub Focus/Plan B)					
34	26	8	<b>REBECCA FERGUSON</b> Heaven Epic 8869788022 (ARV) ★ (Eg White/Smith/Taylor/Higgins/Xenomonia/Lattimer/Christie/Booker/F1 Smith)					
35	New		<b>FIRST AID KIT</b> The Lion's Roar Wichita WE8320CD (PIAS) (Moggs)					
36	27	11	<b>JLS</b> Jukebox Epic 88697940902 (ARV) ★ (Various)					
37	29	19	<b>CHRISTINA PERRI</b> Lovestrong Atlantic 7567889945 (ARV) ● (Chiccarelli/Hodges)					
38	21	23	<b>WILL YOUNG</b> Echoes RCA 88697940092 (ARV) ★ (Richard X/Elor/Hofmann)					
39	24	10	<b>WESTLIFE</b> Greatest Hits RCA 88697928422 (ARV) (Mac/Negroni/Kruger/Frampton/Waterman/Carey/Jimmy Fallon/Robson/Sheeko/Stannard/Hoves)					
40	32	43	<b>NOAH &amp; THE WHALE</b> Last Night On Earth Mercury/Young & Lost 2760096 (ARV) ● (Fink/Lader)					
41	28	12	<b>CHER LLOYD</b> Sticks And Stones Syco 88697861792 (ARV) (Redolf/The Runners/Shellback/The Monarch/For Fraternity/Martin/Powers/FeeCone/Sanctuary/Jimmy Jaker/Ce/TMS/Sheeko)					
42	45	2	<b>KELLY CLARKSON</b> Stronger RCA 88697961802 (ARV) (Keneedy/Clean/Bones/Kurstin/Abraham/Ciliczer/Cad/Foberts/Milley/Halbert/Henkins/Alinda/DeStefano/Enson)					SALES INCREASE
43	50	19	<b>LMFAO</b> Sorry For Party Rocking Interscope 2774463 (ARV) (Party Rock/Amun/Harris/Fedoo/LMFAO)					SALES INCREASE
44	40	24	<b>MAROON 5</b> Hands All Over J&W/Octone 2749821 (ARV) (Lange)					
45	41	64	<b>CEE LO GREEN</b> The Lady Killer Warner Brothers 7567882477 (ARV) 2★ (F1 Smith/The Smeezingtons/Mier/Worst/Femi/Simpkins/Spic/Dr. Luke/Night/Green)					
46	42	119	<b>MICHAEL BUBLE</b> Crazy Love Reprise 9352496277 (ARV) 8★3★ (Foster/Reck/Gatica/Chang)					
47	49	18	<b>JAMES MORRISON</b> The Awakening Island 2778944 (ARV) ★ (Butler/Taylor)					SALES INCREASE
48	New		<b>LACUNA COIL</b> Dark Adrenaline Century Media 993182C (E) (Gilmore)					
49	47	116	<b>FLORENCE + THE MACHINE</b> Lungs Island 1797940 (ARV) 5★ (Epworth/Ford/Nicke/Huggall/White)					
50	New		<b>RODRIGO Y GABRIELA</b> Area 52 Ruby Works RWKCD100X (PIAS) (Asher/Rodriguez)					
51	44	37	<b>CARO EMERALD</b> Deleted Scenes From The Cutting Room Floor Grammatico/Grand Monoc DRAMCC0064 (ACA Arv) ★ (Solmers/Wiercien)					
52	48	4	<b>SKRILLEX</b> Bangarang Asylum 0075679963352 (ARV) (Skrillex/Carter/12th Planet/Will The Noise)					
53	52	8	<b>PIXIE LOTT</b> Young Foolish Happy Mercury 2779724 (ARV) (Mr Hudson/Kidd/Rusko/Otob/Altae G/Powell/Huque/Tomajey/Lewis/Captain Hook/Gael/The Invisible Men/Lea's Eye/Pogers/Legend/Women/Francis/Kreier/Gracie-Parkinson)					
54	55	20	<b>BEE GEES</b> Number Ones Reprise 812278857 (ARV) ● (Bee Gees/Stigwood/Nordin/Richard/Stein/Galkten/Teuch)					SALES INCREASE
55	58	117	<b>MUMFORD &amp; SONS</b> Sigh No More Gentlemen Of The Road/Island 2722538 (ARV) 4★3★ (Dravs)					SALES INCREASE
56	39	15	<b>MATT CARDLE</b> Letters Columbia 88697843592 (ARV) (Stannard/Hoves/Emlow/White/Wheatley/Welsh/Kruses/Creen/Thornalley)					
57	59	49	<b>PINK</b> Greatest Hits... So Far!!! LaFace (ARV) (Perry/Briggs/Austin/Stent/Armstrong/Holmes/Mama/Machopys/Dr. Luke/Narvin/Kasz/Money/Pink/Da'Nita/Shellback)					
58	20	2	<b>TRIBES</b> Baby Island 2775864 (ARV) (Crossey)					
59	54	16	<b>NERO</b> Welcome Reality Mercury/MIA 2768195 (ARV) ● (Stephens/Ray)					
60	63	56	<b>OLLY MURS</b> Ollly Murs Epic/Syco 88697765022 (ARV) 2★ (Prime/Isaac/Future Cut/Ronson/Argyle/Brammer/Cree/Fitzmaurice/Shaaks/Abott/Beck/Byrne/The Invisible Men/Taylor/Hove)					
61	71	55	<b>NICKI MINAJ</b> Pink Friday Cash Money/Island 2754184 (ARV) ● (Kane/Swizz Beatz/Crawford/Money/Foster/Winsel/Cak/1-Nines/William/Crew Money)					SALES INCREASE
62	51	12	<b>THE WANTED</b> Battleground Global Talent 2779089 (ARV) ● (Mar/Sommerville/Pharrell/Faro and Terra/Higgin/Swartz/Cree/Chamber/Flex/Yoon/Johnny/Bye/Chronic)					
63	57	11	<b>BEN HOWARD</b> Every Kingdom Island 2780336 (ARV) ● (Bend)					
64	56	159	<b>LADY GAGA</b> The Fame Interscope 1785477 (ARV) 4★2★ (RedOne)					
65	64	49	<b>SNOW PATROL</b> Up To Now Fiction 2720709 (ARV) 2★3★ (Jacknife Lee/McClelland/Licthab/Cy/Coogan/Brennan/Watson)					
66	53	21	<b>EXAMPLE</b> Playing In The Shadows Mos MOSART2 (ARV) (Various)					
67	New		<b>PULLED APART BY HORSES</b> Tough Love Transgressive TRANS134 (om arv) (Worron)					
68	Re-entry		<b>SIMON &amp; GARFUNKEL</b> Bridge Over Troubled Water Columbia 4624882 (ARV) ★ (Simon/Garfunkel/Halle/Garfunkel)					
69	60	7	<b>BIRDY</b> Birdy 14th Floor/Atlantic 5249859582 (ARV) ● (Cossey/Ford/Abbiss/F. Duke/Walton)					
70	69	64	<b>TINIE TEMPAH</b> Disc-Overy Parlophone 9055132 (E) 2★ (Tadgell/Cline/Sham/Wickens/Rectors/Hill/SH/Swedish House Mafia/Royalty/Naughty Boy/Harris/C)					
71	46	5	<b>SIXTEEN/CHRISTOPHERS</b> Renaissance - Music For Inner Peace Decca 4764592 (ARV) (N/A)					
72	70	18	<b>PJ HARVEY</b> Let England Shake Island 2758997 (ARV) ● (Harvey/Harvey/Panish/Flood)					
73	Re-entry		<b>ALFIE BOE</b> Bring Him Home Decca 2759210 (ARV) (Morgan/Packham)					
74	Re-entry		<b>OASIS</b> Time Flies: 1994 - 2009 Big Brother 8869772262 (PIAS) ★ (Casis/Coyle/Morris/Stein/Sedy/Ciligher)					
75	Re-entry		<b>NICKELBACK</b> Here And Now Roc-A-Melle CGS2227LP (ADA Arv) ● (Mo/Hoves/Nickelback)					

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Adele 3	Drake 25	Jessie J 7	Minaj, Nicki 61	Perry, Katy 24	Simon & Garfunkel 68	Key	EPI Award
Adele 22	Emerald, Caro 51	JLS 36	Morrison, James 47	Pink 57	Sixteen/Christophers 74	★ Platinum (300,000)	Albums
Bee Gees 54	Enter Shikari 27	Kasabian 15	Mumford & Sons 55	PJ Harvey 72	Skrillex 52	● Gold (100,000)	The Horrors:
Beyonce 14	Example 66	Lacuna Coil 48	Murs, Ollly 11	Professor Green 23	Snow Patrol 28	● Silver (60,000)	Skyking (silver)
Birdy 69	Ferguson, Rebecca 34	Lady Gaga 20	Murs, Ollly 60	Pulled Apart By Horses 67	Snow Patrol 65	★ im European sales	
Black Keys, The 30	First Aid Kit 35	Lady Gaga 64	Nero 59	Rihanna 21	Tempah, Tinie 70		
Boe, Alfie 73	Florence + The Machine 10, 49	Lamb Of God 19	Nickelback 75	Rihanna 31	Tribe 58		
Buble, Michael 46	Foo Fighters 32	Lloyd, Cher 41	Noah & The Whale 40	Rihanna 31	Vaccines, The 8		
Cardie, Matt 56	Foster The People 12	LMFAO 43	Noel Gallagher's High Flying Birds 9	Rihanna 31	Wanted, The 62		
Cee Lo Green 45	Guetta, David 16	Lott, Pixie 53	Oasis 74	Rizzle Kicks 5	Westlife 39		
Chase & Status 33	Howard, Ben 63	Maccabees, The 29	One Direction 18	Rodrigo Y Gabriela 50	Winehouse, Amy 33		
Clarkson, Kelly 42	Isaac, Chris 6	Mars, Bruno 4	Perri, Christina 37	Seal 17	Young, Will 38		
Coldplay 2				Sheeran, Ed 1			
				Simon & Garfunkel 26			







**CHARTS EU AIRPLAY** WEEK 3

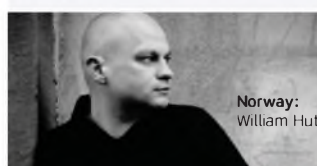
PAN-EUROPEAN	
POS	ARTIST/ALBUM/LABEL
1	TAIO CRUZ FEAT. FLO RIDA Hangover UNI
2	DAVID GUETTA FEAT. SIA Titanium VIR
3	AVICII Levels UNI
4	RIHANNA FEAT. CALVIN HARRIS We Found Love UNI
5	JESSIE J Domino UNI
6	ADELE Someone Like You IND
7	COLDPLAY Paradise EMI
8	KATY PERRY The One That Got Away VIR
9	MAROON 5 FEAT. CHRISTINA AGUILERA Moves Like Jagger UNI
10	FLO RIDA Good Feeling WEA



DENMARK	
POS	ARTIST/ALBUM/LABEL
1	MEDINA Kl. 10 ALM
2	DONKEYBOY City Boy WEA
3	ANSIKTET Ackligt UNI
4	ADELE Someone Like You PLG
5	RASMUS SEEBACHFEAT. ANKERSTJERNE Millionær ART
6	BURHAN G Jeg' I Live CPH
7	NABIHA Never Played The Bass SME
8	AURA DIONE Geronimo UNI
9	FOSTER THE PEOPLE Call It What You Want SME
10	TRAIN Drive By SME



FRANCE	
POS	ARTIST/ALBUM/LABEL
1	TAIO CRUZ FEAT. FLO RIDA Hangover UNI
2	SEAN PAUL She Doesn't Mind ATL
3	DAVID GUETTA FEAT. SIA Titanium VIR
4	AVICII Levels UNI
5	PITBULL FEAT. CHRIS BROWN International Love SME
6	SHAKIRA Je L'aime A Mourir SME
7	SNOOP DOGG & WIZ KHALIFA FEAT. BRUNO MARS Young, Wild & Free ATL
8	PARIS AFRICA UNICEF Des Ricochets WEA
9	GYM CLASS HEROES FEAT. ADAM LEVINE Stereo Hearts WEA
10	COLDPLAY Paradise CAP



GERMANY	
POS	ARTIST/ALBUM/LABEL
1	GOTYE FEAT. KIMBRA Somebody That I Used To Know UDD
2	PINK Bridge Of Light SME
3	ADELE Someone Like You IDG
4	SILBERMOND Himmel Auf SME
5	LADY GAGA Marry The Night UDD
6	MARLON ROUDETTE Anti Hero (Brave New World) UDD
7	MARLON ROUDETTE New Age UDD
8	LANA DEL REY Video Games UDD
9	NICKELBACK When We Stand Together WMG
10	MAROON 5 FEAT. CHRISTINA AGUILERA Moves Like Jagger UNI



IRELAND	
POS	ARTIST/ALBUM/LABEL
1	OLLY MURS Dance With Me Tonight SME
2	JESSIE J Domino UNI
3	ED SHEERAN Lego House WEA
4	COLDPLAY Paradise EMI
5	LLOYD FEAT. ANDRE 3000 & LIL WAYNE Dedication To My Ex (Miss That) UNI
6	BEYONCE Love On Top SME
7	KATY PERRY The One That Got Away EMI
8	RIHANNA FEAT. CALVIN HARRIS We Found Love UNI
9	FLORENCE + THE MACHINE Shake It Out UNI
10	FLO RIDA Good Feeling WEA



ITALY	
POS	ARTIST/ALBUM/LABEL
1	JOVANNOTTI Ora UNI
2	GIORGIA FEAT. EROS RAMAZZOTTI Inevitabile SME
3	AMY WINEHOUSE Our Day Will Come UNI
4	TIZIANO FERRO L'ultima Notte Al Mondo EMI
5	THE CRANBERRIES Tomorrow EDL
6	ADELE Turning Tables SPI
7	SNOOP DOGG & WIZ KHALIFA FEAT. BRUNO MARS Young, Wild & Free WMI
8	BEYONCE Love On Top SME
9	REBECCA FERGUSON Nothing's Real But Love SME
10	MICHEL TELO Ai Se Eu Te Pego ENE

NETHERLANDS	
POS	ARTIST/ALBUM/LABEL
1	ED SHEERAN The A Team WEA
2	GOTYE FEAT. KIMBRA Somebody That I Used To Know V2R
3	MICHEL TELO Ai Se Eu Te Pego CNR
4	JASON MRAZ I Won't Give Up WEA
5	STUDIO KILLERS Ode To The Bouncer SPI
6	ADELE Turning Tables V2R
7	SNOOP DOGG & WIZ KHALIFA FEAT. BRUNO MARS Young, Wild & Free ATL
8	AVICII Levels UNI
9	COLDPLAY Paradise EMI
10	DAVID GUETTA FEAT. USHER Without You EMI

NORWAY	
POS	ARTIST/ALBUM/LABEL
1	COLDPLAY Paradise EMI
2	DONKEYBOY City Boy WMN
3	MAROON 5 FEAT. CHRISTINA AGUILERA Moves Like Jagger UNI
4	ADELE Set Fire To The Rain PLY
5	ADELE Someone Like You PLY
6	AMY WINEHOUSE Our Day Will Come UNI
7	RIHANNA You Da One UNI
8	WILLIAM HUT The Perfect Storm UNI
9	ANE BRUN Du Grater Sa Store Tara UNI
10	LADY ANTEBELLUM Just A Kiss EMI

SPAIN	
POS	ARTIST/ALBUM/LABEL
1	MAROON 5 FEAT. CHRISTINA AGUILERA Moves Like Jagger UNI
2	ADELE Someone Like You EVE
3	RIHANNA FEAT. CALVIN HARRIS We Found Love UNI
4	ESTOPA La Primavera SME
5	MOHOMBI FEAT. NICOLE SCHERZINGER Coconut Tree UNI
6	MALDITA NEREA No Podíamos Ser Agua? SME
7	MICHEL TELO Ai Se Eu Te Pego SME
8	COLDPLAY Paradise EMI
9	LA OREJA DE VAN GOGH La Niña Que Lloró En Tus Fiestas SME
10	DAVID GUETTA FEAT. USHER Without You EMI

SWEDEN	
POS	ARTIST/ALBUM/LABEL
1	ADELE Someone Like You PGM
2	TAKIDA You Learn UNI
3	ADELE Set Fire To The Rain PGM
4	AMANDA FONDELL All This Way UNI
5	MAROON 5 FEAT. CHRISTINA AGUILERA Moves Like Jagger UNI
6	JESSIE J Domino UNI
7	DAVID GUETTA FEAT. SIA Titanium VIR
8	LALEH Angeln I Rummet WEA
9	RIHANNA FEAT. CALVIN HARRIS We Found Love UNI
10	VERONICA MAGGIO Satan I Gatan UNI

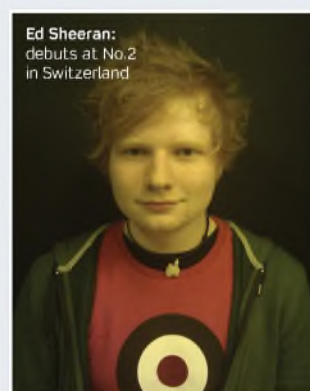
**GLOBAL SALES ANALYSIS**

■ BY ALAN JONES

THREADBARE JANUARY SCHEDULES contribute to a static world scene, with Adele's 21 once again streets ahead of the opposition. Showing few signs of flagging, the album remains at No.1 in Australia, Brazil, Canada, Finland, Flanders, France, Germany, Ireland, New Zealand, Norway, Switzerland, the US and Wallonia, while returning to the summit in Poland (4-1) and Denmark (2-1). Previously, the album's weakest showing was in Asia. That's still the case but it does re-enter the overall chart in

Taiwan at number 16 – having peaked a few weeks ago at 20 – while climbing 2-1 on the International chart, where it replaces Westlife's Greatest Hits. And in Japan, it holds at its peak position of 20 on the OriCon chart, with its biggest sales tally to date – albeit only 4,600 copies – while jumping 54-48 in the rival Billboard chart, beating its previous number 51 peak.

Ed Sheeran's + isn't charting in many countries but in those that it is, it is moving in the right



direction. Climbing in Ireland (7-5), the Netherlands (19-12), New Zealand (29-21) and Australia (25-23), it makes an impressive debut in Switzerland, where it's at two.

After debuting at four domestically, Enter Shikari's third album A Flash Flood Of Colour becomes their first chart success in Germany (number 23), Austria (35), the US (67), the Netherlands (74) and Canada (75). It also debuts at 69 in Ireland, where their debut album, Take To The Skies, reached 26 in 2007.

James Morrison's third album The Awakening was successful on the international scene last autumn but is undergoing something of a resurgence at the moment. Morrison's appearance on The Voice Of Germany (the local equivalent of US-originated talent contest The Voice) performing his

Jessie J duet Up with Team Xavier resulted in the track debuting at 19 in Germany, while the album jumped 60-16 there, 32-19 in Switzerland and 50-27 in Austria. The show is widely viewed in all three countries. It's less apparent why The Awakening has increased sales by 661% week-on-week in the US. Sales of nearly 3,400 copies bring the album back on the chart there at 147. It is its first chart appearance there since it debuted and peaked at 47 last October only to dive out of the Top 200 a week later.

The Awakening also makes modest climbs in Norway (19-17) and Flanders (87-86).



# CHARTS INDIES/COMPILATIONS WEEK 4



## INDIE SINGLES TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- 1 1 **CHARLENE SORAIA** Wherever You Will Go / *Peacefrog* (E)
- 2 2 **M83** Midnight City / *Naive* (rom arv)
- 3 11 **KINGS OF POP** T.H.E (The Hardest Ever) / *Best Music*
- 4 5 **NADIA ALI** Rapture / *MoS* (ARV)
- 5 4 **ADELE** Someone Like You / *XL* (PIAS)
- 6 7 **ADELE** Set Fire To The Rain / *XL* (PIAS)
- 7 9 **ADELE** Rolling In The Deep / *XL* (PIAS)
- 8 12 **KNIFE PARTY** Internet Friends / *Earstorm*
- 9 16 **WILEY** Boom Blast / *Big Dada/Nir-ja Tune* (PIAS)
- 10 14 **DJ FRESH FEAT. SIAN EVANS** Louder / *MoS* (ARV)
- 11 13 **ADELE** Make You Feel My Love / *XL* (PIAS)
- 12 18 **EXAMPLE** Changed The Way You Kiss Me / *MoS* (ARV)
- 13 15 **THE TEMPER TRAP** Sweet Disposition / *Infectious* (PIAS)
- 14 6 **YASMIN FEAT. SHY FX & MS DYNAMITE** Light Up (The World) / *Levels/MoS* (ARV)
- 15 17 **NOEL GALLAGHER'S HIGH FLYING BIRDS** AKA - What A Life! / *Sour Mash* (E)
- 16 RE **WALK OFF THE EARTH** Somebody That I Used To Know / *Slapdash*
- 17 RE **AZEALIA BANKS FT LAZY JAY** 212 / *Azealia Banks*
- 18 NEW **ETTA JAMES** At Last / *MCA/Island* (ARV)
- 19 NEW **ROLL DEEP** Picture Perfect / *Cooking Vinyl* (Essential/GEM)
- 20 20 **NOEL GALLAGHER'S HIGH FLYING BIRDS** If I Had A Gun? / *Sour Mash* (E)

## INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- 1 1 **ADELE** 21 / *XL* (PIAS)
- 2 3 **NOEL GALLAGHER'S HIGH FLYING BIRDS** Noel Gallagher's High Flying Birds / *Sour Mash* (E)
- 3 4 **ADELE** 19 / *XL* (PIAS)
- 4 2 **ENTER SHIKARI** A Flash Flood Of Colour / *Ambush Reality* (PIAS)
- 5 NEW **FIRST AID KIT** The Lion's Roar / *Wichita/Universal* (ARV)
- 6 NEW **RODRIGO Y GABRIELA** Area 52 / *Ruby Works* (PIAS)
- 7 5 **CARO EMERALD** Deleted Scenes From The Cutting Room Floor / *Diamatica/Giand Mono* (ADA Arv)
- 8 6 **EXAMPLE** Playing In The Shadows / *MoS* (ARV)
- 9 12 **ARCTIC MONKEYS** Suck It And See / *Domino* (PIAS)
- 10 11 **WILEY** Evolve Or Be Extinct / *Big Dada* (PIAS)
- 11 8 **WRETCH 32** Black And White / *Levels/MoS* (ARV)
- 12 13 **M83** Hurry Up, We're Dreaming / *Naive* (rom arv)
- 13 9 **TWIN ATLANTIC** Free / *Red Bull* (E)
- 14 14 **BON IVER** Bon Iver / *4AD* (PIAS)
- 15 NEW **CHAIRLIFT** Something / *Young Turks* (PIAS)
- 16 15 **SBTRKT** SBTRKT / *Young Turks* (PIAS)
- 17 **DANIEL O'DONNELL** The Ultimate Collection / *DMG TV* (SDU)
- 18 **DORIS DAY** The Greatest Hits & More / *Music Digital* (Delta/SonyDADC)
- 19 NEW **CRAIG FINN** Clear Heart Full Eyes / *Full Time Hobby* (PIAS)
- 20 NEW **MULL HISTORICAL SOCIETY** City Awakenings / *Xtra Mile* (PIAS)

## COMPILATION CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



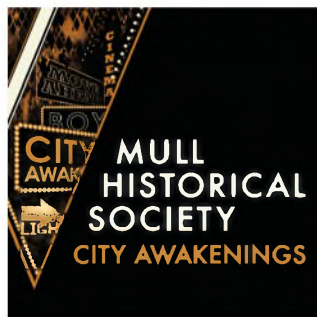
- 1 NEW **VARIOUS** Be My Baby / *Sony* (ARV)
- 2 1 **VARIOUS** Now That's What I Call Music 80 / *EMI TV/UMTV* (E)
- 3 5 **VARIOUS** XX - Twenty Years / *MoS* (ARV)
- 4 3 **VARIOUS** The Workout Mix 2012 / *AATW/UMTV* (ARV)
- 5 3 **VARIOUS** Running Trax Gold / *MoS* (ARV)
- 6 4 **VARIOUS** Cubland X-Treme Hardcore 8 / *AATW/UMTV* (ARV)
- 7 6 **VARIOUS** Jungle Classics / *MoS* (ARV)
- 8 7 **VARIOUS** Now That's What I Call Disney / *Walt Disney* (E)
- 9 8 **VARIOUS** Floorfillers Old Skool / *AATW/UMTV* (ARV)
- 10 10 **VARIOUS** Cubland 20 / *AATW/UMTV* (ARV)
- 11 9 **VARIOUS** Pop Party 9 / *UMTV* (ARV)
- 12 16 **VARIOUS** R&B Collection - The Hottest R&B Tracks / *UMTV* (ARV)
- 13 13 **VARIOUS** BBC Radio 1's Live Lounge - Vol 6 / *Rhino/Sony/UMTV* (ARV)
- 14 12 **VARIOUS** Anthems Alternative 80s / *EMI TV/MoS* (ARV)
- 15 11 **VARIOUS** Pumped Up - The 2012 Running Mix / *New State* (E)
- 16 17 **VARIOUS** Dreamboats And Petticoats Five / *UMTV/EMI TV* (ARV)
- 17 15 **VARIOUS** The Annual 2012 / *MoS* (ARV)
- 18 14 **VARIOUS** I Grew Up In The 80s / *EMI TV* (E)
- 19 NEW **VARIOUS** Chill Out With The Masters - The Best / *XS*
- 20 18 **VARIOUS** American Anthems 2 / *EMI TV/Rhino/Sony* (ARV)



Wiley Indie Singles (9)



DJ H Indie Singles Breakers (13)



Mull Historical Society Indie Albums (20)



Chairlift Indie Albums (15), Indie Albums Breakers (2)



Craig Finn Indie Album Breakers (4)

## INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



- 1 2 **NADIA ALI** Rapture / *MoS*
- 2 5 **KNIFE PARTY** Internet Friends / *Earstorm*
- 3 7 **WALK OFF THE EARTH** Somebody That I Used To Know / *Slapdash*
- 4 6 **AZEALIA BANKS FT LAZY JAY** 212 / *Azealia Banks*
- 5 12 **WILLIAM & THE PARTY ROCKERS** T.H.E (The Hardest Ever Tribute) / *Party Rocker*
- 6 19 **HOME GYM CLASS** Ass Back Home / *Rocket Fuel*
- 7 NEW **BOYCE AVENUE FT ALEX GOOT** A Thousand Miles / *3 Peace*
- 8 1 **JME** 96 F\*\*Kries / *Boy Better Know*
- 9 15 **BREATHE CAROLINA** Blackout / *Fearless*
- 10 RE **DONAE'O** I'm Fly / *My-ish*
- 11 13 **AWOLNATION** Sail / *Red Bull*
- 12 10 **THE BRILLIANT THINGS** Dance / *Spokes*
- 13 NEW **DJ H** Jawani 2 / *E3no*
- 14 18 **ALYSSA REID FEAT. JUMP SMOKERS** Alone Again / *Ultra*
- 15 NEW **MADEON** Shuriken / *Kitsune*
- 16 17 **MICHEL TELO** Ai Si Eu Te Pego / *Roster*
- 17 NEW **LOWER THAN ATLANTIS** If The World Was To End / *Lower Than Atlantis*
- 18 NEW **DJANGO DJANGO** Default / *because*
- 19 NEW **BETH** Alone Again / *Double J*
- 20 16 **KANKOURAN** Rivers / *Ulter Shambala*

## INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



- 1 NEW **RODRIGO Y GABRIELA** Area 52 / *Ruby Works*
- 2 NEW **CHAIRLIFT** Something / *Young Turks*
- 3 2 **SBTRKT** SBTRKT / *Young Turks*
- 4 NEW **CRAIG FINN** Clear Heart Full Eyes / *Full Time Hobby*
- 5 1 **HOWLER** America Give Up / *Rough Trade*
- 6 3 **KING CREOSOTE & JON HOPKINS** Diamond Mine / *Double Six*
- 7 NEW **NADA SURF** The Stars Are Indifferent To Astronomy / *City Slang/Cooperative*
- 8 NEW **NEIL COWLEY TRIO** The Face Of Mount Molehill / *Naim Jazz*
- 9 11 **GOTYE** Like Drawing Blood / *Lucky Number*
- 10 NEW **BETHEL MUSIC** The Loft Sessions / *Kingsway*
- 11 NEW **FRANCOIS & THE ATLAS MOUNTAIN** E Volo Love / *Domino*
- 12 NEW **GONJASUFI** Mu.Zz.Le / *Waip*
- 13 8 **POKEY LAFARGE/SOUTH CITY THREE** Middle Of Everywhere / *Continental Song*
- 14 RE **GREGORY PORTER** Water / *Motema*
- 15 14 **ORIGINAL LONDON CAST** Les Miserables / *First Night*
- 16 RE **RODRIGO Y GABRIELA** Rodrigo Y Gabriela / *Ruby Works*
- 17 NEW **SHE & HIM** Volume One / *Double Six*
- 18 4 **CIVIL WARS** Barton Hollow / *Columbia*
- 19 NEW **BIOHAZARD** Reborn In Defiance / *Nuclear Blast*
- 20 18 **YOUNG GUNS** All Our Kings Are Dead / *Liveforever*



**CHARTS CLUB** WEEK 4
 Club charts are available on [MusicWeek.com](http://MusicWeek.com) every Friday
**UPFRONT CLUB TOP 40**

POS ARTIST / ALBUM / LABEL

1	4	4	<b>DJ FRESH FEAT. RITA ORA</b> Hot Right Now / <i>MoS</i>
2	7	6	<b>PNAU</b> Unite Us / <i>MoS</i>
3	9	4	<b>BEYONCÉ</b> End Of Time / <i>Columbia/Parkwood Ent.</i>
4	14	3	<b>ALEXANDRA BURKE FEAT. ERICK MORILLO</b> Elephant / <i>Syco</i>
5	12	4	<b>JAKWOB</b> Electrify / <i>Mercury</i>
6	16	3	<b>TIESTO FEAT. B.T.</b> Remixes: Love Comes Again/Flight 643/Traffic / <i>New State</i>
7	35	3	<b>DACAVS</b> Dirty Style / <i>DaCavS</i>
8	2	8	<b>NERO</b> Reaching Out / <i>MIA/Mercury</i>
9	8	6	<b>YOLANDA BE COOL FEAT. CRYSTAL WATERS</b> Le Bump / <i>AATW</i>
10	1	6	<b>DAVID GUETTA FEAT. SIA</b> Titanium / <i>Positiva/Virgin</i>
11	28	3	<b>KIRSTY</b> Twilight / <i>KB</i>
12	3	7	<b>LOVERUSH UK! FEAT BRYAN ADAMS</b> Tonight In Babylon / <i>PoYdor</i>
13	25	2	<b>REBECCA &amp; FIONA</b> Jane Doe / <i>Mutants</i>
14	5	6	<b>ARKARNA</b> Left Is Best / <i>Cherry Stone Parade</i>
15	36	2	<b>DBN VS DARWIN &amp; BACKWALL FEAT. MADITA</b> Gimme Gimme / <i>Yoshitoshi</i>
16	10	6	<b>WILEY</b> Boom Blast / <i>Big Dada/Nirja Tune</i>
17	23	4	<b>ROBBIE RIVERA/JES/DIMITRI VEGAS/LIKE MIKE/LIZZIE CURIOUS</b> Dance Or Die / <i>Jurcy</i>
18	27	3	<b>LUCKY CHARMES FEAT. PERRY MYSTIQUE</b> Get Outta That Corner / <i>AATW</i>
19	15	7	<b>THE 2 BEARS</b> Work / <i>Southern Fried</i>
20	11	6	<b>REDLIGHT</b> Get Out My Head / <i>Mercury/MIA</i>
21	20	1	<b>UNCLUBBED FEAT. KIM WAYMAN</b> We Are The People / <i>Newstate</i>
22	24	2	<b>BRIAN KENT</b> Su Su Su Superstar / <i>Solid</i>
23	21	6	<b>C&amp;C MUSIC FACTORY PRESENTS SCARLETT SANTANA</b> Rain / <i>C&amp;C Music Factory</i>
24	31	2	<b>ED SHEERAN</b> Drunk / <i>Asylum</i>
25	NEW		<b>DARREN HAYES</b> Blood Stained Heart / <i>Powdered Sugar</i>
26	6	6	<b>AZARI &amp; III</b> Reckless (With Your Love) / <i>Island</i>
27	NEW		<b>RUFF LOADERZ &amp; CUTMORE FEAT. INAYA DAY</b> Lift Your Head Off / <i>RGS</i>
28	19	8	<b>UTAH SAINTS V DRUMSOUND &amp; BASSLINE SMITH</b> What Can You Do For Me / <i>MoS</i>
29	26	8	<b>MARTIN SOLVEIG &amp; DRAGONNETTE FEAT. IDOLING</b> Big In Japan / <i>3 Beat</i>
30	17	7	<b>BOB SINCLAR FEAT. RAFFAELLA CARRA</b> Far L'amore / <i>Defected</i>
31	33	3	<b>CHICANE</b> The Nothing Song / <i>Modena</i>
32	22	10	<b>AVICII</b> Levels / <i>Island</i>
33	NEW		<b>HANNAH</b> Falling Away / <i>Snowbcy/Armada</i>
34	29	7	<b>RIZZLE KICKS</b> Mama Do The Hump / <i>Island</i>
35	NEW		<b>THE DISCO FRIES FEAT. NILES MASON</b> Born To Fly / <i>Strictly Rhythm</i>
36	NEW		<b>PIXIE LOTT</b> Kiss The Stars / <i>Mercury</i>
37	34	9	<b>PLANET PERFECTO KNIGHTS</b> Resurrection / <i>Perfecto</i>
38	38	2	<b>DELILAH</b> Love You So / <i>Atlantic</i>
39	30	9	<b>ALYSSA REID FEAT. JUMP SMOKERS</b> Alone Again / <i>Ultra</i>
40	NEW		<b>KID MASSIVE, SAM OBERNIK &amp; JAY COLIN</b> Yawn / <i>Transmission</i>

**UPFRONT****COMMERCIAL POP****URBAN**

# DJ Fresh cooks up a hot chart topper as Beyoncé banks a 10th

**ANALYSIS**

BY ALAN JONES

**D**J Fresh has been making excellent drum&bass and dubstep records for nearly 10 years but tops the Upfront club chart for the first time this week. His Hot Right Now leaps 4-1 to defeat a determined charge by his Ministry Of Sound labelmates, Aussie duo Pnau, whose Unite Us surges 7-2. DJ Fresh's success in commanding the dancefloor comes after the enormous sales success of last

single Louder, which topped the OCC chart last year, and has so far sold upwards of half a million copies in the UK. It reached number two on the Upfront chart. Sian Evans was vocalist on Louder, while Hot Right Now features vocals from Rita Ora (*pictured*).

A familiar name returns to the top of the Commercial Pop chart – Beyoncé, who saw off a spirited challenge from Pixie Lott's Kiss The Stars. Upcoming single End Of Time is Beyoncé's 10th number one in a row on the

chart, in a phenomenal sequence of success that encompasses six singles from last album I Am... Sasha Fierce and four from current set four. DJs were certainly spoilt for choice when it came to mixes of End Of Time, with WaWa, Wideboys, Manny Lehman, Redtop, Almighty, Cutmore, Mike Rizzo, JC, DJ Nita and Bobby Duron contributing 20 mixes and edits in one of the biggest packages on offer for some time.

End Of Time also tops the Urban chart for the second time

**COMMERCIAL POP TOP 30**

POS ARTIST / ALBUM / LABEL

1	3	4	<b>BEYONCÉ</b> End Of Time / <i>Columbia/Parkwood Ent.</i>
2	5	6	<b>PIXIE LOTT</b> Kiss The Stars / <i>Mercury</i>
3	9	2	<b>DJ FRESH FEAT. RITA ORA</b> Hot Right Now / <i>MoS</i>
4	10	3	<b>DACAVS</b> Dirty Style / <i>DaCavS</i>
5	12	2	<b>ALEXANDRA BURKE FEAT. ERICK MORILLO</b> Elephant / <i>Syco</i>
6	4	6	<b>PNAU</b> Unite Us / <i>MoS</i>
7	1	4	<b>DAVID GUETTA FEAT. SIA</b> Titanium / <i>Positiva/Virgin</i>
8	2	4	<b>YOLANDA BE COOL FEAT. CRYSTAL WATERS</b> Le Bump / <i>AATW</i>
9	15	3	<b>THE GLAM FEAT. FLO-RIDA &amp; TRINA</b> Party Like A DJ / <i>White Label</i>
10	20	2	<b>SCISSOR SISTERS VS. KRISTAL PEPZY</b> Shady Love / <i>PoYdor</i>
11	11	4	<b>GLORIA ESTEFAN</b> Hotel Nacional / <i>Sony</i>
12	19	3	<b>C&amp;C MUSIC FACTORY PRESENTS SCARLETT SANTANA</b> Rain / <i>C&amp;C Music Factory</i>
13	23	3	<b>LUCKY CHARMES FEAT. PERRY MYSTIQUE</b> Get Outta That Corner / <i>AATW</i>
14	16	3	<b>BIG TIME RUSH FEAT. MANN</b> Music Sounds Better With U / <i>Nickelodeon/RCA</i>
15	18	3	<b>ARKARNA</b> Left Is Best / <i>Cherry Stone Parade</i>
16	NEW	1	<b>ED SHEERAN</b> Drunk / <i>Asylum</i>
17	NEW	1	<b>RUFF LOADERZ &amp; CUTMORE FEAT. INAYA DAY</b> Lift Your Head Off / <i>RGS</i>
18	29	2	<b>ENCORE</b> Fun Last Night / <i>Istana</i>
19	7	6	<b>YOUNGMAN</b> Who Knows / <i>PoYdor/Digital Soundbcy</i>
20	30	2	<b>SIR IVAN</b> Live For Today / <i>Peaceman</i>
21	NEW	1	<b>DARREN HAYES</b> Blood Stained Heart / <i>Powdered Sugar</i>
22	NEW	1	<b>KIRSTY</b> Twilight / <i>KB</i>
23	17	7	<b>COVER DRIVE</b> Twilight / <i>Global Talent/PoYdor</i>
24	14	7	<b>ROLL DEEP</b> Picture Perfect / <i>Cooking Vinyl</i>
25	24	7	<b>RIZZLE KICKS</b> Mama Do The Hump / <i>Island</i>
26	22	9	<b>RIHANNA</b> You Da One / <i>Def Jam</i>
27	21	3	<b>PARRALOX</b> Creep / <i>Coan/Subterrane</i>
28	27	9	<b>AVICII</b> Levels / <i>Island</i>
29	NEW	1	<b>IANNA HARVEY</b> Save You / <i>Rockizm</i>
30	8	7	<b>BOB SINCLAR FEAT. RAFFAELLA CARRA</b> Far L'amore / <i>Defected</i>

**URBAN TOP 30**

POS ARTIST / ALBUM / LABEL

1	1	4	<b>BEYONCÉ</b> End Of Time / <i>Columbia/Parkwood Ent.</i>
2	3	10	<b>RIHANNA</b> You Da One / <i>Def Jam</i>
3	4	11	<b>TONY AERO</b> Super Hero / <i>Blacktree</i>
4	2	8	<b>ALYSSA REID FEAT. JUMP SMOKERS</b> Alone Again / <i>Ultra</i>
5	22	2	<b>DJ FRESH FEAT. RITA ORA</b> Hot Right Now / <i>MoS</i>
6	23	2	<b>WILL.I.AM. FEAT. MICK JAGGER &amp; JENNIFER LOPEZ</b> T.H.E (The Hardest Ever) / <i>Interscope</i>
7	5	8	<b>T-PAIN FEAT. WIZ KHALIFA &amp; LILY ALLEN</b> 5 O'Clock / <i>RCA</i>
8	8	6	<b>COVER DRIVE</b> Twilight / <i>Global Talent/PoYdor</i>
9	6	7	<b>RIZZLE KICKS</b> Mama Do The Hump / <i>Island</i>
10	9	6	<b>JASMIN KORA FEAT. M-TIDDA</b> Electrifying / <i>Helicopta</i>
11	13	3	<b>KARDINAL OFFISHALL FEAT. PITBULL &amp; RICKY BLAZE</b> Let's Cheer / <i>White Label</i>
12	7	14	<b>FLO-RIDA</b> Good Feeling / <i>Atlantic</i>
13	18	2	<b>CHIDDY BANG</b> Ray Charles / <i>Regal</i>
14	29	4	<b>JASON DERULO</b> Breathing / <i>Warner Brothers/Beluga Heights</i>
15	NEW	1	<b>BEVERLY KNIGHT</b> Round & Around / <i>Hurricane</i>
16	12	8	<b>BIG SEAN FEAT. CHRIS BROWN</b> My Last / <i>Mercury</i>
17	11	4	<b>ROLL DEEP</b> Picture Perfect / <i>Cooking Vinyl</i>
18	15	8	<b>YOUNGMAN</b> Who Knows / <i>PoYdor/Digital Soundbcy</i>
19	14	11	<b>YASMIN FEAT. SHY FX &amp; MS DYNAMITE</b> Light Up (The World) / <i>Levels/MoS</i>
20	10	13	<b>SWAY FEAT. KANO</b> Still Speedin' / <i>3 Beat/AATW</i>
21	16	13	<b>TAIO CRUZ</b> Troublemaker / <i>4th &amp; Broadway</i>
22	NEW	1	<b>METZ &amp; TRIX FEAT. SURINDER RATTAN</b> Omg / <i>White Label</i>
23	28	2	<b>ENCORE</b> Fun Last Night / <i>Island</i>
24	RE	16	<b>BLUEY ROBINSON</b> Coming Back / <i>RCA</i>
25	20	18	<b>LABRINTH FEAT. TINIE TEMPAAH</b> Earthquake / <i>Syco</i>
26	21	6	<b>TAIO CRUZ FEAT. FLO-RIDA</b> Hangover / <i>4th &amp; Broadway</i>
27	17	7	<b>NICKI MINAJ</b> Roman In Moscow / <i>Cash Money/Island</i>
28	26	2	<b>ARKARNA</b> Left Is Best / <i>Cherry Stone Parade</i>
29	19	4	<b>ELECTRIC EMPIRE</b> Baby Your Lovin' / <i>Red Disc</i>
30	25	2	<b>TYGA</b> Rack City / <i>Island</i>

**COOL CUTS TOP 20**

POS ARTIST / ALBUM

1	<b>SUB FOCUS FEAT. KENZIE MAY</b> Falling Down
2	<b>HIGH CONTRAST</b> The Agony And The Ecstasy
3	<b>NADIA ALI</b> Rapture
4	<b>DIRTY SOUTH &amp; THOMAS GOLD FEAT. KATE ELSWORTH</b> Eyes Wide Open
5	<b>CAHILL FEAT. CHROME</b> Can't You See
6	<b>AARON SMITH FEAT. LUVLI</b> Dancin'
7	<b>DJ FRICTION</b> Led Astray
8	<b>AZARI &amp; III</b> Reckless (With Your Love)
9	<b>JACQUES LU CONT</b> Reload
10	<b>GOODWILL &amp; HOOK N SLING</b> Take You Higher
11	<b>JESS MILLS</b> Pixelated People
12	<b>IVAN GOUGH &amp; FEENIXPAWL FEAT. GEORGI KAY</b> In My Mind
13	<b>STORM QUEEN</b> Look Right Through
14	<b>JUSTICE</b> On 'N On
15	<b>BOYS NOIZE &amp; EROL ALKAN</b> Lemonade
16	<b>CHUCKIE</b> Together
17	<b>KID MASSIVE, SAM OBERNIK &amp; JAY COLIN</b> Yawn
18	<b>E'VOKE</b> Arms Of Loren
19	<b>STEVE SMART</b> Left Alone
20	<b>MARIBOU STATE</b> Olivia EP



Hear the Cool Cuts chart every Thursday 4-6pm GMT on Paul "Radical" Ruiz - Anything Goes radio show on Ministry Of Sound Radio across the globe on [www.ministryofsound.com/radio](http://www.ministryofsound.com/radio)



# CHARTS ANALYSIS



## 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

#### ● ALYSSA REID FEAT. JUMP SMOKERS

Alone Again Ultra

#### ● METALLICA Beyond Magnetic Vertigo

#### ● K-CI & JOJO Ally My Life MCA

#### ● FEEDER Borders Big Teeth



#### ● DOLLY PARTON & KENNY ROGERS

Islands In The Stream RCA

#### ● 50 CENT/TIMBERLAKE/TIMBALAND

Ayo Technology Interscope

#### ● COVER DRIVE Lick Ya Down Geffen

#### ● YOUNGMAN Who Knows Polydor

#### ● DAVID GUETTA FEAT. NICKI MINAJ

Turn Me On Postiva/Virgin

### UK ALBUMS CHART

#### ● LANA DEL REY Born To Die Polydor

#### ● LEONARD COHEN Old Ideas Columbia



#### ● 2 BEARS Be Strong Southern Fried

#### ● DJANGO DJANGO Django Django Because

#### ● DAVID ARNOLD/MICHAEL PRICE

Sherlock – Music From Series 1 Silva Screen

#### ● GRETCHEN PETERS Hello Cruel World Proper

#### ● ETTA JAMES At Last – The Best Decca

#### ● LOUIS ARMSTRONG The Best Of Decca

#### ● ARCTIC MONKEYS Suck It And See Domino

#### ● PORTICO QUARTET Portico Quartet

Real World

#### ● BON JOVI Greatest Hits Mercury

The new Official Charts Company UK sales charts and Nielsen airplay charts are available from every Sunday evening at [musicweek.com](http://musicweek.com).

Source: Official Charts Company

## SINGLES

■ BY ALAN JONES

Alyssa Reid dashed to the top of Tuesday's midweek sales flashes with her debut hit *Alone Again*, an adaptation of Heart's 1987 number three hit *Alone*, with a rap by Jump Smokers. Reid's single opened up a 6,000-sale advantage over David Guetta's *Titanium*, though the latter track, which is still building, could yet pip Reid at the post.

Both songs are set to sweep away 'Caribpop' quartet Cover Drive, who entered the chart in pole position on Sunday with second single *Twilight* dethroning Jessie J's two-week topper, *Domino*. *Twilight* sold 76,109 copies last week, almost as many copies as the band's debut hit *Lick Ya Down* – number nine in September – has sold since its release 22 weeks ago. The 3,497 copies it sold last week to re-enter the Top 200 at number 80 raised *Lick Ya Down's* sales to 83,313

*Titanium* is David Guetta's seventh top three hit, and climbed 3-2 on Sunday, increasing its sales 35.22% week-on-week to 66,043. The track



features Australian singer Sia, who also guests on Flo Rida's new hit *Wild Ones*, which debuted at five (42,584 sales).

While *Domino* slipped to number three for Jessie J (58,311 sales), her second single *Price Tag* (feat B.o.B) racked up its millionth sale as it completed a year of chart duty. *Price Tag* debuted at number one last February, and has remained in the Top 100 ever since, never slipping below 92nd place. It has spent 44 weeks in the Top 75, slipping 67-

74 in the latest frame, with 3,804 sales lifting its career tally to 1,002,010. *Who You Are* climbed 10-7 on the album chart, with sales of 11,543.

Stronger became Kelly Clarkson's eighth Top 10 hit, climbing 11-8 (30,677 sales).

Lana Del Rey's second single debuted lower than her first and with lower sales. *Video Games* debuted and peaked at number nine, with first-week sales of 40,541 last October. Follow-up *Born To Die* entered at number

14 this week, selling 23,881 copies. *Video Games* remained at 20, selling a further 17,770 copies to take its career tally to 271,596.

Belgian-born Australian Gotye's *Somebody That I Used To Know* (feat. Kimbra) continued its chart ascent, improving 21-7 (31,344 sales).

T.H.E. (*The Hardest Ever*) teams will.i.am with Jennifer Lopez and Mick Jagger and reached number 36 in the US last November – but it isn't out here until 5 February, although it is getting lots of airplay. There's a huge number of opportunistic covers of the song for download on iTunes and Amazon – well over 100 are listed, although some are the same recording given different 'artist' credits – but the one which, for some reason, is outselling the rest by a massive margin is by The Kings Of Pop. It sold 7,198 copies last week, and jumped 82-40 as a result. A second version – credited to William & The Party Rockers, debuted at number 177 (1,544 sales).

Singles sales were up 4.48% week-on-week at 3,444,091 – 5.72% above same-week 2011 sales of 3,257,615.

## ALBUMS

■ BY ALAN JONES

After another week of dire sales, there is a semblance of salvation for the album sector this week, with Tuesday's midweek sales flashes dominated by new entries from a 25-year-old US newcomer, and a Canadian legend three times her age.

Certain to debut at number one on Sunday, Lana Del Rey's debut album *Born To Die* is off to a fast start, attracting nearly 50,000 buyers. Absent from the Top 10 since 1971 but equally sure to debut at two, 77-year-old Canadian folkie Leonard Cohen's *Old Ideas* had reached 21,000 sales by close of Monday business.

Both albums have therefore sold more copies already than any album in the whole of last week.

Topping the chart last weekend, Ed Sheeran's + sold a mere 20,607, providing the album chart's lowest number one tally for more than 16 years – 855 weeks to be precise. The last number one to sell fewer copies in a week was The Levellers' *Zeitgeist*, which opened at number two on sales of 23,531 on



9 September 1995 (week 35) and climbed to one the following week despite a 40.74% dip in sales to just 13,885. Sheeran's album was helped to its humble total by fourth single *Drunk* – up 75-29 on the Music Control radio airplay chart and 92-29 (10,400 sales) on the singles chart – and TV advertising.

It was the only album to sell 20,000 copies – Coldplay's *Mylo Xylo* sold 19,405 copies to improve 3-2, beating Adele's 21 by just 11 sales.

21 became the first album to log upwards of 20,000 sales every week for a year last week but it started its second year in the chart by slipping 1-3, with sales of 19,394. In its previous 52 chart appearances the album sold 3,855,537 copies at an average of 74,145 a week and a median of 45,792, with a top weekly tally of 257,731 on its 10th chart appearance and a lowest weekly tally of 20,978 on its 52nd.

Although its third Top 10 single, *Mama Do The Hump*

reversed 2-4 (43,628 sales). Rizzle Kicks' debut album, *Stereotypical*, reached a new peak. The album debuted 12 weeks ago at nine and climbed back to that peak last week. It advanced to number five on Sunday, with sales up 6.29% week-on-week at 12,485.

With the album's only original, *Live It Up*, getting 54 plays on Radio 2 in the last four weeks, Chris Isaak's covers album, *Beyond The Sun*, debuted at six (12,138 sales).

Containing versions of songs originally recorded by Sun acts Elvis Presley, Roy Orbison, Johnny Cash and Carl Perkins, it is only the fifth album by Isaak to make the Top 75, and provides his highest chart placing since 1991, when his introductory chart album, *Wicked Game*, reached number three in the wake of the success of the single of the same name.

At their lowest level for 19 weeks, overall album sales of 1,569,703 were down 1.39% week-on-week and were 19.38% below same-week 2011 sales of 1,947,080.



TIMETABLE:

10.30PM

ANOTHERS BLOOD

9.40PM

THE GOOD NATURED

8.55PM

KARIMA FRANCIS

8.10PM

MIRKYY EKKO

10.15PM

SCAMS

9.25PM

THE FORTUNATE

8.40PM

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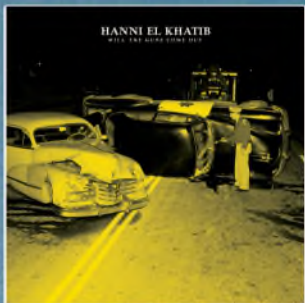
# essential music & marketing



## Underworld

A career spanning compilation, the three-disc '1992-2012 Anthology' radically updates the band's previous singles compilation by complimenting 16 full-length Underworld classics with nine rare/previously unreleased tracks.

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## Hanni El Khatib

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## Armin van Buuren

An amazing mix of all the highlights of 2011, carefully selected and blended into an epic trance masterpiece by soon to become the first extra terrestrial DJ on the planet, Armin van Buuren. Essential! Out now



## Scroobius Pip

Scroobius Pip's highly acclaimed debut album 'Distraction Pieces' featuring the likes of Renholder (Nine Inch Nails), Travis Barker (Blink 182), Sage Francis, POS, B Dolan, Zane Lowe & Steve Mason (Beta Band). "His knack of getting to the core of the matter remains undimmed" The Fly. Out now



## Exit Ten

"One of Britain's brightest new hopes and best live bands... pure awesomeness" \*\*\*\* KERRANG! "A lesson in how to craft epic rock". 4/5 BIG CHEESE "A powerful and beautiful work" 8/10 METAL HAMMER Out now



## Pepe Deluxé

The first album from Pepe Deluxé in 4 years, including the the first ever original composition on the known Universe's largest musical instrument: The Stalacpipe Organ, in the Luray Caves in Virginia. Artrocker 5/5, Clash 8/10 Out now

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# PRODUCT KEY RELEASES



► GOLDFRAPP The Singles



► BONOBO Black Sands Remixed

## FEBRUARY 6

### SINGLES

- **CHILDISH GAMBINO** All The Shine (*Island*)
- **KELLY CLARKSON** Stronger (What Doesn't Kill You) (*RCA*)
- **CLOCK OPERA** Once And For All (*Island*)
- **GOTYE FEAT. KIMBRA** Somebody That I Used To Know (*Island*)
- **KELLY ROWLAND FEAT. BIG SEAN** Lay It On Me (*Motown/Island*)
- **LILYGREEN AND MAGUIRE** Come On Cet Higher (*Warner Brothers*)
- **MADONNA FEAT. NICKI MINAJ & MIA** Give Me All Your Lovin' (*Interscope*)
- **MAVERICK SABRE** No One (*Mercury*)
- **PAUL MCCARTNEY** My Valentine (*Mercury*)
- **THE OVERTONES** Say What I Feel (*WME*)
- **SUB FOCUS FEAT. KENZIE MAY** Falling Down (*Mercury*)
- **WILL.I.AM. FEAT. MICK JAGGER & JENNIFER LOPEZ** T.H.E. (*Interscope*)
- **AMY WINEHOUSE** Between The Cheats (*Island*)
- **AMY WINEHOUSE** Will You Still Love Me Tomorrow (*Island*)
- **AMY WINEHOUSE FEAT. NAS** Like Smoke (*Island*)

### ALBUMS

- **AIR** Le Voyage Dans La Lune (*Virgin*)
- **BETH JEANS HOUGHTON** Yours Truly, Cellophane Nose (*Mute*)
- **CLOUD NOTHINGS** Attack On Memory (*Wichita*)
- **COCTEAU TWINS** Stars And Tapsill: A Collection (1982-1990) (*4AD*)
- **DEAR SUPERSTAR** Damned Religion (*Blast*)
- **GOLDFRAPP** The Singles (*Mute/Parlophone*)
- **THE INTERNET** Purple Naked Ladies (*Columbia*)
- **JAMES LEVY & THE BLOOD RED ROSE FEAT. ALLISON PIERCE** Pray To Be Free (*Heavenly*)
- **MARK LANEGAN BAND** Blues Funeral (*4AD*)
- **MAVERICK SABRE** Lonely Are The Brave (*Mercury*)
- **PAUL MCCARTNEY** Kisses On The Bottom (*Mercury*)
- **JAMES VINCENT MCMORROW** Early In The Morning (*Believe/Digital*)
- **OF MONTREAL** Paralytic Stalks (*Polyvirity*)
- **PET SHOP BOYS** Format (*EMI Catalogue*)
- **THERAPY?** A Brief Crack Of Light (*Blast*)
- **THE TWILIGHT SAD** No One Can Ever Know (*FatCat*)
- **SHARON VAN ETTEN** Tramp (*Jagjaguwar*)
- **VAN HALEN** A Different Kind Of Truth (*Interscope*)
- **VARIOUS** The Muppets Ost (*Disney/EMI*)
- **YOUNG GUNS** Bones (*Pias*)
- **JUAN ZELADA** High Ceilings & Collar Bones (*Decca*)

## FEBRUARY 13

### SINGLES

- **ARCADE FIRE** Sprawl II (Mountains Beyond Mountains) (*Sony*)
- **AZARI & III** Reckless (With Your Love) (*Island*)
- **BLINK-182** After Midnight (*Island*)
- **DALEY** Alone Together (*Polydor*)
- **SANDY DENNY & THEA GILMORE** London (*Island*)
- **GOLDFRAPP** Melancholy Sky (*Mute*)
- **THE KILLS** The Last Goodbye (*Dominic*)
- **THE KING BLUES** Does Anybody Care About Us (*Transmission*)
- **MIDNIGHT LION** Sleeping In The Woods (*Island*)
- **JESS MILLS** Fixated People (*Island*)
- **NICKI MINAJ** Roman Holiday (*Cash Money/Island*)
- **ONE DIRECTION** One Thing (*Syco*)
- **EMELI SANDE** Next To Me (*Virgin*)
- **SCISSOR SISTERS VS. KRISTAL PEPSY** Shady Love (*Polydor*)
- **SMILER FEAT. WRETCH 32** Delorean (*Warner Brothers*)
- **SNOW PATROL** In The End (*Fiction*)
- **TYGA FEAT. CHRIS RICHARDSON** Far Away (*Island*)

### ALBUMS

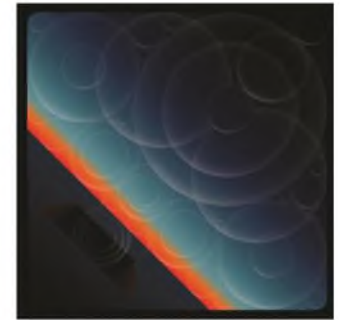
- **BONOBO** Black Sands Remixed (*Mirja Tune*)
- **THE CRANBERRIES** Reses (*Cooking Vinyl*)
- **SPEECH DEBELLE** Freedom Of Speech (*Big Lusa*)
- **FIELD MUSIC** Flumb (*Memphis Industries*)
- **GOTYE** Making Mirrors (*Island*)
- **MIKE MARLIN** Man On The Ground (*4mp*)
- **PUNCH BROTHERS** Who's Feeling Young Now? (*Waresuck*)
- **EMELI SANDE** Cur Version Of Events (*Virgin*)

## FEBRUARY 20

### SINGLES

- **A\$AP ROCKY** Pesa (*RCA*)
- **MATT CARDLE** Amazing (*Columbia*)
- **DJ SHADOW** Scale It Back (Remixes) (*Island*)
- **FANFARLO** Shiny Things (*Carvasback/Atlantic*)
- **FOO FIGHTERS** These Days (*Foca*)
- **FUTURES** Start A Fire (*Mercury*)
- **GROUPLOVE** Colours (*Carvasback/Atlantic*)
- **GYM CLASS HEROES FEAT. NEON HITCH** Ass Back Home (*Fueled By Ramen/Atlantic*)
- **PJ HARVEY** Written On The Forehead (*Island*)
- **JESSIE J** Domino (*Island/Lava*)
- **KASABIAN** Coochie Kiss (*Columbia*)
- **KING CHARLES** Love Blood (*Island*)
- **BENJAMIN FRANCIS LEFTWICH** Pictures (*Dirty Hit*)



▶ **BAND OF SKULLS** Sweet & Sour▶ **GYM CLASS HEROES** Papercut Chronicles II▶ **BRUCE SPRINGSTEEN** Wrecking Ball▶ **THE SHINS** Port Of Morrow▶ **THE MARS VOLTA** Noctourniquet

- **MINDLESS BEHAVIOUR FEAT. CHIPMUNK** Mrs Right (Polydor)
- **TYGA** Rack City (Island)

## ALBUMS

- **AZARI & III** Azari & III (Island)
- **BAND OF SKULLS** Sweet Sour (Electric Blues)
- **PETER BRODERICK** It Starts Hear (Bella Union)
- **RORY GALLAGHER** The Rory Gallagher Collection (Sony RCA)
- **PERFUME GENIUS** Put Your Back N 2 It (Organs)
- **SIMPLE MINDS** XS (EM)
- **SLEIGH BELLS** Reign Of Terror (Columbia)
- **SOKO** I Thought I Was An Alien (Because)
- **TYGA** Careless World: Rise Of The Last King (Island)
- **TYSON** Die On The Dancefloor (Back Yara)

## FEBRUARY 27

## SINGLES

- **CHIDDY BANG** Ray Charles (Rega)
- **DAPPY FEAT. BRIAN MAY** Rock Star (Island)
- **JASON DERULO** Breathing (Warner Brothers/Beluga Heights)
- **THE DRUMS** Days (Island/Moshi Moshi)
- **DRY THE RIVER** The Chambers & The Valves (RCA)
- **DALE EARNHARDT JR JR** Morning Thought (Warner Brothers)
- **ENCORE** Fun Last Night (Island)
- **FLO-RIDA FEAT. SIA** Wild Ones (Atlantic)
- **FOUR YEAR STRONG** The Security Of The Familiar (Universal Republic/Island)
- **BEN HOWARD** The Wolves (Island)
- **ICONA POP** Top Rated (Mercury)
- **JAKWOB** Electrify (Mercury)
- **KASSIDY** I Can't Fly (Instant Grat) (Vertigo)
- **KID MASSIVE, SAM OBERNIK & JAY COLIN** Yawn (Transmission)
- **LIANNE LA HAVAS** Forget (Warner Brothers)
- **CHER LLOYD FEAT. ASTRO** Want U Back (Syco)
- **DEMI LOVATO** Skyscraper (Polydor)
- **JAVEON MCCARTHY** Lost Time (Island)
- **NIKI & THE DOVE DJ** Ease My Mind (Mercury)
- **SINEAD O'CONNOR** The Wolf Is Getting Married (One Little Indian)
- **MARLON ROUDETTE** New Age (Warner Brothers)
- **ED SHEERAN** Drunk (Asylum)
- **SPECTOR** Chevy Thunder (Polydor)
- **THE TING TINGS** Hang It Up (Columbia)

## ALBUMS

- **BLEEDING KNEES CLUB** Nothing To Do (Columbia)
- **CAROLINA CHOCOLATE DROPS** Leaving Eden (Nonesuch)

- **FANFARLO** Rooms Filled With Light (Canvasback/Atlantic)
- **GENTLE GIANT** Interview/Free Hand (Remastered) (EMI Catalogue)
- **GYM CLASS HEROES** Papercut Chronicles II (Fueled By Ramen/Atlantic)
- **HOORAY FOR EARTH** True Loves (Memphis Industries)
- **NOAH** Noah (Decca)
- **PINK FLOYD** The Wall (Immersion) (EMI Catalogue)
- **PHILIP SAYCE** Steamroller (Provogue)
- **DAVID SYLVIAN** A Victim Of Stars 1981-2011 (EMI Catalogue)
- **THE TING TINGS** Sounds From Nowheresville (Columbia)
- **WZRD** Wzrd (Island)
- **XIU XIU** Always (Bella Union)

## MARCH 5

## SINGLES

- **BENNY BANKS** Bada Bing Remix EP (Warner Brothers)
- **BIRDY** 1901 (14th Floor/Atlantic)
- **THE BLACK KEYS** Gold On The Ceiling (Nonesuch)
- **MARCUS COLLINS** Seven Nation Army (RCA)
- **DOG IS DEAD** Two Devils (Atlantic)
- **ESTELLE** Thank You (Atlantic)
- **REBECCA FERGUSON** Too Good To Lose (Epic)
- **FOSTER THE PEOPLE** Don't Stop (Color On The Walls) (Columbia)
- **THE FRAY** Heartbeat (RCA)
- **GENERAL FIASCO** Don't You Ever EP (Infectious)
- **HOORAY FOR EARTH** No Love (Memphis Industries)
- **LADY ANTEBELLUM** Dancin' Away With My Heart (Capitol/Parlophone)
- **LOVERUSH UK! FEAT BRYAN ADAMS** Tonight In Babylon (Polydor)
- **NERO** Must Be The Feeling (Mta/Mercury)
- **SEAN PAUL** She Doesn't Mind (Atlantic)
- **MIKE POSNER** Looks Like Sex (V)
- **DOT ROTTEN R U** Not Entertained? (Mercury)
- **STOOSHE FEAT. TRAVIE MCCOY** Love Me/F\*\*K Me (One More Tune/Warner)
- **TINCHY STRYDER FEAT. PIXIE LOTT** Bright Lights (Island)
- **WE ARE AUGUSTINES** Chapel Song (EM)

## ALBUMS

- **ANDREW BIRD** Break It Yourself (Bella Union)
- **MARY BYRNE** With Love (Decca)
- **CHIDDY BANG** Breakfast (Rega)
- **CIVIL WARS** Barton Hollow (Columbia)
- **COMMON** The Dreamer, The Believer (Warner)

- **DIRTY THREE** Toward The Low Sun (Bella Union)
- **DRY THE RIVER** Shallow Bed (RCA)
- **THE FRAY** Scars And Stories (Columbia)
- **KID MASSIVE** A Little Louder (Transmission)
- **DEMI LOVATO** Unbroken (Polydor)
- **KATIE MELUA** Secret Symphony (Dramatico)
- **MORNING PARADE** Morning Parade (Parlophone)
- **SINEAD O'CONNOR** How About I Be Me (And You Be You)? (One Little Indian)
- **BRUCE SPRINGSTEEN** Wrecking Ball (Columbia)
- **THE STRANGLERS** Giants (Coursegoa)
- **LISSY TRULLIE** Lissy Trullie (Wichita/Universal)
- **WE ARE AUGUSTINES** Rise Ye Sunken Ships (EM)

## MARCH 12

## SINGLES

- **ANGEL FEAT. WRETCH 32** Go In Go Hard (Island)
- **ALEXANDRA BURKE FEAT. ERICK MORILLO** Elephant (Syco)
- **CAVE PAINTING** Light Show (Hideout/Mercury)
- **CLEMENT MARFO & THE FRONTLINE** FEAT KANO Mayhem (Warner Brothers)
- **FIXERS** Iron Deer Dream (Mercury)
- **JAY-Z & KANYE WEST** Bailing In Paris (Roc-A-Fella/Mercury)
- **LABRINTH** Last Time (Syco)
- **LADYHAWKE** Black, White & Blue (Island)
- **ADAM LAMBERT** Better Than I Know Myself (15/RCA)
- **KATIE MELUA** Better Than A Dream (Dramatico)
- **MIKE SNOW** Paddling Out (Columbia)
- **NOEL GALLAGHER'S HIGH FLYING BIRDS** Dream On (Sour Mast)
- **RED HOT CHILI PEPPERS** Lock Around (Warner Brothers)
- **TAWIAH** Breakaway EP (Warner Brothers)

## ALBUMS

- **MARCUS COLLINS** Marcus Collins (RCA)
- **JASON DONOVAN** New Album tbc (Polydor)
- **ESTELLE** All Of Me (Atlantic)
- **GRIMES** Visions (Arbutus/4F L)
- **MICHAEL KIWANUKA** Home Again (Polydor)
- **SEAN PAUL** Tomahawk Technique (Atlantic)
- **MIKE POSNER** Sky High (V)
- **LIONEL RICHIE** Tuskegee (Mercury)
- **MARLON ROUDETTE** Matter Fixed (Warner Bros)

## MARCH 19

## SINGLES

- **A\$AP ROCKY** EP (RCA)
- **THE BAND PERRY** If I Die Young (Mercury)

- **COLDPLAY** Charlie Brown (Parlophone)
- **JLS** Proud (Epic)
- **THE MACCABEES** Feel To Follow (Fiction)
- **NICKI MINAJ** Va Va Voom (Cash Money/Island)
- **MOHOMBI** In Your Head (Island)
- **RIHANNA FEAT. JAY-Z** Talk That Talk (Det Jam)
- **PAUL WELLER** Dangerous Age (Island)
- **WILL YOUNG** Losing Myself (Rca)

## ALBUMS

- **THE BAND PERRY** The Band Perry (Mercury)
- **KINDNESS** World You Need A Change Of Mind (Polydor)
- **LABRINTH** Electronic Earth (Syco)
- **LADYHAWKE** Anxiety (Island)
- **ADAM LAMBERT** Trespassing (15/RCA)
- **MIKE SNOW** Pappy To You (Columbia)
- **THE WEDDING PRESENT** Valentina (Scapitones)

## MARCH 26

## SINGLES

- **ALL-AMERICAN REJECTS** Bee Keeper's Daughter (Interscope)
- **ALL THE YOUNG** The Horizon (Midlands Calling/Warner)
- **CHRIS BROWN** Turn Up The Music (Sony/Rca)
- **JAKE BUGG** Troubled Town (Mercury)
- **DRAKE FEAT. LIL' WAYNE** The Motto (Island)
- **DRAKE FEAT. NICKI MINAJ** Make Me Proud (Cash Money/Island)
- **CARO EMERALD** Dr Wanna Do (Dramatico/Grand Mono)
- **FEIST** The Bad In Each Other (Polydor)
- **GAZ COOMBES** Hot Fruit (Parlophone)
- **GIVERS** Ceiling Of Plankton (Island)
- **JASON MRAZ** I Won't Give Up (Atlantic)
- **CHRISTINA PERRI** Arms (Atlantic)
- **RIZZLE KICKS** Traveller's Chant (Island)
- **THE SHINS** Port Of Morrow (RCA)
- **TAYLOR SWIFT FEAT. THE CIVIL WARS** Safe And Sound (Mercury)
- **TRIBES** Corner Of An English Field (Island)
- **JESSIE WARE** Running (Island)

## ALBUMS

- **ALL-AMERICAN REJECTS** Kids In The Street (Interscope)
- **AMADOU & MARIAM** Falila (Because)
- **TAIO CRUZ** Ty. O (4th & Broadway)
- **DEV** The Night The Sun Came Up (Island)
- **MADONNA** MDNA (Interscope)
- **THE MARS VOLTA** Noctourniquet (Warner Bros)
- **MORRISSEY** Viva Hate (EMI Catalogue)
- **THE SHINS** Port Of Morrow (RCA)
- **THE SPECIALS** Specials/More Specials (Chrysalis)
- **PAUL WELLER** Sonik Kicks (Island)

## APRIL 2

## SINGLES

- **ALL THE YOUNG** Welcome Home (Midlands Calling/Warner)
- **BOMBAY BICYCLE CLUB** How Can You Swallow So Much Sleep (Island)
- **CLOCK OPERA** Man Made (Island)
- **GRAHAM COXON** What'll It Take (Transgressive/Warner)
- **FLORENCE + THE MACHINE** Never Let Me Go (Island)
- **LOSTPROPHETS** Bring Em Down (Columbia)
- **OLLY MURS** Oh My Goodness (Epic/Syco)

## ALBUMS

- **GRAHAM COXON** A&E (Fonophrone)
- **DR JOHN** Locked Down (Nonesuch)
- **LOSTPROPHETS** Weapons (Columbia)
- **NICKI MINAJ** Pink Friday... Roman Reloaded (Cash Money/Island)
- **MONICA** New Life (V)
- **TALK TALK** 3X Remasters (EMI Catalogue)
- **VARIOUS CRUELITIES** Various Cruelties (Hideout/Mercury)

## APRIL 9

## SINGLES

- **BLACK VEIL BRIDES** Ritual (Island/Lava)
- **BORN BLONDE** I Just Want To Be (Hideout/Mercury)
- **REN HARVIEU** Open Up Your Arms (Island/Kia Gloves)
- **SANTIGOLD** Disparate Youth (Atlantic)
- **TAIO CRUZ FEAT. FLO-RIDA** Hangover (4th & Broadway)

## ALBUMS

- **CLOCK OPERA** Ways To Forget (Island)
- **REN HARVIEU** Through The Night (Island/Kia Gloves)
- **M WARD** A Wasteland Companion (Bella Union)
- **JULIAN OVENDEN** Legacy (Decca)

## APRIL 16

## SINGLES

- **CHILDISH GAMBINO** Heartbeat (Glassnote/Island)
- **DRY THE RIVER** New Ceremony (Columbia)
- **SWEET BILLY PILGRIM** Joyful Reunion (Parlophone)

## ALBUMS

- **BAHAMAS** Barchords (Island)
- **FUTURES** Start A Fire (Mercury)
- **SWEET BILLY PILGRIM** Crown & Treety (Parlophone)



# PRODUCT RECOMMENDED

## ALBUM OF THE WEEK



### JUAN ZELADA

#### High Ceilings And Collarbones

(Decca)



February 6

He's part of the Music Week Breakout event alumni and after signing a record deal with Decca in November, Juan Zelada is quick out of the starting blocks with his debut album.

The Spanish-born London-bred singer-songwriter, dubbed "Ben Folds Five meets Dave Matthews Band" counts labelmate Sir Paul McCartney amongst his fans.

In 2011 Zelada toured with the likes of Michael Kiwanuka and Ben Howard and received lots of support from Radio 2. As well as reaching the A-list again, in January he achieved his third consecutive Radio 2 Record of the Week (for forthcoming single release What Do I Know) – an impressive feat for a new artist.

The album is set to deliver a mix of joyful, upbeat tracks alongside more melancholic and reflective songs, all self-penned by Zelada and co-produced with Matt Lawrence (Ellie Goulding, James Morrison).

The multi-talented pianist, guitarist and songwriter is ready to charm 2012 and will soon appear at HMV's Next Big Thing followed by a UK headline tour in March and April.

## TRACK OF THE WEEK



### ED SHEERAN

#### Drunk

(Asylum/Atlantic)



February 27

It's just a year ago that he signed his record deal but the momentum of the Sheeran machine is still going at full-pelt.

Following being the most-nominated Brit Awards act for 2012 with four nominations three sold-out live tours and debut album + charting straight in at No.1 and achieving triple platinum status the 'flame-haired guitar genius' has released two videos for the fourth single to be taken from the album. Between them they have already clocked up 850,000 YouTube views in little under a week.

Drunk follows three top-five hits for Sheeran and given his current profile and numerous year-end accolades that have further propelled his star status another top five chart position looks certain.

## INCOMING ALBUMS

### CHIDDY BANG Breakfast (Parlophone)

The rapper and producer hip-hop duo came to attention with breakthrough 2010 MGMT-sampled hit Opposite of Adults, and in 2012 their long-player debut, Breakfast, will finally surface.

Ramping up promotion for the record is single Ray Charles that is doing well at radio and is released on February 26. Frontman Chiddy declared of the album "Our Breakfast is going to be the breakfast of champions. Who wouldn't want that?"

Following extensive touring throughout the US, Europe and Australia the record promises to convey the twosome's "infectious party spirit coupled with on the road experiences" and is set to be a wide-appealing pleaser "making the B-Boyz sing, the indie kids bounce and the pop lovers rave."

MARCH 5

### FEEDER Generation Freakshow (Big Teeth Music)



The British rockers return with their long-awaited eighth studio album, following 25 hit singles,

5 million record sales and a double platinum singles collection.

Generation Freakshow has been described by band member Grant Nicholas as "a more eclectic, commercial record" than its 2010 predecessor Renegades. Expect invigorating rock anthems, big choruses and huge tidal-wave guitars – "Classic Feeder with an updated twist... drawing from metal, grunge, punk and classic rock."

The record, as per its predecessor, is to be released through the band's own imprint, Big Teeth Music. Members Nicholas and Taka Hirose have been showcasing new material from the album in a series of live gigs across the country, including a sold-out date at London Koko.

APRIL 23

### LIONEL RICHIE Tuskegee (Mercury)



Tuskegee is the city in Alabama where Lionel Richie grew up and also the title of his forthcoming all-star duets album.

The record draws on his first musical influences that came from the city – gospel, R&B, and country – in new takes on 14 of his most revered "anthems of our day". He's joined by renowned artists such as Shania Twain, Kenny Rogers and Willie Nelson as well as his pick of today's contemporary scene in Pixie Lott and Jennifer Nettles of Sugarland.

Tuskegee adds to Richie's career repertoire that boasts album sales of more than 100 million, 22 Top 10s, five Grammys, an Academy Award for Best Original Song, a Golden Globe and a host of other awards from major entertainment organisations.

MARCH 12

## STAFF PICK: ED MILLER, SENIOR DESIGNER



### BETH JEANS HOUGHTON

Yours Truly, Cellophane Nose (Mute Records)  
Unique, you say? Like nothing you've ever

heard? Yada, yada. You could draw a line from Kate Bush through Natasha Khan via Polly

Harvey and include just about every other 'quirky', hyped female singer in the uniqueness stakes. But with Houghton, you can certainly apply the label

'idiosyncratic' – from her cover art to her taste in wigs, press shots and, crucially, her music. Backed by Geordie compatriots the Hooves Of Destiny on this Ben Hillier-produced surefire hit, Houghton's poise and conviction shines through.

Next single Sweet Tooth Bird swoops and swoons over a jolly beat before

breaking into a Kate Bush-esque (there, I said it) improvisation. The excellent first single Dodecahedron sets off on a jaunty start before, like many of the songs on the album, changing direction to a more instrumental slant, thence to bounce



back with angelic vocals and tinkling percussion. Night Swimmer recalls the surreal air of Beirut and The Barely Skinny Bare Tree, with its delicate string-plucking and solid melody, also

stand out. Houghton looks set to kick-start an until-now stop-start career. This captivating album is by no means an easy listen, with its meshing of styles and change of arrangements mid-song, but it's impressive, enthralling and deserving of a large audience.

FEBRUARY 6



# PRODUCT REISSUES

## PET SHOP BOYS • THE DETROIT SPINNERS • 1961 BRITISH HIT PARADE • ROACHFORD

### PET SHOP BOYS • Format

(Parlophone C 9557162)

The UK's most successful duo, The Pet Shop Boys' prolific regular album output has been regularly supplemented by albums of remixes, live recordings, soundtracks and a significant number of compilations, of which Format is the latest. It's a collection of 38 B-sides and bonus tracks released on Pet Shop Boys singles between 1996 and 2009. Newly remastered, and with liner notes featuring an exclusive interview with the pair, it is a follow-up to their 1995 compilation *Alternative*, which featured all of their B-sides to that point, and performed better at retail than most artists' regular studio albums by reaching number two and selling upwards of 60,000 copies. By its very nature, Format is a quirky and less commercial selection than a regular PSB album,

but the quality of this material is staggering, as even a cursory listen to *The Truck Driver And His Mate*, the self-obsessed *We're The Pet Shop Boys* and *Blue On Blue* will show.

### THE DETROIT SPINNERS • The Ultimate Collection

(Rhino/Music Club Deluxe MCDLX 532)



Known simply as The Spinners in their native America, these soulful hitmakers had to change their name for UK consumption to avoid confusion with Liverpool folkies *The Spinners*, and morphed from *Motown Spinners* to *Detroit Spinners* on leaving Tamla for Atlantic in 1971. Few acts had gone on to maintain success on leaving Motown – but *The Detroit Spinners* proved to be the exception to the rule, scoring a string of hits on both sides of the Atlantic under the supervision of the estimable Thom Bell. Smooth and sophisticated, they put

together a string of nine British hits between 1973 and 1980. All are among the 32 songs here, including the chart-topping medley *Working My Way Back To You/ Forgive Me Girl*, the supremely upbeat *Could It Be I'm Falling In Love*, and *Then Came You*, on which they were augmented by *Dionne Warwick*. The band was even more successful in the US, and it's some of their big American hits that inexplicably failed here that provide this package's highlights – *I'll Be Around*, which started life as a B-side and ended up at number three on the *Hot 100*; *Games People Play* and *Mighty Love* being just three.

### VARIOUS • 1961 British Hit Parade: Britain's Greatest Hits Volume 10 - Part 1 January-June/Part 2 July-December

(Fantastic Voyage FVSD 134/FVSD 135)

I have to admit to having mixed feelings about the copyright act which allows recordings like these



to become fair game for anyone once they pass their 50th birthday – but whatever the moral issues, the fact that the law exists allows companies like *Fantastic Voyage* to put together the most complete, exhaustive and fabulous compilations on the market at a fraction of their true worth (these are going for about £15 a set). 1961 was a busy year for the British charts, with no fewer than 325 new arrivals in the charts of *Record Retailer* (*Music Week*), *Record Mirror*, *Melody Maker* and *NME* – and every single one of them is here. Arranged in chronological order, the recordings are contained in two handsome long boxes, each of which contains six CDs, and a chunky 64-page booklets housing brief details of each recording.

### ROACHFORD • Roachford/Get Ready

(Edsel EDSO 2118/EDSS 1062)



Fronted by the charismatic Andrew Roachford, the band that bore his surname were serving up some powerful and infectious rock/R&B hybrids at the end of the 1980s and beginning of the 1990s, and were never more potent than on their first two albums, which are newly upgraded with expanded contents and new liner notes. The first album – home to one of 1989's most infectious hits, *Cuddly Toy*, and similarly striking follow-up *Family Man* – is given the deluxe two-disc treatment. With 19 extra tracks, including 12-inch mixes, B-sides and live recordings, it is a delight. *Get Ready!* wasn't as big a success – it reached No.20 against its predecessor's No.11 peak – spinning off only one Top 40 hit, that being the title track.

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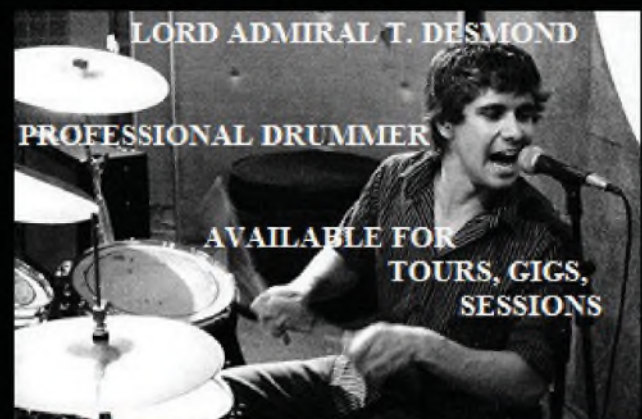
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◀ **A RIGHT JESSIE**  
 Jessie J hits a cool one million album sales of Who Are You. Celebrating like the proverbial dudes are (from left) Tom March, Darcus Beese, Ted Cockle and David Joseph. The album has spawned five Top 10 singles, including two No.1s



◀ **JUSTIN TIME**  
 Fresh from writing a chunk of the Lana Del Rey album, Justin Parker has renegotiated his deal with Sony/ATV. The songsmith is seen here, sat down, alongside the man who signed him, James Dewar

**Sssssh...!**  
 Three A&R scouts were left a little red faced after jumping on a sleeper train to Inverness last week to catch one of the first shows by hugely sought-after south London band Parma Violets. Unfortunately, the scouts had failed to do their research and in fact spent their evening watching an entirely different band who share a similar name, while the real Parma Violets played to a rowdy audience in their native Lambeth, south London...

## KEY SONGS IN THE LIFE OF...

### RICHARD DAWES



Co-founder, DawBell



**First record you remember buying?**  
 The Shamen: Move Any Mountain, on cassette – it was just so different to anything else I'd heard at the time. It got me into rave as well.

**Last track you downloaded?**  
 Azaelia Banks' 212. Wow, this girl is immense – the hype is definitely justified. A very bright prospect in a genre that's been struggling to produce a lot of stars in the last few years.

**Which track would you like played at your funeral?**  
 Jamie Cullum's Gran Torino – just a beautiful song that has me in awe every time I hear it.

**What's your karaoke speciality?**  
 Has to be Take That's Back For Good. If you're doing karaoke, you've gotta pull out the big guns and this is the ultimate pop song.

**Which song was the first dance at your wedding?**  
 Andy Williams' Can't Take My Eyes Off You. We spent a while coming up with this one and wanted it to be fun – we liked it because it's got a bit in the middle where we could swing each other around to.

**Recommend a track Music Week readers may not have heard...**  
 Anyone who hasn't heard of Emil should check out Deadwood – he's definitely the most talented and unique pop artist I've come across recently.

**What's your favourite single/track of all time?**  
 I mulled on Sinatra, McCartney, Cobain, Rose... So many to choose from, but in the end this toughest of decisions was made on the basis of the song I'll never get tired of singing the loudest in the car believing every word like they're my own. The Verve – Lucky Man.

## ARCHIVE

### MUSIC WEEK February 4, 1984



Off the back of Midem '84 IFPI anti-piracy co-ordinator Mike Edwards' words – laced with "heavy irony" – are still ringing in the ears. Edwards told IFPMP members in Cannes that music publishers should "get mean" in the fight against piracy. He estimated a loss of \$60 million for publishers each year...



Chandos Records returns from across the Channel claiming a first as the only UK owner of its own cue editor for CD material... The BBC has officially banned Frankie Goes To Hollywood's ZTT/Island single Relax extending initial protest from Radio 1 DJ Mike Read who called its lyrics "overtly obscene". Shame about the massive amount of exposure Relax has already had across Radio 1 and TOTP... The sale of Chappell Music could be imminent with the Coca-Cola Corporation being one of the front-runners. You can't knock its pop credentials, at least.

### NEW RELEASES RECOMMENDED 04.02.84



**VAN HALEN 1984**  
 Although Music Week clearly doesn't think much of the album's title, the mag praises Van Halen's 1984 for being enjoyable at a conversational volume as much as it is when maxed out. A product of the band's mellowing out.



**CHRISTINE McVIE**  
 Christine McVie  
 Christine McVie's self-titled album also gets the mag's top score of three stars but there's still uncertainty as to whether it's going to be huge "or merely a moderate seller." She has just as much chance of solo success as Stevie Nicks on this show though, Music Week reckons.

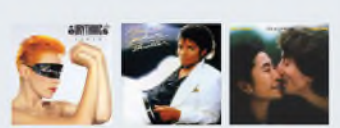
### SINGLES TOP 5 04.02.84

POS	ARTIST	SINGL F
1	FRANKIE GOES TO HOLLYWOOD	Relax
2	CYNDI LAUPER	Girls Just Want To Have Fun
3	JOE FAGIN	That's Living Alright
4	QUEEN	Radio Ga Ga
5	MATTHEW WILDER	Break My Stride



### ALBUMS TOP 5 04.02.84

POS	ARTIST	ALBUM
1	EURHYTHMICS	Touch
2	MICHAEL JACKSON	Thriller
3	JOHN LENNON AND YOKO ONO	Milk And Honey
4	PAUL YOUNG	No Parlez
5	BILLY JOEL	An Innocent Man





▼ **LOVE IS THE DOUG**

Last week in London Sony Music held some global music meetings, with executives joining from all over the world and new global CEO Doug Morris visiting Sony Music's London offices for the first time. On Wednesday night delegates attended a Rebecca Ferguson showcase held at the Dover Street Arts Club, and here she is with (left to right): Nick Gatfield, Chairman Sony Music UK; Doug Morris, CEO Sony Music Entertainment and Edgar Berger, President Sony Music



▼ **FRANCE WITH ME TONIGHT**

It won't surprise you to hear that Music Week's candid camera was out and about in Midem last week. We stuck our lens into the mugs of plenty of industry luminaries – but, alas, some Carlton-based shots are not for publication – straight to the vaults with them! Luckily, the likes of Sentric Publishing's Sam Ward, GoNorth's Shaun Arnold and Pegasus' Howard Kruger proffered innocent smiles. Which, considering it pissed it down for three days straight, is very good-natured of them



**FABLED LABELS**

**SWAN SONG RECORDS**

Founded 1974

**Key artists**

Led Zeppelin, Bad Company, The Pretty Things, Maggie Bell.



When their five-year contract with Atlantic Records expired at the end of 1973, legendary British rock band Led Zeppelin decided to launch their own label.

Founded in May the following year, Swan Song Records was overseen by the band's similarly legendary manager Peter Grant (left). While Swan Song was used as a vehicle for Led Zeppelin's own output – including solo work from



Jimmy Page and Robert Plant – it also signed a number of other big names. Bad Company signed in North America with their self-titled debut album going on to be an international hit – peaking at No.1 on Billboard's Pop Albums chart – and The Pretty Things released Silk Torpedo (left) on the label, also in 1974. By March 1975 Swan Song had four albums in the Billboard Top 200 –



Bad Company, Silk Torpedo, Led Zeppelin's

Physical Graffiti and Maggie Bell's Suicide Sal.

The label ceased activity in 1983 but is still used for reissues.

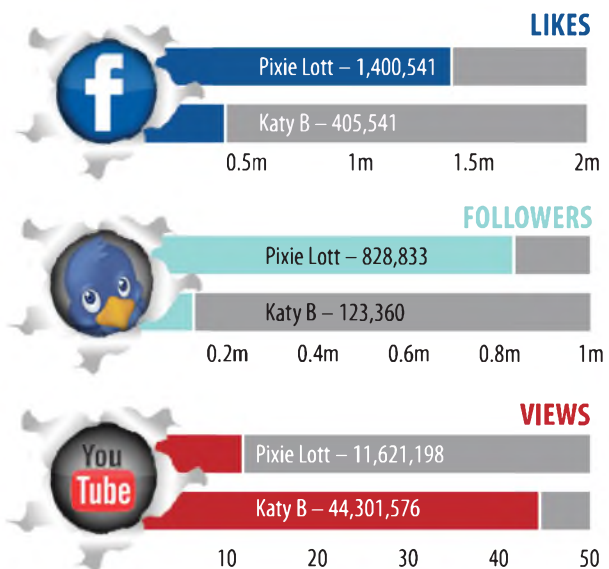
**Did you know?**

Swan Song also partially funded film projects including Monty Python And The Holy Grail (right).



**SOCIAL STANDING**

Official fan pages go head-to-head



**PIXIE LOTT VS KATY B**

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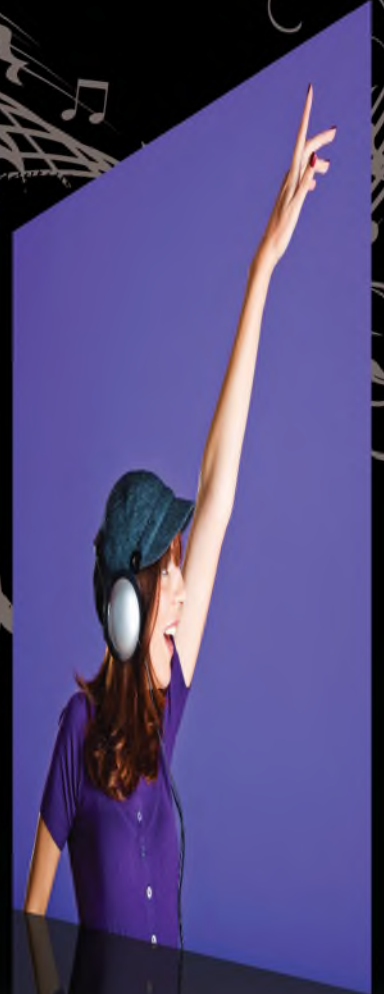
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