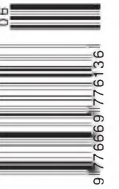


MusicWeek



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NEWS

03 Gorillaz in the midst
Converse teams up with Damon
Albarn, Jamie Hewlett, Andre
3000 and other top stars



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CEO Adam Klein discusses
streaming, sales, SOPA
and much more besides



ANALYSIS

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Music Week goes
behind the numbers of
UK radio's latest figures



TALENT

BY TIM INGHAM

It's harder than ever for unsigned artists to get their hands on that life-changing recording or publishing contract.

The number of acts granted their shot at the big time is in

decline, as the weight of trampled dreams increases each and every year.

But that's not to say that artists striving for stardom aren't making the job of rejection far easier for the music industry's gatekeepers than it should be - or making the same silly mistakes time and time again.

Today, *Music Week* presents an indispensable dossier for any unsigned musician looking to grab their big break in 2012, featuring over 115 vital tips and tricks from those with the power to make or break careers.

In these pages, some of the music industry's most prominent A&R operators and media

tastemakers reveal exactly what it takes to gain their attention, respect and approval - and what really puts them off.

In doing so, experts from labels as revered as Atlantic, Fiction, Domino, Parlophone, Columbia, Matador, Cooking Vinyl and Polydor reveal a fascinating insight into the

demands of the modern UK music market.

It's an essential guide for talent that has been overlooked so far - and a stark reminder of the impeccable standards to which they must aspire.

» Turn to page 17 for more

NEWS

EDITORIAL

Spotify,
meet
Death



"IT'S A GRIZZLY CRIME", says the detective inspector, ruefully observing my cadaver. "But just look at his iPod! Biggie Smalls, Badfinger and Big Star? This man had taste. The world shall mourn him. Yes, Jenkins; whatever we discover in his internet search history."

Look, it's a bit pathetic – I realise that. A music-playing device is made to play music. It was never created to serve as a flattering anthropological time capsule.

But the far-fetched folktale above does rather tap into the stark, unspeakable motivation behind the ungodly number of earth hours many of us plough into pruning and sculpting our 'record' collection – especially in the iTunes age.

Like any right-thinking muso, I hope I die before I get old. But I also hope the music I leave behind serves as a stirring epitaph.

Yep, strike up those wispy violins: my iTunes collection is not just mine, it's *me*.

It hasn't always been this way. In the halcyon, Wagon Wheel-fuelled years of my teens, I cared little for legacy or integrity. What I did care about was getting booming, filthy, heart-pounding music in my ears at a disposable rate of knots.

"Once that first adult shiver of mortality strikes, music becomes entwined with biography as well as beats – can streaming really satisfy that connection?"

It's exactly this age demographic – and this locust-like appetite – that Spotify's business model is based on; capturing enough chart-gorging younglings (18-24, I believe) with on-demand content as to eventually make the streaming access model the natural order.

'On-demand'. By its very nature, it cares little about ownership. And neither do teenagers.

But then teenagers care little about dental care or a structured career path, as far as I remember it. And they certainly aren't concerned by fuddy old concepts like mortality.

Fact is, to those of us who have long-since passed that first pang of insignificance in the face of eternal rest, music embodies sentimentality that is left unsatisfied by mere 'access'.

As it begins to define us, so does its permanency – and that's where the difference between a stream and a purchase becomes the difference between making a shrine and shaking a hand.

This is the obstacle Spotify's snacking, want-it-now model has to overcome.

Once that first adult shiver of mortality strikes, music becomes entwined with biography as well as beats – and I'm still not convinced even a well-structured playlist passes muster.

Apple seems to have this emotional connectivity lark a little more sewn up: they took your CD, put it in iTunes, and now they're putting those songs in the Cloud. It's still the same record you bought in 1991; the emotional linearity is unbroken.

Then again, perhaps I'm being naively old-fangled and needlessly sentimental.

But, like my fictional posthumous policeman, you could already tell that, right? After all, I listen to Big Star.

Tim Ingham, Editor

PUBLISHER SIGNS JV WITH NAUGHTY BOY AND SANDÉ

Sandé branches out with Sony/ATV deal

PUBLISHING

BY PAUL WILLIAMS

Emeli Sandé and Naughty Boy are partnering with Sony/ATV UK to develop artists through a new joint-venture company called Hotel Cabana.

The deal was inked at the end of last week. It further extends the relationship between Naughty Boy, whose real name is Shahid Khan, and Sony/ATV. Khan's own songs are published by the music publisher.

Sandé's publishing rights lie with EMI Music Publishing through its Stellar Songs joint venture with Stargate and their managers Tim Blacksmith and Danny D.

Sony/ATV UK managing director Rak Sanghvi (*inset*) said: "The idea is they're going to be signing and developing artists through the company and we're in



partnership with them looking after the publishing and various components. We've obviously already got a publishing arrangement with Shahid and clearly Emeli's star is firmly on the rise. I'm very happy to conclude this deal with them and build these closer links."

The first signing to Hotel Cabana is duo SavinGrace, with Sanghvi anticipating Khan and Sandé (*bottom*) would be a draw for other developing talent.

"I've no doubt this will be a successful venture for them," he said. "I'm sure it was a competitive scenario and I'm very glad they've decided to do business with Sony/ATV."

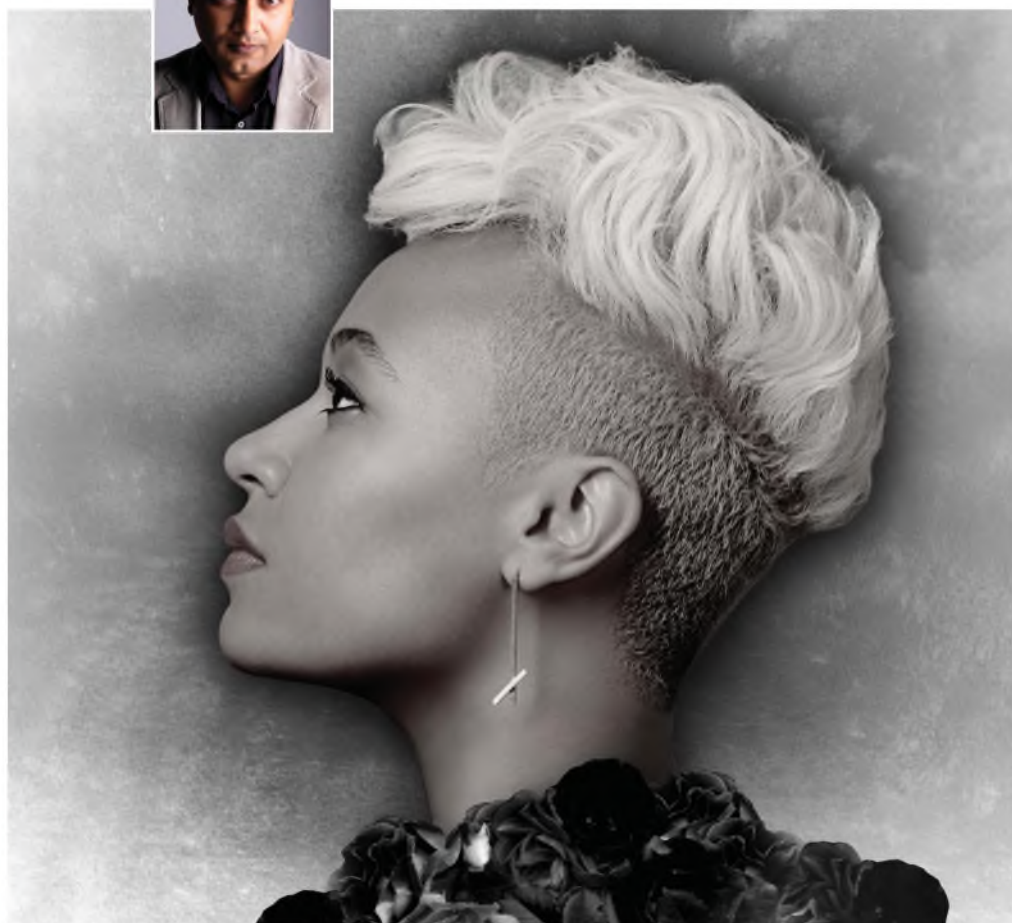
Khan, who scored a 2010 UK hit single with Never Be Your Woman with Wiley and Sande, will also continue to work on his own music project.

Meanwhile, he is the co-writer and co-producer of 10 of the tracks on Sandé's first album *Our Version Of Events*, which is

released by Virgin Records this coming Monday (February 13). Khan and Sande also previously collaborated on Susan Boyle's 2011 album *Someone To Watch Over Me* on the song *This Will Be The Year* with Grammy-winning Nashville songwriter Josh Kear, whose publishing is handled by Sony/ATV outside North America.

Sony/ATV UK's roster includes the two big domestic breakthroughs of 2011 in Jessie J and Ed Sheeran, while other signings Kasabian, Noel Gallagher and Will Young all topped the UK artist albums chart during the year.

"We had an amazing year last year and this year is off to a good start," said Sanghvi, pointing to the chart-topping success of Lana Del Rey's album *Born To Die*, which features five co-writes by Sony/ATV signing Justin Parker, including the title track and fellow current UK Top 20 single *Video Games*.



NEW FOOTWEAR COLLAB REVEALED • NEW TRACK WITH LCD SOUNDSYSTEM CREATED

Gorillaz monkey around with Converse

Converse has upped its game in the world of music brand partnerships by teaming up with Gorillaz for a special new project.

The EMI-signed act have created a new track with James Murphy of LCD Soundsystem and Andre 3000 of Outkast called DoYaThing.

The free track – which has been created in the mould of Converse's 'three artists, one track' campaign – will be available for download at converse.com on February 23.

Meanwhile, Gorillaz have also created four design concepts for Converse footwear – each based on a character from the cartoon group. The spring range will launch later this month, and will combine the iconic Chuck Taylor All Star silhouette with the band's graphic images.

Award-winning designer and Gorillaz co-creator Jamie Hewlett has designed exclusive prints incorporating elements



from the band's artwork.

The military inspired camouflage print, taken from the cover of Gorillaz' self-titled

debut, is the signature design for the collection.

The military theme is also featured on a black/brown canvas

hi-top shoe featuring an image of their famous Pazuzu character.

The lining of both designs have an exclusive print featuring a

collage of images from their album artwork made specifically for this collaboration.

The collection also includes a Chuck Taylor All Star hi-top and oxford shoe with a black and white version of the print on the outsole and the Gorillaz camouflage print in the lining.

All shoes from the collection contain a Gorillaz heel tab and hangtag with additional details on the product.

A Converse statement said: "Each design melds [Gorillaz] diverse backgrounds and unique influences to create a revolutionary collection."

To celebrate the release of DoYaThing, the Gorillaz Sound System collective will return to play their second date at the 100 Club in London on Wednesday, February 15.

The event will feature music, live percussion and special projections and is endorsed by the band.

Domino gets back on board with eMusic in US

eMusic has signed a deal with Domino that will see the label's catalogue return to the service in the US – and is confident that fellow indie breakaways Merge and Beggars will follow suit.

The indie trio pulled their catalogues from eMusic at the end of 2010 but now the e-tailer's CEO Adam Klein has told *Music Week* that Domino's music will soon feature on eMusic once again.

"We've got Domino back on board in the US and we're confident that we can get the other two back as well," he said before adding, "[Beggars and Merge] are great guys and we're talking to them all the time."

The indie label trio's catalogues were pulled from the eMusic service in November 2010 in response to new agreements between the e-tailer and major labels. Beggars Group told fans: "We have loved eMusic, and the support it has given to our music, but it was the dedicated home for independent music and is, in our view, not that any more."

eMusic subsequently sent out an email to its own subscribers clarifying, "This is as

heartbreaking to us as it is to you. Please know we have done everything we could to keep them from leaving."

"Their decision was a business decision, you can't take it personally," said Klein this week.

Some initially described eMusic as a 'cooler' version of iTunes because of its indie focus. It's a title, which some – not least Merge, Domino and Beggars Group which encompasses XL, Matador and 4AD – clearly felt slipped somewhat when the service signed deals with major labels.

But Klein was keen to suggest that such fears were unfounded: "Will the majors swamp us with their top hits? No," he said.

"Our relationship with them isn't really about the mainstream Top 40 at all, but they do distribute a large amount of indie, jazz and classical music, all of which is what our members and target audience really want."

Domino boss Laurence Bell told *Music Week* that the US eMusic deal was "just part of our continuing experimentation in the modern marketplace".

6 Music birthday off to flying start

6 Music has followed another record-breaking set of listening figures by seeing tickets for a Laura Marling set marking the station's 10th birthday being snapped up almost instantly.

Tickets for the Marling gig at London's Southbank Centre were made available at 9am on Monday, February 6, alongside those for other performances taking place to celebrate the digital service's first decade, but within minutes they had all gone.

6 Music editor Paul Rodgers said the response underlined gathering momentum at the station, which in the recently-published Q4 2011 Rajar figures experienced a 17.4% quarterly and 26.9% yearly rise in reach to a new personal best of 1.44 million (see pages 12–14).

"We had record reach, record share and listening hours were 8.6 hours, which is a lot, and we're building digital listening across the UK," said Rodgers. "This is not just one set of figures, but we are building momentum."

That momentum is likely to grow further as the station looks forward to a packed schedule to mark its 10th anniversary. This will include the

BBC
RADIO



performance from Marling, who will play in the Southbank Centre's Purcell Rooms on March 16 as part of a multi-artist event. Lianne La Havas will also play a set in the Purcell Rooms, while Gruff Rhys, Anna Calvi, Beth Jeans Houghton and the Hooves of Destiny are lined up for the Centre's Queen Elizabeth Hall.

Other activity will take in sessions hosted by presenter Lauren Laverne from BBC Maida Vale Studios from March 12–16, including performances from Orbital and Spiritualized.

The celebrations come two years after the station looked like it was coming off the air for good because of BBC closure plans, but Rodgers said those at 6 Music hardly ever thought about that now. "The BBC is committed to 6 Music," he said. "It's best to look at the contribution we make to digital listening. I'm glad the kind of music 6 Music supports exists within the BBC."

NEWS

NEWS IN BRIEF

■ BLACK MATH

The artist management company has launched new producer management company Gotham Producers in partnership with Miloco Studio Group. Mike Crossey is the company's first signing and joins Charlie Hugall (Ed Sheeran, Florence, Delilah), Philippe Weiss (Madonna, Beastie Boys, Martin Solveig) and others. Gotham Producers aims to be a selective, boutique operation with an international focus.

■ PERFECT SONGS



Trevor Horn has signed three new names to his publishing company Perfect

Songs with Laura Bettinson, Henry Johnson and Dom Brown joining the team. "This year we're ramping up our investment in new artists and in discovering and developing emerging talent," said Horn. "We're really excited by the signing of Henry, Laura and Dom: three very different artists, but all three have a lot to say and masses of creative and commercial potential."

■ BT JUNKIE

The bitTorrent indexing site shut down voluntarily on Monday after being reported to the US Trade Representative (USTR) in November as well as being censored in Google search results. The site had been running for 7 years.

■ CUESONGS



Former Genesis frontman Peter Gabriel has financially backed the music licensing website geared towards creating covers of popular songs for use by individuals, small businesses and not-for-profit organisation.

■ MEGAUPLOAD

Founder Kim Dotcom was denied bail on Friday. Dotcom, real name Kim Schmitz, has said he will fight to recoup the money he had seized by the authorities.

For all of the latest Music Industry news, bookmark **MusicWeek.com**

INCREASED CIRCULATION ON THE AGENDA + INVESTMENT INTEREST ON THE UP

Stool Pigeon in no rush to go monthly

MEDIA

■ BY TIM INGHAM

Popular music freesheet *The Stool Pigeon* is keen to increase its frequency, with an eventual aim to go monthly – but not before it's grown its already impressive circulation.

The newspaper and website, which launched in January 2005, posted its first ABC in August last year, boasting an average readership in excess of 51,000. That put it ahead of established paid-for titles like Bauer Media's *Kerrang!* (43,033) and the *NME* (29,020).

The Stool Pigeon was originally published just four times a year and is now released bi-monthly. Rather than continue to increase that frequency, editor and founder Phil Hebblethwaite told *Music Week* that his aim is now to hire a sales person.

This, he said, will help continue to increase circulation and attract new advertisers – at a time when potential investors are



beginning to come forward.

"I quite like the idea of doing eight issues a year, because *Mad* magazine is a big influence on *The Stool Pigeon* and if eight was good enough for them, it's good enough for me," said Hebblethwaite. "But it may be too weird for advertisers. Doing five [issues] confused people... We've no plans to [increase publication frequency] in the immediate future."

He added: "We're a tiny



team – me full-time, and two others part-time – and we're always just getting by. To become a monthly would require investment, which I'm not averse to – and, in fact, I've been having some conversations for the first time ever very recently."

Hebblethwaite and his team have been putting the lion's share of effort into *The Stool Pigeon* website (thestoolpigeon.co.uk) this year – which he admits previously lagged behind rivals.

"Because we're very DIY – I'm still doing all London deliveries myself, plus all the sales, invoicing, book-keeping, editing and everything else – we can only grow at a snail's pace," he added. "We have no investors or backers and we've never borrowed money. I like it that way, especially in the middle of a recession, but it is limiting."

In the last two years, *The Stool Pigeon's* circulation has been widened to include 100 UK cities/towns. Praise has come from *The Guardian* and Fall frontman Mark E. Smith, amongst others.

"For five years we were doing 2,500 miles in two vans each time we printed," said Hebblethwaite. "Fucking madness, but it helped us build up our unique stockists list and win a national audience... We don't make it very easy for ourselves. We're a free title that's passionately opposed to any kind of collusion with advertisers, and that means we have to do everything the hard way."

'China piracy crackdown means big opportunities'

Although China was singled out by Barack Obama as a hub of "unfair trade practices" and piracy last month, the country will become one of real potential for western music companies in three to five years.

That's according to Steven Fock, managing director of Shake Music, a new joint venture with Peermusic encompassing artist development, music production and music publishing in China.

Fock told *Music Week* that efforts from the Chinese government to curb piracy mean that "music portals and companies from the US are planning to come in to China."



"The potential is there. The Chinese government has already put an emphasis on copyright protection and tackling infringement especially online," said Fock.

"I think the prospect is great especially when you look at the size of the population in China. I know people will start paying for music content. The iPhone is getting very popular and people are buying the apps as well as the music."

When asked how long he thought it would take for China's piracy problem to subside enough for the territory to be a viable prospect for outside companies, Fock put forward a three- to five-year period.

"We can already see results from last year when a few new regulations were introduced," he said, "but I think it will take time for people to cope with the changes."

AIM unveils its 2012 'Women In Music' event



AIM will hold its fifth annual AIM Women in Music & Entertainment networking evening at Proud Cabaret in London on March 26, 2012.

The event, which celebrates the successes of women in the entertainment industry, will host speakers including editor of *NME* Krissi Murison, legendary radio DJ Annie Nightingale MBE and Newton Investment Management CEO Helena Morrissey.

The trio will be interviewed live by AIM chief Alison Wenham OBE, who will also begin the event with opening remarks.

A keynote speech will come from 2Point9/Jayded Records

founder Billy Grant, who contributed to the development of the Equality and Diversity Charter for Music, signed by the music industry this week.

The evening's talks will conclude with a panel discussion entitled 'Gender Inequality in the Board Room', with panellists exploring the bigger picture of lack of equality at Board level in the music industry and beyond.

Both female and male entertainment execs are welcome at the event, which will be held from 6pm - 10pm on March 26 at Proud Cabaret, 1 Mark Lane, London, EC3R 7AH.

● www.musicindie.com/womeninmusic2012

STREAMING SERVICE FROM SKYPE FOUNDERS PREPARES FOR UK PRESENCE

Rdio set sights on Spotify across Europe

DIGITAL

■ BY TOM PAKINKIS

US streaming service Rdio is preparing to roll out across Europe, confident that it can displace Spotify as the most dominant platform in people's minds.

Launched by Skype founders Niklas Zennström and Janus Friis, Rdio claims to be the only 'free, on-demand music offering with no ads'. The platform – backed by all four majors and indie group Merlin – allows users to listen to a limited number of free streams a month, or pay for unlimited access.

It is already a key player in the US streaming sphere and marked the beginning of a European presence by landing in Germany last month. It is also available in territories including Brazil, Australia and Canada.

Now the service has its sights set on the UK and, while Rdio VP strategic & international partnerships Scott Bagby admits that Spotify is a leader as far as the public's perception is concerned, he believes the newcomer's feature-set has the power to

change that.

"They've done a great job at PR and so I would say they're winning the PR war," he said of Spotify in the UK. "But this is just the very beginning and it's not really a sprint, it's more a marathon."

Rdio offers a two-tier payment system with a web-only presence costing \$4.99 a month and a web and mobile membership at \$9.99.

"Giving music away for free is a great consumer offering, it's not a very good business model and you can see that already," Bagby continued. "If you're a Spotify user, what you could listen to for

free two years ago and what you can listen to now is very different. That's because their business model needs to go down to that.

"They changed the model and they wouldn't be bringing it back if it was hugely successful and wasn't a drain on their resources.

"So I have absolutely no issue in putting the two products side by side," he continued. "There have been a lot of articles already comparing Rdio and Spotify on the product level and we're very, very happy with the results."

"We would love to partner with as many labels as possible," added Bagby in a final call to the

UK industry noting, however, that most labels and publishers were now well aware of the value of streaming services: "It's the

consumer that we need to educate and the managers of some of these other bands that don't see the value of streaming."



London is UK's piracy capital Universal promotes Harris

London has been named as the UK and Ireland's capital city for illegal music downloading – with Adele the most pirated artist overall of 2011.

Exclusive research for Music Week by fan analytics tool Musicmetric shows London had the most illegal P2P activity for artists featured in the Official Charts Chart Company's Top 20 artist albums chart of last year. Dublin was placed second, Manchester third, Liverpool fourth, while Birmingham ranked fifth and Glasgow sixth.

As the runaway biggest-selling albums artist of 2011, Adele was unsurprisingly the most illegally-downloaded act to emerge in the study in all six cities surveyed, while, given its far bigger population than the other cities, London expectedly had the highest piracy figures for all the acts surveyed. However, there were some variations between the other

cities with regards to the rankings of acts for illegal P2P traffic.

Outside London, albums in the year's Top 20 by Michael Buble, Bruno Mars, Coldplay, Rihanna, Lady Gaga, Jessie J, Noel Gallagher, One Direction, Beyonce and Westlife were illegally downloaded the most in Dublin.

Manchester, meanwhile, had the second highest traffic after London for albums by Ed Sheeran, Amy Winehouse, Olly Murs, Cee Lo Green, Take That and Chase & Status.

Birmingham was the third top city for illegal downloads of Chase & Status's No More Idols, while Glasgow was only behind London and Dublin for the number of times Lady Gaga's Born This Way was pirated.

Meanwhile, Olly Murs, Beyonce and Westlife had particularly high illegal traffic in Liverpool.

New Universal COO David Sharpe has promoted Geoff Harris to Chief Financial Officer, Labels Universal Music UK.

Harris, who now joins Universal Music UK's senior executive team, has played a key role in Polydor's success in his 13 years at the label, particularly since he became Finance Director in 2003.

Sharpe said: "Geoff's drive and commitment have seen him make an impact far beyond his core role in Finance. This is an important new role, reporting to me, which will see Geoff oversee the financial affairs of all the UK labels as well as enabling me to focus on the many areas encompassed by my new job."

Meanwhile, Adam Harman is promoted to finance director at Polydor by label president Ferdy Unger-Hamilton.

Sharpe was promoted last month from Island SVP to chief operating officer of Universal Music UK, reporting into David



Joseph. Prior to joining Island in 2003, Sharpe was finance director of UMTV and Catalogue, having joined Universal Music in 2001 as finance and planning director.

Universal Music UK's Chief Financial Officer David Bryant has decided to leave the business to pursue new opportunities.

DATA DIGEST

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

▶ THE PLAYLIST



JASON MRAZ

I Won't Give Up (Atlantic)

An emotion-charged, guitar-driven ballad marks a powerful return for Mraz which sold 250,000 copies during its first week of release in the US. (Single, March 26)



JACK WHITE

Love Interruption (Third Man / XL)

White has an uncanny ability to record songs in such a way that on playback, the experience is one of listening to a living and breathing entity. (Single, April 23)



MADONNA

Give Me All Your Luvin' (Universal)

M.I.A. and Nicki Minaj put some teeth into Madonna's latest reinvention. A big, bold pop song benefiting from a big launch platform - the Superbowl. (Single, out now)



BLEEDING KNEES CLUB

Nothing To Do (IAMSOUND/Columbia)

Album title track from the Aussie duo's forthcoming debut, the accompanying clip sums up everything we love about their noisy, carefree pop. (Single, February 27)



BEN HOWARD

Oats In The Water (Island)

Hottest record in the world for Zane Lowe recently, this breathtaking new single from Howard drops ahead of his biggest UK tour yet. (Single, tbc)



BIRDY

1901 (14th Floor / Atlantic)

The British teen takes on the Phoenix hit in this latest release from her debut covers album. A classy, melancholy effort. (Single, March 5)



PALE SEAS

Something Or Nothing (Fear & Records)

Pale Seas (formerly Netherlands) have an air of early Coldplay about them. A knack for a tune delivered with a compelling vulnerability. (Single, March 5)



M.I.A.

Bad Girls (Mercury)

First taste of M.I.A.'s major label debut got off to a strong start with Pitchfork leading the charge online, and Zane Lowe giving the track a radio airing. (Single, January 31)



RUBY GOE

Get On It (Goe Music)

Beat-driven pop with a healthy dose of swagger. Ruby Goe has already won the support of Radio 1 daytime and Xfm. (Single, February 13)



KID MASSIVE

Yawn (Transmission)

Collaborative effort between Sam Obernik and Dutch MC Jay Colin, this is crossover house music already making an impact at club level. (Single, February 26)

BREAKOUT



FAKE THE ATTACK

The five-piece pop/rockers from Hampshire can be found in the acoustic stable at the February 15 Breakout event, spreading the word about their brand new six-track EP.

Get on the guest list at musicweek.com/breakout

SIGN HERE



Global independent music publisher Spirit Music Group has signed a worldwide publishing and marketing deal with celebrated electronic/pop songwriter and artist Nika Danilova, also known as **Zola Jesus**.

GIG OF THE WEEK



Who: Snow Patrol
Where: The O2 arena, London
When: February 10-12
Why: Due to high demand, the Irish/Scottish five-piece will play three nights at the mammoth arena, following the release of their latest album *Fallen Empires*

SALES STATISTICS



CHART WEEK 5

Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	3,441,554	1,393,633	312,195	1,705,828
PREVIOUS WEEK	3,444,091	1,314,254	255,449	1,569,703
% CHANGE	-0.1%	+6.0%	+22.2%	+8.7%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	17,233,287	7,217,000	1,357,399	8,574,399
PREVIOUS YEAR	16,064,094	8,401,351	1,547,268	9,948,619
% CHANGE	+7.3%	-14.1%	-12.3%	-13.8%

TOP 10 STORIES ON MUSICWEEK.COM

Musicweek.com's most-read stories for period ending February 7 2012



01



06

- Jobs was 'working on' vinyl-quality iPod with Neil Young
Thursday, February 2
- Warner vows to fight Universal/EMI takeover
Thursday, February 2
- British artists dominate UK albums market in 2011
Monday, February 6
- Spotify's Daniel Ek: Music industry 'entering golden age'
Friday, February 3
- 'Radio is gone. Piracy is the new radio,' says Neil Young
Thursday, February 2
- Official Chart Analysis: Lana Del Rey album sells 117k,
Monday, February 6
- Sony Music Q3 income slides - but division still profitable
Friday, February 3
- Peter Gabriel backs new music licensing website
Thursday, February 2
- Martin Mills and Label Love honoured by IMPALA
Thursday, February 2
- VEVO outlines plan to move into TV
Thursday, February 2

CRITICAL MASS



metacritic

Keeping score of entertainment.

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

www.metacritic.com



76

LAURA GIBSON
La Grande



68

SEAL
Soul 2



65

CARDINAL
Hymns

» For daily news visit musicweek.com

THE MAGIC NUMBERS

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

1.5

Percent of Facebook's shares are owned by Bono. They'll be worth just under \$1 billion when the company floats on the stock exchange later this year

10

Years of BBC Radio 6 Music to be celebrated with a host of commemorative programming next month

117,000

Copies of Lana Del Rey's Born To Die sold in one week to make it the fastest-selling album of 2012 so far

30

Minutes to download an album in the full lossless audio format that Neil Young claims to have been working on with Steve Jobs before the Apple founder's death

1

Million listener milestone passed by BBC Radio 1Xtra for the first time according to the latest Rajar figures

3

Months and one week after release, Coldplay's Mylo Xyloto arrives on Spotify

MARKET SHARES BY CORPORATE GROUP WEEK 5



SINGLES
 ■ Universal 46.8%
 ■ EMI 23.7%
 ■ Warner 13.1%
 ■ Sony 12.9%
 ■ Others 3.5%



ARTIST ALBUMS
 ■ Universal 46.9%
 ■ Sony 20.6%
 ■ Warner 13.5%
 ■ Others 11.1%
 ■ EMI 7.9%

© Official Charts Company

FEEDBACK

● 'Radio is gone. Piracy is the new radio,' says Neil Young

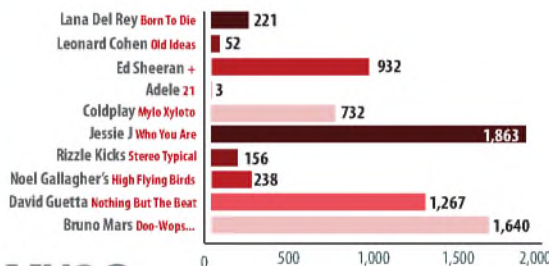
Andrew: As much as I am against piracy, this is basically right. Radio used to be fantastic quality for its time. Now who's going to listen to radio on their Hi-Fi when they can download a superior sounding mp3. And its easy to say 'let them all hear it' when you have as much money as Neil Young. I dont think he would be saying the same thing if piracy was as it was with the existence of the internet when he started.



let alone trying to create a format that enables pirates to get premium quality music. Other than that, I dont think he really knows what he's talking about, there are lots of lossless formats available now. Apple have ALAC, there's also FLAC, MonkeysAudio and lots of others, and that's forgetting bog standard WAV and AIFF used in the actual studio. It's about getting a big HD sticker and putting it on MP3 players that already support these, not actually creating new formats.

PIRATES' BAY

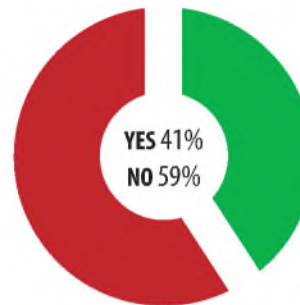
NUMBER OF ILLEGAL FILES FOUND BY MUSO.com OF TOP 10 ALBUMS ON FEBRUARY 7



Source: Muso.com

MUSIC WEEK POLL

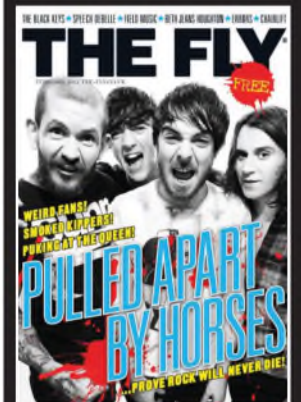
This week we asked...
 Is the music industry entering 'a golden age'?



Vote at www.musicweek.com

INK SPOTS

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



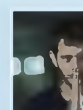
Pulled Apart By Horses are adamant that rock will never die in the latest issue of *The Fly*. With the band's second album fully unleashed upon the world, the four members are suitably celebrating, full of smiles and snarls throughout the mag. Also championing the longevity of guitar rock, this time with a blues base, are **The Black Keys**. The duo talk about their less than glam tour van that inspired the name of their latest album and why having a sense of humour is crucial for working bands. In the reviews section, **Lana Del Rey's** debut *Born To Die* gets an impressive four stars with Lisa Wright saying that the singer could quite possibly steal "Adele's chart-dominating crown." Other four-star reviews include **Hanne Hukkelberg's** *Featherbrain*, **Memoryhouse's** *The Slideshow Effect* and **Speech Debelle's** *Freedom Of Speech*.



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



@Simon_Harper @PaulMcCartney should do a CD comp on Twitter with followers completing the phrase: "I deserve Kisses On The Bottom from Paul because..." (*Simon Harper, Clash Magazine*) Tuesday, January 31



@skinnermike Coldplay on spotify! Spotify 1 Old model 0 @chrissalmon (*Mike Skinner*) Thursday, February 2



@LilyMercer LOST: Lily Mercer's PMA. Please help find it. (*Lily Mercer, SBTv*) Thursday, February 2



@themusicmanage congratulations to Johnny Vaughan - Mud Men TV show up 75% on last series + final radio figures for his Capital Breakfast show highest ever! (*Paul Carey, The Music Management*) Thursday, February 2



@SeatwaveJoe I tend to agree with Bill Werde on this one, we have not heard the last of Lana Del Rey (*Joe Cohen, Seatwave*) Friday, February 3



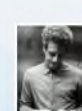
@lukelewis A moment's silent awe, please - Fleetwood Mac's Rumours was released 35 years ago today (*Luke Lewis, NME*) Saturday, February 4



@ameliaoshea Trapped in snow in the middle of nowhere. Raving in the cab to MC Hammer. Heading to roller disco. (*Amelia O'Shea, DawBell PR*) Saturday, February 4



@Johnny_Marr Is it wrong to go someone's party just because you want to use their swimming pool? It's not is it? "I celebrate your pool... bye..." OK. Cool (*Johnny Marr*) Saturday, February 4



@lukeywilliams So yet another stage dive last night from @ClementMarfo @Loughborough Uni - was wild! (*Luke Williams, Insomnia Management*) Saturday, February 4



@StuartCamp 3 things I've learned in Tower Records, Osaka...they don't sell computer games, Mr Big are still big here and I'm lost in the shop (*Stuart Camp, Rocket Music*) Sunday, February 5



@caitlinmoran My motto as a journalist - "Will work to pay for underfloor heating" - has really triumphed today. (*Caitlin Moran*) Sunday, February 5



@absoluteradio Weather treacherous. Team overcoming obstacles. Plans for broadcast at 10 unchanged. Repeat: Broadcast begins at 10 - The Dave Gorman Show. (*Absolute Radio*) Sunday, February 5

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

DATA DIGEST

PICTURE OF THE WEEK



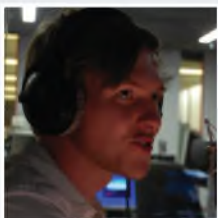
HOT RIGHT NOW

February 5, The Garage

DJ Fresh hits the stage as part of HMV's Next Big Thing series of gigs taking place between February 2-12 prior to the release of his new single featuring Rita Ora.

THE TASTEMAKERS

Today's opinion formers predict tomorrow's headline acts



DAN ROBERTS (BBC LONDON)
Rocketeer - Cupid The Animal Farm



The five-piece from London make punchy British music that infuses an array of genres into their sound. Felix's lyrics are rather poignant to say the least, and are not only enforced by the choirs but by the instrumentation that builds this song to its climatic end. How romantic...



JONATHAN GREER (405/HUFF POST)
Public Service Broadcasting - ROYGBIV Test Card Records



Excellent new single that celebrates all the colours of the rainbow and the birth of colour TV by mixing melodic electronica with banjo, guitar, drums and audio samples from public information films from the 1950s. This duo is bringing the past up to date.



DAN ISSIT (AIM LOW PRESS)
Molly - Fly Away With Me



A subtle mixture of guitars, strings and keys provide the backing for Molly's powerful voice. There are already plenty of female singer-songwriters out there, but there's enough melody, talent and song-crafting skill on display across the four tracks to suggest that Molly is more than capable of making a place for herself.



NICK DUERDEN (FREELANCE)
YolanDa Brown - April Showers
May Showers Black Grape Records



YolanDa Brown is one of the few modern day jazz artists that doesn't have me running for the hills. A gifted saxophonist, she also has a cut glass vocal, and though her debut album could follow Corinne Bailey Rae's at dinner parties, it's also intricate and clever and impeccably accomplished.

ON THIS DAY

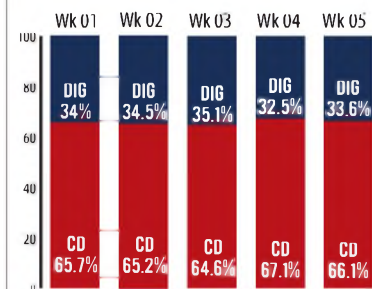
FEB 10

Thursday, February 10 2005

Prince tops Rolling Stone magazine's list of the year's biggest money earners following his 2004 tour, which grossed over £53 million. Madonna follows, having earned £34.3 million and Metallica comes third with £25.3 million.



DIGITAL vs PHYSICAL



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

CD
DIGITAL

Official Charts Company

CAMPAIGN SUPERNOVA

BOMBAY BICYCLE CLUB • How Can You Swallow So Much Sleep (single)



ALBUM

The fourth single from A Different Kind Of Fix, which has just gone Gold - selling more than 100,000 copies.

LIVE

Sold-out more than 10,000 tickets for homecoming gig at Alexandra Palace in April. The band is about to embark on their first ever North American headline tour in venues of up to 1,200 capacity. They will also tour Australia with Elbow in March.

VIDEO

Animated video, created by Anna Ginsburg, which took six months to make.

PRESS

The album has been reviewed by the likes of NME, Q, The Fly, Clash, The Independent and The Times around release.

Planned press for the Alexandra Palace show includes a broadsheet feature and several features in lifestyle and music publications.

RADIO

The band have done a number of Radio 1 sessions and are confirmed for Radio 1's Hackney Weekend.

THE LOWDOWN

Released: April 2
Label: Island
Contact: Richard Dawes
richard.dawes@dawbell.com

ON THE RADAR CLEMENT MARFO & THE FRONTLINE

COMPARISONS TO N.E.R.D and Limp Bizkit have been thrown around and they like to think of themselves as meshing influences from Jay-Z, Linkin Park and Black Eyed Peas but it's a unique London flavour that Clement Marfo & The Frontline bring to their music, mixing rock and grimey rap with a commercial edge to create appealing tunes.

A couple of years ago the south London seven-piece put a song on Myspace and it attracted attention from Warner scouts – fast forward to 2012 and their debut album is coming out on the label in the summer. "Everything we've done is

serendipity, it's fallen into place," says Clement.

"Early on, we performed Champion in front of Warner; they loved it," he tells *Music Week*. The track was written when David Haye was fighting 'The Giant'. "We wanted to have something that represented Britain and also had a very positive message to it. Since then it's been synced for Sky Sports and Super Bowl ads – it's been an incredible start to our careers."

As for the forthcoming album he pledges that: "All the songs are going to be very anthemic –



Champion, Overtime and Mayhem are snippets of what's to come. There're real guitars and drums on it, everything is very organic, like a gourmet meal – it's well prepared and digests well. What we're trying to do is create music that will be around for 10–20 years."

The band have clocked up high-profile tour support slots and an abundance of industry support behind them. Additionally, 2012 has seen lots of nominations for CM&TF in one-to-watch polls and, during our interview, Clement apologises profusely as he's overwhelmed from the news of hearing Mayhem played on Fearne Cotton's daytime Radio 1 show just minutes prior to our chat. "It's all exciting for us because it's early, we're babies in this industry. Hopefully when we speak in a few years time we'll be receiving a Grammy! That's the aim."

SCHEDULE

DISCOGRAPHY

Nov 2011 single: Overtime feat. Ghetts

RELEASES

Mar 12 single: Mayhem feat. Kano

Summer 2012 single: Champion

Summer 2012 album: TBC

LIVE

Thu 9 Colchester, Essex University

Sat 11 London, The Garage

Fri 17 Leeds, University

Wed 22 Birmingham, HMV Library

Thu 23 Manchester, Academy

Fri 24 Liverpool, O2 Academy

Sat 25 Glasgow, Garage

Mon 27 Newcastle, O2 Academy

Tue 28 Bristol, O2 Academy

LABEL

Warner Bros Records

A&R Manager: Ben Durling

Marketing Manager: Jennifer Ivory

MANAGEMENT

Luke Williams and Jemma Crowe

HE SAID / SHE SAID



Kanya King MBE, Founder & CEO of MOBO pays tribute personally and professionally to Soul Train creator and host Don Cornelius after the sad news of his passing.

“Saddened that Don Cornelius, founder of Soul Train has been found dead. Before MTV there was Soul Train, his influence cannot be understated”

TAKE A BOW TEAM CHRIS ISAAK



THE LOWDOWN

Album: Beyond The Sun
Highest chart position: 6

Label: Rhino

General manager: Dan Chalmers

Manager: Sheryl Louis

Marketing: Julie Eldridge, Rhino

National press: Suzie Murray, Warner

Regional press: James Heward, Pomona

Online press: Caroline Beashel, Warner

National radio: Joe Bennett, JBPR

Regional radio: Alex Alexandrou, NoBul Promotions

TV: Niki Sanderson & Stuart Kenning, Nonstop Promotions

MUST-SEE MUSIC TICKETING CHARTS

HITWISE

Primary Ticketing Chart

POS	PREV	EVENT
1	NEW	HAPPY MONDAYS
2	3	OLLY MURS
3	1	ED SHEERAN
4	2	ONE DIRECTION
5	NEW	NEW ORDER
6	NEW	WIRELESS FESTIVAL
7	4	COLDPLAY
8	6	SECRET GARDEN PARTY
9	5	DOWNLOAD
10	13	BEN HOWARD
11	7	BRUCE SPRINGSTEEN
12	9	WESTLIFE
13	NEW	ADELE
14	NEW	SNOW PATROL
15	NEW	STING
16	NEW	KAISER CHIEFS
17	NEW	V FESTIVAL
18	NEW	THIN LIZZY
19	10	RIZZLE KICKS
20	NEW	DRAKE

TIXDAQ

Primary Ticketing Chart

POS	PREV	EVENT
1	4	WESTLIFE
2	14	COLDPLAY
3	3	JLS
4	12	NKOTBSB
5	5	NOEL GALLAGHER
6	5	DRAKE
7	10	STEPS
8	NEW	STONE ROSES
9	7	RAMMSTEIN
10	6	THE WANTED
11	8	BRUCE SPRINGSTEEN
12	13	BLINK 182
13	9	EXAMPLE
14	12	WRETCH 32
15	11	OLLY MURS
16	14	V FESTIVAL
17	15	BARRY MANILOW
18	16	STING
19	NEW	PETER ANDRE
20	18	PEARL JAM

VIAGOGO

Secondary Ticketing Chart

POS	EVENT
1	COLDPLAY
2	ED SHEERAN
3	OLLY MURS
4	HAPPY MONDAYS
5	NEW ORDER
6	SNOW PATROL
7	WESTLIFE
8	JLS
9	DRAKE
10	NOEL GALLAGHER
11	FLORENCE + THE MACHINE
12	JAMES MORRISON
13	X FACTOR LIVE
14	REBECCA FERGUSON
15	MCFLY
16	WIRELESS FESTIVAL
17	THE WANTED
18	NME AWARDS TOUR
19	THE BLACK KEYS
20	THE SHINS

HALL&NOTES

THE BEST LIVE VENUES IN THE UK



WILTON'S MUSIC HALL

Graces Alley
London E1 8JB
Tel 020 7702 2789
Web wiltons.org.uk
Bands contact
f.mayhew@wiltons.org.uk

Main room capacity
300 (incl. balcony)

Coming up

8–11/02 Frustration (Frustra-Azioni)
13/02 Gotye
14/02 The Seven Stages of Love - The King's Consort
29/02 CINEMA = Der Golem (cinema)

16–22/03 LAMDA presents The Threepenny Opera

17–22/03 LAMDA presents Julius Caesar
04/04 Magic Show (family)
04/04 D-Apes Reggae Ska Band
05/04 D-Apes electro reggae and dub
20/04–19/05 The Great Gatsby

THE BIG INTERVIEW ADAM KLEIN

eMUSIC TO OUR EARS

The subscription and download service on its quest to find the UK's 'cultural independents'



"The industry's definitely got an old guard and a new guard and the old guard are being not-so-gently swamped. I think that's appropriate"

ADAM KLEIN, eMUSIC

DIGITAL

■ BY TOM PAKINKIS

With the likes of Facebook and YouTube setting up shop at Midem this year, the concepts of sharing and discovery edged a little bit further still to the core of the music industry. But both are already crucial parts of eMusic, a subscription and download-to-own service, which provides for an "offbeat" audience of what it calls 'cultural independents'. eMusic

RIGHT Adam Klein, eMusic president and CEO: Before arriving at eMusic, Adam Klein was founder and CEO of the consulting firm Media Leader LLC, where he specialised in leading and supporting media businesses through transition

CEO Adam Klein talks to *Music Week* about growing the service in the UK, its focus on a discerning audience and the need for music to remain social.

How did you find Midem this year?

Very different and I think healthily so because they showed more of the technology companies.

I think it made a huge difference. I was very pleased.

Do you see it as a sign of the times?

The industry's definitely got an old guard and a new guard and the old guard are being not-so-gently swamped. I think that's appropriate

But the UK is a little different to the US in that you've still got quite a strong CD market, physical is still bigger than digital; in the US it's close to even now, from a revenue point of view.

I think it'll be two or three years before that happens in the UK.

Which brings us onto eMusic's strategy in the UK. What's the plan?

The UK is definitely going to be, in a lot of ways, what we have in the US. We started with a history of just serving indie labels and we've always been a subscription service with a very strong discovery and recommendation mechanic. Our audience wants to collect as opposed to just stream. In the States we did some consumer research last year, which we've just replicated in the UK and it shows the same scenario.

There are those who have a pop culture orientation and [eMusic's target audience] who are self-described as 'offbeat'. There is very little crossover in those two worlds. With popular culture, 85% of what they love, they hear on popular radio. The offbeats or 'cultural independents' as we call them hear 7%.

More than 90% of our target audience say they want to own music. Some 80% of that 90% say that they won't pay for streaming but they will stream for the purposes of listening to stuff they then want to go and buy as part of the discovery process. They use YouTube very extensively.

I've been with the company for 18 months. When I joined, we didn't really know who our audience was, we served as many people as we could and as a result we got a lot of folks who came in, took a free offer and left. I've changed that very dramatically and we've just come through the first Christmas season with a new strategy in place and we were very successful.

I am absolutely passionate about focusing. Being all things to all people has never been strong in my opinion, especially if you're in the music industry. If you think about the music labels and producers, historically they never did the direct-to-consumer marketing. They marketed to the Asdas and the Tescos, the HMVs and the high-street specialty stores, which in turn did the marketing. Basically a lot of that has gone away and a lot of the labels don't have those skills so it's been taken on by consumers.

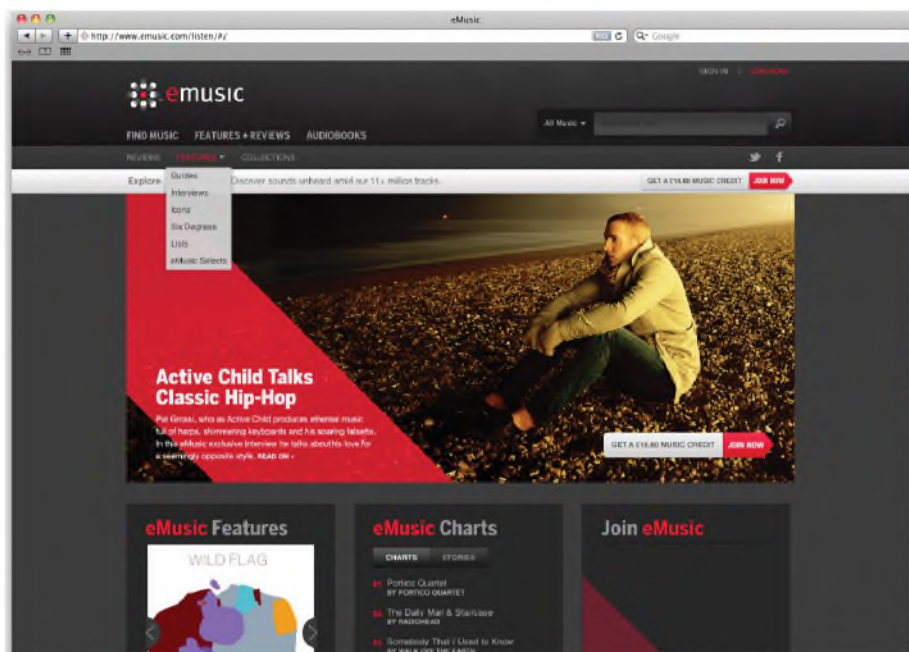
iTunes caters for a range of demographics and it's very successful in that position...

If you look at iTunes, it's a stunning model but it makes most of its money out of physical devices. It's paying 70% or whatever it is in royalties. You can't run a business on a 30% or 20% gross margin, given what it spends on marketing. So it doesn't survive on the music alone, it survives on the broader linkages with products.

The brilliance of iTunes lies in its software, its player, but it has very little by way of curating; you have to know exactly what you want. What it does it does unbelievably well, but it doesn't service this specialised audience and it's never cracked social.

You used to be seen as the cooler iTunes because of your indie focus. Now you've got a much closer relationship with the majors. Does that represent a change in your target?

Not at all. One of the things you have to



understand is that 70% of all indie, jazz and classical is distributed by the majors. So when Lady Gaga's new album came out this year I think we sold a thousand albums, which is about 900 more than I thought we would – but it doesn't move the needle for them at all. But in the indie space, in jazz, classics and catalogues we can be anything from 30–50% of the sales of an artist because of our target audience.

We've always been absolutely clear and our contracts with the majors reflect that – we don't pay a premium for the frontline Top 40 because we're really not going to move the needle there.

The industry's biggest problem is that a lot of consumers expect music for free. eMusic and others try to add value with editorial content and discovery mechanisms. Is that going to be the long-term solution?

It's one of them but there is no silver bullet in this game. Lots of people say they've got discovery and recommendations, which is true, but you have to look at what that means. What we have is 10 years of data and 400,000 members actively searching and collecting in this offbeat segment.

We start with Echonest technology. We then take what we know you own and what you're searching for and pass it through our databases to see what our audience – who have listened to the same things as you – owns on top of that.

We're the only ones to have ever targeted this audience so we've got more information on their behavior than anyone despite the fact that we're not the largest player in the world. So we produce a very, very special form of added value.

Labels are trying to push their repertoire more towards digital platforms – but some artists still shy away...

Yes a lot of artists do. You've put your finger on one of the challenges, which is pushing your musical digitally while at the same time having all sorts of restrictions on what people can listen to. You've got restrictions saying you've got to pay for this and pay for that instead of saying: what's a more natural way of letting it out? There's got to be an acceptable level of sharing, learning and experiencing

before people will buy.

The irony is that there's YouTube (*right*), which no one seems to pay for and seems to be legal. Or you can join one of the streaming services, which is free for a time for a consumer but not for the company itself.

They have to have loads of investment to get you in and that's easier said than done.

There's the need for even the majors to wholly understand that our consumers need to listen and learn before they buy and we're in a moment of transition so there are a lot of contradictions. Many of the majors do understand – there are some really good digital executives – but they're also companies with very traditional business models and therein lies part of the contradiction.

The idea of sharing and discovery was born out of a part of the internet, which has unfortunately also allowed for piracy. What's your take on the SOPA debate?

SOPA and PIPA are not going to pass as they currently stand in the US and I think that's probably right. I've always been black and white about protecting intellectual property but I think those two pieces of legislation were quite flawed and had some unintended consequences.

They went through because people were distracted by other stuff and you read now that some of the congressmen didn't really understand it. That's your job guys – what are we paying you for?

I think there's a whole new level of focus on it now and we'll end up with better legislation that offers protection without preventing what is an incredibly informative eco-system of communication, community and sharing. To kill all of that is to deny reality and we'd end up back where we have been, where 80% or 90% of all music was taken for free, which is nuts.

If you want to get people to pay, you've got to realise that it involves a social interchange. Music is social.

ABOVE
Discovery and download: The service has 13 million-plus downloadable songs as well as an eMusic Radio station as part of its discovery function



BUSINESS ANALYSIS RAJARS

EDITORIAL

BBC station's Xtra-ordinary contribution to urban success



IN THE 10 YEARS SINCE THE BBC LAUNCHED its two digital-only music stations it has been 6 Music that has gained the most industry attention, not least because of those closure attempts a couple of years ago. But in terms of directly influencing the market it is arguably 1Xtra that has had the upper hand.

Compare the state of the British urban music scene at the beginning of 2002 before the station came on the air and what it is now and they are two completely different worlds. Homegrown successes in this field certainly happened a decade ago as the likes of So Solid Crew demonstrated, but they were exceptions to the rule in a market swamped by US repertoire and artists. Now, though, the charts are littered with UK urban artists, a number of whom appear to be building sustainable careers and, in the case of Tinie Tempah and others, are doing some business abroad as well.

"A look at 1Xtra's output reveals the important role it is playing in supporting British urban music at a time when some of our more traditional strong genres like rock are failing to deliver new stars"

Although it is often very hard to pinpoint exactly the cause of a change, the part played by 1Xtra in all of this cannot be overlooked. And, as the latest Rajar figures reveal, it is now reaching more than 1 million people for the first time, making it ever more influential, especially to a young audience.

A look at 1Xtra's output reveals the important role it is playing in supporting British urban music at a time when some of our more traditional strong genres like rock are failing to deliver new stars.

The likes of Wretch 32, Emeli Sandé and hotly-tipped Sneakbo were granted extensive support by the station last year, while in previous years it was a leading backer of countless other new UK acts before they crossed over to more mainstream outlets. Without 1Xtra many of these artists would not have got the kind of exposure they did, especially on a national platform and one backed by the power and relatively deep pockets of the BBC.

For 1Xtra to have now surpassed 1 million listening figures is a real accomplishment and testament to the strengths of the station and all it has achieved in its first decade. We congratulate them.

As for 6 Music, the BBC's other digital-only music station experienced its own 1 million audience breakthrough a while back, but it is now rapidly heading towards another ratings landmark. As the Q4 Rajar ratings reveal, it stands on the verge of reaching 1.5 million people for the first time having seen its audience grow by 26.9% over 12 months in the last three months of 2011. That is clear evidence its big hike after all the publicity about the planned closure in 2010 was no fluke. It has not only managed to retain that audience but attract other followers, too, and they are listening for longer and longer.

Paul Williams, Head of Business Analysis

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

COOPER COCK-A-OVER 1XTRA HEA



PICTURED
Jumping for joy 1Xtra presenters Gemma Cairney and Mista Jam – they contributed to a 12.5% audience rise in the quarter

1Xtra breaks the one million-listener barrier in the latest Rajar figures. Music Week delivers the full results rundown

MEDIA

■ BY PAUL WILLIAMS

When the previous set of Rajar figures frustratingly revealed 1Xtra's audience had failed to reach 1 million for the first time, newly-installed station controller Ben Cooper confessed to feeling "a bit annoyed".

Three months on his annoyance has transformed into joy around Yalding House after the stats for Q4 2011 showed the BBC digital station had finally joined millionaires' row with reach growing to 1.02 million people. That represents a 12.5% rise on the previous quarter, while on an annual basis the increase is 24.6%.

Cooper, who was announced as Andy Parfitt's permanent successor as controller of both Radio 1 and 1Xtra just a day after the Q3 Rajars were announced last October, describes the million breakthrough as "a great 10th birthday present" for the station. 1Xtra reaches a decade on air on August 16 this year.

"We had an incredible last quarter with 1Xtra Live when we took live music and the DJs on the road to four cities to meet as many new young audiences as possible," he says.

Sister BBC digital music service 6 Music which, like 1Xtra celebrates

its 10th birthday this year, had its own 1 million audience breakthrough back in May 2010 and is now focused on reaching 1.5 million for the first time. It is not far off, finishing just 57,000 short in Q4 as it hit a new high of 1.44 million on the back of a 17.4% quarterly rise and 26.9% higher figures than during the same quarter 12 months ago.

Bob Shennan, controller of both 6 and Radio 2, describes the increase as "a step change". "We've been around the 1.2/1.3 million mark and this is a pretty significant uplift and hopefully a sign the schedule is really starting to catch on now with people. It's not only growing in terms of reach – they are listening longer and they're staying longer," he says.

With gains such as Radcliffe and Maconie's weekday afternoon show growing its numbers across the year by 31%, Shennan believes 6's overall audience can grow still further. "There's still headroom," he says. "Obviously there's a limit to potential growth, but I don't think we've reached it yet."

Absolute Radio COO Clive Dickens is one of the radio industry's leading advocates of digital services and reckons 2011 was "a fantastic year for digital radio". "We've got national services like 6 Music, 4 Extra and 1Xtra doing some of their best ever



Absolute's Christian O'Connell

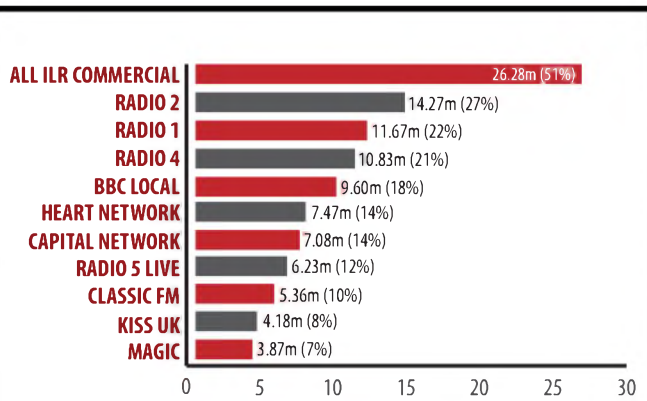
HOOP DWAY

EXECUTIVE SUMMARY

- 89.8% of UK population listened to radio in Q3, down from 90.5% a year ago with reach falling by 50,000 to 46.68 million
- Digital grew its share of listening on the year from 25.0% to 29.1%, while it was up from 28.2% on the previous quarter
- Radio 1's audience up 2.1% on the year to 11.67 million as Radio 2's grew by 2.3% to 14.27 million
- 95.8 Capital FM is London's top station both in reach and share terms with its audience growing to 2.25 million, its highest in seven years



■ Heart's London share sharply dips between quarters, but Kiss makes big gains (presenter Neev pictured)



NATIONAL REACH AND SHARE



- ALL LOCAL COMMERCIAL 30.6%
- RADIO 2 16.3%
- RADIO 4 12.5%
- BBC LOCAL/REGIONAL 8.9%
- RADIO 1 8.5%
- HEART NETWORK 5.0%
- CAPITAL NETWORK 4.4%
- RADIO 5 LIVE 4.3%
- CLASSIC FM 3.6%
- SMOOTH RADIO UK 2.4%
- MAGIC UK 2.3%
- OTHERS 6.1%

numbers and we've got services like [Absolute] 80s and 90s and Planet Rock and Jazz doing well," he says. "What that's done is drive up digital radio reach to 44% and share up to 29%."

Absolute's own digital-only services played a significant role in what Dickens describes as a "phenomenal" 2011 for his group, having added 591,000 listeners in total across the year. Helped by a strong performance from breakfast show host Christian O'Connell, the main Absolute station was flat on the previous quarter but rose year-on-year by 16.3% to 1.60 million, while there were similar big annual increases for the group's 80s (up 24.5%) and 90s (up 18.0%) services.

"As we go into 2012 it gives us a warm, fuzzy feeling inside," says Dickens of the increases. "Some 50% of the growth has come from our new services and 50% from Absolute Radio, driven by breakfast, football and investment in content."

However, he acknowledges there is still a long way to go with its own research revealing that 60% of the UK population are not aware of Absolute Radio. "We're a three-and-half-year-old brand now and we're still raising awareness," he says.

Radios 1 and 2 both had a solid, if unspectacular, quarter. Radio 1's audience was down 1.6% on the quarter and up 2.1% on the year to 11.67 million,

while Chris Moyles gained 80,000 listeners since the last quarter but saw an annual drop in reach of 212,000 people to 7.24 million. Meanwhile, Chris Evans' breakfast audience was almost identical to Q3's at 8.86 million but up by 138,000 on the same period the year before to help Radio 2 overall post an annual rise of 2.3%. Its numbers dropped slightly on the quarter to 14.27 million.



Chris Moyles saw annual figures drop

Radio 1 and 1 Xtra also for the first time this quarter issued their own figures for the 10-plus radio market (Rajar covers listening by those aged 15 and above) as station executives say these are a more representative metric of the audience listening and how well the services are doing reaching this age group.

Going by these figures Radio 1's Q4 reach was 12.67m and 1Xtra's 1.10m.

According to Cooper: "It was a strong quarter for Radio 1 when our focus was reflecting and celebrating the lives of young people in Britain with programming like the Teen Awards and the Big Conversation. In addition to the live radio figures we also had over 1.5 million people watching the Teen Awards and the Radio 1 Student Tour on the Red Button."

For Radio 2 Shennan puts into context another set of figures above 14 million.

"Last year every Rajar was above 14 million," he

BREAKFAST FOCUS GOING OUT IN A BLAZE OF GLORY

SOME STRANGE RAJAR LAW seems to operate concerning departing breakfast show jocks and their listening figures. As they are about to come off air for the final time very often their audience numbers suddenly swell.

It happened to Chris Tarrant in 2004 as he looked forward to a lie-in after 17 years fronting Capital's breakfast programme. And as Terry Wogan prepared to make way for Chris Evans at the end of 2009 at Radio 2 he went out by adding 345,000 listeners quarter-on-quarter to take his ratings up to a hefty 8.1 million.

And so this 'rule' has proved to be the case with Johnny Vaughan, Tarrant's successor at Capital, who with co-host Lisa Snowdon added 185,000 listeners between quarters to take the show's Rajar figure up to a market-leading 1.32m in Q4 last year. To be fair Vaughan can only take part of the credit for this lift as his sudden departure happened on November 18 last year so a good chunk of this increase is down to Greg Burns who filled the gap before permanent replacement Dave



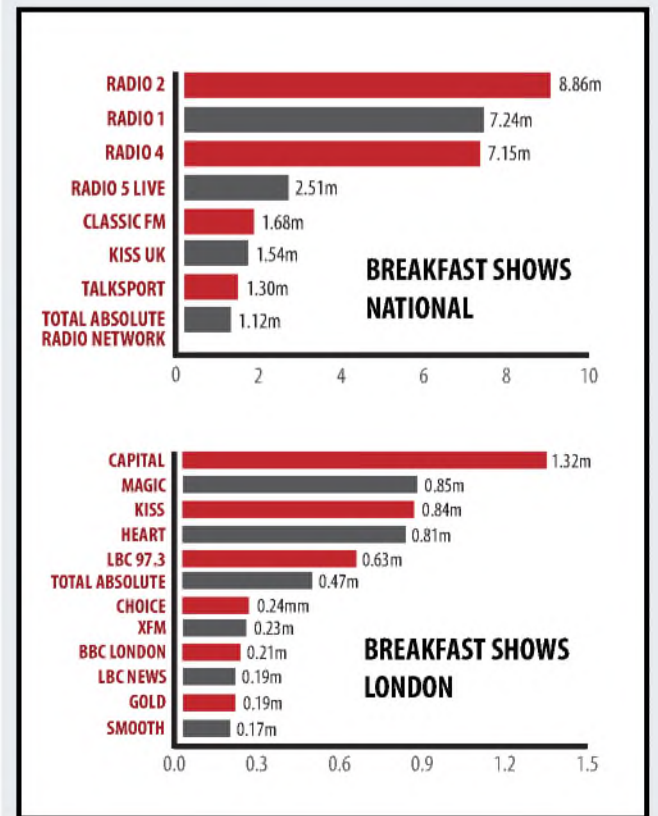
Berry arrived at the beginning of 2012.

"He's taking a few plaudits," says Global's director of broadcasting Richard Park about Burns' performance during a quarter when there was a bit of a power shift occurring among London's leading commercial breakfast shows. Heart's Jamie

Theakston and Harriet Scott were leapfrogged by both Magic's Neil Fox (up 131,000 on the quarter to 848,000) and the Kiss trio of Rickie, Melvin and Charlie (up 138,000 to 838,000).

Kiss group programme director Andy Roberts believes the threesome still have a long way to go. "There's more we can do," he suggests. "These guys had never done radio before and we pride ourselves we built something from scratch."

The arrival of Berry at Capital in the breakfast show hotseat is also bound to shake things up with Roberts predicting he will not enjoy a lengthy stay like his predecessors Tarrant and Vaughan. "Dave Berry I don't think will be there in the long run and the ratings will fall," says Roberts in what amounts to real fighting talk.



BUSINESS ANALYSIS RAJARS

says. "Fourteen million would have been unthinkable three or four years ago. Everybody assumed Radio 2 had reached its maximum potential so every time we get to 14 million or well over it like we have over the last couple of quarters we're stunned how much the station continues to grow. And that is driven by the phenomenal daytime schedule."

One year on from being rolled out by Global Radio, the Capital Network continues to make gains and in Q4 had 7.08 million people tuning in. That is 4.7% higher than during the last three months of 2010, the final period when the stations now forming the Network were under their previous guises, and 0.7% better than Q3.

"We're making progress," says Global Radio's director of broadcasting Richard Park about the Capital Network's first year. "Every quarter has been bigger than the one before."

Numbers at Global's longer-established Heart



ABOVE
Capital Network 'making progress' Station presenter Roberto has helped the new network to a 4.7% year-on-year rise

Network were down both in quarterly (2.4%) and annual (3.6%) terms to 7.47 million, but Park is not losing any sleep. "Heart is fine," he says. "The Heart Network is performing extremely well."

Classic FM saw numbers marginally drop on the quarter, while it fell 6.2% on the year to 5.36 million, while also in the Global camp the Gold Network has added 86,000 listeners over the past year to take its reach up to 1.54 million. Going the other way, nearly 100,000 fewer people listened to XFM across the UK in the quarter compared to the year before as reach dropped by 10.6% annually to 839,000.

Reflecting a strong performance for the flagship London station, Bauer's Kiss UK posted a 5.8% yearly rise, while it was up 0.8% on the quarter to

4.18 million. "We had a good 2011, both Kiss FM UK across the country and in London," says Kiss group programme director Andy Roberts. "There were some good numbers in terms of daytime and all the specialist stuff."

The Kiss network moved further ahead of fellow Bauer network Magic UK, which increased its audience by 0.8% over the three months but dropped 2.0% from 12 months ago to 3.87 million. Bauer's digital-only Smash Hits moved back above 1 million after increasing its reach during the quarter by 12.9% to 1.00 million, while in the regions the group saw big gains for Manchester's Key 103, Forth One in Edinburgh, Liverpool's Radio City and Metro in Newcastle.

GMC's Smooth Radio UK gained 231,000 listeners over the past year to take reach up to 3.32 million, although the network's numbers are clearly holding up better than the London Smooth station. While Smooth's audience in the capital dropped quarter-on-quarter by 25.5%, nationally it was down by just 0.4%.

"We're making progress. Every quarter has been bigger than the one before"

RICHARD PARK, GLOBAL RADIO

LONDON FOCUS PARK PLEASURE AS CAPITAL REGAINS LONDON CROWN

CAPITAL'S FLAGSHIP 95.8 LONDON STATION has been such a significant part of Richard Park's life that he is understandably elated to see it back as the city's commercial number one both in audience numbers and share.

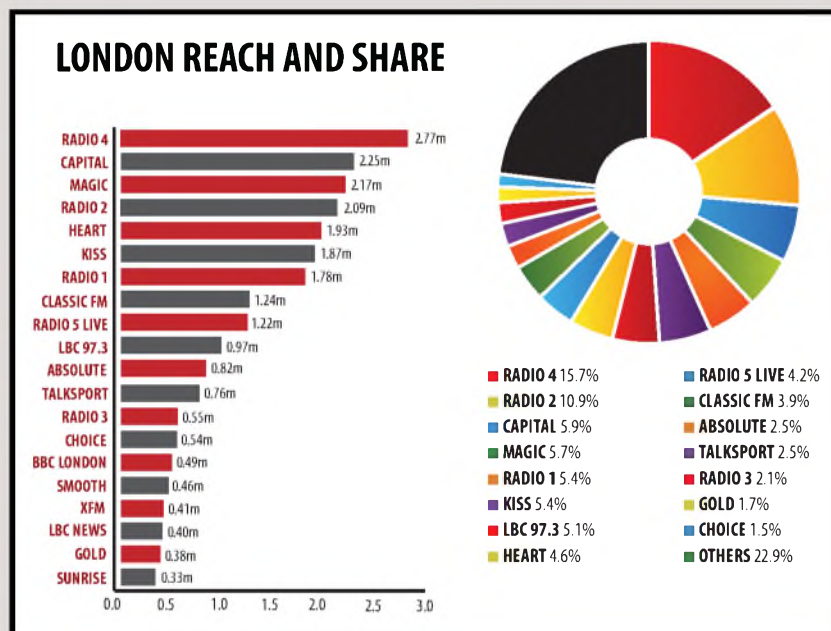
"It sends a shiver down my spine and I feel great joy for colleagues [Global founder and executive president] Ashley [Tabor] and all the staff," he says. "It's a big deal; let's not pretend otherwise."

In the seven years between his stints at Capital and since he returned with its new owner Global, where he is now director of broadcasting, the seasoned radio executive heard time and time again that 95.8 would never again top London's commercial radio league table. But Park always thought differently.

"I was absolutely certain that it was achievable because I'm a great believer in the power of music in the first place and up-to-date music, which in essence is pop music," he says.

Capital has secured top status in some style, achieving its highest reach during the final quarter of 2011 for seven years as 2.25 million people tuned in. That was 75,000 more than Q3 when the station also led in reach terms and 293,000 higher than 12 months earlier, but in this latest Rajar round it becomes the undisputed number one by also leading on share with 5.9%. That is a highly-impressive 1.4 percentage points better than during the same quarter in 2010 as it moved ahead of sister Global station Heart, which dropped from first to fifth spot in the rankings.

Capital's reach and share gains must have been vexing for Park's old stomping ground of Magic as the Bauer station produced a set of impressive Rajar figures of its own with share lifting between quarters from 5.6% to 5.7% while reach grew on the quarter by 8.7% and the year



"This time everybody has generally got something to celebrate"

STEVE PARKINSON
BAUER LONDON

by 5.7% to 2.17 million. However, Bauer London managing director Steve Parkinson takes a philosophical approach.

"First of all, [the Rajars] were good for all commercial radio," he says. "This time everybody has generally got something to celebrate, so it's good Capital's investment is paying off. As a CHR format they should frankly be number one. It's good Magic is strong, Kiss is strong and together they are giving the mainstream BBC stations a run for their money. It's great Magic is beating Radio 2 in London and Kiss is beating

Radio 1 in London."

Magic has been undergoing a few subtle changes to its music offering in recent months that are clearly paying off. "Magic is a slow ship to turn," explains Parkinson. "It's got to be the right mix of Michael Bublé and Eurythmics, but we've just contemporised the music by a few degrees with a splash of Lana Del Rey and Jason Mraz just to give people a little bit of a contemporary spine around the music."

Fellow Bauer station Kiss 100 now has the third highest share among commercial players in the London market, rising from 4.0% to 5.4% between quarters to overtake Heart and match Radio 1's share in the city, although the Global station continues to have more listeners. Kiss's own audience rose by 10.0% quarter-on-quarter and is up 2.9% on the year to 1.87 million. Its group programme director Andy Roberts acknowledges the music scene currently suits Kiss's own musical remit and reckons his station has been "quite smart" in the

way it has managed its music offering.

"Music is at the core of Kiss and we've got a good understanding of the audience's need for certain types of music versus the industry agenda," he says. "They're very different and we're quite good at crafting hours."

Music Week research recently revealed the closeness in music output between Capital and Kiss with the two stations having 81 tracks in common in their respective 100 most-played tracks of 2011. However, the take on this overlap varies significantly between stations.

"It's no secret Capital wants the audience Kiss has. Capital wants to skew the whole product younger," says Roberts, pointing to his station's market-leading position among 15- to 34-year-olds.

In turn, Global's Park accuses Kiss of copying what Capital plays and takes a dig at its output compared to his own group's urban station Choice. "Unlike Kiss it's not just playing Katy Perry records but playing proper urban records," he says.

By its own usual standards, Global's Heart had an unspectacular Rajars with share shrinking from 5.8% to 4.6% and audience down 4.7% on the quarter, although reach at 1.93 million was still nearly 10% higher than 12 months earlier. But, while acknowledging the share drop, Park says he is "comfortable" with Heart's numbers, adding: "Heart at some stage will be second to Capital."

There is harder work at Leicester Square for XFM with audience numbers dropping 6.7% over the quarter to 406,000, while 123,000 fewer people listened in Q4 compared to a year ago, a 23.3% fall. However, Park says every show at the station has changed, including Danny Wallace coming in at breakfast.

Global's other specialist London music station, Choice, delivered better news with reach up 4.2% on the year to 543,000.

LANA DEL REY



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FEATURE UNSIGNED TIPS



GET WISE, GET SIGNED

The cream of the UK's A&R and media communities reveal the hidden secrets of getting a professional deal – and the classic mistakes performers make time and time again

TALENT

BY TIM INGHAM

You've got your sound sorted, your demo pressed and your moody eye make-up just right. So why isn't the industry listening?

Tens of thousands of would-be artists end each year wondering why they didn't manage to land

that elusive publishing or record contract – and why they're not yet being heralded as the next Arctic Monkeys in *NME*.

Good news is, many of these acts are making the same mistakes: that's according to our huge panel of industry experts, who have agreed to share some of the biggest secrets from the worlds of A&R and media.

Whether it's sending in shoddy recordings,

ABOVE
The next step: Industry tipsters have the inside track on how to get nearer the record deal

expecting too much too soon or employing their beer monster mate Dave as manager, the same people in the music business are put off by the same errors all the time.

Here, some of the UK's leading industry luminaries – complete with a handy reminder of the acts their company works with – shed some light on how unsigned artists can shape up and get noticed...

FEATURE UNSIGNED TIPS

GLYN AIKINS A&R DIRECTOR, VIRGIN RECORDS

(Professor Green, Katy Perry)



- ✓ **DO** Be yourself.
- ✓ **DO** Show some social media know-how.
- ✓ **DO** Make sure the team you employ can seriously add value to what you do, not just your mates.

✗ **DON'T** Send in demos with a cup of coffee and cupcakes (true story) or volumes of paper. Keep it simple.

✗ **DON'T** Send a 10-song CD with a note saying listen to songs three, six and seven. Just send what you believe are your best songs.

✗ **DON'T** Forget your contact information. Put it on *everything*. Items get separated. Don't just note your website – include your phone and email as well.

ANDREW CAMPBELL LABEL MANAGER, LOJINX

(Brendan Benson, Fountains Cf Wayne)



- ✓ **DO** Excel. The democratisation of technology results in an awful lot of incredibly average music being thrust in people's faces every day. But don't just rely on novelty to be found – you must excel at what you do.

✓ **DO** DIY. If you believe in your music, put your time, money and effort where your mouth is and go out there and do it yourself. If you're even moderately successful, the people with the big cheque books will seek you out. Of course, by then, you'll be smart enough to realise you don't need them.

✓ **DO** Target. It's pointless to buy a book of contacts and blitz every email address you can find in one CC'd email. Research the businesses behind the bands you admire and seek out the people (labels, promoters, managers, etc) that operate in a similar genre to your own and make a personal connection.

RYAN FARLEY A&R SCOUT, WARNER/CHAPPELL UK

(Morrissey/Marr, Michael Jackson)



- ✓ **DO** Be yourself, no one likes a fake. Enduring artists have personalities you can't replicate.
- ✓ **DO** Be original – innovate with your sound, style, image, live show, etc.

✗ **DON'T** Aim to get rich from signing a deal. Be smart and sign with the best team you can. Success will bring the money later.

JACK SHANKLY A&R, DOMINORECORDS

(Arctic Monkeys, Eugene McGuinness)



- ✗ **DON'T** feel that you need to actively pursue a label right from the beginning of your career in order to be successful. Take the time to perfect what you're doing and build an artistic 'world' that is unique and true to yourself and the industry will take notice.

✓ **DO** Be selective about those you do target when sending your music out. Finding just one influential blog, website or other outlet that has an appreciation for your aesthetic and the type of music you are creating can be much more valuable early on in a career than blind blanket-bombing.

✗ **DON'T** Unless you're from the capital, don't



waste money on travelling to London for just any old gig, especially not a pay-per-play one to an unknowing audience. Use those resources instead on studio time, photos, art, a website, etc, and create your own crowd.

HUGO TURQUET A&R DIRECTOR, BMG CHRYSALIS

(Imelda May, Bruno Mars)



- ✓ **DO** Concentrate on the things you can control writing songs and how you present your music, if that be live or otherwise.
- ✓ **DO** Take your time – get it right, don't be in a rush. Once it all begins

you have to be ready to run. You are only a new act once.

✓ **DO** Think long term – it's not just about the initial signing.

JIM CHANCELLOR MD, FICTION RECORDS

(Elbow, Maccabees, Snow Patrol)



- ✓ **DO** Find your own sound and live in it.
- ✓ **DO** Be patient.
- ✓ **DO** Be committed.
- ✓ **DO** Be brilliant – make good great, make great incredible, make

incredible undeniable.

✗ **DON'T** Ever compromise.

✓ **DO** Make sure your manager *loves* your music, is bright, good company and is brave and entrepreneurial.

BRIONY TURNER A&R MANAGER, ATLANTIC RECORDS UK

(Janelle Monae, Frightened Rabbit, Paulo Nutini)



- ✗ **DON'T** Ever send more than three songs. Less is definitely more when listening to something amazing for the first time. If people like what they're hearing they'll always ask for more.

✓ **DO** Build a fanbase. Whether this is online, doing gigs or jumping on other people's records it's invaluable and will really benefit the act in the short and long term.

✗ **DON'T** Rush. Take time to develop songwriting skills and have a fair idea of how you want to sound before getting in touch with labels. Even better – let the labels come to you.

CHARLIE CAPLOWE FOUNDER, XTRAMILE

(Frank Turner, Against Me!)



- ✗ **DON'T** Just sit around waiting or hoping for things to come to you; go out there and do whatever it takes. Always try and put yourself in a position where you may even make your own luck.

DANIEL GLASS FOUNDER, GLASSNOTE RECORDS

(Mumford & Sons, Childish Gambino)



- ✗ **DON'T** Play industry showcases... play for your fans.
- ✓ **DO** Surround yourself with a small team of people that believe in you. It's about quality over quantity of people.

✓ **DO** Try to get on the bill of shows and tours of bands who are amazing live. You will learn, be inspired and it will rub off on you.

DIPESH PARMAR SENIOR A&R MANAGER, MINISTRY OF SOUND

(Example, Wretch 32)



- ✓ **DO** Build a fanbase online with social networks. Use interactive sources such as Youtube as your platform to interact and attract A&R attention. Gone are the days of sending millions of CDs to

record companies.

✗ **DON'T** Be a sheep. Carve your own niche. No-one wants to hear another David Guetta or Avicii clone – work out how you can be different and master your craft.

JJ DUNNING EDITOR, THE FLY



- ✓ **DO** Get advice from people whose band nearly made it. Knowing what not to do is seriously underrated. Might be a tricky one to broach to a passing indie nearly-was, though.

Try shouting: "Hey! You never made it, got any advice?" at the singer from Bromhead's Jacket and you could get a fat lip.

✗ **DON'T** Spend loads of money on a vanity promo. There's no need to compile a dossier of every gig you've ever done in a 16-sheet, leather-bound pack, with a DVD of your performance down the local pub, combined with a seven-inch single, kitsch cassette tape and a selection of bad photographs. Save your money and buy another pedal.

✗ **DON'T** Play in London until you're ready. Or even at all. The capital chews up and spits out hundreds of bands, so you need to be good enough to stand out; your absence will create a demand. That's when you step in. Don't leave it so long that your first London show is at The O2, mind. That's just being over-cautious.

ALEX DAY ARTIST



- ✓ **DO** Reach out to people, anyone and everyone – it only takes one spark to launch you.
- ✓ **DO** Engage your fanbase – they can help you more than you'll ever think possible if you just give them a

reason to.

✗ **DON'T** Feel discouraged – always be polite and charming, people can change their minds.

✗ **DON'T** Settle – unless you've spoken to every possible person in the world about your song, there's always more...

MATT CADMAN DIRECTOR, AATW

(Dappy, DJ Caspar, Skepta)



- ✗ **DON'T** Play stuff to people too early – then keep sending an updated version every week. Make sure it's as good as you can get it first time they hear it.

✓ **DO** Your homework about which labels/managers/agents, are more likely to be looking for your style of music – i.e. avoid sending your thrash metal to a dubstep label.

✓ **DO** Keep going. If you have a great track, you'll need a great follow up. If you don't... you still need a great first track. Don't get hung up with one song.

✓ **DO** Understand you're competing with the best. Your competition are the biggest artists in the

ABOVE
Tipsters' talent: Our panel of tipsters has worked with the likes of Brendan Benson, Eugene McGuinness, Janelle Monae and Wretch 32

world. Why should the public spend their 99p on your track rather than Beyoncé's new single?

❌ DON'T Believe everything you hear. Shocking news for you here, but the music industry is home to a fair few numpties. Check people out for their track record, who they have worked with and had recent success with – not necessarily what they're promising to do in the future, or what they did in 1976.

MARTIN GOLDSCHMIDT MD, COOKING VINYL

(The Prodigy, Marilyn Manson, The Enemy)



✓ DO Be prepared to live, kill and die for your music. The world doesn't owe you a living. Get in a van and drive everywhere, sleep on floors, show 110% commitment and belief in yourself.

❌ DON'T Believe the hype. Reality is a royalty statement.

MILES LEONARD PRESIDENT, PARLOPHONE AND VIRGIN A&R LABELS

(Coldplay, Tinie Tempah)



✓ DO Have a vision and conviction.

✓ DO Have an awareness of the market.

❌ DON'T Think signing a deal means you have made it.

❌ DON'T Forget to be exciting and interesting.

MIKE SMITH MD, COLUMBIA RECORDS

(Kasabian, Foo Fighters, Miles Kane)



✓ DO As much as you possibly can for yourself. The more you can achieve before closing a deal, the more you will be in control of your destiny once the deal is signed and the better that deal and your future career will be.

✓ DO Have a clear sense of where you are coming from and give people a reason to give a damn about you. No one likes to be plugged by a label on a new act; everyone wants to discover them for themselves.

✓ DO A bit of networking without looking desperate. The best way to reach an A&R man or a radio producer is by getting someone they know to tell them how good you are. It is also the artists who are well connected that go on to make a big impact once they are signed.

MIKE WALSH DEPUTY PROGRAMME DIRECTOR, XFM



✓ DO Your time. Like the Beatles in Hamburg (to quote Malcolm Gladwell's 'Outliers') you have to do your 10,000 hours to be truly exceptional. If you are not using your every waking moment to

obsessively better your craft (songwriting, playing, mixing, recording or whatever) then stop now as the chances are you won't make it.

❌ DON'T Underestimate the song. Regardless of



genre 'the tune' is the real estate of all musical success. All the vocal training, image managing, and live performance chops in the world will not be able to better an amazing song.

✓ DO Be brilliant – if you do this you will not go unnoticed. As obvious and as crass as that sounds, it is worth understanding that we have never lived in a more democratised time for music (and good ideas and content in general) – there are fewer 'old system' gatekeepers and far more channels to spread your music and message than ever before. Be brilliant and you will be heard.



ABOVE
Tipsters' talent: Our panel of tipsters has worked with the likes of Marilyn Manson and Drive-By Truckers

PIP NEWBY A&R, PLAY IT AGAIN SAM RECORDS

(Drive-By Truckers, Zulu Winter)



✓ DO Be your own biggest critic. Pop's not about perfection but you shouldn't expose anything that's not your best work to the world. Learn to be honest with yourself; if you have family/friends willing to be brutally honest with you, you're luckier than most.

✓ DO Become part of a scene, and if there's no scene for you, become the lynchpin act in starting one. Getting gigs, releasing records and finding industry support will be easier the bigger your network. As DIY becomes more important so do allies.

❌ DON'T Have a sense of entitlement. Take responsibility for your own career – blaming your lack of decent gigs on not having an agent or a lack of interest in your band on not having a deal will get you nowhere.

**THERE'S
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ONE
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OF THE
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The finalists get to play at Wembley on 4th July 2012 as part of Young Chamber's The Skills Factor event and the winner will also get priceless coverage in Music Week.

If you've got talent and the business and enterprise skills to succeed, this is the competition for you. It doesn't matter if you are a band or a solo artist; you just have to be quick – you need to register now and complete the entry form by 9th March 2012. Battle of the Bands is open to young people between the ages of 12 and 19, who are in some form of full or part time education or training programme.

It's organised by Young Chamber in association with Platform One College of Music, which prides itself on preparing young musicians for sustainable employment in the music business.

Battle of the Bands and **The Skills Factor** are part of the work of Young Chamber, which is all about inspiring young people to make the most of their abilities, by bringing the worlds of education and business closer together.

It also runs the **5th Matrix**, a schools based online careers and networking platform, which helps students make the right decisions on jobs and careers.

Hurry! Entries close 9th March...

For more information about Battle of the Bands, including the rules and how to register, go to www.youngchamber.com and follow the link off the home page.



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FEATURE UNSIGNED TIPS



BEN MORTIMER DIRECTOR OF A&R, POLYDOR

(Take That, Lady Gaga)



✓ **DO** Try and find a manager who's on the up, and can go on the journey with you. You can get a big-time manager on board, but the chances are when their super successful artist demands their

attention, they'll get it ahead of you. If you can find a bright young manager, who's as ambitious as you are, then perfect. Just make sure they have a solid lawyer to help them out with the stuff they may not know about yet.

✗ **DON'T** Rely on other people to do things for you. For example, if you like a certain producer, contact them. If you know other bands or artists who you respect and are doing well, get them to help you. It's not about just trying to sign a record contract. That's only a very slim part of what it takes to have a long and successful career. And if people like me see that you are pro-active then we're more likely to want to get involved with you.

✗ **DON'T** Rinse your record company on the deal. This needs to be a relationship that everyone feels good getting into. Not with one side feeling resentful. And anyway, if the deal becomes a big music industry hype-fest, you can be over as soon as you put pen to paper. It also means you can develop over records, without the pressure of a huge debit balance hanging over you. And if things go well, you'll be earning much faster than if you've taken a huge advance. Always nice.

SIMON RAYMONDE FOUNDER, BELLA UNION

(John Grant, Fleet Foxes)



✗ **DON'T** Attach a 1GB photo of yourself/selves to an email and expect me to open it (same applies to songs). Send a SoundCloud link, and a very brief and simple explanation of why you're making

this music.

✗ **DON'T** Start your letter 'People compare us to Midlake and Fleet Foxes'. That's not something that will attract any label.

✗ **DON'T** Suggest that from listening to our roster you're sure we'll like your music, because immediately you have set yourself an unnecessary challenge.

✗ **DON'T** Tell me that you'll "be in the area next week and would like to sit down and listen to the new album" with me regarding a potential signing to Bella Union... (WOAH!). That's way too fast and way too bold.

✓ **DO** Research what kind of label we are. The amount of pop music we get sent by X-Factor style wannabees is scary.

✓ **DO** Think up some more original references than "people say I sound like Thom Yorke and Jeff Buckley", because now you've told me, I will assume that you couldn't possibly be as good as them and you don't even think you are. Bad combo.

TOM DOHERTY DIRECTOR, PLASTICHEAD

(Anthrax, Septic Flesh)



✗ **DON'T** Ever sign any paperwork without first getting professional advice. Always remember you could be putting your career in someone's hands for many years, and always make sure that whatever you sign retain a copy for future reference. So many artists have no idea what they've signed and more often than not cannot find a copy.

OLLIE HODGE A&R MANAGER, COLUMBIA RECORDS



✓ **DO** Write all the time (if you're a writer). Get songs and lyrics as great as you can possibly get them. Songs are at the heart of everything so work hard to get these right. Don't worry about recordings – rough recordings of great songs are always more impressive than great recordings of average songs. The managers, agents, labels, publishers, etc, that you want to work with will be able to hear past an average recording. Spend all the time on the writing.

✓ **DO** Work hard at becoming a great performer (if you're a performer). Rehearse as much as you can. Try to find a space you can make your own rather than spending a fortune on rehearsal studio fees. If you're a front-person the pressure is on, you have to carry everything. Go to a Prince concert to see how to do it properly. Play shows as often as you can because the more you play, the better you'll get.

✓ **DO** Be creative with what you're doing. Try to find something unique to say or try to say something in a new way. Be brave. Stand for something. Inspire people.

CLAIRE LIM & PAUL McCALLUM CO-FOUNDER, A BADGE OF FRIENDSHIP

(Underground and unsigned gig promoters / PR specialists – Abadgeoffriendship.com)



✓ **DO** Make your information easily available online, never send naked MP3s and huge files via email. Your tracks should be easily streamable from a website or somewhere like SoundCloud along with images.

✓ **DO** Read about the company you are contacting. For example, don't ask for a gig if you're getting in touch with a PR company.

✓ **DO** Use the internet intelligently. With the likes of Twitter, Facebook and Bandcamp, for example, bands can reach out to the industry by keeping productivity high and fairly regular. Target the right people and your sound and identity will become more visible to those who matter.



ABOVE & BELOW
Tipsters' talent: Our panel of tipsters has been associated with the likes of Kasabian (above), Miles Kane, The Horrors and Neil Young

TOM OVERBURY JUNIOR A&R MANAGER, BMG CHRYSALIS

(The Maccabees, The Horrors)



✓ **DO** Be original. While it's fine to be of the same genre or style of a previously successful artist, you must have that 'something' that makes you stand out from what's gone before. Believing in that 'something' is also a

necessity – it's easy to spot those who don't. ✓ **DO** Get good live. In an age of declining record sales and growing ticket sales, an artist must have a professional and captivating live show. Seeing the live show is one of the first steps in the process of signing an act. If an artist can't deliver in the live environment, then an A&R would be unlikely to pursue them any further.

✓ **DO** Social media. Embrace and make full use of the incredible tools that are available in this digital age. In doing so, you can get your music to more pairs of ears than ever before. You can build a fanbase and ultimately make yourself more easily discoverable. It is easier to find something that wants to be found. Believe it or not, we do look at Facebook 'fan' numbers.

BEN COOK MD, ASYLUM RECORDS UK

(Ed Sheeran)



✓ **DO** Be yourself and do what you love. ✓ **DO** Hone your craft. Gifts such as a voice or a way with words don't bring longevity without constant work to hone them. ✓ **DO** Get in front of people, and be open to learning from those experiences every time.

THOMAS HAIMOVICI SENIOR A&R MANAGER, WARNER BROS RECORDS UK

(Neil Young, REM)



✓ **DO** Believe in yourself. Don't listen to what others are saying. It's your passion, determination and drive that will bring you success. Not what anyone else says. ✓ **DO** Work hard and practise, all the time. It is the best job in the world – it is also the hardest.



FEATURE UNSIGNED TIPS

✓ **DO** Push the boundaries. Never get complacent; there is always more to do. Never think "I'm there" and that it is time to slow down.

COLIN WALLACE INTERNATIONAL, ONE LITTLE INDIAN

(Bjork, Kill It Kid)



- ✓ **DO** Be original as much as you can with your music.
- ✗ **DON'T** Don't be a carbon copy of your favourite band.
- ✓ **DO** Never stop writing. You can never have too many songs.

NICK RAPHAEL PRESIDENT, LONDON RECORDS/EX-EPIC

(RIO, JLS, Jay-Z)



- ✗ **DON'T** Rush. You only get one chance to make a first impression – make sure it's a good one. A rambling email from a Hotmail address that spells our names wrong is not ideal. No one is waiting for your album – make sure you get it right.

✓ **DO** Get a good team together. Record labels should be the last point of contact. You should get a manager, get some advice – the record label is the end game, not the beginning.

✓ **DO** Release your music yourself. In the digital age, it's not as difficult or expensive as you'd think – so don't be scared.



ABOVE & BELOW
Tipsters' talent: Our panel of tipsters has worked with the likes of Kurt Vile

✓ **DO** Stay creative. The more gigging, songwriting and performing you do, the better you're getting all the time. While you're looking for a manager and readying your submission to the record company, don't stop. Generate content.

✓ **DO** Define yourself. There's a famous phrase in music labels: "If you can't define it, don't sign it." Same goes for the artist: if you can't define yourself, we're not going to do it for you. Telling us: "I'll be anything you want me to be," is not a good approach.

MATT WILKINSON NEW MUSIC EDITOR, NME



✓ **DO** Judge your own hype meticulously. There's no point in playing the buzziest venues in your city too soon. If you're good enough early on then industry/fans/journalists will come to you, and you'll grow as a band naturally.

✓ **DO** Weigh up your options. Meet as many people from the industry as possible. If you hate a label but they're interested in what you're doing, still meet them. The worst that can happen is you listen to what they say and then turn them down.

✗ **DON'T** Shoot your load. You don't need to put your best songs online straightaway. Hold things back – there's nothing more exciting than finding a great band and realising they've got a shedload of brilliant songs that no one knows about yet.

NATALIE JUDGE UK LABEL MANAGER, MATADOR

(Fucked Up, Kurt Vile)



✓ **DO** Start on the right foot. First impressions are everything and these days that usually means your online presence. Make sure it's representative of you. (Even if that means having no online presence!)

✓ **DO** Be nice to people. Good manners go a long way and you never know who you're going to meet – it could be your future agent, manager, label.

✓ **DO** Respect those around you and they will respect you. No one likes a wanker.



a badge of friendship

Music PR & Event Management

"One of indie London's best-loved organisations" - NME



✓**DO** Test yourself. There's no reason why you can't do it yourself. If you can't get a gig, set up your own night. If you haven't got a label, why not release a seven-inch yourself? Online mixtapes, podcasts, bedroom label releases are all ways of getting your own music out there.

NATHAN THOMPSON A&R DIRECTOR, PARLOPHONE

(Blur, Coldplay)



✓**DO** Spend time getting your stats/profile up on social networks (Facebook etc).

✓**DO** Register your name as a trademark (if affordable), set up your own website/blog and hone

your live sound.

✓**DO** Submit music to BBC Introducing, etc.

✓**DO** Basically, do as much as you can before approaching us and in the meantime, please don't talk to other labels...

JAMIE NELSON DIRECTOR OF A&R, MERCURY

(Rihanna, Arcade Fire, Pixie Lott)



✓**DO** Write amazing songs.

✓**DO** Work hard.

✓**DO** Be different (very).

If you do all that, it's a piece of piss.

JIMMY SMITH A&R MANAGER, BUCKS MUSIC

(Pete Doherty, Professor Green)



✓**DO** Try and promote yourself in your local area. Try and build up a fanbase online and on the blogs and also use social media sites. Try and build up a visual look of you or your act as online is such a big player in

starting off an artist career these days (e.g. Lana Del Rey – Video Games)

✓**DO** Try and play gigs and get yourself tight live so that when A&R people eventually come to see you play you'll impress.

✓**DO** Look at all options and never take the first offer that's presented to you. A record deal is sometimes considered the holy grail but they aren't always the best option to start with. Publishing and management companies are also able to offer the same A&R creative services for artists and can be just as useful at the right time.

✗**DON'T** Chase down A&R people as they like to feel that an act is developing a buzz organically. An A&R guy will like their time when looking at an act and they might be already interested in you but they might not have reached out as yet.

✗**DON'T** Waste money recording really expensive demo's in big studios as this won't be money well spent. Garageband is a good way of getting demo's together at a cheap cost.

✗**DON'T** Pay managers retainers before you're signed. Your manager should be getting 20% of your record/publishing advances and any sponsorships etc... from thereafter.

JAMES ROBERTS SENIOR A&R MANAGER, RCA

(Beyoncé, Alicia Keys)



✓**DO** Create your own world and let people come to you wanting to be part of it. If you are naturally starting to sell tickets and are clocking up good online stats the



"Don't keep it in the family – if you are being managed by your dad, then it's probably best to start looking for another manager"

JAMES ROBERTS, RCA

industry will be knocking on your door in no time at all, without you having to ask them to do so.

✗**DON'T** Worry if you're not the media/industry buzz act of the week: the real breakthroughs often come from a much less obvious route; building an audience through hard graft. Ed Sheeran and Newton Faulkner are just two examples of artists who quietly got on with things without much bother from anyone in the early years, and it's that gestation period that ultimately allows the honing of your craft so that when the spotlight comes, you're ready and prepared.

✗**DON'T** Keep it in the family – if you are being managed by your dad then it's probably best to start looking for another manager. Dad managers are rarely a recipe for success, so unless your dad is Irving Azoff it's probably best to agree not to mix business with family.

DAVID PONTIN DIRECTOR, PLATFORM ONE

(Music College / co-runner of Battle Cf The Bands competition with YoungChamber – YoungChamber.com)



✗**DON'T** Blame the lack of a local scene. It is essential that you create your local scene. The grass is not greener on the other side. It is essential to invest in your own music community. If you can get 100 true fans following you locally then the project stacks up – if you cannot then something is fundamentally wrong...

✓**DO** Know your stuff. Knowledge is power – a good music course will equip you with the skills and knowledge you need to work in a highly competitive and demanding industry – the rewards are incredible but do not be naïve.

ABOVE
Tipsters' talent: Our panel of tipsters has worked with the likes of Coldplay

RIGHT
Ed Sheeran: One example of "an artist who quietly got on with things without much bother from anyone in the early years"



✓**DO** Listen to loads of new music. Follow what is going on, who is being signed, what is getting playlisted, who manages these acts, what are the production values... understand what is going on.

JAY MITCHELL FOUNDER, SURFACE FESTIVAL

(International new & unsigned music festival)



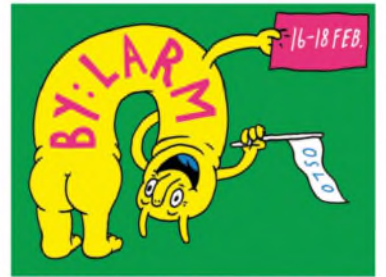
✓**DO** Create merch early. While generating money is the most obvious benefit of band

merchandise, the valuable impressions made from exposure to potential fans is just as important. When your fans wear your merch there is no limit to how many people are going to see it and/or how many people are going to ask about it. Selling can be done at live shows or online via your website. Email fanclub members and use social networking when new products become available to create hype. Consider offering special packages, bundling your CDs or downloads with T-shirts, buttons and/or stickers to drive sales and spread the word. Bring your merchandise to every show. Display your merch on a stand and make sure to stick around after your set (for as long as possible) so that you don't miss an opportunity to sell.

FEATURE BY:LARM

RAISE THE BY:LARM

As the Nordic event celebrates its 15th year, we catch up with its organiser



INTERNATIONAL

BY TINA HART

It's hard enough keeping a festival event going for a couple of years these days, with established players on the market chomping up market share and young guns sprouting up left, right and centre.

So hats off to by:Larm, then – which celebrates its decade-and-a-half anniversary in 2012, once again attracting an audience of Nordic and foreign music industries to its three-day conference and festival experience from February 16–18.

This year, the organisers have got an extra special programme lined up, featuring fresh faces from the Scandinavian music scene and the second annual Nordic Music Prize – as well as a conference programme including a series of lectures, seminars and debates by day.

Here, *Music Week* chats to founder Erlend Mogård-Larsen about by:Larm's highlights over the years – and its future direction...

What inspired the initial creation of by:Larm?

The creation of the first by:Larm in 1998 was influenced by an event called In The City that we visited in Manchester and Liverpool. We thought maybe we could do a similar thing in Norway – we needed to bring the music business together because the different sectors were not talking to each other, so we felt it was the right time to do such an event. In 1999 we were lucky that In the City inventor Tony Wilson came over and held the keynote speech and it was a fantastic, inspiring lecture about the industry and his philosophy.

One of the first-year seminars had the title 'Is there any talent in Norway?' – that year on the live programme we had upcoming young bands Røyksopp, Kings of Convenience, Thomas Dybdahl and Rolf Meyer – all of whom went on to have successful international careers afterwards.

What are your objectives for this year's event?

Our main focus is what we've called the Scandinavian model – it's about streaming and the new technology, the new way to distribute music. So we've developed what I think is a very interesting seminar programme. Scandinavia is leading the new streaming revolution; it's been here for around two years and now around 50% of



"In Norway we needed to bring the music business together because the different sectors were not talking to each other"

ERLEND MOGÅRD-LARSEN, BY:LARM

ABOVE
Erlend Mogård-Larsen: "Look at what's happening in Scandinavia now" with regards to streaming

BELOW
International calling: Norway's Bernhoft is poised for a breakthrough

all consumers are listening to music through streaming services. Record companies earn more money from streaming than physical sales here.

I think it's interesting for the music business all over the world to look at what's happening in Scandinavia now – both in Norway and Sweden especially. Denmark is on the way – they've just launched WiMP (Wireless Music Player) and Spotify there.

You're now based in Oslo after previously changing venues each year. Do you think it's the only home for by:Larm now?

We'll see. Since we moved to Oslo in 2008 we started to develop by:Larm as a Nordic event and this year there are around 500 international and Nordic delegates – it's an international event right now. We also developed the Nordic Music Prize which started last year,



and it has got a lot of attention – so I think Oslo is a good place to be now. All the venues are close to each other – from the Sentrum you are 200 metres from 50 different venues. So for a showcase festival it's perfect. But we are a Nordic event now and we are open to discussing if we partner with other cities but I think it will be in Oslo 2013. Let's see what the future brings.

You've partnered with Red Bull Music Academy for events within by:Larm. Are brand partnerships an important part of the package for you?

This is the first year Red Bull Music is sponsoring by:Larm and we will stick together for at least three years. This partnership with Red Bull is very interesting and exciting because they are really into music. It's so fun to talk to sponsors that put so much effort into a sponsorship – they are doing events on each day. I think this is a thing that will start to grow.

Who are you particularly looking forward to seeing and hearing this year on the conference and live side?

I'm going to follow this Scandinavian streaming seminar – there are a number of seminars on this subject so I think it will be very interesting and popular. Music-wise: The Amazing (*below*) from Sweden. I really like the album and am looking forward to seeing them live. And of course Ane Brun has a fantastic record – she's also nominated for the Nordic Music Prize, plus an artist from Norway on his way to break internationally called Bernhoft who is a soul-influenced artist.



ABOVE
Living up to their name: The Amazing, from Sweden, will play at by:Larm

TOP TIPS ERLEND MOGÅRD-LARSEN'S BY:LARM POINTERS FOR INTERNATIONAL DELEGATES

KEYNOTE Q&As

Of course you should check these out – on Friday, Simon Reynolds (one of the most influential writers on music and popular culture in our time) and on Saturday, Todd Rundgren (legendary American artist and producer).

EXPLORE THE LIVE PROGRAMME

There are a lot of new up-and-coming acts

you may never have heard of that are really good.

THE TRUE NORWEGIAN BLACK METAL TOUR

On Friday morning, this bus ride hosted by one of the main characters in the Black Metal scene will guide you through all the different record shops and places where they met and practiced and old churches they burnt down – it's a little crazy but really fun.

BOBSLEIGHING IN HOLMENKOLLEN

We're making a trip here on the Saturday morning to the Olympic Games 1952 bobsled racing route. You can slide 2km (it's called the Death Sled) – really fun.

THE NORDIC MUSIC PRIZE

On Thursday evening the ceremony will take place and Ane Brun (*right*) will be playing live as

well as Anna Järvinen and Iceage (*below*) from Denmark – a hardcore rock band signed to XL Records who are great. It's a nice way to get to know what's happening in the Nordic area musically as all the 12 nominated artists will be represented.



BODY TALK ISM**CHAMPIONING MUSICIANS**

Celebrating its 130th anniversary this year, a streamlined ISM has undergone a transformation



"We welcome all musicians, regardless of genre, and it's this eclectic mix of professional musicians that gives ISM a uniquely broad footing in the industry"

DEBORAH ANNETTS, ISM



fact is, a creative UK supports grassroots music-making and doesn't swamp opportunities for professional musicians to find work with a layer of unnecessary administration and expense.

EDUCATION

But a second, more important issue, often isolated from the industry, is the world of education. This is a critical source for the training of the music professionals of the future – working in any environment.

We provide support to the All-Party Parliamentary Group for Music Education – a group chaired by Mike Weatherley MP, a champion of music in parliament – to allow MPs and Peers to debate music education at the heart of Government.

The ISM has played a leading role in advocating the importance of music to Government and Opposition both in the Henley Review of Music Education and subsequent National Plan for Music Education, published towards the end of 2011.

What is clear now is that music must not only play a crucial role in the National Curriculum, but must also connect to the industry to ensure that our record companies have the session musicians, songwriters, technicians and performers they need to produce the music for which the UK is so internationally successful.

DEBATE

As the industry responds to the review of copyright and intellectual property, we will, on April 12/13 be holding our annual conference at LSO St Luke's and the Guildhall School of Music and Drama. Our most ambitious conference to date we will even promote our first concert on April 12 when the Guildhall Jazz Band performs Sketches of Spain. This is a new experience for ISM.

We will have conductor Sir Colin Davis sharing his wisdom and experience and I'm also looking forward to some lively debate in our panel session where leading figures will debate the future of classical music broadcasting.

PROTECT

The work we do for our membership involves critical thinking as we work to safeguard intellectual property rights whilst also, most crucially, supporting them on the day-to-day issues that impact musicians' professional lives. This means giving legal and tax advice to members and administering the ISM benevolent fund for those members and their families who are experiencing hard times.

I'm confident that for ISM, 2012 will continue as it has started, a busy and historic year of change.

TALENT

■ BY DEBORAH ANNETTS, CHIEF EXECUTIVE, INCORPORATED SOCIETY OF MUSICIANS (ISM)



ISM
INCORPORATED SOCIETY OF
MUSICIANS

players to music theatre directors, corporate members and those who have applied their skills to the important business of music education, either privately or in schools. Exceptional talent requires great care and ISM members all benefit from ISM's unique support through our practical advice and assistance across a wide range of issues. We dealt with more than 500 legal cases in 2011 – be it employment support or copyright representation – and our members benefit from unlimited, high-quality legal expertise and casework. We're also on hand to advise on anything from taxes to concert promotion. A small, close-knit team we punch above our weight on all these issues.

So for an organisation that's 130 years old, we are feeling distinctly young at heart and, as we move forwards, we recognise that there are still things we want to evolve. We want, for example, even more musicians to benefit from our range of distinctive services and with more than 10% of our membership working in musical theatre it's important for us to dispel any outdated notion about ISM. We welcome all musicians, regardless of genre, and it's this eclectic mix of professional musicians that gives ISM a uniquely broad footing in the industry, a strong voice on a range of issues and makes for an interesting, creative community.

2012 has already proven a crucial year in terms of our core campaigning work.

LIVE MUSIC

The Live Music Bill, has been central to our campaigning activities supporting members who are music professionals.

We campaigned hard in support of this legislation and it was fantastic to hear Elbow's Guy Garvey on BBC Radio 4's Today programme talking about how important this is: it impacts on all musicians, whether a band, jazz trio or string quartet, and in all sorts of venues (pubs, hospitals, school halls). The

ABOVE LEFT
Backing the Bill: Lord Clement-Jones and ISM's Deborah Annetts with the Live Music Bill in Westminster Hall

BELOW
Conference first: Conductor Sir Colin Davis will be on hand at ISM's most ambitious annual conference to date



The music industry is undergoing radical change, so it's with great pride that I can say the Incorporated Society of Musicians (ISM), which celebrates its 130th anniversary this year, continues to support the needs of a growing professional membership, champion musicians' rights on issues of critical priority and own an important space in the industry.

Whilst inspired by and hugely respectful of ISM's illustrious history it was clear that in order to make ISM as efficient as possible for the 21st century, some change was needed. This process, which began last year will continue over the months ahead and in May a new committee of professional musicians will add their combined knowledge and expertise advising across the major segments of our membership: performers, teachers and composers.

Whilst we evolve as an organisation there are some constants which will never change; our members remain the ever important element and are at the heart of everything we do. As the association for professional musicians we welcome members across all musical genres and, indeed, our members are active in every part of the music industry.

This of course means that we are, too.

Our roster of professional performers includes musicians working in many prestigious areas of musical life and ranges from internationally renowned conductors, jazz singers and orchestral

RETAIL

HIGH STREET HEROES

MUSIC WEEK SALUTES THE INDIE RETAILERS STILL FIGHTING THE GOOD FIGHT

Give us a history of Those Old Records...

I've been collecting records all my life and, to cut a long story short, I got involved in selling what was a large proportion of my own collection and from that moved in to the management of record fairs. I had a shop on eBay and eventually got BT to do a website, which was my best move ever.

Two years ago, almost to the day, we came to Rugeley to buy a chicken and we left with a shop. We went into the shopping centre and there was a very small glass-fronted 11-foot unit that I thought would be nice. We've expanded twice since then and have now got three units. One day, as soon as the next unit goes, I'll probably move into that one as well.

We're vinyl only, we don't do CDs or DVDs. We also sell some quite rare, really nice framed prints from the 60s and some black and white photographs that really liven the place up. Apart from that we stick to vinyl – new and pre-owned.

We have a nice following coming from as far a field as Tokyo and Russia.

How's business for you today?

I don't think I've suffered as much as other people because I didn't see the decline in CD sales because I never sold the damn things in the first place. We came in here with very low expectations and that was probably a good thing. We're seeing a small but steady increase month-on-month and we're dragging people back. I started with a two-year view, which has just ended. I'm still here and I intend to keep on going.

I'm seeing the age of visitors decrease: we've now got a lot of 16- and 17-year-olds looking for old Led Zeppelin albums on Saturdays – they don't want to pay much but that's neither here nor there. Then there's the other end where you

Those Old Records

Brewery Street Shopping Centre
Rugeley
WS15 2DY
t 07791371827
w thoseoldrecords.co.uk

Manager: Chris McGranaghan



Photo: John Watson

get Japanese dealers who will probably spend a small fortune on stuff.

January is always difficult and I'll probably close for the first two weeks next year but I've not got any complaints. We've never had an awful month but, as I say, the business expectation is relatively modest. I don't have a huge business plan, I don't have any debts, I don't employ anybody, my wife does the books. We tick along

"The VAT issue is a killer. It's a horrendous burden to carry that's damaging a lot of shops"

CHRIS McGRANAGHAN,
THOSE OLD RECORDS

What's been your experience of Record Store Day? Last year we had queues, which is unheard of in Rugeley. We put live bands on in a café where there's an area for playing. This April we're having a concert in a pub in Litchfield. It's going to be a

big thing: we've got Dec Burke playing as well as Beau, who used to record on John Peel's Dandelion label. He hasn't played on stage for 30 years and is using the gig as a platform to launch a new album, so it's a big thing. It's a free concert and it's going to be a good night.

Apart from Record Store Day, is there anything else that the industry could be doing to help indie record stores?

The VAT issue is a killer. It's a horrendous burden to carry that's damaging a lot of shops. The loophole closure is bound to help in creating a level playing field.

Apart from that, we'd just like record companies to open their pockets really and invest in some of the wonderful music that's around, which people are grabbing from YouTube. They

should be getting better exposure and maybe the way to do that is through record shops. Perhaps we should be doing a lot more than just buying and selling records and that's an area I want to investigate further this year in terms of putting concerts on.

Might you move into a shop eventually or are you going to stick with the market?

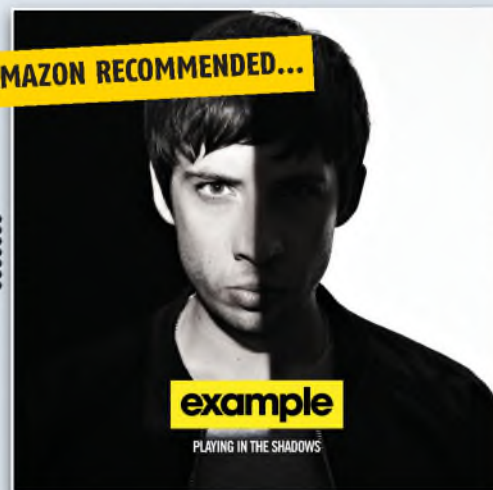
The situation that we've got is great – I pay rent on a weekly basis, I haven't got a lease, and it's cheap and secure. Markets are potentially a really good way forward for new businesses starting up. I was within minutes of signing up for a shop back in November but you have to weigh the pros and cons. There are a lot of people around you in a market venue. But you have to be open to everything

INTERNET vs HUMAN

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



DAVID GUETTA Nothing But The Beat



EXAMPLE Playing In The Shadows



EARTH, WIND AND FIRE Powerlight

FOPP		
Top 10 retail chart		
POS	ARTIST	ALBUM
1	PJ HARVEY	Let England Shake
2	KING CREOSOTE/ JON HOPKINS	Diamond Mine
3	RODRIGO Y GABRIELA/CUBA	Area 52
4	RYAN ADAMS	Ashes & Fire
5	FIRST AID KIT	Lions Roar
6	JOSH T PEARSON	Last Of The Country Gentlemen
7	BLACK KEYS	El Camino
8	FOSTER THE PEOPLE	Torches
9	ARCTIC MONKEYS	Suck It & See
10	THE VACCINES	What Did You Expect...?

iTUNES		
Top 10 retail chart		
POS	ARTIST	ALBUM
1	LANA DEL REY	Born To Die
2	LANA DEL REY	Born To Die (Deluxe)
3	COLDPLAY	Mylo Xyloto
4	VARIOUS	Now! 80
5	ADELE	21
6	SNOW PATROL	Fallen Empires
7	LEONARD COHEN	Old Ideas
8	VARIOUS	Drive OST
9	RIZZLE KICKS	Stereo Typical
10	VARIOUS	Hospitality

SPOTIFY		
Top 10 retail chart		
POS	ARTIST	TRACK
1	LANA DEL REY	Video Games
2	JESSIE J	Domino
3	DAVID GUETTA FEAT. SIA	Titanium
4	AVICII	Levels
5	GOTYE FEAT. KIMBRA	Somebody That I Used To Know
6	RIHANNA FEAT. CALVIN HARRIS	We Found Love
7	FLO RIDA	Good Feeling
8	RIZZLE KICKS	Mama Do The Hump
9	LANA DEL REY	Born To Die
10	ED SHEERAN	Lego House

REISSUE/REPACKAGE

Ringo Starr Ringo 2012 Exclusive Ed. **Universal / February 13**

Following the release of the former Beatle's 17th studio album last month, the Ringo 2012 Exclusive Edition can be found at Universal's Box Set Store from February 13. Encased in a special box, the standard nine-track CD comes with a bonus DVD taking fans behind the scenes with a special segment dedicated to each song on the album. Track-by-track commentary is provided by the legendary drummer and studio footage charting the creation of his latest work adds a little visual treat as well.



PRICE CHECK

ARTIST / ALBUM	amazon	hmv.com	iTunes	play.com	Sainsbury's
CHRIS ISAAK Beyond The Sun	£8.99	£8.99	£7.99	£8.99	£8.99
LAMB OF GOD Resolution	£8.99	£8.99	£7.99	£8.99	£8.99

BASKET CASE MEATLOAF BURSTS INTO PLAY LIST AS SANDÉ HAS HAT-TRICK

Emeli Sandé may well be reigning at the top of predictive charts across all three of our retailers this week, but it's Meatloaf that catches our attention with an aggressive entry at Play. Loaf smashes straight into second place with Hell In A Handbasket.



Ball has gained significant ground, following Sandé's Our Version Of Events at both Amazon and HMV, and manages to hold third position at Play.com.

Paul Weller's Sonik Kicks moves from 8-3 at HMV, while Pink Floyd's The Wall drops from 2-3 at Amazon despite making

some ground at HMV from 7-6. Completing the Top 5 at Amazon are Michael Kiwanuka's Home Again and Gotye's Making Mirrors, while Gotye and Pink Floyd take 4th and 5th respectively at HMV.

Labrinth remains in fifth with Electronic Earth at Play but finds himself leap-frogged by The Ting

Tings as Sounds From Nowheresville moves from 6-4. Newcomers creeping in at the bottom include Lambchop at Amazon, whose Mr. M replaces One Direction's One Ting, which in turn leaps from 20-9. Dry The River's Shallow Bed takes the last spot at HMV as Michael Kiwanuka heads to 14.

AMAZON PRE-RELEASE		
POS	ARTIST/ ALBUM / LABEL	
1	EMELI SANDE Our Version Of Events	Virgin
2	B SPRINGSTEEN Wrecking Ball	Columbia
3	PINK FLOYD The Wall	EMI
4	MICHAEL KIWANUKA Home Again	Polydor
5	GOTYE Making Mirrors	Island
6	SIMPLE MINDS XS	EMI
7	RAMIN Ramin	Sony CMG
8	PAUL WELLER Sonik Kicks	Island
9	ONE DIRECTION One Thing	Syco
10	FAITHLESS Passing The Baton	Nates Tunes
11	NOAH STEWART Noah	Decca
12	LEONA LEWIS Glassheart	Syco
13	VARIOUS Art Of The 12 Inch Vol 2	Salvo
14	NEW ORDER The Lost Sirens	Rhino
15	D ARNOLD/M PRICE Sherlock 1	Silva Screen
16	REN HARVIEU Through...	Island/Kid Gloves
17	BAND OF SKULLS Sweet Sour	Electric Blues
18	KATIE MELUA Secret Symphony	Dramatico
19	MEAT LOAF Hell In A Handbasket	Sony CMG
20	LAMBCHOP Mr. M	City Slang

HMV PRE-RELEASE		
POS	ARTIST/ ALBUM / LABEL	
1	EMELI SANDE Our Version Of Events	Virgin
2	B SPRINGSTEEN Wrecking Ball	Columbia
3	PAUL WELLER Sonik Kicks	Island
4	GOTYE Making Mirrors	Island
5	PINK FLOYD Wall 2011 - Exp. Edition	EMI
6	MADONNA MDNA	Interscope
7	IRON MAIDEN En Vivo!	EMI
8	LEONA LEWIS Glassheart	Syco
9	TING TINGS Sounds From...	Columbia
10	SIMPLE MINDS XS	EMI
11	CALVIN HARRIS New Album	tbccolumbia
12	LLOYD King Of Hearts	Interscope
13	MICHAEL KIWANUKA Home Again	Polydor
14	MYSTERY JETS New Album	tbcc679
15	BAND OF SKULLS Sweet Sour	Electric Blues
16	SOUND OF GUNS Angels...	Distiller
17	LOSTPROPHETS Weapons	Columbia
18	LABRINTH Electronic Earth	Syco
19	ADAM LAMBERT trespassing	19/RCA
20	DRY THE RIVER Shallow Bed	RCA

PLAY.COM PRE-RELEASE		
POS	ARTIST/ ALBUM / LABEL	
1	EMELI SANDE Our Version Of Events	Virgin
2	MEAT LOAF Hell In A Handbasket	Sony CMG
3	B SPRINGSTEEN Wrecking Ball	Columbia
4	TING TINGS Sounds From...	Columbia
5	LABRINTH Electronic Earth	Syco
6	GOTYE Making Mirrors	Island
7	PAUL WELLER Sonik Kicks	Island
8	KING CHARLES Love Blood	Island
9	LADYHAWKE Anxiety	Island
10	IRON MAIDEN En Vivo!	EMI
11	SIMPLE MINDS XS	EMI
12	BLOOD RED SHOES In Time To Voices	V2
13	MICHAEL KIWANUKA Home Again	Polydor
14	LEONA LEWIS Glassheart	Syco
15	THE CRANBERRIES Roses	Cooking Vinyl
16	LOSTPROPHETS Weapons	Columbia
17	SLEIGH BELLS Reign of Terror	Columbia
18	MADONNA MDNA	Interscope
19	BAND OF SKULLS Sweet Sour	Electric Blues
20	THE SHINS Port of Morrow	RCA

LAST.FM HYPED TRACKS		
POS	ARTIST/ ALBUM	
1	DJANGO DJANGO Love's Dart	
2	MIA Bad Girls	
3	JOHN TALABOT FEAT. PIONAL	Destiny
4	ERRORS Holus-Bolus	
5	ERRORS Canon	
6	ERRORS Barton Spring	
7	ERRORS Cloud Chamber	
8	ERRORS Tusk	
9	JOHN TALABOT El Oeste	
10	JOHN TALABOT Depak Ine	
11	ERRORS The Knock	
12	JOHN TALABOT Oro Y Sangre	
13	THE 2 BEARS Increase Your Faith	
14	THE 2 BEARS Heart Of The Congos	
15	JOHN TALABOT Missing You	
16	JOHN TALABOT Last Land	
17	DJANGO DJANGO Skies Over Cairo	
18	ERRORS Blank Media	
19	JOHN TALABOT Estiu	
20	JOHN TALABOT When The Past Was...	

LAST.FM OVERALL CHART		
POS	ARTIST/ ALBUM / LABEL	
1	LANA DEL REY Born To Die	Polydor/Stranger
2	L DEL REY Video Games	Polydor/Stranger
3	L DEL REY Off To The Races	Polydor/Stranger
4	L DEL REY National Anthem	Polydor/Stranger
5	GOTYE Somebody That I Used...	Island
6	LANA DEL REY Radio	Polydor/Stranger
7	L DEL REY Dark Paradise	Polydor/Stranger
8	M83 Midnight City	Naive
9	L DEL REY Diet Mountain...	Polydor/Stranger
10	LANA DEL REY Carmen	Polydor/Stranger
11	L DEL REY Summertime...	Polydor/Stranger
12	L DEL REY Million Dollar...	Polydor/Stranger
13	L DEL REY This Is What...	Polydor/Stranger
14	RIHANNA We Found Love	Def Jam
15	LANA DEL REY Blue Jeans	Polydor/Stranger
16	FOSTER THE PEOPLE Pumped Up...	Columbia
17	LANA DEL REY Without You	Polydor/Stranger
18	LANA DEL REY Lolita	Stranger
19	LANA DEL REY Lucky Ones	Polydor/Stranger
20	COLDPLAY Paradise	Parlophone

PEOPLE

PERSONNEL DANIEL MILLER DEPARTS ANORAK PR TO JOIN VICE

■ ANORAK



After six-and-a-half years at Anorak London, **DAN MILLER** has moved over to VICE as UK PR Manager. Miller said: "From launching acts like Justice, Chromeo, Bloc Party, the Streets and Death From Above 1979 through VICE Records - the in-house record label at VICE Media - through to making groundbreaking films such as Heavy Metal in Baghdad, VICE has always been synonymous with the best in cutting edge music. "With A\$AP Rocky's new video being directed by VICE's Andy Capper, M.I.A.'s new video

premiering on Noisey's new YouTube music channel, and VICE Records signing a new global partnership with Warner Bros, VICE's name is increasingly attached to the most creative artists and musical initiatives around.

"2012 is already shaping up to be a musically groundbreaking year for VICE and I'm very excited to be joining such a creative and driven team."

■ KOBALT

The publisher and rights management company has appointed former Sony Music executive **RICHARD SANDERS** to the newly-created role of president.

Sanders, who was previously Sony's international chairman and president of global marketing, will be based in Kobalt's New York office. He will oversee operations including artist relations, business development, sync licensing and creative services.

The announcement of his appointment comes hot on the

heels of Kobalt unveiling its neighbouring rights and artist and label services division - the latter boosted by the acquisition of UK-based Artists Without A Label (AWAL).

Kobalt founder and CEO Willard Ahdritz said: "As Kobalt enters this new phase of global expansion and rolls out next generation client services for our artists, labels and content owners I am very pleased to welcome Richard, an executive who shares my vision and can work alongside me, providing a recording rights DNA to our proven publishing service model."

■ FOLDED WING

Producer **PAUL THOMAS** has been appointed editor of sound, digital & production at independent production company Folded Wing, having left Radio 1 after more than 10 years at the station. He will oversee output and manage digital projects for the company. Folded Wing founder and director Karen Pearson said of the appointment: "I'm so happy and excited that Paul is joining the

Folded Wing team. His years of experience, specialist knowledge and digital expertise will be a huge help across all of our programmes and projects in 2012. Maintaining the high quality of our shows is so important, across all platforms, both digital and traditional."

Thomas won the BBC's Best Technical Sound of 2011 Award for his documentary on the Burning Man Festival.

At Radio 1 he produced shows including John Peel, Jo Whiley, Pete Tong and Tim Westwood - and managed outside broadcasts from Ibiza, Glastonbury and the Electric Proms.

■ EMI MUSIC

The label has announced two key senior appointments to its UK promotions team. Effective immediately **VIC GRATTON** (above left) is appointed senior director of TV promotions and **TINA SKINNER** (above right) senior director of radio promotions. Both report to



Kevin McCabe, SVP EMI Promotions and Publicity

Skinner was previously director of radio promotions for Parlophone while Gratton was TV promotions director at Virgin Records. Both will now work with all artists across EMI's UK labels and with EMI Music Services' label and artist partners.

McCabe said: "This new team will ensure we will always provide our artists with the best possible service and support, and with their dedication and loyalty to EMI over many years, Vic and Tina are the ideal people to lead the TV and radio functions. I'm delighted to be able to announce these two very well deserved promotions."

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

NEED TO KNOW

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



#15 Mike Smith

Managing Director, Columbia Records UK

Mike Smith broke into the music industry as a talent scout for MCA Music in 1998, where he signed Blur and the Smashing Pumpkins.

He moved on to EMI Music in 1992 as an A&R manager, and rose up the ranks to senior vice president A&R in 2001. Significant signings during this period included Supergrass, Guy Chambers and The Libertines, before he was promoted to director of A&R and made responsible for the whole department. He subsequently worked with Robbie Williams,

Beth Orton, FJ Harvey and The Verve.

Moving over to Columbia Records as managing director in 2006, Smith signed Mark Ronson and Calvin Harris. More recently he brought Katy B, The Vaccines and Ryan Adams to the label. Under his current remit, he looks after Kings of Leon, Bruce Springsteen, Bob Dylan, Foo Fighters, Matt Cardle, Ke\$ha, Sleigh Bells and Kasabian. Outside Columbia, Smith is a trustee of charity New Deal of The Mind and he's also an accomplished artist.

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

Tom Findlay Groove Armada artist and co-founder of Lovebox festival



"I started getting paid to DJ as a student in Manchester, playing funk and disco at a night I ran with Dan O'Neill, who later went on to manage Groove Armada. I moved to London and met Andy (the other half), who played bass guitar much better than me.

"We released four EPs on TummyTouch. Label boss Tim 'Love' Lee encouraged us to write an album which we did in a week, and from that came *At the River*. We signed to Jive because of a great A&R called Scott Maclachlan, released *Vertigo* with them, and more albums with Sony/BMG, and *Cooking Vinyl*.

Lovebox started 10 years ago as a one-dayer, there was never a plan. Now it's a labour of love. London's best festival, and that's down to a great crew that work on the event."

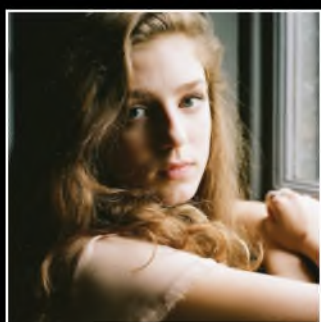
TOP TIP: Try and treat everyone with respect. In this industry what goes around comes around, and this year's tea boy could be next year's head of A&R.



30 **SINGLES & ALBUMS**

David Guetta beats Alyssa Reid to No.1 on the Singles chart with his Sia collaboration Titanium

CHARTS FOCUS



32 **UK AIRPLAY**

Jessie J still dominates both charts but Gotye, Alyssa Reid and Flo Rida are making moves

33 **EU AIRPLAY / INTERNATIONAL**

Birdy (left) flies above Adele in the Netherlands though the 21 artist rules the roost worldwide

34 **INDIES & COMPILATIONS**

Walk Off The Earth and Django Django cause ripples on the indie singles and albums charts



35 **CLUB**

DJ Fresh (left) is first artist to successfully defend Upfront crown since 2009

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Alan Jones sifts through the singles and albums data for the chart week

38 **KEY RELEASES & PRODUCT**

Madonna's MDNA is album of the week – and our Staff Pick recalls Evan Dando's high point

CHARTS UK SINGLES WEEK 5



For all charts and credits queries email 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 (DIS/PROG/PT)	SALES	STATUS
1	2	8	DAVID GUETTA FEAT. SIA Titanium <i>Positiva/Virgin GB28K1100036 (E)</i>	(Guetta/Tunfort/Afrojack) EMI/Bucks/Talpa/Piano/Long Lost Brother/What A Publishing (Furler/Guetta/Tunfort/Van De Wall)	SALES INCREASE	
2	New		ALYSSA REID FEAT. JUMP SMOKERS Alone Again <i>3 Beatr/AATW GBSXS1100290 (ARV)</i>	(Diesel) Sony ATV/EMI/Ultra Empire/Wax On Wax Off/CC (Humphrey/Appleby/Kelly/Steinberg/Reid/Roman/Arzadon/Garcia)	HIGHEST NEW ENTRY	
3	7	4	GOTYE FEAT. KIMBRA Somebody That I Used To Know <i>Island AU2571100007 (ARV)</i>	(Gotye) Kobalt/Hill & Range/Carlin (De Backer/Bonfa)	+50% SALES INCREASE	
4	3	7	JESSIE J Domino <i>Island/Lava USUM71173573 (ARV)</i>	(Dr. Luke/Cirkut/tbc) Warner Chappell/Kobalt/Sony ATV/Prescription (Kelly/Gottwald/Walter/Cornish/Martin)	SALES INCREASE	
5	5	2	FLO-RIDA FEAT. SIA Wild Ones <i>Atlantic USAT21104103 (ARV)</i>	(Dr. Luke/Cirkut) EMI/Universal/Sony ATV/Warner Chappell/Mal On Sunday/Class Pl. Bited by Jdgo/Arnt 101 (Dillard/Lucini/Melk/Futrel/Awelle/Li/Truel/Copper/Mada/F)	SALES INCREASE	
6	1	2	COVER DRIVE Twilight <i>Global Talent/Polydor GBUM71110802 (ARV)</i>	(Quz & Larros) P&P/Sony ATV/Universal (Reifer/Armstrong/Harding/Hill/Weldsen/Romdhane/Larros)		
7	4	9	RIZZLE KICKS Mama Do The Hump <i>Island GBUM71106438 (ARV)</i>	(Cook) Stage Three/Chrysalis/BMG Rights/XXX/Asongs (Alexander-Sule/Stephens/Cook)		
8	8	4	KELLY CLARKSON Stronger (What Doesn't Kill You) <i>RCA GBCTA100364 (ARV)</i>	(Kurstin) Universal/EMI/BMG Rights/Sony ATV/Perfect Storm (Kurstin/Elofsson/Garnson/Tamposi)		
9	14	2	LANA DEL REY Born To Die <i>Polydor/Stranger GBUM71111399 (ARV)</i>	(Hayne) EMI/Sony ATV (Del Rey/Parker)	SALES INCREASE	
10	10	5	PITBULL FEAT. CHRIS BROWN International Love <i>JUSAY1100015 (ARV)</i>	(Soulschok/Biker/Murley) Universal/Warner Chappell/Noting Hill/Fall Of Soul/Dos Duettes/Studio Beat (Perez/Kelly/Schack/Biker/Murley)	SALES INCREASE	
11	19	4	PIXIE LOTT Kiss The Stars <i>Mercury GBUM71105223 (ARV)</i>	(Hauge/Thornalley) Sony ATV/Universal/Dalmain (Lott/Hauge/Thornalley)	SALES INCREASE	
12	9	12	FLO-RIDA Good Feeling <i>Atlantic USAT21101961 (ARV)</i>	(Dr. Luke/Cirkut) Sony ATV/EMI/Kobalt/Mal On Sunday/Class Pl. Bited by Jdgo/Arnt 101 (Dillard/Lucini/Melk/Futrel/Awelle/Li/Truel/Copper/Mada/F)		
13	12	9	LLOYD FEAT. ANDRE 3000 & LIL WAYNE Dedication To My Ex (Miss That) <i>Interscope USUV71101292 (ARV)</i>	(Smith/Polow da Don) Universal/Warner Chappell/Chrysalis (Smith/Jones/Carter/Berjamine)		
14	11	15	LABRINTH FEAT. TINIE TEMPAH Earthquake <i>Syco GBHMM1100022 (ARV)</i>	(Labrinth/Da Ciggia) EMI/Stellar (Okoywu/McKenzie/Williams)		
15	29	3	ED SHEERAN Drunk <i>Asylum GBASH1100199 (ARV)</i>	(Gosling) Sony ATV/BDI (Sheeran/Gosling)	+50% SALES INCREASE	
16	13	11	OLLY MURS Dance With Me Tonight <i>Epic/Syco GBARL1101197 (ARV)</i>	(Robson/Future Cut) Warner Chappell/Universal/Salli Isaak/Imagem (Murs/Robson/Kelly)		
17	20	16	LANA DEL REY Video Games <i>Polydor/Stranger GBUM71107961 (ARV)</i>	(Robopop) EMI/Sony ATV (Del Rey/Parker)	SALES INCREASE	
18	6	3	SWEDISH HOUSE MAFIA VS KNIFE PARTY Antidote <i>Virgin GB1201100110 (E)</i>	(Axwell/Ingrosso/Angello/Swize/McMillen) Universal/EMI/Lateral/CC (Angello/Hedfors/Ingrosso/McMillen/Swize/Ahlund/Baptiste)		
19	15	11	AVICII Levels <i>Island SEUM71100963 (ARV)</i>	(Avicii) EMI/CC (Bergling/Pourmouni/Kirkland/Wood/James)		
20	17	15	COLDPLAY Paradise <i>Parlophone GBAYE1101113 (E)</i>	(Dravs/Green/Simpson) Universal/Opal (Berryman/Buckland/Champion/Martin/Ene)		
21	18	2	REDLIGHT Get Out My Head <i>Mercury/MA GBUM71111209 (ARV)</i>	(Redlight) Just Int'l Music/CC (Fedlight/Westbech/Coffer)		
22	37	32	CHRISTINA PERRI Jar Of Hearts <i>Atlantic USAT21001508 (ARV)</i>	(Yerebian) Warner Chappell/Philosophy Of Sound/Woven/Piggy Dog (Perrin/Yerebian/Lawrence)	+50% SALES INCREASE	
23	21	16	KATY PERRY The One That Got Away <i>Virgin USCA21001266 (E)</i>	(Dr. Luke) Warner Chappell/Kobalt/KASZ Money/Marathon AB/Prescription/When I'm Rich/You'll Be My Rich (Perry/Gottwald/Martin)		
24	28	28	BIRDY Skinny Love <i>11th Floor/Atlantic GBANT1100002 (ARV)</i>	(Gilbert/Walton) Kobalt/Apni Base (Vernon)	SALES INCREASE	
25	25	20	LMFAO Sexy And I Know It <i>Interscope USUM71100990 (ARV)</i>	(Party Rock) Yeah Baby/Chebra/Party Rock (Cordy/Oliver/Robertson/Listenbee/Beck)		
26	22	12	BEYONCE Love On Top <i>Columbia/Parkwood Ent. USM11102908 (ARV)</i>	(Knowles/Tayo) EMI/Warner Chappell/B-Cay/2082/DJ Downstown (Knowles/Nash/Taylor)		
27	23	25	MAROON 5 FEAT. CHRISTINA AGUILERA Moves Like Jagger <i>A&M/Octone USUM71109132 (ARV)</i>	(Shellback/Blanco) Universal/Kobalt (Levine/Levin/Malk/Schuster)		
28	24	18	RIHANNA FEAT. CALVIN HARRIS We Found Love <i>Def Jam USUM71115507 (ARV)</i>	(Harris) EMI (Harris)		
29	33	18	CHARLENE SORAIJA Wherever You Will <i>Go Peacock GBENK1100079 (E)</i>	(Hutchison) Universal (Band/Kamin)	SALES INCREASE	
30	30	12	DRAKE FEAT. RIHANNA Take Care <i>Cash Money/Island USCMS1100517 (ARV)</i>	(ex Smith/Shebib) Universal/EMI/Kobalt/Interscope/Marav & Moves (Graham/Shebib/Palman/Smith/Midley-Croft)	SALES INCREASE	
31	16	5	TAIO CRUZ Troublemaker <i>11th & Broadway GBUM71105030 (ARV)</i>	(Cruz/Angello/Rami/Falk) Universal/Sony ATV/Kobalt/EMI/BMG Rights/Chrysalis Scandinavia (Cruz/Angello/Rami/Falk)		
32	26	18	ED SHEERAN Lego House <i>Asylum GBASH1100205 (ARV)</i>	(Gosling) Warner Chappell/Sony ATV/BDI (Sheeran/Gosling/Leonard)		
33	Re-entry		DAVID GUETTA FEAT. NICKI MINAJ Turn Me On <i>Positiva/Virgin GB28K1100029 (E)</i>	(Guetta/Tunfort/Black Raw) Sony ATV/Present Time/What A Publishing/Bucks/Piano Songs/Talpa (Dean/Guetta/Tunfort)		
34	34	4	M83 Midnight City <i>Nirve GBSYH1100002 (rom urv)</i>	(Weldhal-Johnsen/Gonzalez) EMI/Delabel/CC (Weldhal-Johnsen/Gonzalez/Kibby)		
35	27	11	RIHANNA You Da One <i>Def Jam USUM71118072 (ARV)</i>	(Dr. Luke/Cirkut/Harrell) EMI/Universal/Kobalt/KASZ Money/Annarhi/Fodeoman/Onemology/Prescription Songs (Dean/Gottwald/Fenty/Hill)		
36	60	2	R.I.O. FEAT. U-JEAN Turn This Club Around <i>London/Universal DEHK91114503 (ARV)</i>	(Peifer/Reute) Kobalt/BMG Rights/Manian/CC (Peifer/Reuter/Dyers/Ballinas)	HIGHEST CHARTER	
37	32	4	SKRILLEX AND THE DOORS Breakin' A Sweat <i>Asylum USAT21101211 (ARV)</i>	(Skrillex) Kobalt/Wixen/Jubilee/Doors Music/Copafac (Moore/Manzark/Moiron/Densmore/Kreger)		
38	36	3	ONE DIRECTION One Thing <i>Syco GBHMM1100171 (ARV)</i>	(Yacoub/Falk) Rami/Kobalt/Air Chrysalis Scandinavia/BMG Rights/EMI Apni/Mr. Kanani (Yacoub/Falk/Kotecha)		
39	38	4	CHER LLOYD FEAT. ASTRO Want U Back <i>Syco GBHMM1100104 (ARV)</i>	(Shebbaz) Kobalt/Marathon/EMI/Ar. K. Kanani (Schuster/Kotecha)		
40	35	4	PROFESSOR GREEN. Never Be A Right Time <i>Virgin GBAAA1100385 (E)</i>	(Hayes) Bucks/CC (Manderson/Hayes)		
41	42	13	JAMES MORRISON I Won't Let You Go <i>Island GBUM71104692 (ARV)</i>	(Taylor) Sony ATV/Imagem/Warner/Robson/Brammer		
42	47	23	DAVID GUETTA FEAT. USHER Without You <i>Positiva/Virgin GB28K1100036 (E)</i>	(Guetta/Tunfort/Riesterer) EMI/Sony ATV/Riser Editions/Present Time/What A Publishing/Bucks/Guetta/Tunfort/Riesterer/Cruz/Roy/Leone/Love	SALES INCREASE	
43	31	30	FOSTER THE PEOPLE Pumped Up Kicks <i>Columbia USSM11002931 (ARV)</i>	(Foster) Sony ATV (Foster)		
44	41	4	NADIA ALI Rapture <i>Mos CH3131000317 (ARV)</i>	(Ali/Amin) Smile In Bed/K&L/Fenemace/Burks (Ali/Mose)		
45	49	2	JASON DERULO Breathing <i>Warner Brothers/Beluga Heights USWB11102509 (ARV)</i>	(DJ Frank E) Universal/Warner Chappell/EMI/Arts Music Group East/Deques/Celier (Frank/Desrouleau/Luttrell/Christy/Bunetta/Kurkchyski/Trad/Folsom/Threase)	SALES INCREASE	
46	39	10	JLS Do You Feel What I Feel <i>Epic GBARL1101151 (ARV)</i>	(Bunetta) CC (Regney/Shayne Baker/Bunetta/Cotton/Fyren)		
47	44	21	ONE DIRECTION What Makes You Beautiful <i>Syco GB110100318 (ARV)</i>	(Falk/Yacoub) EMI/Kobalt/Ram/BMG Rights/Chrysalis/Ar. K. Kanani (Yacoub/Falk/Kotecha)		
48	48	34	ED SHEERAN The A Team <i>Asylum GBASH1100095 (ARV)</i>	(Sheeran/Gosling) Sony ATV (Sheeran)		
49	43	15	PROFESSOR GREEN FEAT. EMELI SANDE Read All About It <i>Virgin GBAAA1100291 (E)</i>	(IMS & Ish) Sony ATV/Bucks (Eames/James/Malcher/Kelvin/Manderson)		
50	40	2	KINGS OF POP T.H.E (The Hardest Ever) <i>Best Music USA31523462 (tbc)</i>	(tbc) EMI/Cytron/Bug/CC (Lacey/Austin/Louise/Willam/Lopez/McGee/tbc)		
51	53	54	ADELE Someone Like You <i>XL GBKKS1000351 (PIAS)</i>	(Adkins/Wilson) Universal/Chrysalis/Sugar Lake (Adkins/Wilson)		
52	New		FEEDER Borders <i>Big Teeth GB7QY1100332 (E)</i>	(Sheldon/Nicholas) Chrysalis (Nicholas)		
53	59	26	RIZZLE KICKS Down With The Trumpets <i>Island GBUM71100891 (ARV)</i>	(Eag Noble/Future Cut/Spencer) Future Cut/Kobalt/Stage Three/BMG Rights (Stephens/Alexander-Sule/Lewis/Bellville)	SALES INCREASE	
54	52	35	LADY GAGA The Edge Of Glory <i>Interscope USUM71106458 (ARV)</i>	(L. D. Cage/Catney/DJ White Shadow) Universal/Sony ATV/Warner Chappell/CC (Cerniaotta/Carney/Bair)		
55	50	17	JESSIE J Who You Are <i>Island/Lava USUM7102965 (ARV)</i>	(Cad) Sony ATV/EMI/K&L/F&F/CF (Peiken/Cad/Cornish)		
56	57	44	LMFAO FEAT. LAUREN BENNETT & GOONROCK Party Rock Anthem <i>Interscope USUM71100061 (ARV)</i>	(LMFAO/CoonFock) Party Rock/Global Talent (Cordy/Cordyl/Steinbee/Schröder)		
57	66	11	RIZZLE KICKS When I Was A Youngster <i>Island GBUM71101359 (ARV)</i>	(The Fural) Chrysalis/BMG/Fairwood/Panache/Stage Three (Alexander-Sule/Stephens/Street/Dring/Edwards/Ray)	SALES INCREASE	
58	New		K-CI & JOJO All My Life <i>MCA/Island USMC19752469 (ARV)</i>	(Halley/Bennett) Warner Chappell/EMI (Halley/Bennett)		
59	54	37	ADELE Set Fire To The Rain <i>XL GBKKS1000346 (PIAS)</i>	(F Smith) Universal/Chrysalis (F Smith/Adkins)		
60	61	14	NICKI MINAJ FEAT. RIHANNA Fly <i>Cash Money/Island USCMS1000717 (ARV)</i>	(Foem) Universal/Sony ATV/Fooder/NetWorth (Nacey/Rote/milshin/lorCan/Rishbe)		
61	74	46	JESSIE J FEAT. B.O.B Price Tag <i>Island/Lava USUM7102957 (ARV)</i>	(Dr. Luke) Warner Chappell/Universal/Sony ATV/K&L/R&S Money/Frescription/Comast (Gottwald/Kelly/Simmons/Crowlin)	SALES INCREASE	
62	58	24	OLLY MURS FEAT. RIZZLE KICKS Heart Skips A Beat <i>Epic/Syco GBARL1106728 (ARV)</i>	(The Fearless) Universal/Sony ATV/BMG Rights/B. Unimove/K&L (Smith/Frester/Jellot/Alexander-Sule/Stephens)		
63	56	4	SNOOP DOGG FEAT. WIZ KHALIFA & BRUNO MARS Young, Wild & Free <i>11th & Broadway USAT21102232 (ARV)</i>	(The Smeezingtons) Universal/EMI/Warner Chappell/Bug/Windswep/BMG Rights/Interscope/Scott/H. Lacey/R. Nance/Westside/Keece/Baccus/West/Trone/Lawer/LeBrown/Keet/El		
64	72	15	EMELI SANDE Heaven <i>Virgin GBAAA1100192 (E)</i>	(Naughty Boy/Spencer/Craze/Heax) Sony ATV/EMI/Stellar (Sande/Martin/Craze/Chegwinn/Spencer)	SALES INCREASE	
65	46	7	MILITARY WIVES WITH GARETH MALONE & PAUL MEALOR Wherever You Are <i>Decca GBUM71110865 (ARV)</i>	(Cohen) Novello & Co (Mealor)		
66	51	5	MICHAEL KIWANUKA Home Again <i>Polydor GBUM71110209 (ARV)</i>	(Butler) Warner Chappell (Kiwankuka)		
67	Re-entry		REBECCA FERGUSON Nothing's Real But Love <i>RCA GBARL1101210 (ARV)</i>	(Eg White) Sony ATV/CC (Ferguson/White)		
68	New		LIL' WAYNE FEAT. BRUNO MARS Mirror <i>Cash Money/Island USCMS1100327 (ARV)</i>	(E.O. The Smeezingtons) CC (Carter/Lawrence/Owens/Hernandez)		
69	73	2	KELLY ROWLAND FEAT. BIG SEAN Lay It On Me <i>Motown/Island USUM71110502 (ARV)</i>	(Hit Boy) Universal (Cean/Hollis/Anderson)		
70	New		THE LUNIZ Got 5 On It <i>Virgin USV12950001E (E)</i>	(Lopez/Nada/EMI/K&L/Twe Tuff/Enuff/Zenous (Marsh/Clincour/Elis/Hustard/Therias/Erown/Beis/Widders/Westfield/Smith/Beis/Boyer/Krystofoster/Nice/ny)		
71	71	30	TINIE TEMPAH FEAT. ERIC TURNER Written In The Stars <i>Parlophone GB71P05004C (E)</i>	(tsh) Warner Chappell/EMI (Mughal/Ckew/turner/Emerced)		
72	Re-entry		NICKI MINAJ Super Bass <i>Cash Money/Island USCMS1000734 (ARV)</i>	(Kane) Universal/Feremus/Money Mark/2412 (Nacey/Philonson/Frame)		
73	64	13	BRUNO MARS It Will Rain <i>Elektra USAT21102075 (ARV)</i>	(The Smeezingtons) Universal/EMI/Bug/Windswep/Warner Chappell/Lawrence/Emerced)		
74	65	12	LADY GAGA Marry The Night <i>Interscope USUM71106431 (ARV)</i>	(Lady Gaga/Garbay) Sony ATV/Warner Chappell (Cerniaotta/Carney)		
75	69	22	PIXIE LOTT All About Tonight <i>Mercury GBUM71105710 (ARV)</i>	(Kid/Ctchic) Universal/All Mixe & Up/Freety/Worms/Purple Cooper/Super Phonic/Ctchic/M&C/Thomas)		

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- All About Tonight 75
- All My Life 58
- Alone Again 2
- Antidote 18
- Borders 52
- Born To Die 9
- Breakin' A Sweat 37
- Breathing 45
- Dance With Me Tonight 16
- Dedication To My Ex (Miss That) 13
- Do You Feel What I Feel 46
- Domino 4
- Down With The Trumpets 53
- Drunk 15
- Earthquake 14
- Fly 60
- Get Out My Head 21
- Good Feeling 12
- Heart Skips A Beat 62
- Heaven 64
- Home Again 66
- I Got 5 On It 70
- I Won't Let You Go 41
- International Love 10
- It Will Rain 73
- Jar Of Hearts 22
- Kiss The Stars 11
- Lay It On Me 69
- Lego House 32
- Levels 19
- Love On Top 26
- Mama Do The Hump 7
- Marry The Night 74
- Midnight City 34
- Mirror 68
- Moves Like Jagger 27
- Never Be A Right Time 40
- Nothing's Real But Love 67
- One Thing 38
- Paradise 20
- Party Rock Anthem 56
- Price Tag 61
- Pumped Up Kicks 43
- Rapture 44
- Read All About It 49
- Set Fire To The Rain 59
- Sexy And I Know It 25
- Skinny Love 24
- Somebody That I Used To Know 3
- Someone Like You 51
- Stronger (What Doesn't Kill You) 8
- Super Bass 72
- T.H.E (The Hardest Ever) 50
- Take Care 30
- The A Team 48
- The Edge Of Glory 54
- The One That Got Away 23

- Titanium 1
 - Troublemaker 31
 - Turn Me On 33
 - Turn This Club Around 26
 - Twilight 6
 - Video Games 17
 - Want U Back 39
 - We Found Love 28
 - What Makes You Beautiful 47
 - When I Was A Youngster 57
 - Wherever You Are 65
 - Wherever You Will 62
 - Who You Are 55
 - Wild Ones 5
 - Without You 42
 - Written In The Stars 71
 - You Da One 35
 - Young, Wild & Free 63
- Key
- ★ Platinum (600,000)
 - Gold (400,000)
 - Silver (200,000)

As used by Radio 1

CHARTS UK ALBUMS WEEK 5



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

THE OFFICIAL UK ALBUMS CHART

THIS WK	LAST WK	CHRT	ARTIST / TITLE LABEL/CATALOGUE NUMBER (DISTRIBUTOR)	THIS WK	LAST WK	CHRT	ARTIST / TITLE LABEL/CATALOGUE NUMBER (DISTRIBUTOR)
1	New		LANA DEL REY Born To Die <i>Polystar/Stranger 2787091 (ARV)</i> (Haynie/Parker/Berger/Robopop/Shasker/Daly/Sneedon/Bauer-Mein/Nowels/Brade/Shux/Skatke/Howe)	39	47	19	JAMES MORRISON The Awakening <i>Sirind 2775944 (ARV)</i> ★
2	New		LEONARD COHEN Old Ideas <i>Columbia 88697986711 (ARV)</i> (Leonard/Sanders/Thomas/Soldo)	40	36	12	JLS Jukebox <i>Epic 88697540502 (ARV)</i> ★
3	1	21	ED SHEERAN + <i>Asylum 5249864652 (ARV)</i> 3 ★ (Gosling/Hugall/Sheeran/No I D)	41	44	25	MARON 5 Hands All Over <i>RAMOtone 2749622 (ARV)</i> (Image)
4	3	54	ADELE 21 <i>XLXCD520 (PIAS)</i> 14 ★ 2 ★ (FT Smith/Rubin/Epworth/Abbiss/Wilson/Adkins)	42	26	13	SIMON & GARFUNKEL Greatest Hits <i>Sony 88697594742 (ARV)</i> (Simon/Carfunkel/Halle/Johnston/Walker/Jin/Fessenden)
5	2	15	COLDPLAY Mylo Xyloto <i>Parlophone 0875531 (E)</i> 3 ★ (Dravs/Green/Simpson)	43	43	20	LMFAO Sorry For Party Rocking <i>Interscope 2774463 (ARV)</i> (Party Rock/Alumi/Harris/Fedoo/LMFAO)
6	7	49	JESSIE J Who You Are <i>Island/Lava 2738627 (ARV)</i> 3 ★ (Dr. Luke/Brissett/Cornish/Martin K/DaThe Invisible Men/Parker & James/Thomas/Gad/Gordon)	44	52	5	SKRILLEX Bangarang <i>Asylum 2767882576 (ARV)</i> (Skrillex/Certner/12th Planet/Will The Noise)
7	5	14	RIZZLE KICKS Stereo Typical <i>Island 2780337 (ARV)</i> ● (Whiting/The Rural/Spencer/Future Cut/Dodds/Barratt/At boy slim/Chiarelli/Caruana)	45	46	120	MICHAEL BUBLE Crazy Love <i>Reprise 9362496277 (ARV)</i> 8 ★ 3 ★ (Booster/Rock/Gotico/Cheng)
8	9	16	NOEL GALLAGHER'S HIGH FLYING BIRDS Noel Gallagher's High Flying Birds <i>Sour Mash JDNCCD10 (E)</i> ★ (Gallagher/Sardy)	46	45	65	CEE LO GREEN The Lady Killer <i>Wolmer Brothers 7567862477 (ARV)</i> 2 ★ (FT Smith/The Smeezingtons/Miller/Marsh/Ferni/Smpkins/Splush/Dr. Luke/Nglish/Green)
9	16	23	DAVID GUETTA Nothing But The Beat <i>Positiva/Virgin PV0838942 (E)</i> ● (Guetta/Vee/Caren/Tunfort/Riestener/Black Raw/Mrojak/Luttrell/Avicini)	47	New		ETTA JAMES At Last - The Best Of <i>Decca 5330843 (ARV)</i> (Various)
10	4	55	BRUNO MARS Doo-Wops & Hooligans <i>Elektra 7567883304 (ARV)</i> 4 ★ ★ (The Smeezingtons/Needlz/The Supa Dups)	48	49	117	FLORENCE + THE MACHINE Lungs <i>Island 1797940 (ARV)</i> 5 ★ (Epworth/Ford/Mackie/Hughall/White)
11	11	10	OLLY MURS In Case You Didn't Know <i>Epic/Syco 88697940942 (ARV)</i> ★ (The Fearless/Argyle/Brammer/Robson/Future Cut/Frampton/Jordan-Patinkios/Smith/Fitzmaurice/Heelis/Prime/Metropolitan)	49	40	44	NOAH & THE WHALE Last Night On Earth <i>Mercury/Young & Lost 2760096 (ARV)</i> ● (Fink/Adger)
12	6	2	CHRIS ISAAK Beyond The Sun <i>Rhino 5310500672 (ARV)</i> (Isaak/Needham)	50	53	9	PIXIE LOTT Young Foolish Happy <i>Mercury 2779224 (ARV)</i> (Mr Hudson/Kidd/Fusko/Otob/Alex G/Powell/Huize/Tomaley/Curtis/Captain Hook/Gad/The Invisible Men/Eagie Eye/Fogers/Lesard/Women/Freempton/Kreier/encis-Pantkios)
13	10	14	FLORENCE + THE MACHINE Ceremonials <i>Island 2782808 (ARV)</i> ★ (Epworth)	51	51	38	CARO EMERALD Deleted Scenes From The Cutting Room Floor <i>Dramatic/Grand Marnet DRAMCD064 (ADA Arv)</i> ★ (Salleurs/Wiering/en)
14	13	9	AMY WINEHOUSE Lioness: Hidden Treasures <i>Island 2790436 (ARV)</i> 2 ★ (Remi/Ranson/Duffy/Ramone/Bennett)	52	61	56	NICKI MINAJ Pink Friday <i>Cash Money/Island 2754184 (ARV)</i> ● (Kane/Swizz Beatz/Crawford/Money/Poten/Wensel/CaK7-M/ams/william/Crew Money)
15	37	20	CHRISTINA PERRI Lovestrong <i>Atlantic 7567889945 (ARV)</i> ●	53	64	160	LADY GAGA The Fame <i>Interscope 1785477 (ARV)</i> 4 ★ 2 ★ (RedOne)
16	8	36	THE VACCINES What Did You Expect From The Vaccines? <i>Columbia 88697841451 (ARV)</i> (Grech/Marguerat)	54	55	118	MUMFORD & SONS Sigh No More <i>Gentlem en Ct The Road/Island 2722535 (ARV)</i> 4 ★ ★ (Dravs)
17	28	12	SNOW PATROL Fallen Empires <i>Fiction 2780117 (ARV)</i> (Jacknife Lee)	55	41	13	CHER LLOYD Sticks & Stones <i>Syco 88697861792 (ARV)</i> (Redolf/The Runners/Shellback/The Monarch For Fraternity/Martin/Powers/Fee/Con/Somerville/Jimmy Joker/Cc/TMS/Shekeli)
18	18	11	ONE DIRECTION Up All Night <i>Syco 88697843642 (ARV)</i> (Mac/Falk/Yacub/Rawling/Meehan/Square/Solomon/Meredith/Stanard/Howe/Cad/Robson/RedOne/Beit/Ferk/Immy Joker/Rawling/Meehan/Gaudino/Reoney)	56	39	11	WESTLIFE Greatest Hits <i>RCA 8867928422 (ARV)</i> (Mac/Mcgnussell/Krueger/Frampton/Waterrman/Carey/Murray/Jamill/Ewis/Robson/Shanku/Stannard/Hoves)
19	25	12	DRAKE Take Care <i>Cash Money/Island 2783752 (ARV)</i> ●	57	65	50	SNOW PATROL Up To Now <i>Fiction 2720709 (ARV)</i> 2 ★ ★ (Jacknife Lee/McClelland/Lynch/Becky/Coogan/Breanan/Watson)
20	22	124	ADELE 19 <i>XLXCD313 (PIAS)</i> 6 ★ (Abbiss/White/Ranson)	58	32	35	FOO FIGHTERS Wasting Light <i>RCA 88697844537 (ARV)</i> (Vig)
21	21	11	RIHANNA Talk A Talk <i>Def Jam 2787842 (ARV)</i> 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)	59	54	21	BEE GEES Number Ones <i>Reprise 8122798857 (ARV)</i> ● (Bee Gees/Stigwood/Mandri/Richards/en/Calkin/en/Teah)
22	30	9	THE BLACK KEYS El Camino <i>Nonesuch 7559796261 (ARV)</i> ●	60	Re-entry		BON JOVI Greatest Hits <i>Mercury 2752335 (ARV)</i> 2 ★ ★ (Ainbarr/Jovi/ebbrin/Sembore/Shanku/Fock/Collins/Eersee)
23	20	37	LADY GAGA Born This Way <i>Interscope 2764126 (ARV)</i> ★ (Lady Gaga/Garibay/Laursen/Di White Shadow/ReeOne/Sparks)	61	38	24	WILL YOUNG Echoes <i>RCA 88697940092 (ARV)</i> ★ (Richard X/Blot/Hoffmann)
24	12	22	FOSTER THE PEOPLE Torches <i>Columbia 88697744572 (ARV)</i> (Kurstin/Foster/Epworth/Costey/Hoffer)	62	60	57	OLLY MURS Olly Murs <i>Epic/Syco 88697765022 (ARV)</i> 2 ★ (Prim/Isaak/Future Cut/Robson/Argyle/Brammer/Cornish/Frampton/McCnill/en/Heelis/Prime/Metropolitan)
25	24	75	KATY PERRY Teenage Dream <i>Virgin CDV3084 (E)</i> 3 ★ ★ (Dr. Luke/Blanco/Martin/SarGate/Stewart/Harrell/Ammu/Wells)	63	69	8	BIRDY Birdy <i>14th Floor/Atlantic 5249859582 (ARV)</i> ● (Costey/Ford/Abbiss/F. Dub Walton)
26	14	32	BEYONCE 4 <i>Columbia/Parkwood Ent. 88697908242 (ARV)</i> (Knowles/Nash/Stewart/Bhasker/Taylor/Babyface/Dixon/S1/West/Switch/Duple/Leeder/Kutzie)	64	59	17	NERO Welcome Reality <i>Mercury/MIA 2768195 (ARV)</i> ● (Stephens/Ray)
27	15	20	KASABIAN Velociraptor! <i>Columbia 88697933502 (ARV)</i> (Pizzorno/Dan the Automator)	65	66	22	EXAMPLE Playing In The Shadows <i>MoS MOSART2 (ARV)</i> (Various)
28	34	9	REBECCA FERGUSON Heaven <i>Epic 88697888022 (ARV)</i> ★ (Eg White/Smith/Taylor/Higgins/Xenomani/Lattimer/Christie/Booker/FT Smith)	66	35	2	FIRST AID KIT The Lion's Roar <i>Wichita WEBB320CD (PIAS)</i> (Mogis)
29	31	64	RIHANNA Loud <i>Def Jam 2752365 (ARV)</i> 6 ★ 2 ★ (SarGate/Vee/Harrell/Bozeman/The Runners/Riddick/PolowDaDon/Sham/Mel&Mus/Stewart/Dean/Soundz/Alex Ca Kid)	67	Re-entry		ARCTIC MONKEYS Suck It And See <i>Dominio WIGCD25E (PIAS)</i> (Ford)
30	New		LOUIS ARMSTRONG The Best Of <i>Decca 2781919 (ARV)</i> (Various)	68	27	3	ENTER SHIKARI A Flash Flood Of Colour <i>Ambush Reality CDAMB015 (PIAS)</i> (Enter Shikari/Walker)
31	33	53	CHASE & STATUS No More Idols <i>Mercury 2745135 (ARV)</i> ★ (Kennard/Milton/Nowels/Sub Focus/Plan B)	69	New		DAVID ARNOLD & MICHAEL PRICE Sherlock - Music From Series 1 <i>Siva Screen SILCD1377 (rsk/gen.)</i> (Arnold/Price)
32	42	3	KELLY CLARKSON Stronger <i>RCA 88697961802 (ARV)</i> (Kennedy/Dean/Jones/Kurstin/Abraham/Oliver/Gad/Roberts/Maley/Halbert/Jenkins/Indiana/DeStefano/Benson)	70	New		GRETCHEN PETERS Hello Cruel World <i>Proper PRPCD094 (PROP)</i> (tbc)
33	New		DJANGO DJANGO Django Django <i>Because BEC5161105 (ADA Arv)</i> (Neff/McLean/Grace/Dixon)	71	57	50	PINK Greatest Hits... So Far!!! <i>IsrFace (ARV)</i> (Perry/Binggs/Austin/Stech/Armstrong/Helds/Mason/Machopyscho/Dr. Luke/Wertin/Kasz Money/Pink/Cerje/Shellback)
34	63	12	BEN HOWARD Every Kingdom <i>Island 2771686 (ARV)</i> ●	72	New		CHRIS REA The Journey 1978-2009 <i>Music Club DeLuxe/Rhinc MCDLX28 (SUC)</i> (Rea/tbc)
35	New		THE 2 BEARS Be Strong <i>Southern Fried ECB307 (rom arv)</i> (tbc)	73	Re-entry		ABBA Gold - Greatest Hits <i>Polystar 2752259 (ARV)</i> 13 ★ (Andersson/Walkeus)
36	17	8	SEAL Soul 2 <i>Reprise 9362495471 (ARV)</i> (Horn/Foster)	74	56	16	MATT CARDLE Letters <i>Columbia 88697843592 (ARV)</i> (Stannard/Hoves/Bellw/White/Whalley/Walsh/Reams/Ceere/Libonally)
37	29	4	THE MACCABEES Given To The Wild <i>Fiction 2787389 (ARV)</i> (The Maccabees/Goldsworthy/Ellingham)	75	72	19	PJ HARVEY Let England Shake <i>Island 2753165 (ARV)</i> ● (Harvey/Hervey/Panish/Flood)
38	23	14	PROFESSOR GREEN. At Your Inconvenience <i>Virgin CDV3092 (E)</i> ● (16bit/Youngboyz/Sharff/TMS/SH/Hays/Mojam/Camo & Krooked/Naughtyboy/Hudson/Clifton/DJ Khalil/tbr)				

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2 Bears, The 35	Cardle, Matt 74	Florence + The Machine 13, 48	Lloyd, Cher 55	Noel Gallagher's High Flying Birds 8	Rizzle Kicks 7	Key	EPI Award
Abba 73	Cee Lo Green 46	Foo Fighters 58	Lof, Pixie 50	One Direction 18	Seal 36	★ Platinum (300,000)	Singles
Adele 4, 20	Chase & Status 31	Foster The People 24	Maroon 5 44	Perry, Christina 15	Sheeran, Ed 3	● Gold (100,000)	David Guetta feat. Sia: Titanium (silver)
Arctic Monkeys 67	Clarkson, Kelly 32	Guetta, David 9	Mars, Bruno 10	Perrin, Christa 15	Simon & Garfunkel 42	● Silver (60,000)	
Armstrong, Louis 30	Cohen, Leonard 2	Howard, Ben 34	Minaj, Nicki 52	Perry, Katy 25	Simon & Garfunkel 42	★ 1m European sales	
Arnold, David & Michael Price 69	Coldplay 5	James, Etta 47	Morrison, James 39	Peters, Gretchen 70	Skrillex 44		Albums
Bee Gees 59	Coldplay 5	Jessie J 6	Mumford & Sons 54	Pink 71	Snow Patrol 17		The Black Keys: El Camino (gold);
Beyonce 26	Drake 19	JLS 40	Murs, Ollie 11	Snow Patrol 17	Snow Patrol 17		Fandulim: Immersion (platinum); Red Hot Chili Peppers: Blood Sugar Sex Magik (3 x platinum)
Birdy 63	Emerald, Caro 51	JLS 40	Murs, Ollie 11	Vaccines, The 16	Snow Patrol 17		
Black Keys, The 22	Enter Shikari 68	Kasabian 27	Nero 64	Westlife 56	Snow Patrol 17		
Bon Jovi 60	Example 65	lady Gaga 23	Noah & The Whale 49	Will Young 61	Snow Patrol 17		
Buble, Michael 45	Ferguson, Rebecca 28	lady Gaga 23		Winehouse, Amy 14	Snow Patrol 17		
	First Aid Kit 66	lady Gaga 23			Snow Patrol 17		

CHARTS EU AIRPLAY WEEK 4**PAN-EUROPEAN**

POS	ARTIST/ALBUM/LABEL
1	TAIO CRUZ FEAT. FLO RIDA Hangover UNI
2	DAVID GUETTA FEAT. SIA Titanium VR
3	JESSIE J Domino UNI
4	AVICII Levels UNI
5	KATY PERRY The One That Got Away VR
6	RIHANNA FEAT. CALVIN HARRIS We Found Love UNI
7	GOTYE FEAT. KIMBRA Somebody That I Used To Know UNI
8	ADELE Someone Like You IND
9	MICHEL TELO Ai Se Eu Te Pego SME
10	COLDPLAY Paradise EMI

**ITALY**

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

DENMARK

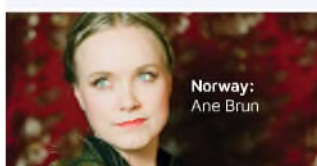
POS	ARTIST/ALBUM/LABEL
1	MEDINA Kl. 10 ALM
2	DONKEYBOY City Boy WEA
3	ASTEROIDS GALAXY TOURN Heart Attack VME
4	SOLUNA SAMAY Should've Known Better RC1
5	NABIHA Never Played The Bass SME
6	ADELE Someone Like You PLG
7	COLDPLAY Paradise EMI
8	RASMUS SEEBACH FEAT. ANKERSTJERNE Millionær ART
9	FOSTER THE PEOPLE Call It What You Want SME
10	COLDPLAY Charlie Brown EMI

**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	STUDIO KILLERS Ode To The Bouncer SPI
5	ADELE Turning Tables V2R
6	SNOOP DOGG & WIZ KHALIFA FEAT. BRUNO MARS Young, Wild & Free WMI
7	AVICII Levels UNI
8	COLDPLAY Paradise EMI
9	LLOYD FEAT. ANDRE 3000 & LIL WAYNE Dedication To My Ex (Miss That) UNI
10	SANDRO SILVA & QUINTINO Epic IND

FRANCE

POS	ARTIST/ALBUM/LABEL
1	TAIO CRUZ FEAT. FLO RIDA Hangover UNI
2	SEAN PAUL She Doesn't Mind ATL
3	PITBULL FEAT. CHRIS BROWN International Love SME
4	AVICII Levels UNI
5	PARIS AFRICA UNICEF Des Ricochets WEA
6	SNOOP DOGG & WIZ KHALIFA FEAT. BRUNO MARS Young, Wild & Free ATL
7	DAVID GUETTA FEAT. NICKI MINAJ Turn Me On CAP
8	SHAKIRA Je L'aime A Mourir SME
9	DAVID GUETTA FEAT. SIA Titanium VR
10	KATY PERRY The One That Got Away CAP

**NORWAY**

POS	ARTIST/ALBUM/LABEL
1	COLDPLAY Paradise EMI
2	DONKEYBOY City Boy WMN
3	ADELE Set Fire To The Rain PLY
4	MAROON 5 FEAT. CHRISTINA CHRISTINA Moves Like Jagger UNI
5	MARIT LARSEN Coming Home EMI
6	AMY WINEHOUSE Our Day Will Come UNI
7	RIHANNA You Da One UNI
8	ODD NORDSTOGA Ein Farfar I Livet UNI
9	ANE BRUN Du Grater Sa Store Tara UNI
10	WILLIAM HUT The Perfect Storm UNI

GERMANY

POS	ARTIST/ALBUM/LABEL
1	GOTYE FEAT. KIMBRA Somebody That I Used To Know UDD
2	SILBERMOND Himmel Auf SME
3	OLLY MURS Heart Skips A Beat SME
4	MARLON ROUDETTE Anti Hero (Brave New World) UDD
5	ADELE Someone Like You IDG
6	MICHEL TELO Ai Se Eu Te Pego UDD
7	LANA DEL REY Video Games UDD
8	NICKELBACK When We Stand Together WMG
9	GYPSY & THE CAT Time To Wander SME
10	MARLON ROUDETTE New Age UDD

**SPAIN**

POS	ARTIST/ALBUM/LABEL
1	MAROON 5 FEAT. CHRISTINA CHRISTINA Moves Like Jagger UNI
2	RIHANNA FEAT. CALVIN HARRIS We Found Love UNI
3	ADELE Someone Like You EVE
4	ESTOPA La Primavera SME
5	MALDITA NEREA No Podiamos Ser Agua? SME
6	MICHEL TELO Ai Se Eu Te Pego SME
7	FLO RIDA Good Feeling WMG
8	GYM CLASS HEROES FEAT. ADAM LEVINE Stereo Hearts WMG
9	LA OREJA DE VAN GOGH La Niña Que Lloro En Tus Fiestas SME
10	BRITNEY SPEARS I Wanna Go SME

IRELAND

POS	ARTIST/ALBUM/LABEL
1	JESSIE J Domino UNI
2	OLLY MURS Dance With Me Tonight SME
3	ED SHEERAN Lego House WEA
4	LLOYD FEAT. ANDRE 3000 & LIL WAYNE Dedication To My Ex (Miss That) UNI
5	BEYONCE Love On Top SME
6	COLDPLAY Paradise EMI
7	RIHANNA FEAT. CALVIN HARRIS We Found Love UNI
8	KATY PERRY The One That Got Away EMI
9	GOTYE FEAT. KIMBRA Somebody That I Used To Know UNI
10	EMELI SANDE Next To Me 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	DAVID GUETTA FEAT. SIA Titanium VR
5	RIHANNA FEAT. CALVIN HARRIS We Found Love UNI
6	MAROON 5 FEAT. CHRISTINA AGUILERA Moves Like Jagger UNI
7	JESSIE J Domino UNI
8	AMANDA FONDELL All This Way UNI
9	LENA PHILIPSSON Live Tomorrow UNI
10	KATY PERRY The One That Got Away EMI

GLOBAL SALES ANALYSIS

■ BY ALAN JONES

BRITISH FEMALE ARTISTS have never been as prominent on the world music scene as they are at present. In the last 12 months, Adele, Susan Boyle, Amy Winehouse and Florence + The Machine have all topped the album charts overseas, while Rumer and Jessie J have reached number two. The ranks of chart-toppers is swelled again this week, with Birdy's self-titled debut album jumping 5-1 in the Netherlands, where it ends the three-week reign of Adele's Live At The Royal Albert Hall. The 15-year-old (pictured)

previously topped the Dutch singles chart with her haunting Bon Iver cover Skinny Love last December. Her number one album – and a 20-3 rebound for Skinny Love – are her reward for joining Iris Kroeos on Dutch talent show The Voice Of Holland to perform the song in the series finale a couple of weeks ago. Kroeos went on to win.

It was also in the Netherlands that Rumer's Seasons Of My Soul album achieved its highest chart position, peaking at number two behind Adele's 21 last February.



The album was a 2010 release in the UK, debuting and peaking at three, and also reached seven in Ireland. In 2011, it charted in a further dozen countries, making the Top 10 in Norway, Flanders (peaking at six on both charts) and New Zealand (10). And in 2012, it

has finally been released in the US, and is off to a good start, debuting at 55 on sales of 8,000. Seal's Soul 2 is also a late starter in the US, and debuts there at eight (27,000 sales), while entering the Canadian chart at 28, and moving up 22-14 on its second week on the Brazilian chart.

Adele's 21 is still all the rage, continuing at number one in Australia, Canada, Finland, Flanders, France, Ireland, New Zealand, Norway, Poland, Switzerland, the US and Wallonia, while falling 1-2 in Brazil, Denmark and Germany and climbing 2-1 in Italy and South Africa. It seems to have peaked in Japan, where it

slips 20-26 on the OriCon chart but reaches a new peak in Taiwan, where it jumps 16-11 on the overall chart, while spending a third straight week atop the International chart. It remains by some distance the global number one.

The most widespread debut of the week is that of Resolution, the sixth album by US heavy metal band Lamb Of God. Number 19 in the UK last week, it now debuts in Canada (two), the US (three), Australia (three), Finland (five), New Zealand (12), Austria (28), Switzerland (30), the Netherlands (36), Germany (37), Norway (39), Ireland (41), Spain (79), France (80) and Flanders (100).

CHARTS INDIES/COMPILATIONS WEEK 5



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 / Naïve (rom arv) |
| 3 | 4 | NADIA ALI | Rapture / MoS (ARV) |
| 4 | 3 | KINGS OF POP | T.H.E (The Hardest Ever) / Best Music |
| 5 | 5 | ADELE | Someone Like You / XL (PIAS) |
| 6 | 6 | ADELE | Set Fire To The Rain / XL (PIAS) |
| 7 | 7 | ADELE | Rolling In The Deep / XL (PIAS) |
| 8 | 16 | WALK OFF THE EARTH | Somebody That I Used To Know / Slapdash |
| 9 | 10 | DJ FRESH FEAT. SIAN EVANS | Louder / MoS (ARV) |
| 10 | 11 | ADELE | Make You Feel My Love / XL (PIAS) |
| 11 | 12 | EXAMPLE | Changed The Way You Kiss Me / MoS (ARV) |
| 12 | 8 | KNIFE PARTY | Internet Friends / Earstorm |
| 13 | 9 | WILEY | Boom Blast / Big Dada/Nirja Tune (PIAS) |
| 14 | 17 | AZEALIA BANKS FT LAZY JAY | 212 / Azealia Banks |
| 15 | 15 | NOEL GALLAGHER'S HIGH FLYING BIRDS | AKA - What A Life! / Sour Mash (E) |
| 16 | RE | DJ FRESH | Gold Dust / Data/MoS (ARV) |
| 17 | RE | THE WHITE STRIPES | 7 Nation Army / XL (PIAS) |
| 18 | 13 | THE TEMPER TRAP | Sweet Disposition / Infectious (PIAS) |
| 19 | NEW | COLLEGE FEAT. ELECTRIC YOUTH | A Real Hero / Valerie |
| 20 | NEW | COVER MOGUL | Next To Me / Cover Mogul |

INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- | | | | |
|----|-----|------------------------------------|--|
| 1 | 1 | ADELE | 21 / XL (PIAS) |
| 2 | 2 | NOEL GALLAGHER'S HIGH FLYING BIRDS | Noel Gallagher's High Flying Birds / Sour Mash (E) |
| 3 | 3 | ADELE | 19 / XL (PIAS) |
| 4 | NEW | DJANGO DJANGO | Django Django / Because (ADA Arv) |
| 5 | NEW | THE 2 BEARS | Be Strong / Southern Fried (rom arv) |
| 6 | 7 | CARO EMERALD | Deleted Scenes From The Cutting Room Floor / Dramatica/Gar.d Mor.o (ADA Arv) |
| 7 | 8 | EXAMPLE | Playing In The Shadows / MoS (ARV) |
| 8 | 5 | FIRST AID KIT | The Lion's Roar / Wichita (PIAS) |
| 9 | 9 | ARCTIC MONKEYS | Suck It And See / Domino (PIAS) |
| 10 | 4 | ENTER SHIKARI | A Flash Flood Of Colour / Ambush Reality (PIAS) |
| 11 | NEW | DAVID ARNOLD & MICHAEL PRICE | Sherlock - Music From Series 1 / Silva Screen (rsk/lyen) |
| 12 | NEW | GRETCHEN PETERS | Hello Cruel World / Proper (PROP) |
| 13 | 12 | M83 | Hurry Up, We're Dreaming / Naïve (rom arv) |
| 14 | NEW | PORTICO QUARTET | Portico Quartet / Real World (PROP) |
| 15 | 6 | RODRIGO Y GABRIELA | Area 52 / Ruby Works (PIAS) |
| 16 | 11 | WRETCH 32 | Black And White / Levels/MoS (ARV) |
| 17 | RE | BENJAMIN FRANCIS LEFTWICH | Last Smoke Before The Snowstorm / Dirty Hit (ARV) |
| 18 | 14 | BON IVER | Bon Iver / 4AD (PIAS) |
| 19 | 16 | SBTRKT | SBTRKT / Young Turks (PIAS) |
| 20 | 18 | DORIS DAY | The Greatest Hits & More / Music Digital (Delta/SonyDADC) |

COMPILATION CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- | | | | |
|----|-----|---------|---|
| 1 | 1 | VARIOUS | Be My Baby / Sony (ARV) |
| 2 | NEW | VARIOUS | Anthems - Hip Hop 2 / MoS/Sony (ARV) |
| 3 | NEW | VARIOUS | R&B Slowjamz / Rhino/UMTV (ARV) |
| 4 | 2 | VARIOUS | Now That's What I Call Music 80 / EMI TV/UMTV (E) |
| 5 | NEW | VARIOUS | Love 2 Club 2012 / UMTV (ARV) |
| 6 | NEW | VARIOUS | Now That's What I Call Love / EMI Virgin/UMTV (E) |
| 7 | 3 | VARIOUS | XX - Twenty Years / MoS (ARV) |
| 8 | NEW | VARIOUS | Getdarker Pts This Is Dubstep 2012 / Getdarker (PIAS) |
| 9 | 5 | VARIOUS | Running Trax Gold / MoS (ARV) |
| 10 | 4 | VARIOUS | The Workout Mix 2012 / AATW/UMTV (ARV) |
| 11 | 7 | VARIOUS | Jungle Classics / MoS (ARV) |
| 12 | 8 | VARIOUS | Now That's What I Call Disney / Walt Disney (E) |
| 13 | 6 | VARIOUS | Clubland X-Treme Hardcore 8 / AATW/UMTV (ARV) |
| 14 | RE | OST | Drive / Lakeshore |
| 15 | 9 | VARIOUS | Floorfillers Old Skool / AATW/UMTV (ARV) |
| 16 | 11 | VARIOUS | Pop Party 9 / UMTV (ARV) |
| 17 | 10 | VARIOUS | Clubland 20 / AATW/UMTV (ARV) |
| 18 | NEW | VARIOUS | Latest And Greatest Love Songs / USM/Spectrum (SDU) |
| 19 | 12 | VARIOUS | R&B Collection - The Hottest R&B Tracks / UMTV (ARV) |
| 20 | RE | VARIOUS | Greatest Ever Love / Greatest Ever USM (SDU) |



College Indie Singles (highest new entry)



Kavinsky Indie Singles Breakers (10)



Django Django Indie Albums (4)



The 2 Bears Indie Albums (5)



Portico Quartet Indie Albums Breakers (2)

INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



- | | | | |
|----|-----|------------------------------|---|
| 1 | 1 | NADIA ALI | Rapture / MoS |
| 2 | 3 | WALK OFF THE EARTH | Somebody That I Used To Know / Slapdash |
| 3 | 2 | KNIFE PARTY | Internet Friends / Earstorm |
| 4 | 4 | AZEALIA BANKS FT LAZY JAY | 212 / Azealia Banks |
| 5 | RE | COLLEGE FEAT. ELECTRIC YOUTH | A Real Hero / Valerie |
| 6 | NEW | COVER MOGUL | Next To Me / Cover Mogul |
| 7 | NEW | THE MUSGRAVES | Last Of Me / Lookout Mountain |
| 8 | NEW | MONSTER HITZ | Hot Right Now / Voice Express |
| 9 | 11 | AWOLNATION | Sail / Red Bull |
| 10 | NEW | KAVINSKY | Nightcall / Record Makers |
| 11 | 16 | MICHEL TELO | Ai Si Eu Te Pego / Roster |
| 12 | NEW | GOTYE | Hearts A Mess / Lucky Number |
| 13 | 9 | BREATHE CAROLINA | Blackout / Fearless |
| 14 | 15 | MADEON | Shuriken / Kitsune |
| 15 | 6 | HOME GYM CLASS | Ass Back Home / Rocket Fuel |
| 16 | 17 | LOWER THAN ATLANTIS | If The World Was To End / Lower Than Atlantis |
| 17 | NEW | DISCLOSURE | Tenderly / Make Mine |
| 18 | RE | FLUX PAVILION | Bass Cannon / Circus |
| 19 | RE | AMATEUR TRANSPLANTS | London Underground / Medical |
| 20 | 7 | BOYCE AVENUE FT ALEX GOOT | A Thousand Miles / 3 Peace |

INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



- | | | | |
|----|-----|-----------------------------|--|
| 1 | NEW | GRETCHEN PETERS | Hello Cruel World / Proper |
| 2 | NEW | PORTICO QUARTET | Portico Quartet / Real World |
| 3 | 1 | RODRIGO Y GABRIELA | Area 52 / Ruby Works |
| 4 | 3 | SBTRKT | Sbtrkt / Young Turks |
| 5 | 9 | GOTYE | Like Drawing Blood / Lucky Number |
| 6 | NEW | ERRORS | Have Some Faith In Magic / Rock Action |
| 7 | 6 | KING CREOSOTE & JON HOPKINS | Diamond Mine / Double Six |
| 8 | 5 | HOWLER | America Give Up / Rough Trade |
| 9 | NEW | CHARLOTTE GAINSBORG | Stage Whisper / Because |
| 10 | 2 | CHAIRLIFT | Something / Young Turks |
| 11 | NEW | CRIPPLED BLACK PHOENIX | (Mankind) The Crafty Ape / Cool Green |
| 12 | RE | JONATHAN NIGAM | Gentle Spirit / Bella Union |
| 13 | NEW | BLEEDING THROUGH | The Great Fire / Rise |
| 14 | NEW | R & B CHARTSTARS | Massive R&B Chart Hits 2011 / Undercover Digital |
| 15 | NEW | TORD GUSTAVSEN QUARTET | The Well / ECM |
| 16 | NEW | BAP KENNEDY | The Sailor's Revenge / Proper |
| 17 | NEW | MARGER | Cheeky / 360 |
| 18 | RE | KURT VILE | Smoke Ring For My Halo / Matador |
| 19 | RE | BAND OF SKULLS | Baby Darling Doll Face Honey / You Are Here |
| 20 | NEW | ANDY SHEPPARD | Trio Libero / ECM |



CHARTS CLUB WEEK 5

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

UPFRONT CLUB TOP 40				
POS	ARTIST / ALBUM / LABEL			
1	1	5	DJ FRESH FEAT. RITA ORA	Hot Right Now / <i>MoS</i>
2	4	4	ALEXANDRA BURKE FEAT. ERICK MORILLO	Elephant / <i>Syco</i>
3	5	5	JAKWOB	Electrify / <i>Mercury</i>
4	6	4	TIESTO FEAT. B.T.	Remixes: Love Comes Again/Flight 643/Traffic / <i>New State</i>
5	2	7	PNAU	Unite Us / <i>MoS</i>
6	11	4	KIRSTY	Twilight / <i>KB</i>
7	3	5	BEYONCE	End Of Time / <i>Columbia/Parkwood Ent.</i>
8	13	3	REBECCA & FIONA	Jane Doe / <i>Mutants</i>
9	15	3	DBN VS DARWIN & BACKWALL FEAT. MADITA	Gimme Gimme / <i>Yoshitoshi</i>
10	35	2	THE DISCO FRIES FEAT. NILES MASON	Born To Fly / <i>Strictly Rhythm</i>
11	18	4	LUCKY CHARMES FEAT. PERRY MYSTIQUE	Get Outta That Corner / <i>AATW</i>
12	8	9	NERO	Reaching Out / <i>MIA/Mercury</i>
13	21	2	UNCLUBBED FEAT. KIM WAYMAN	We Are The People / <i>Newstate</i>
14	9	7	YOLANDA BE COOL FEAT. CRYSTAL WATERS	Le Bump / <i>AATW</i>
15	10	7	DAVID GUETTA FEAT. SIA	Titanium / <i>Positiva/Virgin</i>
16	14	7	ARKARNA	Left Is Best / <i>Cherry Stone Parade</i>
17	20	7	REDLIGHT	Get Out My Head / <i>Mercury/MIA</i>
18	17	5	ROBBIE RIVERA/JES/DIMITRI VEGAS/LIKE MIKE/LIZZIE CURIOUS	Dance Or Die / <i>Juicy</i>
19	12	8	LOVERUSH UK! FEAT BRYAN ADAMS	Tonight In Babylon / <i>Polydor</i>
20	16	7	WILEY	Boom Blast / <i>Big Dada/Nirja Tune</i>
21	25	2	DARREN HAYES	Blood Stained Heart / <i>Powdered Sugar</i>
22	NEW		LAURA LARUE	Un Deux Trois / <i>White Label</i>
23	19	8	THE 2 BEARS	Work / <i>Southern Fried</i>
24	24	3	ED SHEERAN	Drunk / <i>Asylum</i>
25	31	4	CHICANE	The Nothing Song / <i>Modena</i>
26	33	2	HANNAH	Falling Away / <i>Snowbcy/Armada</i>
27	27	2	RUFF LOADERZ & CUTMORE FEAT. INAYA DAY	Lift Your Head Off / <i>RGS</i>
28	40	2	KID MASSIVE, SAM OBERNIK & JAY COLIN	Yawn / <i>Transmission</i>
29	23	7	C&C MUSIC FACTORY PRESENTS SCARLETT SANTANA	Rain / <i>C&C Music Factory</i>
30	7	4	DACAVS	Dirty Style / <i>DaCavS</i>
31	26	7	AZARI & III	Reckless (With Your Love) / <i>Island</i>
32	NEW		MAVERICK SABRE	No One / <i>Mercury</i>
33	29	9	MARTIN SOLVEIG & DRAGONNETTE FEAT. IDOLING	Big In Japan / <i>3 Beat</i>
34	30	8	BOB SINCLAR FEAT. RAFFAELLA CARRA	Far L'amore / <i>Defected</i>
35	32	11	AVICII	Levels / <i>Island</i>
36	38	3	DELILAH	Love You So / <i>Atlantic</i>
37	28	9	UTAH SAINTS V DRUMSOUND & BASSLINE SMITH	What Can You Do For Me / <i>MoS</i>
38	RE	2	SWEDISH HOUSE MAFIA VS KNIFE PARTY	Antidote / <i>Virgin</i>
39	NEW		SCISSOR SISTERS VS. KRISTAL PEPSY	Shady Love / <i>Polydor</i>
40	34	8	RIZZLE KICKS	Mama Do The Hump / <i>Island</i>



UPFRONT



COMMERCIAL POP



URBAN

Fresh heat applied as track is first since 2009 to defend title

ANALYSIS

BY ALAN JONES

With DJs always moving on to the next big priority, it is exceedingly rare for tunes to spend more than a week atop the Upfront club chart – but the aptly-titled *Hot Right Now* leads the list for the second week in a row for DJ Fresh feat. Rita Ora, with an 11.80% lead over *Elephant*, the new hit by Alexandra Burke feat. Erick Morillo. It is the first record to

successfully defend its title since May 2009, when Swedish singer Agnes' *Release Me* did likewise. Release *Me* went on to reach number three on the OCC sales chart, and has so far sold 398,000 copies. Agnes' hit dropped off the top of the Upfront chart before it reached number one on the Commercial Pop chart – but *Hot Right Now* jumps 3-1 on the latter list this week to rule both charts simultaneously.

Also number two on the Commercial Pop chart, *Elephant* is a major pop/dance anthem in

its own right, and was very unlucky to be up against such a formidable opponent.

Burke's pop chops and Morillo's club clout clearly work well together. Incidentally, the *Sympho Nympho* mix in which the track is serviced is actually by Morillo. Harry Romero and Jose Nunez.

Beyoncé's *End Of Time* slides 1-5 on the Commercial Pop chart but spends its third week atop the Urban chart, where Rihanna's *You Da One* continues at number two.

COMMERCIAL POP TOP 30				
POS	WKS ON CHART	ARTIST / ALBUM / LABEL		
1	3	DJ FRESH FEAT. RITA ORA	Hot Right Now / <i>MoS</i>	
2	3	ALEXANDRA BURKE FEAT. ERICK MORILLO	Elephant / <i>Syco</i>	
3	3	SCISSOR SISTERS VS. KRISTAL PEPSY	Shady Love / <i>Polydor</i>	
4	4	THE GLAM FEAT. FLO-RIDA & TRINA	Party Like A DJ / <i>White Label</i>	
5	5	BEYONCE	End Of Time / <i>Columbia/Parkwood Ent.</i>	
6	4	LUCKY CHARMES FEAT. PERRY MYSTIQUE	Get Outta That Corner / <i>AATW</i>	
7	5	GLORIA ESTEFAN	Hotel Nacional / <i>Sony</i>	
8	NEW	MOHOMBI	In Your Head / <i>Island</i>	
9	2	IANNA HARVEY	Save You / <i>Rockizm</i>	
10	5	DAVID GUETTA FEAT. SIA	Titanium / <i>Positiva/Virgin</i>	
11	NEW	CHER LLOYD FEAT. ASTRO	Want U Back / <i>Syco</i>	
12	4	BIG TIME RUSH FEAT. MANN	Music Sounds Better With U / <i>Nickelodeon/RCA</i>	
13	7	PNAU	Unite Us / <i>MoS</i>	
14	2	KIRSTY	Twilight / <i>KB</i>	
15	4	ARKARNA	Left Is Best / <i>Cherry Stone Parade</i>	
16	2	ED SHEERAN	Drunk / <i>Asylum</i>	
17	2	RUFF LOADERZ & CUTMO FEAT. INAYA DAY	Lift Your Head Off / <i>RGS</i>	
18	3	SIR IVAN	Live For Today / <i>Peaceman</i>	
19	2	DAR N HAYES	Blood Stained Heart / <i>Powdered Sugar</i>	
20	3	ENCO	Fun Last Night / <i>Island</i>	
21	7	PIXIE LOTT	Kiss The Stars / <i>Mercury</i>	
22	5	YOLANDA BE COOL FEAT. CRYSTAL WATERS	Le Bump / <i>AATW</i>	
23	NEW	REBECCA FERGUSON	Too Good to Lose / <i>RCA</i>	
24	NEW	TONY AERO	Super Hero / <i>BlackT e</i>	
25	4	DACAVS	Dirty Style / <i>DaCavS</i>	
26	4	PARRALOX	Creep / <i>Coar/Subterane</i>	
27	NEW	KRISTINA KORBAN	Tais Is Your Night / <i>Cowman</i>	
28	NEW	EDDY LUCAS	Visible Touch / <i>White Label</i>	
29	NEW	DELILAH	Love You So / <i>Atlantic</i>	
30	8	COVER DRIVE	Twilight / <i>Global Talent/Polydor</i>	

URBAN TOP 30				
POS	WKS ON CHART	ARTIST / ALBUM / LABEL		
1	5	BEYONCE	End Of Time / <i>Columbia/Parkwood Ent.</i>	
2	11	RIHANNA	You Da One / <i>Def Jam</i>	
3	12	TONY AERO	Super Hero / <i>BlackT e</i>	
4	3	WILL.I.AM. FEAT. MICK JAGGER & JENNIFER LOPEZ	T.H.E (The Hardest Ever) / <i>Interscope</i>	
5	3	DJ FRESH FEAT. RITA ORA	Hot Right Now / <i>MoS</i>	
6	7	COVER DRIVE	Twilight / <i>Global Talent/Polydor</i>	
7	4	KARDINAL OFFISHALL FEAT. PITBULL & RICKY BLAZE	Let's Cheer / <i>White Label</i>	
8	7	JASMIN KORA FEAT. M-TIDDA	Electrifying / <i>Helicapta</i>	
9	9	ALYSSA REID FEAT. JUMP SMOKERS	Alone Again / <i>3 Beat/AATW</i>	
10	2	BEVERLEY KNIGHT	Round & Around / <i>Hurricane</i>	
11	9	BIG SEAN FEAT. CHRIS BROWN	My Last / <i>Mercury</i>	
12	3	CHIDDY BANG	Ray Charles / <i>Regal</i>	
13	9	T-PAIN FEAT. WIZ KHALIFA & LILY ALLEN	5 O'Clock / <i>RCA</i>	
14	NEW	NICKI MINAJ	Stupid Hoe / <i>Cash Money/Island</i>	
15	NEW	MOHOMBI	In Your Head / <i>Island</i>	
16	3	ENCO	Fun Last Night / <i>Island</i>	
17	5	JASON DERULO	Breathing / <i>Warner Brothers/Beluga Heights</i>	
18	8	RIZZLE KICKS	Mama Do The Hump / <i>Island</i>	
19	NEW	PITBULL FEAT. CHRIS BROWN	International Love / <i>J</i>	
20	2	METZ & TRIX FEAT. SURINDER RATTAN	OMG / <i>White Label</i>	
21	15	FLO-RIDA	Good Feeling / <i>Atlantic</i>	
22	17	BLUEY ROBINSON	Coming Back / <i>RCA</i>	
23	NEW	CHRIS BROWN	Turn Up The Music / <i>Sony RCA</i>	
24	7	TAIO CRUZ FEAT. FLO-RIDA	Hangover / <i>4th & Broadway</i>	
25	12	YASMIN FEAT. SHY FX & MS DYNAMITE	Light Up (The World) / <i>Levels/MoS</i>	
26	3	TYGA	Rack City / <i>Island</i>	
27	14	TAIO CRUZ	Troublemaker / <i>4th & Broadway</i>	
28	14	SWAY FEAT. KANO	Still Speedin' / <i>3 Beat/AATW</i>	
29	9	YOUNGMAN	Who Knows / <i>Polydor/Digital Soundbicy</i>	
30	5	ROLL DEEP	Pictu Perfect / <i>Cooking Vinyl</i>	

COOL CUTS TOP 20				
POS	ARTIST / ALBUM			
1	MADEON	Icarus		
2	DJ FRICTION	Led Astray		
3	AZARI & III	Reckless (With Your Love)		
4	CAHILL FEAT. CHROME	Can't You See		
5	SUB FOCUS FEAT. KENZIE MAY	Falling Down		
6	IVAN GOUGH & FEENIXPAWL FEAT. GEORGI KAY	In My Mind		
7	ADAM F	When The Rain Is Gone		
8	FLO-RIDA FEAT. SIA	Wild Ones		
9	GOODWILL & HOOK N SLING	Take You Higher		
10	REBECCA FERGUSON	Too Good to Lose		
11	M83	Midnight City		
12	STORM QUEEN	Look Right Through		
13	JUSTICE	On 'N' On		
14	FRIENDLY FIRES	Hurting		
15	CHUCKIE	Together		
16	MAVERICK SABRE	No One		
17	LIQUID KAOS FEAT. KIRSTY HAWKSHAW	Back In Time		
18	MAUVAIS CLICH?	Stop Watching Me		
19	CHRIS MOODY FEAT. ASHROBOT	Rock Me		
20	ROSABEL WITH TAMARA WALLACE	Let Me Be Myself		

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

CHARTS ANALYSIS WEEK 5



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

- **WILL.I.AM FEAT. MICK JAGGER & JENNIFER LOPEZ T.H.E. (The Hardest Ever)** Interscope
- **FLORENCE + THE MACHINE No Light No Light** Island
- **MAVERICK SABRE No One** Mercury



- **M.I.A. Bad Girls** Interscope
- **MAVERICK SABRE I Need** Mercury
- **REDD/AKON/SNOOP DOGG I'm Day Dreaming** UMTV
- **MACY GRAY I Try** Sony
- **GOO GOO DOLLS Iris** Warner Bros

UK ALBUMS CHART

- **MAVERICK SABRE Lonely Are The Brave** Mercury
- **PAUL MCCARTNEY Kisses On the Bottom** Hearmusic
- **VAN HALEN A Different Kind Of Truth** Interscope
- **YOUNG GUNS Bones** Play It Again Sam
- **MARK LANEGAN BAND Blues Funeral** 4AD
- **PET SHOP BOYS Format** Parlophone



- **AIR Le Voyage Dans La Lune** Virgin
- **BIG COUNTRY The Crossing** Mercury
- **GOLDFRAPP The Singles** Mute
- **BIG TIME RUSH Elevate** Columbia/Nickelodeon
- **JUAN ZELADA High Ceilings & Collarbones** Decca
- **BETH JEANS HOUGHTON Yours Truly Cellophane Nose** Mute
- **OVERTONES Good Of Fashioned Love** Warner Music Entertainment
- **THERAPY A Brief Crack Of Light** Blast
- **PLAN B The Defamation Of Strickland Banks** 679/Atlantic

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

Source: Official Charts Company

SINGLES

■ BY ALAN JONES

No other French recording artist has had more than one number one single in the UK, but David Guetta racked up his fifth on Sunday, with Sia collaboration Titanium increasing sales 30.22% week-on-week to 85,985 as it jumped 2-1. Guetta previously topped the chart in 2009 with When Love Takes Over (feat. Kelly Rowland) and Sexy Chick (feat. Akon), and added another couple in 2010: Gettin' Over You (David Guetta and Chris Willis feat. Fergie and LMFAO) and Club Can't Handle Me (Flo Rida feat. David Guetta). The track looks likely to remain at number one for at least another week - its sales continue to increase, according to Tuesday's sales flashes, which show it has sold a further 25,000 copies, over 3,000 more than new runner-up T.H.E. (The Hardest Ever) by the unlikely trio of will.i.am, Jennifer Lopez and Mick Jagger.

Titanium originally debuted and peaked at 16 as an album track last August but made the Top 10 for the first time last month after being granted official



MIDWEEK NO.1
David Guetta

single status. Its latest surge boosts cumulative sales to 284,526. It is the 11th single by Guetta to sell more than a quarter of a million copies. The 12th is likely to be Nicki Minaj collaboration Turn Me On which, likewise, peaked as an album track last autumn when it reached 20. However, a video of Turn Me On has now been serviced, and the track rallied 120-33 on Sunday, with sales up 386.72% to 10,429, lifting its career sales to 71,392.

Alyssa Reid's first single,

Alone Again, topped the midweek sales flashes before surrendering to Guetta, and ends up at number two on first week sales of 76,758. Based on Heart's 1987 number three smash Alone, the track reached 11 in Canada last year for the singer, and also features Jump Smokers.

Completing a unique top three, all made up of collaborations by acts from overseas, Somebody That I Used To Know is by an Australian-based duo although Gotye is from

Belgium and Kimbra is from New Zealand. A global smash - it has been huge all over Europe, Oceania and North America - Somebody That I Used To Know started fairly slowly here but has moved 36-21-7-3 so far. It sold 58,264 copies last week (increase of 85.90% week-on-week).

Rounding out the top five, Jessie J's Domino fell 3-4 (51,823 sales), while Wild Ones held at five for Flo Rida feat. Sia (46,037 sales) - which means there was no place in the top five for last week's number one, Twilight, which dipped to six (45,955 sales) for Cover Drive. It is the biggest drop from number one since The X Factor Finalists' Heroes slumped 1-7 in December 2010.

Welsh rockers Feeder fell short of the Top 75 with their last five singles but an unusual (for 2012) four-format release strategy brings them career hit number 25, as Borders debuted at number 52 (4,663 sales). It sold 2,978 copies digitally last week, plus 644 on CD, 574 on seven-inch and even 467 on cassette.

Overall singles sales were down 0.74% week-on-week at 3,441,554 - 8.96% above same-week 2011 sales of 3,158,446.

ALBUMS

■ BY ALAN JONES

Lana Del Rey's debut UK album Born To Die stormed to the top of the album chart last Sunday, becoming the first 2012 release to top the list. With first-week sales of 116,745, Born To Die is home to the current Top 20 hits Video Games, which rallied 20-17 (19,990 sales) and the title track, which jumped 14-9 (28,090 sales) on its second appearance in the chart. The album looks set to continue at number one this weekend: Tuesday's sales flashes show half of the Top 10 slots filled by debuts, but the only one within range of Born To Die's 17,596 sales to that point is Anglo/Irish singer/rapper Maverick Sabre's debut set, Lonely Are The Brave, which currently stands at number two, after selling 16,143 copies. Paul McCartney's Kisses On The Bottom is a distant third, on sales of 7,311 copies.

Del Rey's success sadly denied Leonard Cohen the honour of becoming the oldest male solo artist to have a number one



MIDWEEK NO.1
Lana Del Rey

album. Cohen's 12th studio album Old Ideas is, in a recording career spanning more than 44 years, his best-ever first-week tally with 38,029 sales, and equals the number two chart peak of his previous highest charting set, 1969's Songs From A Room, which served as runner-up first to The Best Of The Seekers and then to The Moody Blues' On The Threshold Of A Dream. Had Del Rey's album not been released, 77-year old Cohen would have become the oldest

male solo artist to top the chart, replacing another folk hero, Bob Dylan, who was 67 when he went to number one with Together Through Life in 2009.

The simultaneous arrival of Del Rey and Cohen spelt the end of Ed Sheeran's third spell at number one with +, even though his album increased sales week-on-week by 10.40% to 22,750, thanks in part to the continuing advance of fourth single Drunk, which climbed 29-15 (20,670 sales).

Coldplay's fifth studio album, Mylo Xyloto, has emulated its predecessors by selling its millionth copy. The album dipped 2-5 on Sunday, but the 14,625 copies it sold last week raised its 15-week sales tally to 1,000,181. It stands a chance of eventually surpassing its immediate predecessor, Viva La Vida Or Death And All His Friends, which has sold 1,413,762 copies since its 2008 release - but lags far behind 2005's X&Y (2,666,980 sales), 2002's A Rush Of Blood To The Head (2,804,606 sales) and 2000 debut Parachutes (2,559,678 sales).

London/Edinburgh indie/dance quartet Django Django's self-titled debut album entered at 33 (4,265 sales) and London alternative/dance/urban duo The 2 Bears' first full length album, Be Strong followed close behind, debuting at 35 (4,016 sales).

After falling for each of the last five weeks, overall album sales finally bounced back thanks largely to Lana Del Rey, climbing 8.67% week-on-week to 1,705,829 - but that's still 11.98% down on same week 2011 sales of 1,937,905.

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INDUSTRY EVENTS DATES FOR YOUR DIARY



February

12
The Grammys, Staples Center, Los Angeles
grammy.com

16
Music Producers Guild Awards, Cafe de Paris, London
mpg.org.uk

21st
BRIT Awards, The O2 arena, London
brits.co.uk

March

8-11
International Live Music Conference
Royal Garden Hotel, London
ilmc.com

13-18
SXSW, Austin, Texas
sxsw.com

April

26
Music Week Awards 2012, The Brewery, London
musicweek.com

29-2 (May)
MUSEXPO musexpo.net

May

4-7
Live At Leeds Festival
liveatleeds.com

10-12
The Great Escape Festival, Brighton
escapegreat.com

19-21
Sound City, Liverpool
liverpoolsoundcity.co.uk

June

6-7
goNorth, Inverness
gonorth.biz

FORTHCOMING FEATURES

February 17

Mobile music
Phones have become a key platform for music. We look at the numbers, the trends and the key players

February 24

Printing and packaging
Innovations at the forefront of physical media including the world of box sets



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

* All feature dates subject to change

PRODUCT KEY RELEASES



► FIELD MUSIC Plumb



► TYSON Die On The Dancefloor

FEBRUARY 13

SINGLES

- **ARCADE FIRE** Sprawl II (Mountains Beyond Mountains) (Sanavox)
- **AZARI & III** Reckless (With Your Love) (Island)
- **BLINK-182** After Midnight (Island)
- **SANDY DENNY & THEA GILMORE** London (Island)
- **GOLDFRAPP** Melancholy Sky (Mute)
- **KIMBRA** Settle Down (Warner Brothers)
- **THE KING BLUES** Does Anybody Care About Us (Transmission)
- **THE MARS VOLTA** The Melkin Jewel (Warner Brothers)
- **MIDNIGHT LION** Sleeping In The Woods Ep (Island)
- **JESS MILLS** Pixelated People (Island)
- **NICKI MINAJ** Roman Holiday (Cash Money/Island)
- **ONE DIRECTION** One Thing (Syco)
- **EVELI SANDE** Next To Me (Virgin)
- **SNOW PATROL** In The End (Fiction)
- **TYGA FEAT. CHRIS RICHARDSON** Far Away (Island)

ALBUMS

- **BONOBO** Black Sands Remixed (Ninja Tune)
- **THE CRANBERRIES** Roses (Cooking Vinyl)
- **SPEECH DEBELLE** Freedom Of Speech (Big Dada)
- **FIELD MUSIC** Plumb (Memphis Industries)
- **GOTYE** Making Mirrors (Island)
- **MIKE MARLIN** Man On The Ground (Amp)
- **PUNCH BROTHERS** Who's Feeling Young Now? (Nonesuch)
- **EVELI SANDE** Our Version Of Events (Virgin)
- **SMILER FEAT. WRETCH 32** Delorean (Warner Brothers)

FEBRUARY 20

SINGLES

- **A\$AP ROCKY** Peso (RCA)
- **MATT CARDLE** Amazing (Columbia)
- **DJ SHADOW** Scale It Back (Remixes) (Island)
- **FANFARLO** Shiny Things (Carvasback/Atlantic)
- **FOO FIGHTERS** These Days (RCA)
- **FUTURES** Start A Fire (Mercury)
- **GROUPOLOVE** 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)
- **DAMIAN JR GONG MARLEY** Affairs Of The Heart (Island)
- **KASABIAN** Goodbye Kiss (Columbia)

- **KING CHARLES** Love Blood (Island)
- **BENJAMIN FRANCIS LEFTWICH** Pictures (Dirty Hit)
- **LISSIE** Covered Up With Flowers Ep (Columbia)
- **MINDLESS BEHAVIOUR FEAT. CHIPMUNK** Mrs Right (Polydor)
- **PNAU** Unite Us (Mos)
- **SCHOOL OF SEVEN BELLS** Lafaye (Full Time Hobby)
- **ED SHEERAN** Drunk (Asylum)
- **TYGA** Rack City (Island)

ALBUMS

- **AZARI & III** Azari & Iii (Island)
- **BAND OF SKULLS** Sweet Sour (Electric Blues)
- **PETER BRODERICK II** Starts Hezt (Bella Union)
- **TIM MCGRAW** Emotional Traffic (Curb/Warner Brothers)
- **PERFUME GENIUS** Put Your Back N 2 It (Organs/Turnstile)
- **SIMPLE MINDS** XS (Emu)
- **SLEIGH BELLS** Reign Of Terror (Columbia)
- **SOLO** I Thought I Was An Alien (Because)
- **TYSON** Die On The Dancefloor (Back Yard)

FEBRUARY 27

SINGLES

- **CHIDDY BANG** Ray Charles (Fogal)
- **DAPPY FEAT. BRIAN MAY** Rock Star (Island)
- **JASON DERULO** Breathing (Warner Brothers/Beluga Heights)
- **THE DRUMS** Days (Island/Moshi Mosh)
- **DRY THE RIVER** The Chambers & The Valves (RCA)
- **ENTER SHIKARI** Arguing With Thermometers Remixes (Am-Bush Reality)
- **FLO-RIDA FEAT. SIA** Wild Ones (Atlantic)
- **FOUR YEAR STRONG** The Security Of The Familiar (Universal Republic/Island)
- **BETH HART FEAT. SLASH** Sister (TLC)
- **BEN HOWARD** The Wolves (Island)
- **JAKWOB** Electrify (Mercury)
- **KASSIDY** I Can't Fly (Instant Grat) (Vertigo)
- **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 Mierie (One Little Indian)
- **R.I.O. FEAT. U-JEAN** Turn This Club Around (London)
- **MARLON ROUDETTE** New Age (Warner Brothers)
- **SPECTOR** Chevy Thunder (Polydor)
- **THE TING TINGS** Hang It Up (Columbia)

▶ **DAVID SYLVIAN** A Victim of Stars 1981-2011▶ **DEMI LOVATO** Unbroken▶ **MICHAEL KIWANUKA** Home Again▶ **THE BAND PERRY** The Band Perry▶ **FUTURES** Start A Fire

ALBUMS

- **BLEEDING KNEES CLUB** Nothing To Do (Columbia)
- **CAROLINA CHOCOLATE DROPS** Leaving Eden (Nonesuch)
- **FANFARLO** Rooms Filled With Light (Canvasback/Atlantic)
- **GYM CLASS HEROES** The Papercut Chronicles II (Fueled By Ramen/Atlantic)
- **MEAT LOAF** Hell In A Handbasket (Sony/Cmg)
- **NOAH** Noah (Decca)
- **NZCA/LINES** Nzca/Lines (Lo Recordings)
- **PINK FLOYD** The Wall (Immersion) (Emi Catalogue)
- **PHILIP SAYCE** Steamroller (Provogue)
- **SCHOOL OF SEVEN BELLS** Ghostory (Full Time Hobby)
- **DAVID SYLVIAN** A Victim Of Stars 1981-2011 (Emi Catalogue)
- **THE TING TINGS** Sounds From Nowheresville (Columbia)
- **TYGA** Careless World: Rise Of The Last King (Island)
- **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 (RCA)
- **FOSTER THE PEOPLE** Don't Stop (Color On The Walls) (Columbia)
- **THE FRAY** Heartbeat (RCA)
- **LADY ANTEBELLUM** Dancin' Away With My Heart (Capitol/Parlophone)
- **LIL' WAYNE FEAT. BRUNO MARS** Mirror (Cash Money/Island)
- **LOVERUSH UK! FEAT BRYAN ADAMS** Tonight In Babylon (Polyda)
- **NERO** Must Be The Feeling (Mta/Mercury)
- **SEAN PAUL** She Doesn't Mind (Atlantic)
- **MIKE POSNER** Looks Like Sex (Mercury)
- **DOT ROTTEN R U** Not Entertained? (Mercury)
- **STOOSHE FEAT. TRAVIE MORCOY** Love Me/F**K Me (One More Tune/Warner)
- **TINCHY STRYDER FEAT. PIXIE LOTT** Bright Lights (Island)
- **WE ARE AUGUSTINES** Chapel Song (Emi)

ALBUMS

- **ANDREW BIRD** Break It Yourself (Bella Union)
- **MARY BYRNE** With Love (Decca)
- **CEREMONY** Zoo (Matador)
- **CHIDDY BANG** Breakfast (Rega)
- **CIVIL WARS** Barton Hollow (Columbia)
- **COMMON** The Dreamer, The Believer (Warner Brothers)
- **DORIS DAY** The Ultimate Collection (Sony)
- **DIRTY THREE** Toward The Low Sun (Bella Union)
- **DRY THE RIVER** Shallow Bed (RCA)
- **THE FRAY** Scars And Stories (Columbia)
- **INTERPOL** Turn On The Bright Lights (Matador)
- **KID MASSIVE** A Little Louder (Transmission)
- **DEMI LOVATO** Unbroken (Polyda)
- **KATIE MELUA** Secret Symphony (Dramatica)
- **MORNING PARADE** Morning Parade (Parlophone)
- **SINEAD O'CONNOR** How About I Be Me (And You Be You)? (One Little Indian)
- **RAMIN** Ramin (Sony/Cmg)
- **BRUCE SPRINGSTEEN** Wrecking Ball (Columbia)
- **THE STRANGLERS** Giants (Coursegogo)
- **LISSY TRULLIE** Lissy Trullie (Wichita/Universal)
- **WE ARE AUGUSTINES** Rise Ye Sunken Ships (Emi)

MARCH 12

SINGLES

- **ANGEL FEAT. WRETCH 32** Go In Go Hard (Island)
- **AVALANCHE CITY** Love Love Love (Warner Brothers)
- **ALEXANDRA BURKE FEAT. ERICK MORILLO** Elephant (Syca)
- **CAVE PAINTING** Light Show (Hideout/Mercury)
- **CLEMENT MARFO & THE FRONTLINE FEAT KANO** Mayhem (Warner Brothers)
- **FIXERS** Iron Deer Dream (Mercury)
- **JAY-Z & KANYE WEST** Balling In Paris (Roc-A-Fella/Mercury)
- **LABRINTH** Last Time (Syca)
- **ADAM LAMBERT** Better Than I Know Myself (15/RCA)
- **THE MACCABEES** Feel To Follow (Fiction)
- **KATIE MELUA** Better Than A Dream (Dramatica)
- **MIA** Bad Girls (Mercury)
- **MIKE SNOW** Paddling Out (Columbia)
- **NOEL GALLAGHER'S HIGH FLYING BIRDS** Dream On (Sour Mash)
- **RED HOT CHILI PEPPERS** Look Around (Warner Brothers)

ALBUMS

- **TAWIAH** Breakaway Ep (Warner Brothers)
- **MARCUS COLLINS** Marcus Collins (RCA)
- **JASON DONOVAN** New Album Tbc (Polyda)
- **ESTELLE** All Of Me (Atlantic)
- **GRIMES** Visions (Arbutus/4AD)
- **MICHAEL KIWANUKA** Home Again (Polyda)
- **SEAN PAUL** Tomahawk Technique (Atlantic)
- **MIKE POSNER** Sky High (Mercury)
- **LIONEL RICHIE** Tuskegee (Mercury)

MARCH 19

SINGLES

- **ASAP ROCKY** Ep (RCA)
- **THE BAND PERRY** If I Die Young (Mercury)
- **COLDPLAY** Charlie Brown (Parlophone)
- **JLS** Proud (Epic)
- **LADYHAWKE** Black, White & Blue (Island)
- **NICKI MINAJ** Va Va Voom (Cash Money/Island)
- **MOHOMBI** In Your Head (Island)
- **RIHANNA FEAT. JAY-Z** Talk That Talk (Def Jam)
- **THE SHINS** Simple Song (RCA)
- **WILL YOUNG** Losing Myself (RCA)

ALBUMS

- **THE BAND PERRY** The Band Perry (Mercury)
- **BLOOD RED SHOES** Cold (V2/Cooperative Music)
- **KINDNESS** World You Need A Change Of Mind (Polyda)
- **LABRINTH** Electronic Earth (Syca)
- **LADYHAWKE** Anxiety (Island)
- **ADAM LAMBERT** Trespassing (15/RCA)
- **MIKE SNOW** Happy To You (Columbia)
- **MARLON ROUDETTE** Matter Fixed (Warner Brothers)
- **THE WEDDING PRESENT** Valentina (Scopitones)
- **PAUL WELLER** Sonik Kicks (Island)

MARCH 26

SINGLES

- **ALL-AMERICAN REJECTS** Bee Keeper's Daughter (Interscope)
- **ALL THE YOUNG** The Horizon (Midlands Calling/Warner)
- **BLACK VEIL BRIDES** Ritual (Island/Lava)
- **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)
- **FEIST** The Bad In Each Other (Polyda)

- **GAZ COOMBES** Hot Fruit (Parlophone)
- **JASON MRAZ** I Won't Give Up (Atlantic)
- **CHRISTINA PERRI** Arms (Atlantic)
- **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** Folila (Because)
- **TAIO CRUZ** Ty O (4th & Broadway)
- **DEV** The Night The Sun Came Up (Island)
- **FEEDER** Generation Freakshow (Big Teeth)
- **MADONNA** Mdn (Interscope)
- **THE MARS VOLTA** Noctourniquet (Warner Brothers)
- **CHARLOTTE O'CONNOR** For Kenny (Quiksilver's/Drop In)
- **THE SHINS** Port Of Morrow (RCA)
- **THE SPECIALS** Specials/More Specials (Chrysalis)

APRIL 2

SINGLES

- **ALL THE YOUNG** Welcome Home (Midlands Calling/Warner)
- **BIG SEAN** Dance (ASS) (Mercury)
- **BOMBAY BICYCLE CLUB** How Can You Swallow So Much Sleep (Island)
- **CLOCK OPERA** Man Made (Island)
- **GRAHAM COXON** What'll It Take (Parlophone)
- **FLORENCE + THE MACHINE** Never Let Me Go (Island)
- **LOSTPROPHETS** Bring Em Down (Columbia)
- **THE MILK** Broke Up The Family (RCA)
- **OLLY MURS** Oh My Goodness (Epic/Syca)
- **VARIOUS CRUELITIES** Neon Truth (Hideout/Mercury)

ALBUMS

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

APRIL 9

SINGLES

- **BORN BLONDE** I Just Want To Be (Hideout/Mercury)
- **REN HARVIEU** Open Up Your Arms (Island/Gloves)
- **RIZZLE KICKS** Traveller's Chant (Island)
- **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/Gloves)
- **M WARD** A Wasteland Companion (Bella Union)

APRIL 16

SINGLES

- **CHILDISH GAMBINO** Heartbeat (Glassnote/Island)
- **DRY THE RIVER** New Ceremony (Columbia)
- **FUTURES** Say My Name (Mercury)
- **SUBFOCUS** Love Potion (Mercury)
- **SWEET BILLY PILGRIM** Joyful Reunion (Parlophone)

ALBUMS

- **BAHAMAS** Barchonés (Island)
- **FLORENCE + THE MACHINE** Mv Unplugged (Island)
- **FUTURES** Start A Fire (Mercury)
- **SWEET BILLY PILGRIM** Crown & Treaty (Parlophone)

APRIL 23

SINGLES

- **GOTYE** Eyes Wide Open (Island)
- **JOSH OSHO FEAT. CHILDISH GAMBINO** Giants (Island)
- **LONSDALE BOYS CLUB** Light Me Up (Island)

ALBUMS

- **HANNAH COHEN** Child Bride (Bella Union)
- **LESLEY GARRETT** A North Country Lass (Music Intimty)
- **POLICA** Give You The Ghost (Memphis Industries)
- **SANTIGOLD** Master Of My Make Believe (Atlantic)
- **JACK WHITE** Blunderbuss (Thira Man/Xi)

PRODUCT RECOMMENDED

ALBUM OF THE WEEK



MADONNA

MDNA

(Interscope)

March 26



The Material Girl has returned to the dance floor, and is getting quite the publicity boost: the first offering of new musical goods from Madge's new album was single Give Me All Your Lovin', featuring young guns Nicki Minaj and M.I.A., released last week.

A limited iTunes pre-order of the deluxe edition of MDNA, Madonna's twelfth album, then acted as a pre-cursor for her highly-anticipated Super Bowl halftime performance slot. Adding to the hype, Madonna also appeared on The Tonight Show with Jay Leno in the US and The Graham Norton Show in the UK - and the single's accompanying one-minute video teaser aired during American Idol.

MDNA, recorded in New York and LA, sees the multi-Grammy Award winner reunited with former collaborator William Orbit (Ray of Light). Other co-producers on the record include Martin Solveig, The Demolition Crew and Benny and Alle Benassi, amongst others.

Golden Globe Award-winning song Masterpiece, from the Madonna-directed film W.E. (currently on general release in the UK) is included on MDNA - an unapologetic pop-meets-bass beast of a record.

TRACK OF THE WEEK



R.I.O FEAT. U-JEAN

Turn This Club Around

(London Records/Universal)



February 26

The revived London Records label is pushing its debut release in the UK - a tune that has already achieved megahit status across Europe (No. 1 in Germany, Austria and the Netherlands). And the response here is already looking positive.

The track recently hit No 5 on the Shazam tag chart and is boasting more than 5.5 million YouTube views.

Television support has come in from Kiss, Box, MTV Dance (B-list) and Student Union TV (A-list) amongst other channels. These include Club Com, which is broadcast into many gyms across the country - giving an indication of the heart-racing nature of this club smash.

Radio playlist action includes Capital B-list and Hits Radio C-list in addition to features on Radio 1 and an abundance of regional radio support.

INCOMING ALBUMS

THE SKINTS Part & Parcel (Bomber Music)



Contemporary UK reggae outfit The Skints mix Jamaican styles with pop hooks, grimey raps, big basslines and a punk rock ethic on second album Part & Parcel. It's been described as 'a sun-drenched carnival of a record' with dance-inducing tracks including male and female vocals and a plethora of instruments.

The band have toured relentlessly across the UK and Europe over the past few years with the likes of Reel Big Fish and Gym Class Heroes as well as making numerous festival appearances.

The Skints recently played a one-off date with Gym Class Heroes in London prior to their February 27 single release with track Rat A Tat. They will be supporting You Me At Six on tour in the UK in March/April.

APRIL 9

MIKE SNOW Happy To You (Columbia)



In 2009, Swedish indie-pop group Miike Snow released their self-titled debut album to wide

critical acclaim and went on to perform at sold-out shows and festivals across the world (27 countries in 18 months at one point). Single 'Animal' found its way into movies and commercials too.

On their sophomore self-produced effort, Andrew Wyatt, Christian Karlsson and Pontus Winnberg draw from pop, rock and electronic music to create a sonically grandiose and haunting sound, featuring full orchestras, brass sections and marching bands.

The first preview track, Devil's Work, was made available in early January and Radio 1 DJ Zane Lowe premiered single Padding Out last month, too.

MARCH 26

PAUL WELLER Sonik Kicks (Island)



The Modfather returns with his eleventh solo album, the follow up to the Mercury Music

Award-nominated Wake Up The Nation. Warming things up early on, brand new album track Around The Lake was available to listen to on his website back in November.

Sonik Kicks features appearances from the likes of Noel Gallagher and Graham Coxon and promises to reveal Weller 'shaking up his palate and stirring his influences anew, mixing pop art punch with soulful communication, jazzy explorations into psychedelia and dub with razor-sharp melodies, abstract soundscapes with clear-eyed forest-folk'. Weller will perform the album in full at The Roundhouse in Camden for two nights in March with support from Baxter Dury.

MARCH 26

STAFF PICK: DAVE ROBERTS, PUBLISHER



LEMONHEADS

It's A Shame About Ray

(Rhino)

A recent Word retrospective on Evan Dando posited that he

had struggled to be recognized alongside more overtly earnest

contemporaries because he was (is) simply too good looking to be taken seriously.

And there's no doubt that when It's A Shame About Ray was originally released in 1992, Dando was, in indie terms, about as cute as it got. But, there's equally little doubt that this is an album, recently reissued by Rhino, that deserves to be taken seriously.

Okay, perhaps serious is the wrong word. But it certainly deserves to be hailed as a great piece of work.

Dando filtered the spirit of Laurel Canyon through the Bowery with a

stop off at the Brill Building - because make no mistake these are effortlessly great pop songs. Shaggy hair, outsider attitude, plenty of guitars - all present and correct, absolutely, but all framed by delicious melodies and stories about falling in love and getting stoned. What's not

to love?

Sadly, Evan Dando went out for a drink with Noel Gallagher in 1996 and hasn't been seen since.

Okay, not entirely true. The Lemonheads made a couple more ace albums and his solo

offering from 2003, Baby I'm Bored, is also a gem.

There's word yet as to what Dando might do to mark It's A Shame About Ray's 20-year anniversary, but the very least we should do is stock it, buy it, play it love it - and do our best not to hate him 'cos he's beautiful.

RELEASED 1992



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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KEY SONGS IN THE LIFE OF...

SHARON HANLEY



Head of Communications, BBC Radio 1, 1Xtra, Radio 2, 6 Music

First record you remember buying?

It may've been Dare by Human League but if I'm being honest, it was Kids from Fame album in Woolworths in Twickenham as I was going to Wembley to see them in concert. I still have the programme and the legwarmers. RIP Leroy.



Last track you downloaded?

Scissor Sisters – Shady Love. A brilliant funkfilled comeback.

Which track would you like played at your funeral?

Optimistic by Sounds of Blackness. A gorgeous song that people can sway to.

What's your karaoke speciality? Get Happy by Judy Garland or Hey Big Spender from Sweet Charity. I'm a bit of a West End Wendy at heart.

Which song would be the first dance at your wedding?

The boyfriend and I both love Walking In My Shoes by Depeche Mode (hardly apt) and I'd love Wham (ahem). We'd probably compromise on a smoocher of some sort.

Recommend a track Music Week readers may not have heard...

Damn by Lewis Taylor. A much missed artist – where are you Lewis?

What's your favourite single/track of all time?

Knocks Me Off My Feet by Stevie Wonder. I saw him perform at Ronnie Scott's for Radio 1 years ago and cried through most of it.



◀ LET'S GET QUIZZICAL

Last Tuesday night saw the inaugural Brighton Pop Quiz, held by Rock College Bimm at The Latest Music Bar. Teams from Skint Records, Crown Music Management, Radio Reverb and Dean Marsh were amongst those battling it out. Jake Shillingford from My Life Story was the host (the band are performing at Shepherd's Bush Empire in March for a 15-year anniversary gig). Radio Reverb were the runners-up, whilst victors Mediocre Follow Up – encapsulated here in photographic glory – featured [from left to right]: Phil Nelson, First Column Management; Nigel Coxon - Normal Management; Sam Smith - Fairsound Management; and Julian Deane - Raygun Management.



◀▶ DECADE OF LOVE

On February 2, one of the coldest days of the year, the cool and the great braved the bitter chill to celebrate 10 years of the Lovebox Festival in 2012 at its Yard Party – with ice-cold margaritas, outdoor BBQ and a stonking sound system included.

LEFT: Tom Findlay, Groove Armada and Lovebox co-founder graces the wheels of steel
RIGHT: Felicity Beardshaw, publicist, Lucid and Clare Lusher, marketing director for Lovebox, Mama Group cuddle up for warmth with ice-cold drinks in hand



ARCHIVE

RECORD RETAILER February 9, 1961



An almost pocket-sized *Record Retailer* leads with "newcomers to the British industry" Ember being in talks that would see nationwide distribution for the label. Thompson, Diamond and Butcher seem keen to take Ember's records as well as Selecta's London depot... **Boots**

now has full record departments in 21 of its stores. As *Record Retailer* shrewdly points out, "People visiting Boots branches do not often have discs on their shopping lists"... Britain's teenagers (those strange new things) are apparently richer than ever and responsible for 42.5% of consumer spending on records and record players in '59. Nice one kids... The People Make News section carries all sorts this week, everything from Decca chairman Edward Lewis's knighthood to Jack Lewerke of Interdisc getting snowed in in New York and being "anxious to leave." There's also an apology to Top Line's Tony Lewis for calling him Tony Scott in the last issue. Hey, it happens.



EPs TOP 5 09.02.61

POS	ARTIST	SINGLE
1	THE SHADOWS	The Shadows
2	CLIFF RICHARD	Cliff's Silver Discs
3	NINA AND FREDERIK	Nina And Frederik
4	ADAM FAITH	Adam's Hit Parade
5	SHIRLEY BASSEY	As Long As He Needs Me



LPs TOP 5 09.02.61

POS	ARTIST	ALBUM
1	ELVIS PRESLEY	G.I. Blues
2	SOUNDTRACK	South Pacific
3	THE GEORGE MITCHELL MIN.	Black & White Minstrel Show
4	FRANK SINATRA	Nice 'N' Easy
5	SOUNDTRACK	Oklahoma



NEW RELEASES RECOMMENDED 09.02.61



Record Retailer doesn't give much in the way of record reviews but it does give its readers "some discs to note" as a part of its weekly 'Chart Chatter'. There are six new entries this week with a couple in particular catching the mag's attention. The Shadows' FBI is one, jumping in at No.22 while the new Everly Brothers single *Ebony Eyes* follows not too far behind at No.25. Main kudos, however, go to *Are You Lonesome Tonight* which holds top position followed by Petula Clark's *Sailer*.





◀ THE CIRCLE GAME

Here's a fantastic effort for a fantastic charity: a selection of key female execs across the music industry, collectively named the Music Circle, is aiming to raise £50,000 over the course of a year for Oxfam causes – not least the charity's work with women in the Congo.

Pictured here on a recent sponsored night walk are (left to right) Phillipa Aynott (6 Music), Lorna Clarke (Radio 2 / 6 Music), Emily Cooper (Anorak London), Laura Martin (Anorak London) and Krissi Murison (NME).

Other members include Tara Richardson (QPrime Management), Lana Webb (Remedy Productions), Amy Morgan (Beggars), Jade Richardson (Virgin), Kelly Chappel (Live Nation), Sema Gurlek (Scruffy Bird Management) and Tasha Anderson (PIAS).

Martin explains: "The money will be used to support women in the eastern DRC; to improve protection of women subjected to abuse. Targeting 56,000 people many of whom are women, the project aims to improve the protection of communities subjected to a wide range of attacks and abuses. The funds will provide access to vital services such as urgent medical care and access to legal support, giving victims the chance to benefit from care and support that will help them recover from and deal with the consequences of attacks."

The night walk raised £4,000. Further plans for this year include a ticketed event at Anorak towers on March 6 to celebrate International women's day featuring posh food, drinks, clothes and a quiz.

There will also be a sponsored cycle from London to Oxford in April, a ticketed DJ event in May, and a large fundraising gala dinner towards the end of year.

Contact: Laura@anoraklondon.com to help out.

▶ MACCA'S BACK

January 3, Hemple Hotel, London

As Sir Paul McCartney marks his return to music with new album Kisses On The Bottom, he chats to jazz supremo and presenter Jamie Cullum for an interview broadcast on Radio 2.



FABLED LABELS

CHESSE RECORDS

Founded 1950

Key Artists

Bo Diddley, Chuck Berry, Muddy Waters, Howlin' Wolf

Run by brothers Leonard and Phil Chess, Chess Records specialised in blues, R&B, soul, gospel and rock and roll music as well as the odd jazz record. Described by Cub Koda as "America's greatest blues label", Chess' first release was single My Foolish Heart by Gene Ammons in June 1950. It didn't produce LP records until 1958 when it released The Best Of Muddy Waters, Best Of Little Walter and a self-titled album from Bo Diddley. Despite producing many R&B number ones over the years, Chess failed to hit the top of the Billboard Hot 100 until 1972 with Chuck Berry's My Ding-A-Ling. The label was sold to General Recorded Tape (GRT) in 1969, which subsequently sold it to the ill-fated All Platinum Records in 1972. Chess master recordings were eventually picked up by MCA Records, which later merged into Universal Music's Geffen Records. Comprehensive box-sets for the likes of Muddy Waters, Little Walter, Bo Diddley and Chuck Berry were released on Universal's limited edition reissue label Hip-O Select throughout the '00s.

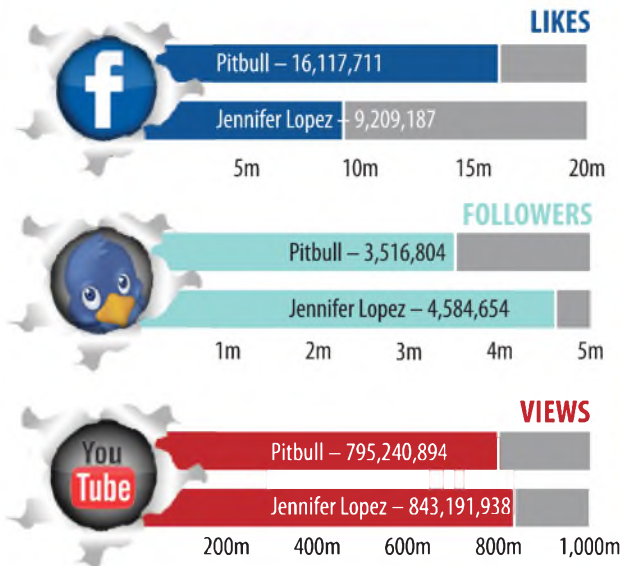
Did You Know?

Chess Records was the subject of two films produced in 2008, Cadillac Records and Who Do You Love?.



SOCIAL STANDING

Official fan pages go head-to-head



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"Please don't take it so badly / 'Cause Lord knows I'm to blame"

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It evokes emotion. Blues and Hip-Hop have always hit me straight through the heart and made me believe it was ok to sing with power and never hold back. That's what I try to bring to my music, real stories and real feeling. It's ok to be gritty and still shine!

ZZ WARD,

Artist, songwriter and music fan, LA

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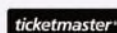
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