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HER VOICE WAS THE GREATEST LOVE OF ALL



WHITNEY HOUSTON

ARISTA



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TWO-WEEK IRISH FEST COMING • PHOENIX REBORN • 'POP FARM' DETAILED

Vince & the new Power generation

LIVE

BY TIM INGHAM

Hop Farm founder Vince Power has lifted the lid on a spate of new festivals planned for this year – including a 16-day Irish-themed extravaganza timed to coincide with the Olympics.

The 'Irish Village' event is due to take place in Grange Park, London, with a 5,000-capacity marquee at its centre.

It will carry the 'Feis' name that ex-Mean Fiddler boss Power used for two popular events last year in Finsbury Park, where Van Morrison and Bob Dylan played live.

"It will be Irish and I guess what you'd call Irish-ish music," Power told *Music Week*, adding that the event was subject to licence but he was confident it would go ahead.

"[We expect] customers from Germany, Australia and obviously a lot of Americans and Irish. We had 42,000 at Feis last year, and we think we'll do the same over the course of this – maybe more."



Meanwhile, Power confirmed a site for his reborn Phoenix Festival: Boughton House, Northamptonshire. The event will hold at least 35,000 attendees – and may still happen in 2012.

"We've got a brilliant bill lined up, but we've just lost one

headliner," Power revealed. "I've got to decide [whether or not to do it this year]. When you do something of this size it involves millions in production and artist fees. That doesn't frighten me but if you sell 10,000 tickets short, it's a big loss."

Power confirmed that he hoped to host some of the acts who played Phoenix Festivals in the 1990s – including the Sex Pistols and Neil Young – but David Bowie had been ruled out.

"This year, we'd look at the same time Glastonbury used to happen, which would be June 24. If I don't get three really solid headliners, chances are that we won't do it [in 2012]. But it will definitely happen at some point."

Pop Farm – a sister event to Power's successful Kent event Hop Farm – will also be going ahead this year.

"I want to make it one-day events," Power revealed. "We're working to do the first one this year at Eridge Park at Tunbridge Wells in Kent. We're putting the bill together now. I think that kind of music will do well."

A classical music festival is also plotted, alongside Power's usual involvement with Hop Farm and Benicassim in Spain.

The exec confirmed that his PLC, Music Festivals, is currently considering acquisition targets abroad.

'EMI BUY IS GOOD NEWS'

Universal Music UK has broken its silence on the company's proposed acquisition of EMI.

In a new interview (see page 12), chairman and CEO David Joseph responded to concerns over the buyout's impact.

"Artists do not make decisions based on market share," he said. "They choose home and culture. I don't think there's an issue: market share



doesn't equal market power. In one of Lucian [Grainge]'s first chats with me he said a great A&R person should be able to sign any artist on a park bench with belief, trust and a chequebook. We still live by those rules."

Speaking ahead of Tuesday's Brit Awards – whose committee he chairs – Joseph added: "Over the last five years at EMI, A&R investment has halved... the EMI name will 100% live on, and we plan to invest in [its] labels."

"More record deals, more music – that fundamentally means more money for the industry."

Music mourns 'beautiful and iconic' Whitney Houston



The sad news of Whitney Houston's death is having a significant impact on music charts around the world, as some of her closest industry associates pay emotional tribute to the iconic singer.

In the UK alone, 27 of her recordings were registering among the week's 200 top singles as *Music Week* went to press, led by I Will Always Love You at No.10. The Official Charts

Company also reported Whitney: The Greatest Hits had landed at No.6 on the album midweeks.

Meanwhile, Houston's ballad from *The Bodyguard* led the iTunes chart in the US, and was joined in the Top 20 by I Wanna Dance With Somebody, Greatest Love Of All and One Moment In Time.

I Will Always Love You also topped iTunes in France, and was two in Canada and Spain, four in

Australia and 10 in Germany.

Heartfelt tributes to Houston were paid at the Grammy Awards, which took place in Los Angeles on Sunday.

Sony Music chief creative officer Clive Davis, who signed Houston in 1983 while running Arista, said he was "devastated", noting: "Whitney was a beautiful person and she had a talent beyond compare."

Epic Records chairman and

CEO LA Reid, who co-wrote and co-produced the album *I'm Your Baby Tonight*, said the 48-year-old was "the greatest voice of them all".

In a statement, Sony Music said she was "an icon and a once-in-a-lifetime talent who inspired a generation of singers and brought joy to millions of fans around the world".

A funeral is expected to be held on Friday in Newark.

NEWS

EDITORIAL

Great minds,
unfortunate
intentions

THERE IS NO GREATER ADVERT for the legitimisation of digital music than the fact Spotify CEO Daniel Ek was previously chief of top piracy enabler Utorrent.

Ek has now made it his career mission – indeed, his company's market justification – to reclaim customers from the sort of naughty practices his ex-employer still thrives on.

"Spotify users are the exact same people who used to listen to music every day on YouTube, whose entire music collection was pulled off BitTorrent sites," he said in a recent online interview (chomping noises on the hand that once fed him seemingly left untranscribed).

"By offering them a compelling music service that allows them to discover hundreds of new artists, not just their favorites pulled from YouTube or [pirated], we're seeing millions move back to listening to music legally after years of being left out in the cold."

So what were Ek's motivations for switching from music industry antagonist to its new best friend? I'm sure market opportunity, legacy and sheer unbridled personal ability all played into his decision.

"In the world of video games, illegal hackers are regularly coaxed over to work for legitimate businesses. Could that brand of self-interested forgiveness work in music?"

But more than anything else, perhaps he was just naturally delighted to have the chance to be recognised – and respected – by The Good Guys. Long-term, 'famous' beats 'infamous' hands down. (This weekend, Ek partied at The Grammys in Los Angeles with Lucian Grainge. As they say in that part of the world, go figure.)

I'm not suggesting Kim Dotcom would jump at the chance to toil behind the pristine cubicle of a giant e-tailer; some people are built to jibe and disrupt, and he certainly strikes me as that kinda guy.

But it's worth noting that in the world of video games – where ill-intentioned tech wizards regularly specialise in a more direct form of damage than enabling piracy, by actually hacking company databases for fun – those on the shadier side of the law are often coaxed over to assist kosher enterprises.

The creator of the hugely successful Xbox and PlayStation series Just Cause, Christofer Sundberg, once told me that 50% of his workforce came from a hacker background.

Similarly, the likes of Microsoft and Sega have made noises that they would rather rehabilitate and harness their cyber enemies than see their talents destroyed.

David Joseph is probably right (page 12) when he suggests owners of torrent sites are often "less than reputable individuals"; and his anger at those who profit from the exclusion of artists in the value chain is fully understandable.

But that's not to say that as the walls crumble around them, these individuals don't have things to teach us.

BT Junkie's anonymous founders clearly had the smarts to make a timely jump from their sinking vessel – will anyone now be forgiving enough to welcome them aboard?

Tim Ingham, Editor

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

O2 PHYSICAL STORE IS 'PILOT MODEL', SAYS FOUNDER

Seatwave plans shop roll-out across Europe

LIVE

BY TOM PAKINKIS

Secondary ticketing specialist Seatwave is set to launch around ten physical retail stores across Europe, following the opening of its first shop at North Greenwich on Friday.

The new Seatwave branch outside the O2 Arena allows consumers to pick-up orders, as well as buying and selling tickets for events – but has not been endorsed by O2 owner AEG.

The shop will act as a test bed for further roll-out of the company's physical presence, founder and CEO Joe Cohen (pictured) told *Music Week*.

"Our goal at North Greenwich is to pilot the model and get a very tight idea of how it should work," he explained. "Then the plan is to roll it out across Europe to as many as a dozen venues."

Seatwave is best known for its online presence, which allows concert-goers to buy and sell second-hand tickets online. Users list tickets they don't want, attract a buyer and arrange for the tickets to be picked up and couriered to their new owner via the Seatwave website.

The company started experimenting with pop-up stores at venues two years ago, removing the need for ticket delivery via UPS.

However, the North Greenwich outlet is its first attempt at a permanent physical retail store

Cohen added: "In terms of how big it can get, just using the pop-up locations over the last couple of years accounts for between 5-10% of our total sales."



"We think that could get up to 20-25% over the next few years if we were to roll this out to eight or 10 cities around Europe."

As far as business at the O2 Arena is concerned, Cohen is expecting significant commerce from the first store. "For large acts we'll have thousands of our customers going to the O2 on a given night," he said, "so if 10% of that is through this service you're talking about 200 to 250 people coming through the shop."

O2 owner AEG distanced itself from Seatwave last week. A spokesperson told *Music Week*: "The O2 is in no way connected to Seatwave and in no way supports or endorses the secondary ticketing market."

"The purchase of tickets through secondary ticketing agents brings with it inherent risk and we strongly advise our customers against using unregulated and unofficial outlets."

IMPALA reveals indie album award shortlist

Following the successful launch last year of the European Independent Album of the Year Award voting is now taking place on a 23-album shortlist to decide 2012's winner.

The announcement will be made on Wednesday, February 29.

This European 'Mercury-style' award celebrates the musical talent and diversity of independent European releases.

According to an IMPALA statement: "It promotes exceptional artists and the independent sector alike. The winner will be selected based on musical merit alone."



Helen Smith (*it ff*), executive chair of IMPALA said: "The 23 albums short-listed for the award this year once again show the incredible vitality of the independent sector all over Europe."

The nominated albums for 2011 are listed right.

Adele • 21 (XL Recordings)
Ane Brun • It All Starts With One (Ballcon Ranger Recordings)
Arrayan Path • Ira Imperium (Pitch Black Records)
Claude Hugo • Claude Hugo (Five-OMusic / Faktu Records)
Hladno Pivo • Svijet Glamura (Menart)
Iceage • New Brigade (Tambourhinoceros)
Justyna Majkowska • Zakochana Od Jutra (Anaconca)
Kaizers Orchestra • Violeta Violeta Vol. 1 (Petroleum Records)
Kitty • Daisy & Lewis • Smoking In Heaven (Sunday Best)
Little Dragon • Ritual Union (Peacefrog)
M83 • Hurry Up We're Dreaming (Naïve)
Maia Vidal • God Is My Bike (Crammed Discs)
Modeselektor • Monkeytown (Monkeytown)
Nick & Simon • Symphonica in Rosso (Volendam Music)
Ocho Macho • Online A Vilag (CLS Music)
Pegasus • Human Technology (Muve Recordings)
Raphael Gualazzi • Reality and Fantasy (Sugar Music)
Rubik • Solar (Fullsteam)
Selah Sue • Selah Sue (Because Music)
SBTRKT • SBTRKT (Young Turks)
Sigur Ros • Inni (Krunnk)
The Gluckenwise • Building Waves (Lovers & Lollypops)
Vetusta Morla • Mapas (Pequenc Saltic Mortal)

BEN DREW LAUNCHES TEMPERAMENTAL MUSIC – AND BEGINS HUNT FOR NEW TALENT

Plan B teams up with EMI Publishing

PUBLISHING

■ BY PAUL WILLIAMS

Plan B is to turn his gifts working with fledgling talent into a business enterprise after joining forces with EMI Music Publishing.

The 2011 Ivor Novello songwriter of the year will oversee the signing and development of songwriters via a newly-launched joint venture called Temperamental Music, which in turn will plug into the major's global services such as sync, licensing and administration.

For Plan B, real name is Ben Drew, the new company adds to a multi-faceted CV which already included recording artist, songwriter, actor and film director.

"Ever since I was a kid I wanted to have my own empire, I guess record label, publishing," he said. "I want to be in control of my destiny and this is one step closer to that. I feel I can help raw young musicians, planting some positive seeds in their head, help them progress."

He added: "Before I even made it I was trying to help other people. The only difference is now I've got a budget."

His nurturing qualities have long been observed by his co-manager Sam Eldridge who commented: "During our first



rehearsal for the Strickland Banks record Ben said 'I've got a couple of other friends of mine I think would be really good.' People turn up and they aren't your typical session musical types, but Ben trusts them and over time you see them develop into great songwriters or musicians."

Artists that Drew has helped include Maverick Sabre, whose Mercury debut *Lonely Are The Brave* entered at two on the Official album chart last Sunday. The singer-songwriter once won a competition on the Plan B MySpace page.

"I saw he could play guitar



Guy Moot: Described Ben Drew (Plan B) as "an incredible talent"

and sing and eventually he ended up living with me," said Drew. "I taught him everything I knew about writing songs and I said: 'Now you've got to go out there and get some life experience

under your belt.' A year and a half later I saw him at YoYos at Notting Hill Arts Club backed by a fully live band. He had written all these great songs and he absolutely smashed it. I was so proud of him and I'm still proud of him."

Although Drew's own song publishing lies with Universal, he said he wanted to work with EMI Publishing UK president Guy Moot (*u/f*). He also praised the energy of the same publisher's A&R vice president Dan Lloyd-Jones whom he will be working closely with at Temperamental.

"Other people were

interested, but for me it comes down to personal relationships. I started working with [co-manager] Roy Eldridge because when I looked in the man's eyes I trusted him," added Drew. "I'm not necessarily concerned with how successful people can make me. I just need people that are going to help make my vision a reality."

Moot described Drew as "an incredible talent".

"He doesn't stop," he added. "He works so hard and has so much ambition, but it is understated ambition. He believes in people and he believes in talented people."

Said Lloyd-Jones: "I was privileged enough to be at Warner Brothers when Ben signed to 679. We did a few things with Sam [Eldridge] back in the day. I've always been bugging Sam about when Ben's deal is up, when he can work with me. He's a unique prodigy: he works completely independently. You can't really A&R him."

As to the kind of songwriters Temperamental will sign, the company's name may give some clue. "Artists are quite temperamental. Well, I am," said Drew. "I'm not looking to work with artists that are middle of the road. I'm looking to work with artists who are maybe slightly complex."

EMI over the Moon as Pink

Pink Floyd worked their magic again for EMI last year: the remastered version of *The Dark Side Of The Moon* generated nearly 600,000 extra sales globally, according to new *Music Week* research.

The 1973 release, which is the biggest-selling album of all time worldwide by a UK act, was one of a number of titles by the legendary band to sell hundreds of thousands of extra copies last year on the back of a high-profile re-issues programme.

Wish You Were Here, the 1975 follow-up to *The Dark Side Of The Moon*, won nearly 500,000 buyers, while the double *The Wall* album from 1979 sold more than 400,000 additional copies last year. There were also nearly 600,000 sales of a

new band retrospective, *The Best Of Pink Floyd: A Foot In The Door*.

EMI and Pink Floyd signed a new five-year agreement at the beginning of 2011, which followed the band taking the record company to court during the previous year – concerning issues such as the calculation of digital royalties and whether or not EMI was allowed to sell tracks from the group's albums individually.

Unbundled tracks from Pink Floyd were ultimately made available, with the title track from *Wish You Were Here* and *Another Brick In The Wall Pt II* proving to be the most popular in 2011, sparking



around 450,000 sales combined.

While EMI managed to retain the catalogue of Pink Floyd, extending a relationship dating back to the 1960s, it lost Queen's catalogue after four decades to Universal at the start of last year. Universal rolled out its own re-issues

Floyd fly in 2011

programme for the band during last year, with the 1975 masterpiece *Bohemian Rhapsody* alone selling 600,000 downloads.

Meanwhile, a remastered version of *The Beatles'* 1 album was EMI's biggest catalogue album of the year, selling around 630,000 copies worldwide. The retrospective, which first appeared in 2000, is the biggest-selling album this century globally with sales of more than 30 million units.

XL act Adele's *21* was the biggest-selling album globally overseas last year by a UK act, while her cut *Rolling In The Deep* was the top single.

■ See pages 14 and 15 for more

NEWS

NEWS IN BRIEF

■ **WE GOT TICKETS:** The paperless ticketing firm has served its one millionth customer, a decade after launching. Meanwhile, it has revealed that month-long music festival Oxjam raised £6,722.87 in October in partnership with WeGotTickets.

■ **PPL:** The organisation has put in place an improved system for members to register new recordings – an online 'myPPL' account, available from the end of February 2012 – its existing App v4.2 was closed on February 14.

■ **MUSICIANS' UNION:** The Musicians' Union (MU) has called on the Government to follow the example set by the US and introduce a uniform national policy regarding musical instruments on airplanes. Existing UK law allows each airline to set their own policy regarding musical instruments, and size.

■ **SPOTIFY:** Streaming service Spotify updated its official app which now allows music to be streamed on the service via a mobile with improved quality, at 320kps. Previously, only the desktop version of Spotify could play songs at the higher resolution, with mobile streams locked at either 160kbps or 96kbps.

■ **BBC RADIO 6 MUSIC:** Paul Weller and John Lydon's Public Image Ltd will join BBC Radio 6 Music's 10th anniversary celebrations. Featured as part of the Lauren Live at Maida Vale sessions, Weller will take to the studio on Tuesday, March 13 and Public Image Ltd will perform as special guests at the BBC Radio 6 Music at Southbank Centre event on Friday, March 16.

■ **MYSPACE:** The social networking service has attracted one million new users since December, following the introduction of a new music player.

■ **TICKETWEB:** The ticket retail's sites database was invaded by hackers last weekend – but credit card details were not accessed. In a statement, the site said that customers "may have received up to four emails on Saturday, February 11, from an unauthorised party".



■ **POLYDOR:** Hotly-tipped artist Azealia Banks will release her debut EP 212 on Polydor Records on March 25.

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

SONY TAPS INTO ITS VIDEO GAMES USERBASE TO GROW MUSIC SERVICE

Game over for industry's 'smartphone obsession'?

DIGITAL

■ BY TOM PAKINKIS

Sony is hopeful that its 90 million-strong registered PlayStation audience will give streaming service Music Unlimited the edge in a 'smartphone obsessed' market.

Sony Entertainment Network president Tim Schaaff told *Music Week* that home-based 'form factors' such as the television and games console could soon prove more powerful in music than the mobile devices currently dominating the industry.

"We've got more than a million active users on Music Unlimited today. Compared to the giant universe of folks playing games around the world on PlayStation, that's a relatively small number," Schaaff told *Music Week*. "Music Unlimited is a brand new business and PlayStation's been around for a long time now."

Tellingly, Sony this week rebranded its PlayStation Network (PSN) accounts as



Above: Sony Entertainment Network president Tim Schaaff

Right: Sony will launch its Music Unlimited-enabled PlayStation Vita console soon

belonging to the 'Sony Entertainment Network' (SEN).

"Starting from that foundation of strength that's underneath PlayStation is an opportunity for us to bring these new music experiences to that audience in a very straight forward way," added Schaaff.



music industry's focus on mobile platforms could be too narrow.

"The reality is that the music industry is pretty obsessed with the smartphone and the mobile music story is probably viewed as a much larger zone of interest for them," he said.

"But we always believed the console marketplace and lots of these other form factors you have in your home are actually every bit as powerful as the mobile proposition and in some ways more powerful.

"They're already integrated into normal lives in a very fundamental way," he explained. "Everyone has a television and there are opportunities in every room of the house to bring a musical experience to life.

"We think it's a tremendous opportunity – and in some ways the music industry hasn't woken up to the fact that these other form factors are extremely powerful and already have such a strong position in people's lives."

Atlantic promotes duo as Terry exits

Atlantic Records UK has promoted two senior members of staff in the wake of general manager Mark Terry's decision to leave.

Marketing director Mark Mitchell has stepped up to fill the role left vacant by Terry, while Jack Melhuish, director of digital, has become marketing director at the label.

The details were confirmed in an internal note from Max Lousada, chairman of Atlantic Records UK, later obtained by *Music Week*.

Lousada said that Terry "has helped us to further strengthen our position as a home for distinctive, world-class artists", adding that he "would like to

thank him on behalf of the entire Atlantic family for everything he has contributed".

Of Mitchell, he commented: "Mitch has brought a fresh and dynamic approach to our marketing efforts... and I am confident he will bring the same artist-centric, results-driven energy to his new responsibilities as we steer the label through the next phase of its evolution."

Meanwhile, he called Melhuish "a great evangeliser for the multitude of new channels through which we can connect our artists with their fans," adding: "I look forward to seeing him bring that spirit of innovation to the full marketing mix."

BAFTA success cheers Strictly Confidential

Publisher Strictly Confidential is toasting BAFTA success after *The Artist* took home seven gongs at the movie awards, including Best Original Music.

The *Artist* soundtrack is part of a publishing collaboration between Strictly Confidential and Thomas Langmann's French production company La Petite Reine.

The duo's eyes now turn to the Oscars on February 26 and the French César Awards two days before.

CEO of Strictly Confidential Pierre Mossiat said: "It makes me hugely proud to see Strictly Confidential involved in such a worldwide sensation like *The Artist*, which is the jewel in the

crown of our film music catalogue. Its success builds on our long history of film music representation, which remains a top priority over 2012."

The firm has also been involved with soundtracks to films like *Unleashed*, *Taken*, *Arthur* and *Transporter*.

Meanwhile, Strictly Confidential has expanded its role as US indie publisher WIXEN's Benelux sub-publisher to now include France, and inked a Worldwide publishing deal with Belgium's Savage Films.

Savage, via Strictly, publishes the music to *Bullhead*, itself nominated at this year's Oscars for Best Foreign Film.

POLYDOR EYES 900,000 UK ALBUM FIGURE AS BORN TO DIE BECOMES 2012'S BESTSELLER

Born to Buy: fans fuel Lana fever

TALENT

■ BY TIM INGHAM

Polydor has its sights set on taking UK sales of Lana Del Rey's *Born To Die* close to the million mark this year – as the LP claims another week at No.1.

Born To Die is now 2012's bestselling LP of the year so far, shifting 176,770 in just two weeks, according to Official Charts Company data, to claim a fortnight at No.1 in the Official Album Chart.

More importantly, it's bucked an industry-wide trend for slow album sales throughout January and February.

In 2012 to date, total UK purchases of physical and digital albums are down 14.5% year-on-year, at just 10.3m units – compared to 12m units sold in the first six weeks of 2011.

Del Rey also has two songs in the latest Official Top 20 Singles chart, with the album's title track holding on at No.10 and *Video Games* bouncing back from 17-13 on Sunday's list.

"We're obviously very happy with both week's sales," Polydor president Ferdy Unger-Hamilton told *Music Week*. "I think we'd like to sell 900,000 in the UK. She's somebody who started online and slowly crawled onto the radio and TV, and that journey has some way to go."

"Radio 1 has obviously been amazing, but I would say there's a lot of room for growth in terms

of the type of fan she's reached thus far."

Much online chatter has arisen around Del Rey's campaign, with the star remaining one of the most talked-about celebrities on social media in the past weeks – not least due to eye-catching performances on Letterman, Saturday Night Live and The Jonathan Ross Show.

However, Unger-Hamilton dismissed any talk of Del Rey's popular status amongst fans on Twitter and in the media being overly orchestrated by her record company.

"I don't think that we're so clever as to be completely driving that," he commented. "She just seems to be someone everybody for one reason or another wants to talk about – which is brilliant in the first place and quite scary at other times."

He added: "This all started because of the power of a song. As we speak, *Video Games* has been eight or nine weeks in the Top 20. This project would have undoubtedly been a disaster with that much attention if she didn't have 60 or so songs written when we signed her."

"She had three CDs-worth of songs written, with loads of brilliant tracks – enough for us to do the album and a deluxe [edition] and still have stuff left for later records. She's a really talented writer and a really remarkable lyricist. She'd secured a lot of her writing and production relationships already –

the most prominent being Justin Parker, the co-writer on *Born To Die* and *Video Games*."

Polydor shipped 900,000 copies of the *Born To Die* album worldwide in its first week – something of which the label is especially proud because the star is a UK signing.

"The statistics on Lana are amazing," adds

Unger-Hamilton.

"She was the most looked-at

Universal website when we signed her, ahead of Rihanna or whoever else. She's had an iTunes No.1 in 18 countries and the fastest-selling digital album ever in France.

"It's really brilliant to see a British-signed artist – she was signed as a joint venture between Polydor and Interscope – have that much success worldwide.

"That's really important. To be No.1 in 18 countries first

week of release is phenomenal, because usually acts have to break out of their territory first. But because she was an online star first, it's much more instant now."



TEAM DEL REY

Label: Polydor Records

A&R: Ferdy Unger-Hamilton, Polydor

Manager: Ben Mawson & Ed Millett, HNOE

Marketing: Liz Goodwin, Polydor

National press: Carl Fysh, Purple PR

Regional press: Emma Philpott, Purple PR

Online press: Anna Meacham, Purple PR

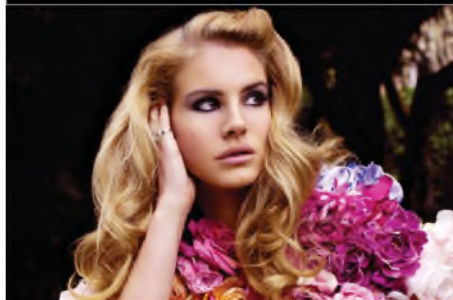
National radio: Brad Hunner, Radar Plugging

Regional radio: Gavin Hughes & Nicki Ross, Polydor

TV: Karen Williams, Big Sister

Birth of a star: Polydor is looking towards the magic million mark for sales of Lana Del Rey's *Born To Die*

LANA IN NUMBERS



28.4m

YouTube views of *Video Games*

235,620

Twitter followers

721,983

Facebook fans

2

Debut position on Billboard Top 200

18

– Countries in which *Born To Die* has topped the iTunes chart



THE BRILLIANT THINGS

Another Brilliant Release

'Pointless' – The next single.

MARCH 19 on SPOKES RECORDS

After the Radio 2 A-listed 'Dance', it's pointless to resist...

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spokes

NEWS

DISTRIBUTION FIRM BULKS UP IN THE US, AS IT ADVISES ACTS TO WELCOME SPOTIFY ET AL

Cooperative Music boss warns against shunning streaming services in Europe

DIGITAL

BY TOM PAKINKIS

Bands that don't include their work on streaming services such as Spotify and Deezer risk alienating the under-25 demographic.

The warning comes from Cooperative Music general manager Vincent Clery-Melin, who told *Music Week* that, unlike former V2/Co-op artists The Black Keys, he is fundamentally in favour of the rapidly growing streaming model, especially when working in European markets.

Clery-Melin, who revealed that Co-Op is set to grow its US office in response to requests from partners, said: "I don't know about the UK and the US but if you're under 25 in France you're on Deezer and if you're under 25 in Sweden you're on Spotify.

"Basically, if you are a band that decides not to be on Spotify



in Sweden, you decide to alienate the under 25-year-old market. It's like going to your record company in the UK and saying, 'I don't want to put out a CD.'

The Black Keys became the latest in list of notable artists who have chosen to withhold work from streaming services in December.

"It's becoming more popular," Keys drummer Carney conceded at the time, "but it still isn't at a

"If you are a band that decides not to be on Spotify in Sweden... it's like going to your record company in the UK and saying, 'I don't want to put out a CD.'"

VINCENT CLERY-MELIN, COOPERATIVE

point where you can replace royalties from record sales with royalties from streams."



Don't alienate the fans: That is the warning of Vincent Clery-Melin (left) to bands including The Black Keys (far left) who have opted out of streaming their music

While Clery-Melin is keen to ensure that the client is king when working with Cooperative, he isn't afraid to make the case for the new digital services to artists if market feedback is compelling.

"What's amazing in Sweden is the conversion rate to the premium version, and the reach, is huge," he explained. "I don't know if it's because of a cultural thing or the fact that they've had time to develop in Sweden.

"I hope they develop in the same way everywhere else. I'm very adamant about it," he added. "I'm not a big fan of streaming

services myself but you can see that's what people want.

"It's still so easy to download music for free, especially for the young demographic which is more computer-savvy. That's the demographic that's on Spotify, so I think if they can't get a record on Spotify they're probably going to get it for free."

High-profile streaming holdouts Coldplay finally put their latest album *Mylo Xyloto* on Spotify after the band's manager Dave Holmes said that it would eventually arrive on digital platforms last month.

CopMedia hires Pennor and expands into Scotland

CopMedia has become the largest-staffed regional radio company in the UK, according to its owners – after hiring Jackie Pennor to represent artists and releases to all radio and TV media in Scotland.

Pennor's role could develop in future to also cover Northern Ireland and the North East of England, whilst Cop is also looking to branch into the West Country this year.

Pennor first met Copmedia's Steve Tandy when she was head of music at Beacon Radio.

She worked briefly for *The Tip Sheet* magazine in London before becoming a plugger for EMI Records in 1996 - handling Iron Maiden, Cliff Richard, Robbie Williams, Kenickie and Diana Ross; alongside current CopMedia exec Adrian Tredinnick.



Fair Cops: CopMedia MD Steve Tandy (far left) and Jackie Pennor

In 1999, Pennor moved to Edinburgh and became Parlophone's Scottish plugger, where she took Coldplay to their first ever TV interview.

She moved back to London in 2000 and continued to work for EMI imprint Parlophone as a national radio plugger promoting artists including Radiohead, Gorillaz, Paul McCartney, Norah Jones, Neil Finn, Blur and Kylie.

For the past seven years, Pennor has worked as Universal / Island Record's Scotland, Northern Ireland and North England plugger, handling acts including Amy Winehouse, U2, McFly, Sugababes, The Feeling, Fratellis and Jack Johnson.

CopMedia MD Steve Tandy said: "I am delighted that Jackie is joining us. This hire shows our commitment to

doing a complete and thorough job across all areas of regional radio and television.

"Every single play of a release is vital today in my opinion: not only the major groups and stations but also the smaller ones and the specialist shows both on commercial and BBC media.

"I feel that even with industry consolidation, it is vital to do a complete and detailed job for all our clients and for that you need an experienced and on the road team.

"With Jackie I have secured a respected and very much liked and experienced regional promotions person, who joins my existing team of experienced pluggers: Jonathan Pool, Adrian Tredinnick and Mikey Lloyd.

"I also plan to have a 'Cop' in the West Country very soon. Of course I will still be very

much hands-on plugging myself, but with this large promotions team, we can give even more attention to detail and find new areas to obtain airplay and promotion."

Copmedia enters its fourth year in 2012, and has started with a hit – handling Alyssa Reid's *Alone Again* single for 3 Beat / AATW.

The record achieved a 5,000 pre-release airplay Nielsen Award, and is now well on its way to 30,000 plays according to the data company - with over 2,000+ plays per week on UK radio.

It hit No.2 on the Official Singles Chart at the weekend.

Other acts to enjoy success with CopMedia's support include Caro Emerald, Skepta, Sway, Inna, Alexandra Stan, Martin Solveig, Duck Sauce and Sak Noel.

RADIO STATION MAKES USE OF ICONIC HOLLYWOOD STUDIO FOR ITS SONIC REBRANDING

Absolute follows in the footsteps of Led Zeppelin and The Rolling Stones

MEDIA

■ BY PAUL WILLIAMS

Absolute Radio has turned to the Los Angeles recording studios where the likes of Led Zeppelin and The Rolling Stones previously worked to produce new station on-air identities.

The sonic re-branding was undertaken at Sunset Sound Studios in West Hollywood and overseen by Absolute's LA-based creative and publishing director Vince Lynch working with a production team who in the past have been involved in projects by acts such as Arcade Fire and Lauryn Hill.

The exercise, whose results rolled out on air this week, follows Absolute undertaking a



similar venture at Abbey Road in 2008 when it recorded a package of production music, some using instruments and microphones once used by The Beatles.

Absolute Radio COO Clive Dickens (*pictured*) said the station had been looking to

freshen things up for 2012 and settled on Sunset Sound Studios, given the rock heritage of both the station and the studios, which over the years has recorded acts including Red Hot Chili Peppers, Elton John, Bob Dylan and The Doors.

Dickens said when people thought of British culture overseas very often music came to mind first and particularly around the world when people think about British music from the past 50 years it's more likely to reference rock artists, whether it's The Beatles, The Stones, Led Zeppelin, Floyd, The Who, Deep Purple. Absolute is the only place on FM you can hear these artists in one place and they are also key artists for us," he said.

As with the Abbey Road recordings, these new recordings and their publishing are owned by Absolute's own music publishing arm One Golden Square Creative and administered by EMI Music

Publishing. The publisher is charged with finding overseas uses for these and other recordings owned by Absolute, whether it is for other radio stations or for the likes of syncs. This tie-up with EMI, said Dickens, was now "a significant revenue generator" for Absolute.

The COO suggested the new music produced at Sunset Sound Studios for Absolute filled a gap in the library music market, which EMI Publishing could now exploit.

"What we find in the library space is there seems to be quite a shortage of British rock-inspired music. There's lots of dance, lots of urban, ethnic, techno and modern music, but not much rock," he said. models out there."

ILMC takes shape



Live music trade event the ILMC has revealed part of its schedule for this year's show, which take place between March 9 and 11 at the Royal Garden Hotel, London.

For the second time, the ILMC will commence with "The Open Forum" seeing Greg Parmley and leading figures from the live music industry grasp with the hot issues of the year with the aid of Have I Got News For You-style prompts.

Meanwhile, this year's show will put special focus on the Chinese Market. Bringing together local promoters, with both corporate and agency perspectives, the aim is "to understand and quantify this sleeping giant of a market".

Elsewhere, the Emerging Markets' Place will juxtapose the Eastern European territories with the Central and South American markets.

In light of the destruction the weather caused at various outdoor events around the world last year, staples of the ILMC, The Booking Ring and The Festival Forum, will discuss the production and promoter reactions to these catastrophes.

Other networking and social activities are being finalised.

'University not the only route into industry'

Prior to giving his masterclass as part of the Industry Takeover workshop and seminar series on the forthcoming MOBO Tour, Will Blake, a seasoned promoter at SJM Concerts, has advised those who want to get into the music industry that a university education is not always a necessity.

Blake will advise students: "If you want a job, if you have an idea, create a label, put on some concerts in your local area – do it yourself."

"I'm not saying that university is the wrong route, it's just a lot of people go to study music and music production and end up having to find a job as an intern by the time they're in their late twenties," he told *Music Week*. "When the choice was mine when I was 18, I started my own company and by 24 a bigger company got me to come and work with them."

He revealed: "Those opportunities would have never happened had I not started my own business and a lot of young people that are doing well in the music industry these days have done a similar thing."

Blake emphasised that industry wannabes should take advantage of free tools available to them: "It's quite an empowering time for young people to do it these days with social media and such.



Clement Marfo And The Frontline: The up-and-coming group will play this year's MOBO Tour

"Give it a shot and if it's not working you can always go to university and do things on the side whilst you're there. It's important, without sounding like a cliché, to do something every day towards what you're trying to achieve."

Blake pioneered the free ticketing concept for this year's MOBO Tour, to encourage more young people to attend the live shows: "Some [young people] can come out and see their first gig and then they get hooked on it and want to come and watch more. It feeds - it's a good thing."

These shows will see performances from up-and-coming acts including Clement Marfo And The Frontline (*pictured*), Youngman, and Lady Leshurr amongst others. Additionally, the MOBO Unsung competition will give chosen acts in each region the chance to perform on the same stage as their contemporaries.

Kanya King, founder and CEO of the MOBO Organisation, said this year's MOBO Tour is "all about supporting new talent, educating young people through the IndustryTakeover@MOBO Academy workshops and providing inspiration."

DATA DIGEST

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

▶ THE PLAYLIST



SWAY

Level Up (3Beat)

This Flux Pavilion collaboration has enjoyed hottest record status courtesy of Zane Lowe and, as the follow-up to his highest charting single, looks in good stead. (Single, April 2)



LUCY ROSE

Red Face (Unsigned)

Playlisted at Radio 1, and B-listed at 6 Music, Rose's debut is a slice of nostalgia-laden pop that makes an immediate emotional connection. (Single, February 27)



THE CIVIL WARS

Barton Hollow (Sensibility)

The two-times Grammy-winning duo push the button on their album title track, and it's a firm commercial highlight from their debut. (Single, March 5)



AZEALIA BANKS

212 (Polydor)

For her major label debut, 2012's hottest new artist returns to the song that started the initial interest. Fresh, immediate and pretty damn irresistible. (EP, March 25)



SUMMER CAMP

Losing My Mind (Apricot/Moshi Moshi)

One of the most immediate pop moments from their acclaimed debut, Losing My Mind arrives ahead of their biggest UK shows to date. (Single, March 19)



GORILLAZ, JAMES MURPHY & ANDRE 3000

Do Ya Thing (Converse.com)

A new collaborative effort to underpin the latest Converse campaign, this track is available online. (Free download, out now)



LONSDALE BOYS CLUB

Light Me Up (Future/Island)

On tour across the UK with Oily Murs, the Londoners make their major-label debut with this live favourite and S*A*M- and Sluggo-produced gem. (Single, April 23)



LOSTALONE

Do You Get What You Pray For? (Graphite)

Produced by Jackknife Lee with Gregg Wells and Gerard Way, the debut from this Derby group is soaring at radio and setting up their forthcoming album. (Single, out now)



LISA MITCHELL

Spiritus (Ugly Truth/RCA)

A first taste of the Australian artist's second album, Spiritus is a euphoric, keyboard-driven pop song steeped in innocence and vulnerability. (Single, May tbc)



WHIPPING BOY

No One Takes Prisoners... (FIFA Records)

Ireland's abrasive former Columbia signings return after a 12-year absence. As visceral on record as they are live, this is punchy indie rock at its finest. (Out now)

BREAKOUT



JOSH OSHO

Signed to Island Records in 2011, the 20-year-old south London singer-songwriter with soul has his forthcoming debut album L.I.F.E produced by RZA from Wu Tang. Osho is supporting Childish Gambino on his UK tour and will play March's Breakout event at Proud Galleries in Camden.

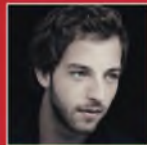
Get on the guest list at musicweek.com/breakout

SIGN HERE



Imagem Music USA has signed a worldwide, multi-year co-publishing agreement with songwriter/producer Peter Stengaard who has recently produced artists such as The Pussycat Dolls, Jolo and Donna Summer, as well as writing and developing talent.

GIG OF THE WEEK



Who: James Morrison
Where: Royal Concert Hall, Nottingham
When: February 18
Why: Following the success of his No.1 album The Awakening, Morrison stops off in Nottingham as part of his UK and Europe tour.

SALES STATISTICS



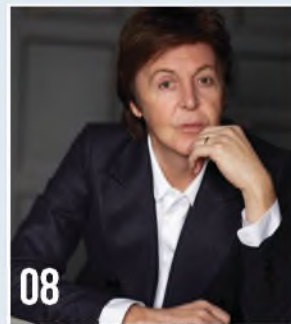
CHART WEEK 6

Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	3,422,741	1,355,142	350,433	1,705,575
PREVIOUS WEEK	3,441,554	1,393,633	312,195	1,705,828
% CHANGE	-0.5%	-2.8%	+12.2%	0.0%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	20,656,028	8,572,142	1,707,832	10,279,974
PREVIOUS YEAR	19,223,381	10,111,720	1,906,778	12,018,498
% CHANGE	+7.5%	-15.2%	-10.4%	-14.5%

TOP 10 STORIES ON MUSICWEEK.COM

Musicweek.com's most-read stories for period ending February 14, 2012



- 01** O2 distances itself from Seatwave
Friday, February 10
- 02** Madonna record-breaker as pre-release MDNA tops charts
Friday, February 10
- 03** Seatwave opens second-hand ticket shop at O2
Thursday, February 9
- 04** Whitney Houston dies, aged 48
Sunday, February 12
- 05** New iPad to be revealed next month?
Friday, February 10
- 06** Lana Del Rey scores biggest-selling album of 2012
Monday, February 13
- 07** HMV questions data showing Amazon as UK's No.1
Wednesday, February 8
- 08** Paul McCartney album IS on streaming sites
Wednesday, February 8
- 09** Harrison in as Q editor, Paul Rees exits title
Thursday, February 9
- 10** BRIT Award stars nominate unsung heroes for special award
Wednesday, February 8

CRITICAL MASS



metacritic
Keeping score of entertainment.

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

www.metacritic.com



79

GOTYE
Making Mirrors



74

PAUL McCARTNEY
Kisses On The Bottom



56

LANA DEL REY
Born To Die

For daily news visit musicweek.com

THE MAGIC NUMBERS

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

117.8m

Viewers for Madonna's Super Bowl halftime performance - a new record and three million more than for the football game itself



50

Countries with MDNA at the top of their iTunes pre-order chart last week - another record broken by Madonna

6

Grammys picked up by Adele on Sunday night

16,000

Sales ahead of Maverick Sabre's Lonely Are The Brave as Lana Del Rey's own debut LP spends a second week at No.1

5

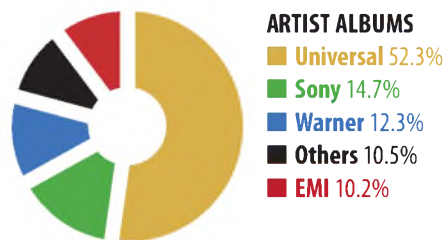
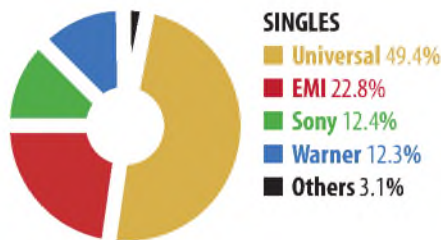
Shows announced by Raconteur Brendan Benson for a UK and Ireland tour in May

320

kbps stream quality made available by Spotify's latest iOS app update

MARKET SHARES BY CORPORATE GROUP WEEK 6

Official Charts Company



© Official Charts Company

FEEDBACK

● **HMV questions data showing Amazon as UK's No.1 entertainment retailer**

Dani Yarrow: "It is quite sad actually. What HMV is saying is that game publishers refuse to give it credit, and as a result the type of entertainment it sells is shrinking. Physical music sales are also structurally challenged, so the real question is where will HMV be in three years time?"

Yorkshireman: HMV - all u got to do is price match Amazon: simples. Then share price rockets.

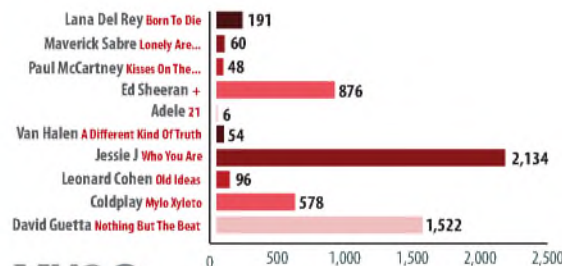
Ross: I can see why Amazon would be higher than HMV,



Take the four CDs I ordered (before release date) from HMV two weeks ago, only one has arrived. And I have received emails stating the others are currently out of stock and "we are trying hard to complete the order". When I looked on Amazon they have been showing all four CDs in stock and ready to ship. HMV, word of advice, if you want to play with the big boys buy the stock you advertise on your website. I know I won't be ordering from you any longer as this is poor customer service and it's not the first time it has happened.

PIRATES' BAY

NUMBER OF ILLEGAL FILES FOUND BY MUSO.com OF TOP 10 ALBUMS ON FEBRUARY 14

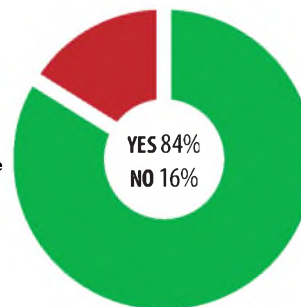


MUSO
Source: Muso.com

MUSIC WEEK POLL

This week we asked...

Have the Grammys been devalued by the stripping away of specialist awards?



Vote at www.musicweek.com

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

@JazzySherman Almost certain I was stood next to @huvwstephens 2nite at the Friends gig, if so my apologies for singing along as if I wrote the songs!
(Jazz Sherman, Rocket Music) Thursday, Feb 9

@neil_mccormick On the absence of hip hop from Obama's campaign playlist. I'm more disappointed in the absence of death metal.
(Neil McCormick, Daily Telegraph) Friday, Feb 10

@xtianSmith Life Is Tweet in @MusicWeekNews: "We follow the industry's finest" - but just print tweets by Mike Skinner & Luke Lewis of NME every week!
(Christian Smith, Kiss Network) Friday, Feb 10

@MBCFred I am just about to have a meeting with an artist about the exciting year ahead. He should arrive in about Fyfe minutes.
(Freddie Mellor, MBC PR) Friday, February 10

@jj_dunning #nowplaying Grimes' Genesis. The only thing better than this song would be if Genesis made a grime album.
(JJ Dunning, The Fly) Friday, Feb 10

@mrstevelevine I've seen a clown busking, one of the oddest sights, acoustic guitar kazoo & harmonica - one of the strangest combos + I hate clowns.
(Steve Levine) Friday, Feb 10

@leethommo Best pizza I ever had was banana/tuna. In Edinburgh. RT @adamuytman: I have a craving for pizza but all I have is a banana and apples
(Lee Thompson, BT Vision) Friday, Feb 10

@TheWordMagazine The new Loudon Wainwright album has got a track called I Remember Sex.
(The Word) Friday, Feb 10

@CharlieeRocks Whitney :(tormented soul! Glad you are in peace, 'cause I'm saving all my love for you. one of my favourites x
(Charlotte Scott, Sony Music Entertainment) Sunday, Feb 12

@hash_tag_music Xfactor, American Idol & The Voice wouldn't be without Whitney Houston.
(Roberto Neri, Eagle-i Music) Sunday, Feb 12

@elizabethalker I'm at the Twisted Wheel session at Legends in Manchester, which was the site of the Twisted Wheel. The club is threatened with closure...
(Elizabeth Alker, 6 Music) Sunday, Feb 12

@bendrury Excited to be supporting Entrepreneur - entrepreneurfirst.org.uk. First round of interviews on Tuesday. Will it be like X-Factor?
(Ben Drury, 7digital) Sunday, Feb 12

INK SPOTS

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

Randy Rhodes strikes a vintage rock and roll pose on the front of *Classic Rock*. Wailing mouth, bended knee, guitar neck



wrenched to the heavens; it's all there. The mag marks the 30th anniversary of his tragic death and celebrates his career across ten pages of tribute.

The **Genesis** story continues as Part II is introduced by a post-Gabriel snap of the band including Collins sporting the bushiest beard we've ever seen. The drummer-turned-frontman talks of his apprehension both about talking the spotlight and seeing another bod take the sticks.

Robby Kreiger looks back at some of his favourite **Doors** tracks ahead of the release of the LA Woman 40th Anniversary Edition and Smashing Pumpkins' Billy Corgan talks about rock and roll becoming stale, the new Pumpkins album and why he isn't giving away songs for free anymore. **Band Of Skulls** front the reviews section with their album *Sweet and Sour* scoring 7/10 while **UFO's** *Seven Deadly* gets 8 thanks to its "numerous high spots and tons of twists and turns."



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

DATA DIGEST

PICTURE OF THE WEEK

SET FIRE TO THE REIGN

February 12, Grammy Awards, L.A.
British belle Adele reigned supreme as the biggest winner of the night at the 54th annual Grammy Awards - she bagged six of the prestigious gongs at the ceremony held at the Staples Center in Los Angeles.



Photo: The Recording Academy/WireImage.com © 2012

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



DIXIE ERNIL (PENNYBLACK)
Experimental Pop Band - Little Things Wearitwell Records

With reference points such as The Go-Betweens, Buzzcocks and Stereolab, EPB are a truly engaging outfit. Throw into the mix frontman Davey Woodward's socially aware yet subtle lyrics along with his ear for a catchy melody and you wonder why his band remains underground.



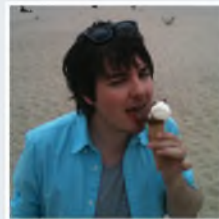
JEREMY WILLIAMS (THE KAJE, BBM)
Manna - Shackles

Though comparisons to PJ Harvey and Courtney Love are inevitable, Finnish songstress Manna proves on this debut single and title track from her upcoming third LP - that she is in a league of her very own. It is produced by Alain Johannes (QOTSA).



MATT STOCKS (KERRANG! RADIO)
Straight Lines - Half Gone Xtra Mile

Imagine The Undertones or Buzzcocks after a 21st-century makeover and you get an idea of the ultra-catchy pop-punk nuggets these guys are churning out as if the genre was going out of the style. Pop-punk is alive and well, and it's coming home thanks to Straight Lines.



TOM PINNOCK (UNCUT)
Tall Firs - Out Of It And Into It ATP Recordings

After parting ways with their drummer, veteran New York duo Aaron Mullan and Dave Mies have lost some of the power but gained a new, almost mystical hush. Dual electric guitars twinkle and creak under sleepy cityscape lullabies. Alternative rock has never sounded so delicate.

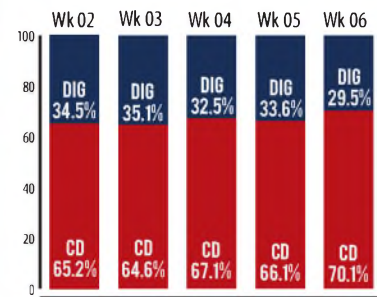
ON THIS DAY FEB 17

Tuesday, February 17 1970

Joni Mitchell announces she is retiring from live performances during a concert at London's Royal Albert Hall. Don't worry, she'll be back on stage by the end of the year.



DIGITAL vs PHYSICAL



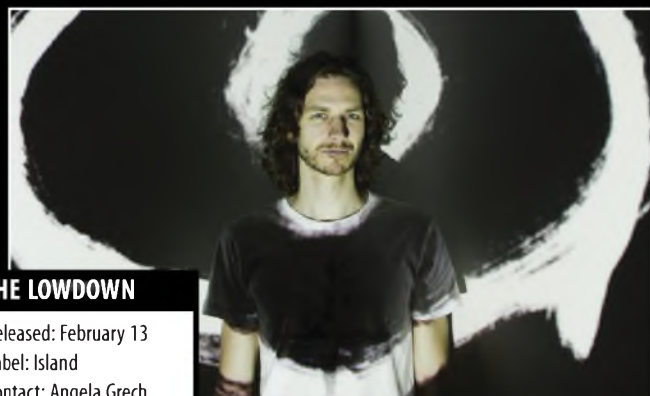
The UK market share for all albums in the past five weeks

CD
DIGITAL



CAMPAIGN SUPERNOVA

GOTYE • Making Mirrors



THE LOWDOWN

Released: February 13
Label: Island
Contact: Angela Grech
angela.grech@umusic.com

SINGLE
Somebody That I Used To Know was released on January 2.

ALBUM
The physical album will feature a digital insert to unlock additional bonus content (MP3 and desktop wallpapers).

PRESS
Inclusion in FHM 2012 Calendar app as well as coverage in most major newspapers and music magazines including NME, Q and

Billboard with Uncut and Mcjo to come.

RADIO
A-listed on BBC Radio 2 and 6 Music as well as Capital, Xfm and Absolute Radio. Goyte has recorded identents and a 'Weekender' show for Sunta Templeton on Xfm and is set to record a Capital ident.

TV
A-listed on MTV Music and MTV Rocks, B-listed on VH1 and playlisted on Q and Magic.

ONLINE
iTunes homepage coverage began in week commencing January 23 with a 'brick' position on the homepage in the following week.

LIVE
Sold-out shows at Wilton's Music Hall and Shepherds Bush Empire, London this month with more to come across the UK.



ON THE RADAR **B. TRAITS**

"IT'S JUST SILLY..." declares **B. Traits**, also known as Brianna Price, in her warm Canadian drawl to *Music Week* "...that there were no female DJs in *DJ Mag's* top 100 poll. I don't know if that really holds any value for me anyway."

Regardless of any lack of accolades, she's one female DJ/producer that is set to shake up the dance music scene in 2012 as she gears up for her debut release as the first lady of Shy FX's Digital Soundboy label.

B was signed by Shy (they met DJing on the drum&bass circuit in the States) in the mid-noughties to a DJ deal - she moved to England

in 2010 and now she's got a record deal, counting Breakage and Redlight as labelmates.

After recruiting Elisabeth Troy to guest on one of her instrumentals, B is set to release debut single *Fever* which has already had strong specialist support and has found fans in Mistajam and Trevor Nelson.

"Fever is inspired by the feeling I had when I first discovered dance music when I was really young," she explains. Commenting on blagging Troy as the track's vocalist, she said: "Oh man... *Fever* had been an instrumental for so long and I had a really difficult time finding the perfect vocal for it. I'm constantly in

search of that butterfly feeling when I listen to a track and Elisabeth is a total legend to me, she's amazing."

Of her sound in general, B explained: "I like to use electronic drum kits and familiar sounds with a heavy emphasis on bass. I like to mash up really different styles, genres and tempos and make them into something unique."

"Right now I'm trying to write as much as I can. I have lots to choose from when I'm ready to focus on an album which I'd like to do closer to the end of this year. I just want to release a few singles



first and show my profile here in the UK."

Looking forward, she is enthusiastic and raring to go: "I'm doing so many cool gigs and travelling to so many cool places. I really live for performing and meeting new creative people - I'm really excited for summer and all the festivals."

LIVE & RELEASE SCHEDULE

RELEASES

Previous remixes:
Shy FX - Raver
Taiwah - Sweet Me
Liam Bailey - You Better Leave Me
Mar 26 debut single:
Fever featuring Elisabeth Troy

LIVE

16/03 Bangor
23/03 The Nest, London
30/03 DQ, Sheffield
11/05 Fabric Live
09/06 Parklife festival, Manchester
12/06 Balaton
16/06 Lovebox
28/07 Global Gathering festival, Stratford upon Avon

LABEL & MANAGEMENT

Marc Sheinman / Digital Soundboy
020 8846 3737

HE SAID / SHE SAID



“ You set foot in Downing Street, you're fucked as an artist ”

Sinead O'Connor talks to Sylvia Patterson in *The Word* magazine about performers making nice with the PM

TAKE A BOW TEAM RIZZLE KICKS



THE LOWDOWN

Album: *Stereo Typical*
Highest chart position: No.5

Label: Island

General Manager: Jon Turner

A&R: Nick Huggett

Manager: Joey Swarbrick and Martha Kinn, Alley Cat Management

Marketing: Olivia Nunn

National/Online press: Leo Walton

Regional press: Monique Wallace

Social media: Claire Higgins, CYOA

National radio: Steve Pitron and Phil Witts

Regional radio: Jess Clark, Ben Wolford and Alan Smith

TV: Tony Fletcher and Andrea Edmondson

MUST-SEE MUSIC TICKETING CHARTS

HITWISE Primary Ticketing Chart		
POS	PREV	EVENT
1	NEW	MADONNA
2	2	OLLY MURS
3	4	ONE DIRECTION
4	NEW	LADY GAGA
5	3	ED SHEERAN
6	10	BEN HOWARD
7	8	SECRET GARDEN PARTY
8	7	COLDPLAY
9	NEW	LADY ANTEBELLUM
10	19	RIZZLE KICKS
11	5	NEW ORDER
12	12	WESTLIFE
13	NEW	MICHAEL JACKSON
14	13	ADELE
15	6	WIRELESS FESTIVAL
16	14	SNOW PATROL
17	NEW	REBECCA FERGUSON
18	1	HAPPY MONDAYS
19	NEW	FLORENCE + THE MACHINE
20	NEW	TWO DOOR CINEMA CLUB

VIAGOGO Secondary Ticketing Chart	
POS	EVENT
1	MADONNA
2	COLDPLAY
3	WESTLIFE
4	JLS
5	NOEL GALLAGHER
6	ED SHEERAN
7	FLORENCE + THE MACHINE
8	DRAKE
9	SNOW PATROL
10	NEW ORDER
11	HAPPY MONDAYS
12	OLLY MURS
13	REBECCA FERGUSON
14	X FACTOR LIVE
15	THE WANTED
16	SKRILLEX
17	JAMES MORRISON
18	NME AWARDS SHOWS
19	RAMMSTEIN
20	PLACEBO

TIXDAQ Primary Ticketing Chart			
POS	PREV	EVENT	£m
1	1	WESTLIFE	3.2
2	2	COLDPLAY	2.3
3	3	NKOTBSB	1.2
4	12	MADONNA	1.2
5	18	NOEL GALLAGHER	1.0
6	4	STONE ROSES	1.0
7	5	BRUCE SPRINGSTEEN	0.8
8	6	RAMMSTEIN	0.7
9	7	ELTON JOHN	0.6
10	NEW	BLINK 182	0.6
11	9	BARRY MANILOW	0.5
12	8	V FESTIVAL	0.5
13	NEW	STING	0.4
14	10	JOE BONAMASSA	0.4
15	11	TOM PETTY	0.3
16	NEW	ISLE OF WIGHT FEST.	0.2
17	13	DOWNLOAD FESTIVAL	0.2
18	14	T IN THE PARK	0.2
19	15	FRANKIE VALLI	0.1
20	16	CHRIS DE BURGH	0.1

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THE BIG INTERVIEW DAVID JOSEPH

A FEW UNIVERSAL TRUTHS

The UK label boss and Brits chairman gets candid on EMI, Google - and protecting his artists' careers

LABELS

BY TIM INGHAM

David Joseph isn't particularly keen on participating in this interview.

He'd much rather *Music Week* was talking to the heads of Universal's individual labels; amplifying the unique characteristics and culture in each that he energetically nurtures.

And he'd much, much rather we were making his junior A&R people famous; celebrating the last-minute signature grabs and artist development skills that keep the industry dramatic, exciting and awash with new talent.

Yet this week, finally, he's accepted that there's just too much on his personal plate to circumvent our requests for an on-the-record chat any longer.

There's The Brits, for starters – and his role as chairman for the committee behind this week's globally-transfixing awards event.

Then there are the industry concerns, now coming to a head, in which he stands at the vanguard; not least those toilsome negotiations with mischievous tech behemoths like Google.

Above all else, though, there's the noisy elephant in the corner; she who once patriotically trumpety-trumped to a Beatles, Robbie and Queen soundtrack, before being corralled into cheap tricks and cruel routines at the Terra Firma circus.

Surprisingly, Joseph gives us little reason to hide behind awkward metaphors – elephant-orientated or otherwise – when broaching the delicate subject of Universal's proposed EMI takeover, now jammed in regulatory mechanisms on both sides of the Atlantic.

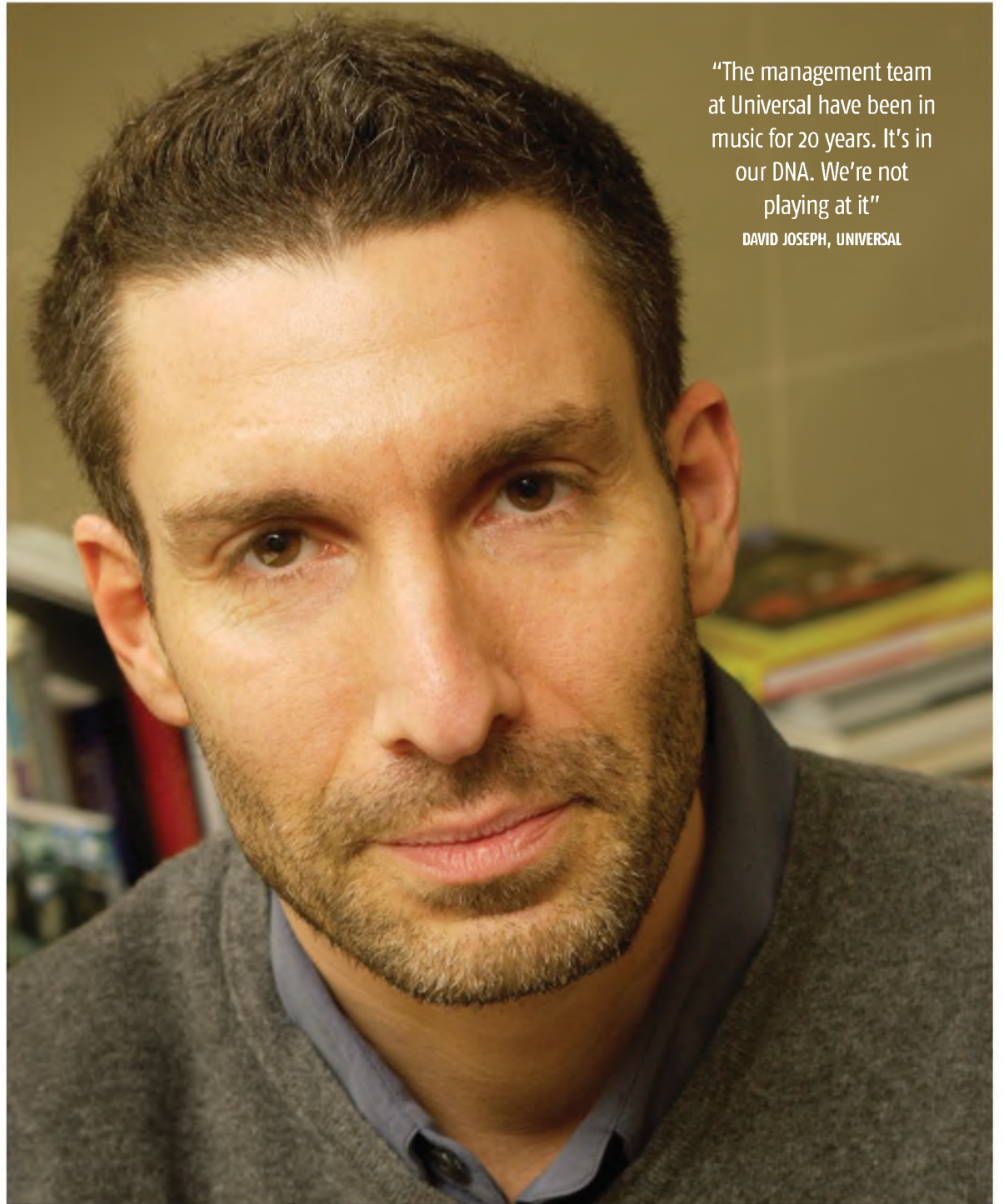
PR shield tossed asunder, he's up for some frank discussion on the subject. So we dive straight in with the criticism *du jour*: won't a Universal-owned EMI kill healthy rivalry in the British marketplace?

"Within the UK there is brilliant choice and competition for artists and managers," he replies. "My candid view is that with Polydor, Island, Fiction, Mercury and Decca, I'm really proud that our labels and our label heads are very different, both culturally and creatively.

"Then add to that what Christian Tattersfield has done since he arrived at Warner – making it a really incredible company and good, respectful competition. I think Nick Gatfield's going to do a great job at Sony and we're going to end up with a stronger Sony in a broader range of [revenue] streams.

"Meanwhile, Richard Russell, who I count as a friend, is proving to be one of the great music men of his generation – what he's doing at XL is exceptional. And then you look elsewhere in the independent sector, whether it be what Brian Message is achieving or what Laurence is continuing to do with Domino. You step back and think: 'There are exceptional music executives and competition in this country, and that's great for artists.'

"Also, I love what Miles [Leonard] is doing creatively at EMI. So if [Universal] now renews and



"The management team at Universal have been in music for 20 years. It's in our DNA. We're not playing at it"

DAVID JOSEPH, UNIVERSAL

ABOVE
David Joseph encourages other elements of the industry to reconsider On Air. On Sale

reinvests in the key EMI labels, I think artists and managers are going to have an amazing choice with their career. I actually think it will be a much healthier UK market."

To concentrate solely on EMI in this write-up wouldn't quite do our conversation with Joseph justice – and, besides, you've probably read most of the really telling stuff on the front-page story that brought you here.

But it's worth relaying that to every enquiry we pitch on the subject, Joseph returns to the same positive point: a Universal-owned EMI will mean more market stability, more investment in A&R, more signings, more artists and, ultimately, more money for the entire UK industry.

The intentions of Universal are, of course,

calculatedly economics-led – they ain't doing this for posterity. But, says Joseph, Universal is a company with a proven track record of fidelity to the music business, and a demonstrable history of putting the artist first.

With that in mind, it's worth reading between the lines of the exec's carefully worded answer to another poser, deliberately timed after Warner's recent suggestion that it will fight Universal's proposed EMI acquisition "tooth and nail" in the coming months.

Can the Vivendi-owned Universal be sure that EMI wouldn't be better under the auspices of another major label rival – especially Access Industries-owned Warner, which was pipped to the post in November's EMI bidding race?

"It comes back to stability," says Joseph. "In terms of some of our main competition [to buy EMI], only time will tell if there is interest in the long-term future of the British recording industry. Our management structure is stable and committed to music. People like Lucian, myself, Max Hole and others have been [in music] at Universal for 15, 20 years. It's all we do. We're not playing at it.

"We don't have any interest outside breaking artists and making careers for music artists. We're stable and we've got the backing. Time will tell with some of our competition if the same people are in place in 10 or 15 years time – and if they get out of bed each morning for the same reasons as us."

We're sure some at the opposite end of Kensington High Street would quibble with Joseph's point, regardless of its accuracy. Yet his recollections of Terra Firma's reign are more likely to be unanimously corroborated.

"We shouldn't lose sight that under [Terra Firma] artists were leaving EMI; they felt disillusioned and confused with the culture of the company, and were very vocal about it in the press," he says. "It was a terrible daily news story for the music business and was misrepresentative of its health: all that stuff about silly money being spent on flowers, and The Rolling Stones and Queen leaving. They are not helpful headlines in an era when we need to look strong as an industry, particularly with what's going on with piracy."

Ah, piracy. We almost forgot about the recorded music industry's great parasitic enemy amid all the current corporate hoo-ha. Regardless of Universal's intentions with EMI, it's surely a gnat's blink of worry for the wider market in the face of an accepted culture of 'free' music.

Yet in the past few weeks, we've seen BT Junkie quietly, voluntarily dissolved – and Megaupload noisily wrestled offline in the media's glare. Is the industry, against-all-odds, starting to win the battle?

"We are making progress," acknowledges Joseph. "But the only way we're going to truly succeed is having music fans come to terms with who is profiting from the pirate sites, and focusing on the relationship that the fan has with the artist. There's more of an understanding now that these [site owners] may not be the most reputable individuals in the world, and that they profiteer while the artist is excluded from the process. Good journalism is getting to the heart of that, which is very welcome. But we've got a long way to go."

A big boost, in Joseph's eyes, would arrive with online search giants de-ranking certain file-sharing sites – and directing well-intentioned traffic to legitimate alternatives. But getting arch SOPA opponent Google to agree to such a step is fraught with complexities.

"Our roundtable meetings with Google have been effective," says Joseph. "I can only see it improving. I'd like to say within a year we're going to make progress. They recognise there is an issue and part of that will involve them launching their own music service. Great companies should have responsible management, who ultimately acknowledge the work of the artist in making their service successful. Think of Steve Jobs and iTunes... at the heart of everything he did, there was a respect for the artist. And you can see how successful that's been."

It's exactly this 'respect for the artist' that's at the



centre of every one of Joseph's justifications for Universal's multiple strategies.

Over the next few months, he'll be arguing across a number of points from this position; whether it's lobbying Google, refuelling the On Air/On Sale debate, locking horns with politicians over violent videos or justifying that industry-shaking purchase of Universal's fellow major.

All in all, he'll be very busy indeed – meaning *Music Week's* spotlight will be less likely to focus on Joseph himself, and more likely to concentrate on Universal's labels, its rising stars and the talent that underpins everything it strives to achieve.

You know, just the way he likes it.

DOWN IN THE 'TUBE STATION

That other Google-run bête noire of the recorded music market, YouTube, may yet shift to a

model that better benefits the industry in future, believes Joseph: "It is widely acknowledged that the industry has major and fundamental issues with YouTube. When we work together, they can be an excellent partner. We are doing a lot of work to resolve our problems, and I believe we can: if you look at the progress VEVO's making on an industry, artist, label and fan level it clearly shows the way forward."



BRIT ON THE SIDE

As chairman of the Brits Committee, Joseph has aimed to broaden nominations in 2012 and increased the live performance element of the show.

"We have nine performances, more than ever before," he says. "For years the Brits tried to be too many things for too many people. My general view is that other than the artists, everyone else should just melt into the background. That's been our central agenda."

He adds that the Brits are a "landmark event" for the UK industry, and applauds The Mercurys for "focusing on quality and the album".

"I do think we're missing an end-of-year awards show on TV," he adds. "It would have to be different to the Brits, but celebrates what's happened in the last 12 months. We really need a show like that – maybe not dissimilar to the way that the US has the Grammys and then the American Music Awards."



ON AIR: ON THE WAY BACK?



Joseph believed that On Air: On Sale was the way forward for the market last year – and continues to do so, with some verve. Now the dust has settled on the debate, can the exec still see a day when the initiative is accepted by the whole industry?

"I still feel incredibly passionate about On Air: On Sale," he comments. "Fundamentally we still believe it's the right thing to do. I hope gradually we're going to get there – but we need the media and radio to support us."

"There are certain exceptions, but the tide should move towards it on behalf of the whole industry. If one of our artists really wants a discussion about [being excluded from] On Air: On Sale, the door is always open. I'd never want to do anything that wasn't in the interest of their career. If we felt radio would pull the record, I wouldn't make it available [immediately] because it's not in the interest of the artist."

"During the time we launched it I found it incredibly depressing [that radio blacklisted On Air: On Sale releases]. I thought: 'This is our artists' livelihood.' The fact they were penalised for something we were trying to do in their interest was isolating. But now the more research we do and the more discussions we have with fans and artists, there is a move towards it. Let's see where we are in another 12 months."

ABOVE
He's back: 2011 Brits host James Corder returns this year

BUSINESS ANALYSIS UK ACTS OVERSEAS

EDITORIAL

Not so much a British invasion as a notable presence



NORAH JONES' *COME AWAY WITH ME* is 10 years old at the end of this month and incredibly is the last album released to go on and sell more than 20 million copies around the world.

However, the way it continues to sell, especially post Grammys, Jones will very soon be joined at this all-too-rarely scaled peak by Adele's record-breaking *21*. Already at around the 18.5 million mark by the end of last month, the album has been selling 100,000 copies plus every week this year just in the States so getting to 20 million is now only a matter of time.

Adele and her team have proven that it is still possible to reach the kind of worldwide sales tally many reasonably thought was now impossible, but their achievement also serves as a stern reminder just how hard it is these days to shift even a few million copies of an album globally, let alone 20 million.

Music Week's annual chart of the biggest-selling albums by UK acts of the past year overseas is a case in point. Leaving even Adele aside, it does possess plenty of positives, not least because every act in the Top 10 has achieved real success in what in the US is not only the world's leading music market but the most influential in shaping tastes in other territories. All the acts making the cut are also all reasonably current with Coldplay the relative veterans here having had their first album released back in 2000.

But the fact three of the acts in the Top 10 make double appearances emphasises just how few UK artists are now getting to this kind of level of international success. That should add an extra shine to the overseas feats achieved by the likes of Jessie J, Florence and Mumford & Sons because they are all too rare and there are not many other British acts even coming close to clocking up the kind of international numbers they have managed.

Of course, the usual starting point for success abroad is cracking your domestic market first and, unfortunately, not too many UK artists have managed that either in recent years outside those emerging from the reality TV circuit.

A good chunk of the few that have, such as Jessie J, have then gone on to enjoy success elsewhere, but part of the reason there are fewer breakthroughs domestically now is because financially-strapped labels do not have the money to invest in as many new acts as they once did. That ultimately means a smaller pool of artists who might then go on to become global stars.

Twelve months from now the picture is unlikely to be much different, although there are at least a handful of acts around that have the talent and appeal to break internationally, while others are progressing on that journey. The likes of Ed Sheeran, Emeli Sandé, Labrinth and Michael Kiwanuka certainly fit the former bill, while in the latter category The Wanted have already made a decent start having cracked the US Top 40 last month with *Glad You Came*.

Let us hope this time next year at least some of them will figure in our 2012 chart of top UK sellers globally.

Paul Williams,
Head of Business Analysis

19, 21, 20 MILLION...

On course for 20 million album sales of *21* worldwide, and with *19* still shifting units as well, Adele has been behind the most successful UK studio album overseas this century



EXECUTIVE SUMMARY

- Adele's *21* top UK album of 2011 worldwide with 14.5m overseas sales, while her debut *19* is placed third
- Adele, Amy Winehouse and Florence + The Machine make double appearances in Top 10 chart of biggest UK albums globally
- Universal claims five albums outright in Top 10, plus Mumford's debut which is independent in North America, while there are two indie releases and one each from EMI and Sony
- Adele's *Rolling In The Deep* top UK single globally of the year with 8.4m non-UK sales
- Adele provides three of 10 biggest UK-sourced singles worldwide of 2011; Coldplay and Taio Cruz have two apiece

INTERNATIONAL

BY PAUL WILLIAMS

Adele's place at the top of *Music Week's* chart of the biggest-selling UK albums globally of 2011 will surprise nobody, but the number of copies *21* has sold is still jaw-dropping.

Excluding the record-breaking sales of nearly 4 million it shifted domestically, the XL album last year sold a staggering 14.5 million copies worldwide. That is more than any other UK-sourced album has sold in a calendar year since *Music Week* began compiling this annual chart of British global sellers in 2000, beating the 13.5 million sales of *The Beatles' 1* that first year. It also outsold the rest of the 2011 Top 10 chart combined.

In a period when the biggest global sellers are doing well to sell 10m copies worldwide, no one could have reasonably expected *21* would – after just a year at retail – now be touching 20 million sales. In fact, Adele's manager Jonathan Dickins had ahead of release set what now seems a very modest

aim: to match what her first album *19* sold globally.

"We knew we had a good record and my first objective was to try to repeat the accomplishments of the first record, especially as with second records you generally sell less than the first, unless you are starting from a low case," he says. "We did 2 million albums with *19*; could we match that?"

Dickins has been asked many times to try to pinpoint why *21* has done so well, but coming up with an answer to really explain it does not come any easier. "It's a surprise to me," he says about that colossal figure. "I've always known how brilliant it was, but I think a lot of stars aligned. She's an

TOP UK-SOURCED ALBUMS WORLDWIDE 2011 SALES & CHART PEAK

YEAR	ARTIST/TITLE / LABEL /	SALES	USA	JAPAN	GERMANY	FRANCE	CANADA	AUSTRALIA
1	ADELE <i>21</i> XL	14.5m	1	51	1	1	1	1
2	COLDPLAY <i>Mylo Xyloto</i> Parlophone	3.2m	1	3	1	1	1	1
3	ADELE <i>19</i> XL	2.3m	10	36	15	18	4	3
4	MUMFORD & SONS <i>Sigh! No More Gentlemen of the Road</i> /Island*	2.1m	2	–	29	173	2	1
5	AMY WINEHOUSE <i>Lioness...</i> Island	1.7m	5	–	3	2	5	8
6	SUSAN BOYLE <i>Someone To Watch Over Me</i> Syco	1.3m	4	–	–	145	6	1
7	JESSIE J <i>Who You Are</i> Island/Lava	1.2m	11	42	18	13	6	4
8	AMY WINEHOUSE <i>Back To Black</i> Island	1.1m	2	23	1	1	4	4
9	FLORENCE + THE MACHINE <i>Ceremonials</i> Island	0.9m	6	–	11	31	4	1
10	FLORENCE + THE MACHINE <i>Lungs</i> Island	0.7m	14	–	55	117	20	3

*Album released by Glassnote in North America. Sales figures represent global shipments for UK albums for 2011, excluding sales from the UK. Figures rounded up or down to one decimal place. Source: Music Week research/record company data

incredible artist. There are songs on there that will be viewed as standards in 20 to 30 years and she's got the voice and personality and people like her."

The album has been a chart-topper and big seller in almost every significant music market, although the one glaring omission so far is Japan, where it debted and peaked at 51.

"Japan, by its nature, is a very strong market and a very localised one," says Dickins, although he reports the tide may finally be turning as Adele – who has never visited the market – recently did a 30-minute interview on Japanese television show Sukkiri. That was the same talk programme that helped to break Lady Gaga there. As a result the album "is just starting to motor", says Dickins.

Spurred on by the success of 21, Adele's first album 19 more than doubled its cumulative sales last year as it sold a further 2.3 million copies abroad to finish in third place on our chart. In some places the debut, having been overlooked when released in 2008, became a hit for the first time, including in Australia where its total sales rose during the year from 20,000 to 130,000.

Sandwiched between Adele in second place are Parlophone's Coldplay who previously topped this annual *Music Week* chart in 2005 and 2008. Their first album to be released in a fourth quarter, Mylo Xyloto debuted at number one in more than 30 countries at the beginning of last November and sold 3.2m copies overseas by year's end.

Having been placed third in 2010, Mumford & Sons' Sigh No More appears in fourth spot in 2011 after selling a further 2.1 million units outside the UK. The US was again the leading market for the album, which is handled by independent Glassnote in North America and Universal elsewhere, with Nielsen SoundScan figures showing it sold another 1.4 million units there last year.

Island act Florence + The Machine's Lungs is also among the 10 biggest-selling albums overseas

UK'S TOP GLOBAL SELLERS 2000-2011

YEAR	ARTIST/TITLE / LABEL / SALES
2000	THE BEATLES 1 Apple/Parlophone 13.5m
2001	ENYA A Day Without Rain WEA 7.3m
2002	U2 The Best Of 1990-2002 Island 5.2m
2003	DIDO Life For Rent Cheeky 5.4m
2004	U2 How To Dismantle An Atomic Bomb Island 7.5m
2005	COLDPLAY X&Y Parlophone 6.2m
2006	JAMES BLUNT Back To Bedlam Atlantic 4.3m
2007	AMY WINEHOUSE Back To Black Island 3.4m
2008	COLDPLAY Viva La Vida... Parlophone 5.7m
2009	SUSAN BOYLE I Dreamed A Dream Syco 6.0m
2010	SUSAN BOYLE The Gift Syco 3.7m
2011	ADELE 21 XL 14.5m

by UK acts for a second successive year, having been placed seventh in 2010 and now 10th for the year just gone with another 0.7 million non-British sales. Florence is also one of three acts to have two albums in the Top 10, joining Adele and the late Amy Winehouse, with Lungs in 10th place and follow-up Ceremonials a place above with 0.9 million overseas sales.

Universal UK international vice president Hassan Choudhury says the main focus with Florence's second album was to break in markets beyond the core base of success. "We've recently been to Japan, which is proof we're trying to move Florence into markets where we've not been as successful as the UK, Australia and the US, which were her key markets," he notes. "Germany is the next one that could break as she's done *The Voice* there, while in Japan we did a major promotional schedule and she played her first date."

Amy Winehouse's two appearances in the Top 10 include *Back To Black*, which was the UK's top 2007 global seller and it returns in eighth place on

The table left shows the best-selling UK-sourced album globally each year and what it sold in the year in question outside the UK. Source: Music Week research/record company data



RIGHT
Enduring appeal: Amy Winehouse's *Back To Black* sold another 1.1 million copies on top of the 1.7 million delivered by *Lioness*

the 2010 countdown after it sold another 1.1 million copies mainly following her death last July. It became a Top 10 hit again in a number of territories, returning to number one in markets including Germany and Australia.

The posthumously-released *Lioness: Hidden Treasures* was also a significant seller, shifting 1.7 million copies away from the UK to finish fifth and further underline Winehouse's enduring popularity. "It was wonderful to see the success of the album and that people still love her music," says Choudhury.

Having provided the UK's top seller globally for the previous two years, Syco's Susan Boyle has to settle for sixth place this time with latest release *Someone To Watch Over Me* having sold 1.3 million copies abroad by the end of 2011.

Island/Lava's Jessie J is the only act to make the cut with a 2011-issued debut with *Who You Are* ranking in seventh place after it achieved 1.2 million non-UK sales. It is one of eight albums by female acts to make the Top 10 and among a crop of five albums controlled everywhere by Universal, which shares a sixth in *Sigh No More* with Glassnote, while there are two independents and one apiece from EMI and Sony.

Warner UK's biggest overseas seller, Hugh Laurie's *Let Them Talk*, just misses out on a place in the Top 10 after shifting around 500,000 copies outside the UK. That is a similar amount to the Sony-handled Sade album *The Ultimate Collection*, while other titles just below the Top 10 are Warner-signed Atlantic artist James Blunt's *Some Kind Of Trouble* and Sour Mash's Noel Gallagher's *High Flying Birds*, which both sold around 300,000 copies abroad. With various release partners globally, Radiohead's *The King Of Limbs* was a Top 10 hit in more than a dozen key markets, although no overseas sales figure was available for our chart.

SINGLES FOCUS SOMEONE LIKE YOU CHANGES THE SOUND OF MAINSTREAM RADIO



ADELE'S THREE BIGGEST CUTS from 21 sold more than 18 million copies collectively overseas last year as she dominates *Music Week's* chart of the

biggest UK-sourced singles globally of 2011.

Rolling In The Deep alone accounted for 8.4 million sales and *Someone Like You* 6.9 million as the XL artist fills the top two places on the countdown. This matches the achievement of Taio Cruz who led in 2010 with *Dynamite* and *Break Your Heart*, although Adele goes one better as she is also in fourth position with *Set Fire To The Rain* on the 2011 chart. This sold 2.8 million copies overseas last year and its tally is still rapidly rising, having only reached number one on the *Billboard Hot 100* last month.

XL Recordings managing director Ben Beardsworth notes just how different her hits were to what was generally playing on the radio ahead of 21's release.

"The striking thing about the success of Adele's singles is that, prior to her coming along, the singles and airplay charts all around the world were in a cycle of being dominated by heavily produced pop, dance

and R&B," he says. "Someone Like You is literally just voice and piano – no production and no beat. Eighteen months ago tracks like that weren't getting anywhere near commercial radio, but Adele has broken through that. Other artists have been able to follow and the sound of mainstream radio is now more diverse as a result."

Island/Lava's Jessie J is in third place with breakthrough hit *Price Tag*, which sold 3.8 million copies abroad in the year, and she just misses out on having a second cut in our Top 10 with *Domino* having shifted around 0.9 million units by the end of

Sales figures below represent global shipments for UK acts for 2011, excluding sales from the UK. Figures rounded up or down to one decimal place. Source: Music Week research/record company data

TOP UK-SOURCED SINGLES WORLDWIDE 2011

POS.	ARTIST/TITLE / LABEL / SALES
1	ADELE Rolling In The Deep XL 8.4m
2	ADELE Someone Like You XL 6.9m
3	JESSIE J FEAT. B.O.B Price Tag Island/Lava 3.8m
4	ADELE Set Fire To The Rain XL 2.8m
5	TAIO CRUZ Dynamite 4th & Broadway 2.4m
6	TINIE TEMPAH FEAT. ERIC TURNER Written In The Stars Parlophone 2.0m
7	TAIO CRUZ FEAT. TRAVIE MCCOY/KYLIE MINOGUE Higher 4th & Broadway 1.7m
8	COLDPLAY Paradise Parlophone 1.5m
9=	COLDPLAY Every Teardrop Is A Waterfall Parlophone 1.3m
9=	THE SCRIPT For The First Time Phongenic 1.3m

2011. Like *Set Fire To The Rain*, its tally continues to grow significantly in 2012, having reached the US Top 10 for the first time in January.

Taio Cruz provides two of the UK's top-selling singles globally for a second successive year. The 4th & Broadway/Island-issued *Dynamite*, which headed the 2010 chart, returns in fifth place with another 2.4 million non-UK sales, while Higher featuring *Travie McCoy* and *Kylie Minogue* is seventh.

Three EMI cuts make the chart, led in sixth place by *Tinie Tempah* featuring *Eric Turner's* *Written in the Stars*, which sold more than 1 million units in the year in the US and 2.0 million in total overseas. *Tempah* is joined by fellow Parlophone signings *Coldplay* who are eighth and equal ninth respectively with *Paradise* and *Every Teardrop Is A Waterfall*. Sharing ninth spot is *Phongenic* act *The Script's* *For The First Time*, which sold 1.3 million copies abroad last year.



ALL THE PEOPLE SO MANY PEOPLE

...EMI MUSIC PUBLISHING,
WISH TO CONGRATULATE

BLUR

ON RECEIVING THE PRESTIGIOUS
OUTSTANDING CONTRIBUTION TO MUSIC
AWARD AT THE 2012 BRIT AWARDS



EMI
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PROFILE BLUR

THE STORY OF SOME CHARMING MEN

Twenty-three years after they first played together, Blur are set to collect their Outstanding Contribution Brit Award: the perfect excuse for Music Week to celebrate a blindingly brilliant British band...

TALENT

BY TIM INGHAM

"I remember they bumped into each other a lot. Damon was a real ball of energy, fizzing around this elongated little room. Graham was getting annoyed every time Damon knocked into him because he was putting him off playing. It was chaotic, but boy, was it good."

The first time Steve Lamacq and 30 other gig-goers caught a punky, pogo-ing outfit named Seymour play The Cricketers pub in London's Oval, the band didn't exactly reek of organisation.

Shambolic, pretty, cocksure and kinetic, they were a memorable gang who palpably believed they were destined for big things – led by a talismanic singer shoutily beckoning an expected onslaught of glory.

Then they ran into the record industry. Signed by respected A&R man Andy Ross at Food, the music business's often-chided 'men in suits' did what they do: encouraging Damon and co. to change up their moniker and plump for something that the *NME* would later call "calculated to say as little as possible, offend no one and fit into whatever trend was available".

As true as that may have been – as evidenced by Leisure's shoegazing spirit and There's No Other Way's baggy zeitgeist-fondling – it wouldn't be too long before the Blur name would represent the polar opposite.

Eventually, Blur would offend who they liked and make an identity of kicking back against banal and predictable prevailing trends; elementary values on which Seymour had first been built, and which pervade the catalogue of exceptional art the Brits will regally recognise on Tuesday evening.

But before all that, Damon, Graham, Alex and

Dave had to get their career underway. And that meant absorbing some popular sartorial and sonic staples – encouraged by their friends at Food.

Yet try as Blur might to flirt with career-boosting, tried-and-tested styles, their anarchic originality remained indelible.

"I first saw Blur in The Bull and Gate in January 1990 having seen an advert for Food's new signing in the Record and Tape Exchange in Camden," explains Mike Smith, who would sign the band to EMI Publishing – and meet his wife Jo through Alex James.

"I really liked Andy Ross's taste in bands so I was keen to see them. It was a pretty chaotic show, Damon swinging out across the ceiling and dropping to the floor, throwing up behind the drum kit; Graham knocking out fantastic atonal guitar parts; Alex looking impossibly beautiful.

BELOW
Shaping the
Nineties pop
scene: From left –
Dave Rowntree,
Graham Coxon,
Damon Albarn
and Alex James



PROFILE BLUR



LEFT/RIGHT
Leisure days:
From Seymour to Blur, the foursome embraced the Manchester-led baggy scene of the early Nineties

"They were wearing regulation baggy T-shirts and [Ross] was side stage keeping a close eye. I wasn't totally sure what to make of them, whether they were opportunists chasing a Manchester wave. I returned all-the-same to see them the following week and I remembered every song.

"I adored their chaos – an explosive art school riot at odds with so much of the music that was on display. What sealed the deal was spending time with them. They radiated charisma and Damon had a very clear vision of where he wanted to be. They were a little threatening as well – and given their songwriting skills I can't think of a better reason to sign a new band."

Leisure's voguish Madchester traits would land the foursome in the charts and on TV, but its magpie approach was never going to reflect Blur's innate hunger to challenge and conceptualise.

WE'VE GOT A FILE ON YOU...



Music Week can claim to be the first publication to write about Blur, back in their very early Seymour days – thanks to the late journalist Leo Finlay, who went on to become the magazine's talent editor.

After the first time he saw the band play live, Finlay went backstage to offer them advice on who to sign deals with and how to navigate their way through the industry.

They responded by asking him to become their manager, which he turned down flat. They did, however, take his advice about who should manage them.



There's No Other Way (1991) and *She's So High* (1990) had pricked the public's consciousness: now the stage was set for Blur to upturn, rather than just augment, Britain's cultural landscape.

"I remember watching them at The Venue in New Cross in 1990, listening to *She's So High* and thinking 'Maybe they could be as big as The Stone Roses'," says Smith. "Then talking with Damon about Stephen Street working with them and wanting to be as important to the 1990s as The Smiths had been in the 1980s."

Single Pops arrived in 1992: a bellowing, artsy, punk-fuelled bouncer, it was a world away from Madchester and Mondays mimicry. The accompanying video said it all: Blur were now louchely posturing in moddish V-necks; ruffled, roughish barnets replacing Leisure's covetously hip bowlcuts.

IN GOOD COMPANY BLUR, THEIR LABEL AND THEIR BOSS



EMI worked with the Food and/or Parlophone label on every Blur album. Here, ex-chief Tony Wadsworth tells the story from the boss's perspective...

"I first met Blur in 1990 at a gig at The Borderline. The music was phenomenal, but what really struck me was how close they already were as a band, despite their strong individual personalities.

Chatting to them afterwards it was clear that this was a really bright group of people – and that Damon had enough drive to fuel a rocket to the moon.

They looked and sounded great and I was grateful to be involved from the very first single.

I remember artwork meetings where huge arguments would break out, but we would end up with something better, and the band, who had been punching each other 10 minutes previously, would leave happy.

Damon's an obvious leader with a confidence that encourages everyone to take risks; Graham made a huge contribution, not just in the music, but also on the visual side and in fact provided artwork for the 13 album; Alex is a star and his image and stage presence sometimes lead people to overlook his talent as a bass player, but it's integral to Blur; Dave is a hell of a drummer, but over and above that, he has proved very clever in a strategic and business sense.

A measure of success came very quickly and a couple of hit singles took their debut



album, *Leisure*, to gold.

But that's when the problems started, problems that would have broken a less committed band into pieces. They had serious management troubles, which left them severely in debt; a disastrous attempt at breaking America turned out to be an object lesson in how NOT to do it; and they were drinking for England, which on a good night provided incredibly exciting uninhibited moments, but on a bad one was just a sad waste of their talent.

Eventually, with Chris Morrison (below) in place as their new manager, they started to pull themselves together, and made *Modern Life is Rubbish*. This proved to be another testing period, as it was an album very much out of step with the times. The pop kids that had bought *Leisure*

didn't recognise this version of Blur. As a label, it was frustrating as we knew the quality of the songs and the album, and the singles were getting pretty good support at radio, but we just couldn't turn it into album sales. Toward the end of that album cycle, it could all have imploded once again. Anybody at the label looking purely at the

numbers would have been tempted to cut their losses. But the sheer creativity of the band, together with Damon's 100% confidence that what they were doing would come through, meant there was only one decision to be made, and we moved ahead.

The period between these two albums was interesting – a calm before the storm. Several bands with a fraction of Blur's talent were starting to break through and have success as a new scene began to develop. Blur were so convinced with what they were working on that they were happy to observe this scene, in the sure

knowledge that Parklife would blow everything else out of the water artistically and commercially. Parklife came from a band that had the confidence to go against the grain, musically and visually, safe in the belief

that the world was soon to catch up with them. And it did.

That album, and the Britpop phenomenon which came in its wake, created a seismic shift in this country. British bands were centre stage again; pop music had become front-page news in national newspapers, and on primetime TV.

A night I will never forget was being with them at the Brits in 1995 when they collected four awards in the one night – a feat which is yet to be equalled.

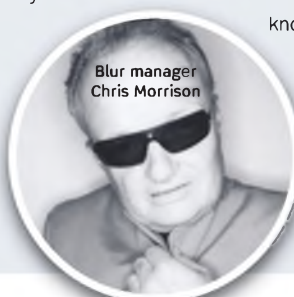
Things went mad for a while, but through it all the band's focus was to stay creative and vital.

Their relationship with the label was a strong one. It was a period of stability at Parlophone and EMI, so the band and the label became very close. They wrote a song called B.L.U.R.E.M.I., which I think was an affectionate joke on how they had become part of the corporate machine – but they knew they hadn't at all.

I think my relationship with the members of Blur, and subsequently with Damon on his many other projects, was one of the most creatively and personally fulfilling of my time at Parlophone and EMI.

Whether I was running a label or the company, Damon often took the role of critical friend; he would always have an opinion about what we were doing over and above any specific Blur or Gorillaz business.

I remember him telling me that EMI had lost its way when they got rid of the lady with the tea trolley – and he was probably right!





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PROFILE BLUR



And that sound! A dazzlingly alarming blend of Small Faces and The Jam, with blaring British horns smacking you in the face on every chorus.

The true Blur blueprint was born. As Damon put it at the time: "We felt 'Popscene' was a big departure; a very, very English record... but that annoyed a lot of people."

Modern Life Is Rubbish drew raised eyebrows and unspectacular record sales from a buying public still Stepping On and becoming seduced by US grunge. (Despite excellent lead single For Tomorrow, which hit No.28.)

A less determined band may have crumbled. But for Blur – made up of four proud and disparate characters who would one day, quite literally, become recognisable cartoon faces – Modern Life... had uncovered a nugget of what bound them together: a brand of sarcy, pugnacious, uplifting Britishness.

All they needed now was hit records – and with a band stuffed with this much talent, that was never going to prove difficult.

1995's Parklife ushered in an era of bountiful, bristling Britpop – but more importantly, it introduced 15 cracking songs into Britain's musical vocabulary. It wasn't exactly patriotic, but it was certainly obsessed with Blighty; from this country's frustrating foibles to its endearing warmth; its creepy characters to their petty concerns.

Parklife was almost anti-grunge in its provincial charm, its inward-looking Britishness refreshingly disinterested in US cultural expansion.

Indeed, Blur were so deeply, comfortably nestled in their own Green & Pleasant land, they even recorded a jingle for that most British bastion of youth, Radio 1's Simon Mayo Breakfast Show.

THE TOP MAN



Across Blur's two-decade career, one man has been a joyful constant in the band's world: Darren 'Smoggy' Evans – the group's official security, good friend and huge fan...

When did you first meet the band?

At the very early shows in the Midlands. The first thing that I noticed about them was the energy they put into every performance. I found them all quite affable and easy to get along with, and before I knew it I was travelling around to see them. They would all be genuinely glad to see you and before long we would be having a drink with them in their dressing rooms before and after the shows. I do feel lucky to count them all as my friends.

What's your favourite memory of the band?

There have been times on tour when we have laughed so much it hurts. One that stands out was the comeback show at Glastonbury – the nearest gig you will ever get to perfection. I have worked with a lot of bands, and I can honestly say what we have with Blur can never be equalled. Loyalty and generosity make this band who they are.

What is it that makes them such a great band?

When you have four band members as competent on their instruments as these, and a zeal to always try something new and go for a different sound from the last, you know you are on to a winner. And I've said it before and I'll say it again – they are the best live band you could ever wish to see.

LEFT
Modern life, circa 1993: Shedding the baggage of baggy on their follow-up to Leisure, Blur came of age and restyled themselves and the very essence of British music in the process

"I wrote the lyrics: 'Simon Mayo in the morning, no longer yawning'," recalls Jeff Smith, now head of music at BBC Radio 2 and 6 Music – then freshly promoted from his time working with Blur and other bands on the Evening Session. "Damon and the band wrote the music.

"I've seen them grow from back in those days, when I'd have beers with Damon in The Good Mixer with Andy. They've come from being a bunch of drunk young lads to today's very sober, together individuals. I've always said that Damon reminds me of Paul McCartney – he's got the same sense of musical adventure, from opera to ballet."

Back in 1994, opera was far from Damon's aural palette, but astounding, genre-hopping songs still spilled forth; from the plaintive, charming Badhead to the rambunctious, Day-Glo fun of Girls & Boys and the oafish jolt of Parklife's title track.

A huge swell of chart success followed – but it was just a precursor to the special evening when the band who once kept bumping into each other on a pub stage became national headline news.

On February 20, 1995 at Alexandra Palace, a bunch of artsy punks from Colchester dominated

PROFILE BLUR



LEFT/RIGHT/BELOW
Britpop sensation
 Parklife (left) revived Blur's commercial fortunes, and they followed it up with a battle royale against Oasis for the Britpop crown in 1995

the Brit Awards. They won four categories, including Best Band and Best Album for Parklife, finally reaching the culture-shifting notoriety for which they always seemed destined.

But now the pressure was really on; and despite Damon's assertion that Oasis should have shared the Best Band gong with Blur, an increasingly hot-headed battle between the groups was being concocted in press rooms across the UK.

"At the time of all that Blur/Oasis stuff, it speaks volumes that Blur said: 'We're going to back off,'"



recalls journalist and band biographer Stuart Maconie.

"They're very savvy. I remember Alex saying to me that at the height of the Country House vs. Roll With It rivalry, he'd heard Wonderwall and thought: 'Well, all bets are off for a couple of years, aren't they. That's a brilliant song.'

"They're smart like that – he knew it was a fantastic record. I like to think Noel and Liam did the same behind the scenes for some of Blur's records. I don't know if it was because I'm northern, but people assumed I'd be in the Oasis camp, which I never was. Why? Because Blur were clearly better. No offence, but there's not much difference between the first Oasis record and the last Oasis record. Blur's records have 40 different bands in them.

"I remember they got so sick of that whole rivalry. It was like: 'If this is what pop music's about,

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Photos by Tony Woodliff

having stupid arguments, we don't want it.”

There were plenty of stupid arguments to pick from. Nonetheless, awareness of both bands skyrocketed, alongside sales: in just one week of their famous singles chart battle, *Roll With It* and *Country House* sold a combined 490,000 units, as album *The Great Escape* went three-times platinum. But this level of exposure didn't come without consequences.

“Damon obsessed about Blur to the point he was nearly ill,” recalls Lamacq. “During the post-Parklife period, he took it upon himself to drive *The Great Escape* home. It was tough to see.

“These days he's a man with boundless energy. Every time he opens up a new project, he seems to have more ideas. I went down to his studio last year, and it's like watching a man spin plates.”

Coming out of the other end of the post-*Great Escape* maelstrom, Blur regrouped and reinvented for their lo-fi-drenched 1997 eponymous LP. The clues that the band were growing tired of hitting record industry watermarks were already there; *Country House*'s ‘professional cynic’ was inspired by Food founder David Balfe, who left the EMI-related label after much wrestling over creative control with Albarn.

The daring and ingenuity of the ‘post-Britpop’ Blur is perhaps, more than any other, the reason why they are quite so deserving of their 2012 Outstanding Contribution Brit. Whether it was taking raunchy oddities like *Beetlebum* to the top of the UK chart, bravely stripping away the emotional



ABOVE/LEFT
Stereotypes:
After 1995's *The Great Escape*, Blur kicked against their popular sound and image and by 1997 (left) were embracing a more lo-fi sound on their eponymous fifth album

buffer of a superstar on *Tender* or providing us with the floorfilling freshness of *Crazy Beat*, the band's constant hunger for stylistic reawakening marks them out as perhaps the most fascinatingly unpredictable major band of our time.

“One of the great things about them is the

elasticity of their sound and ideas – they reinvented themselves time and time again, especially when they've reached the mainstream,” observes Lamacq. “Even with their first pop success, they were right at the centre of commercial trends with *There's No Other Way* – but they disowned it. Interestingly, it seems that each time they were reborn, they got closer to who they really were.”

Adds Smith: “They are four remarkable personalities with unwavering musical ambition and drive and an ability to reinvent themselves constantly – in a way that only David Bowie has consistently managed to achieve.”

Niamh Byrne has worked with Blur for 20 years, now at Eleven Management. “A lot of things make them a great band,” she says. “Take their work ethic; plus the fact they never look back and never stay in a comfort zone – that isn't easy.”

The band's sound and size may have constantly progressed, but they have never failed to impress an audience; whether on the sticky floors of *The Borderline* in the early Nineties, raising Messiah-like arms aloft at a Britpop-enraptured Astoria in 1997, or mesmerising 110,000 people at their 2009 Hyde Park comeback.

Not that the process of arriving at these events always runs smooth.

“I remember late October 1991. Blur's first trip to the United States,” says Jon Cohen, then SBK Records Northeast regional promotion manager; now CEO of Cornerstone. “It was a rainy day in Boston. I somehow squeezed the four of them –

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An Outstanding Contribution to Music

PROFILE BLUR



BRIT AWARDS 2012 THE OUTSTANDING CONTRIBUTORS

DAMON ALBARN

"It's great to have recognition for all the work and all the heartache and all the joy that's gone into this band."

GRAHAM COXON

"Being in a band this long is like a

kind of time travel. We're the same gang we ever were, we've just landed in a different era. Or possibly we're a totally different Blur still playing the old tunes in 1991... forever. I haven't decided. But it's always nice to get a Brit Award."



plus tour manager and gear – into my car and set off for the local radio stations. We were the same age and shared in the uncertainties of the early days of our respective careers. Stopped at a red light, we recapped a successful US radio debut performance on WBCN and then, boom, were sent flying into the intersection after being rear-ended. After the uncontrollable laughter settled, I assessed that other than a smashed car bumper, everyone was okay. It was perfect metaphor for what the next 20 years of friendship would bring us: loads of trouble and a lot of laughter."

Live Nation's Chris O'Donnell first met the band at Brixton Academy as part of the Roller Coaster tour in April 1992 – and worked on their mammoth London reunion shows three years ago.

"Blur are the band they are because they have the same chemistry that you find in all great bands," he says. "They have a lead singer that can write hits

ABOVE LEFT/RIGHT
To the end? From boys to men, Blur have been at the top of their game for more than 20 years – with the promise of more to come

along with a truly excellent guitarist. The rhythm section are pretty good, too..."

Where, then, in the pantheon of all great British bands do Blur belong?

Says Lamacq: "Let's put this in perspective: in 1985 The Police won the Outstanding Achievement award at the Brits. I mean, come on! I know we should look up to them and everything. But really? When it comes to a body of work, you can put Blur alongside The Clash.

"The way they embraced different music and brought it to the public with very erudite lyrics and very strong performances; I can't think of many bands I'd rather see an award given to."

Adds Maconie: "In truth, there are really only a handful of truly great British bands: The Clash, The Beatles and The Smiths are in there, and so are Blur. Along with the Manics, they are the band of their generation.

"I very much believe that bands should represent more than just the records they make – there's a chemistry about the personalities, you want to almost pick your favourites.

"Blur are four very different individuals who like different things, and that's why in the old days they used to fight like cats and dogs.

"I've been there when they've punched each others' lights out in hotel bars, and on quite a few occasions. They are really passionate, warring personalities. They spent two years of their career basically punching each other every day – they probably still do.

"When I hear they might be making a new record, I think: 'Brilliant, but I bet that process won't all be sweetness and light.' But, you know, all great bands are like that.

"And make no mistake, Blur are definitely one of the greats."

Saffery Champness would like to congratulate Blur on their lifetime achievement award

In the music industry, careers and relationships can be very short, but when we first met over 20 years ago I intuitively knew that I was involved with a truly exceptional group of individuals which makes this award and recognition all the more special.

It gives all the team at Saffery Champness enormous pleasure to congratulate Damon, Alex, Dave and Graham on their lifetime achievement award and we look forward to the next 20 years of making music.

From Julian Hedley, Nick Kelsey and all of the Sports & Entertainment Team at Saffery Champness.

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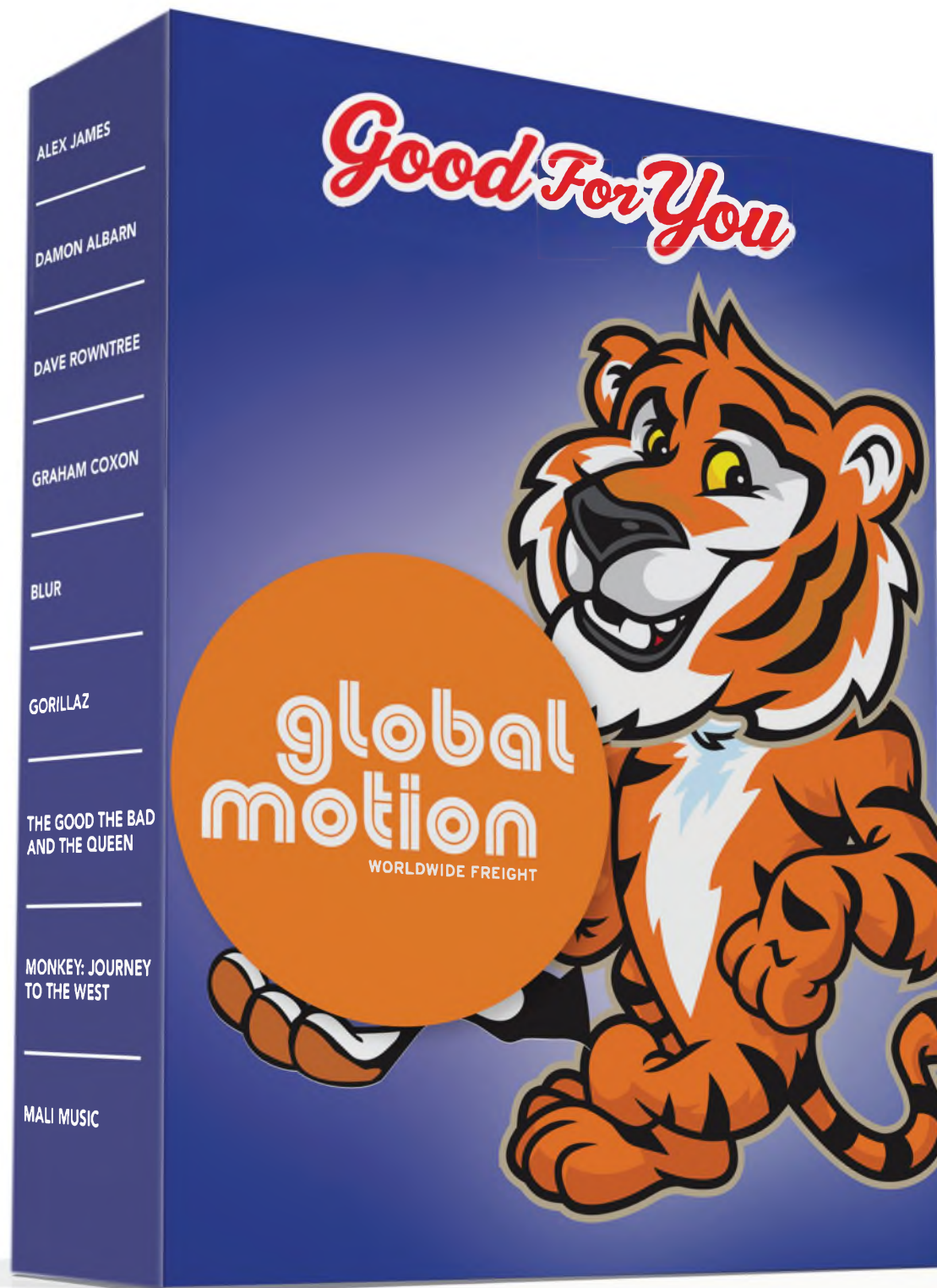
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PROFILE BLUR

blur ALL THE ALBUMS



LEISURE 1991



Carrying influences from the trendy Madchester and shoegazing scenes, Leisure contained hit singles There's No Other Way and She's So High, as well as album track Sing – which would be used prominently five years later on the *Trainspotting* soundtrack.

Highest chart position: No. 7

Critics' corner: "This latest bunch of floppy-fringed pop cadets in baggy clothing should consummate their burgeoning pop romance in fine style, for Leisure is a substantially stocked treasure-chest of hit singles just waiting to happen." (*Q Magazine*)

MODERN LIFE IS RUBBISH 1993



Dropping the fashionable influences of Leisure, MLIR bore clear inspiration from classic British alternative pop acts such as XTC, The Kinks and the Small Faces. As signified by the pre-album release of track Popszene, the LP sounded much closer to the band's output in their original Seymour guise. Singles included For Tomorrow and Sunday Sunday.

Highest chart position: No. 15

Critics' corner: "Blur have thrown on their old clothes and stormed into No Man's Land with all guns blazing." (*NME*)

PARKLIFE 1994



The big breakthrough. Now confident in the Britpop image Modern Life... created, Blur got motoring, with hit singles including Girls & Boys,

End Of A Century and the classic title track. Blur scooped the Best Band, Best Album and Best Single gongs at the 1995 Brit awards, as *Parklife* remained on the Official UK Album Chart for 90 weeks. Slaying multiple genres in one timeless package, their era had come.

Highest chart position: No. 1

Critics' corner: "With one of this year's best albums, [Blur] realize their cheeky ambition: to reassert all the style and wit, boy bonding and stardom aspiration that originally made British rock so dazzling." (*Rolling Stone*)

THE GREAT ESCAPE 1995



The band's first album to make a significant impression on the US chart was a poppy affair, bolstered by breezy, catchy singles such as Charmless Man, Stereotypes and Country House – which would famously beat Oasis' Roll With It to the UK No.1 single slot. These pop melodies were complemented by a healthy dose of Syd Barrett-influenced oddness, including an unexpected appearance by drone-voiced politician Ken Livingstone. If TGE had a concept, it was solitude: 10 of the LP's 15 tracks reference feelings of loneliness.

Highest chart position: No. 1

Critics' corner: "A spectacularly accomplished, sumptuous, heart-stopping and inspirational album... We could only demand a masterpiece. They've damn near delivered it." (*NME*)

BLUR 1997



With Britpop hitting its commercial and credible high point, the only way was down – and Blur knew it was time for another reinvention.

Absorbing influences from US lo-fi and grunge acts, their eponymous LP was an aggressive, unrelenting effort. Many have come to see it as 'Graham's album' – not least because it marks a high point in guitar technicality for the band, and also features the musician's first lead vocal on You're So Great. The global smash single was Song 2, but *Beetlebum* and *On Your Own* also dominated radio.

Highest chart position: No. 1

Critics' corner: "The scrupulous sonic contouring and porcelain finishes of Blur's last two albums have vanished... This is a record that inhabits current American rock biases as cogently and intelligently as *Parklife* corralled the last few decades of British rock." (*Rolling Stone*)

13 1999



Possibly the most cerebral of all Blur albums, 13 was a less immediate LP than its forebearers – and rewarded repeat listens.

The first of their albums not to feature Stephen Street on any production duties, its experimental, unglossy sound was part-created by the introduction of William Orbit behind the mixing desk. Singles *Tender* and the heart-wrenching *No Distance Left To Run* represented Damon Albarn at his most emotionally confessional, whilst Graham was having all of the (sobar) fun on *Coffee & TV*. More challenging efforts include the whizzing *B.L.U.R.E.M.I.*, which can be interpreted as a dig at the recycling of Sixties pop by the 'second wave' of Britpop bands ("Group using the loop/C/ another pop group")

Highest chart position: No. 1

Critics' corner: "Six albums into their envious career, Blur have finally found a sound to match their name... It's their mission [on 13] to

make ears and speakers uncomfortable. Once again, they have kept one step ahead of expectations and continued to impress." (*Pitchfork*)

THINK TANK 2003



A Banksy cover sleeve, decampment to a Moroccan studio and involvement of Norman Cook (aka Fatboy Slim)... Blur were once again

inviting disruption into their recording process. This time, however, it hurt more than usual: Graham Coxon would only contribute to four tracks on *Think Tank* and largely disown the record. With more ear-attacking samples and heavy electronica influences than the band had ever taken on board before, it wasn't always a pretty listen; but even the clever noise of *Crazy Beat* and *On The Way To The Club* couldn't drown the shimmering beauty of lead single *Out Of Time*.

Highest chart position: No. 1



And then there were three... Blur in their Think Tank phase

Critics' corner: "The sharpest, most imaginative and downright listenable album of Blur's career to date... A grown-up alt-rock album of breathtaking potency and invention." (*Uncut*)

TURN IT UP BLUR'S FRIENDS AND ASSOCIATES PICK THEIR FAVOURITE TRACKS



STUART MACONIE

To *The End* – it's one of the most beautiful, romantic records ever made. It's simply gorgeous.



JEFF SMITH

This Is A Low was always underestimated – funnily enough, it's a real high point. I love the happy-go-lucky *Charmless Man* end of things, and I love *Modern Life Is Rubbish* as an album.



TONY WADSWORTH

Damon got into the habit of coming over to my office

unannounced, usually with something they had just finished recording. I distinctly remember the day he brought in a new song called *Tender* – it felt like another peak for them and one of their most emotional performances. I certainly shed some tears on first hearing it – which feels pretty interesting while you're sat in your big record company office a few minutes before you're due to lead a financial meeting.



STEVE LAMACQ

For the sheer heartbreak of a record that makes you shiver, it's *Tender*. I love *Popszene* because

that was them beginning to find their way back. But *Tender* is as honest, brutal, icy, moving and emotive as anything anyone's ever done – a showstopping record.



MIKE SMITH

An impossible question as there are so many, but I would go for *Beetlebum*. It is a raw and beautiful song, sung with true soul.



NIAMH BYRNE

Who knows? Maybe *Trimm Trabb* – it allows you to

escape for four minutes into a complete sound fest. Or perhaps *This Is A Low* – a timeless song.



DARREN 'SMOGGY' EVANS

It's too hard to pick one as they are always changing. At the moment I would say *Good Song*.

CHRIS O'DONNELL

My favourite is *Tender* – even more so when you hear 50,000 people singing their hearts out to it.

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INTERVIEW WENDY CLARK, COCA-COLA



LEFT
Olympic record:
Katy B and Mark Ronson collaborate on
Coca-Cola's Move To The Beat campaign

OLYMPIC CHALLENGE

The collaboration with Coca-Cola is far from a cash grab for producer Mark Ronson. Along with Katy B, he's putting his reputation on the line with his contribution to London's 2012 Olympics.

"The main objective was to come up with a song that represented London 2012 and fused the idea of sound and sports and music," Ronson told *Music Week*. "Then, as a producer, I want to make something that's credible to me but I also want to make a hit. This can't be just some BS record that comes out around the Olympics.

"This is me and Katy representing London in 2012, it has to be the real deal, it has to be able to be put in the hands of a DJ that plays an underground club in London or a carnival or a mega club in Ibiza," he added. "That's what Katy's manager did with her career, that's what I've done up until now and so this record isn't just some throwaway thing. It's supposed to be the added value of us together."

THE REAL THING

How Coca-Cola is growing its presence in music – and spending 'tens of millions' to do so...

BRANDS

BY TOM PAKINKIS

As London's 2012 Olympics draw near, Coca-Cola is ramping up its latest global sporting contribution and musical collaboration, this time with Mark Ronson at the helm. Coca-Cola's SVP of integrated marketing communications and capabilities Wendy Clark talks to *Music Week* and outlines her company's big ambitions for its 2012 Olympic track and how the brand wants to become a bigger part of the UK music eco-system going forward.

K'naan's Wavin' Flag Coca-Cola Celebration Mix saw big success in 2010. What's the ambition for Mark Ronson's Olympic song?

I would say it's to at least equal that of the World Cup song, which went to number one in 17 countries and to number two in the UK for nine weeks. As far as the wider campaign is concerned, anywhere there's sound you'll hear this track. That means all the different lengths of film will be accompanied by this track, ringtones, on-hold messages – think about all the places there's sound and we will version this. Our point is that we want one sound; this is our sound around the Olympics and we'll activate that around 100 countries. It will be the bed and the anthem of our Olympic activation, which is going to be the largest Olympic activation we've ever done, without question.

London is such a cosmopolitan city anyway; it's so interesting, there are so many people from different countries, that you have even further leverage and opportunity as a global company.

Do you think artists working with big brands like Coca-Cola has become less taboo?

I think the opportunity is about seeing brands as more than just a bank and I think what Mark has done is use us as a canvas and he's creating part of the story with us.

I know it's going to benefit London and obviously Coca-Cola but all of us together can achieve more value. So we kind of put our assets out there and say, 'This is everything we've got', he comes forward and says, 'This is how I can plus your idea', and once you bring everyone together and he brings Katy B on board and we've got a record level, you all follow the same ambition and you all bring value. That's a pretty amazing thing.

Has the UK music industry been responding to brands in a different way? Is it more welcoming to brands given its current situation?

In our experience, yes. We have a lot of opportunities to work through and I think we try to be discretionary because if we're out doing deals with everyone we don't look that attractive to the artists we really want to deal with. We're trying to put things together that have an authentic connection.

Again there's this notion of London, how personally invested Mark and Katy are in London and how personally vested K'naan was as an African. There's a story behind the story of why we're partnering with artists. We always want to make sure it's true because [Ronson's] personal passion you couldn't pay for.

That wouldn't materialise thanks to a cheque – he feels this.



What happens after the Olympics? Not just with Mark Ronson but for Coca-Cola in the UK music industry? Will you follow the next big world event?

When we're at our best we think about global scale in everything we do. This song will get versioned around the world under Mark's guidance so that it stays as its original track but is also locally relevant. We want everything to be locally relevant so even when we're doing something global the UK will take that down and [appreciate it as their own]. So we're going to have an awful lot of opportunities in the market, it's very important for us.

Can you give us an idea of the kind of money that's behind this campaign?

We don't really talk about investment but you could put it behind a World Cup or Olympics or previous activation. It's in the tens of millions of dollars. It's a significant amount of money because these are huge, important platforms for us.

Do you have a message for the UK music industry?

If anything, we want to be viewed as part of the eco-system. We don't want to be heavy-handed, we don't want to overstep what that looks like but we think we have something to bring to the conversation and collaboration – and we're interested in doing more. Music has been and will remain authentically, a very important part of how we go to market. Those who want to partner with us and want to create something good where we can have a 1+1=3 outcome, we want to talk to them.

"There's a story behind the story of why we're partnering with artists... [Ronson's] personal passion you couldn't pay for. That wouldn't materialise thanks to a cheque"

WENDY CLARK, COCA-COLA

FEATURE MOBILE MUSIC**FUTURE IN HAND**

Is there any such thing as uniquely mobile music? Not really, says **Tim Green**. But it didn't stop Bjork experimenting. And it won't deter innovative app developers from exploring how the phone can supercharge discovery and fan engagement

DIGITAL

BY TIM GREEN

In 2004, Vodafone CEO Arun Sarin stood up before a crowd of investors, analysts and press to declare the new era of 3G open.

Voda had paid \$22 billion for its 3G spectrum, and now it was time for some payback. Sarin unveiled a wealth of new Voda content services – including full track music – and looked forward to a brave new world.

He said: “Customers want communication, organisation, entertainment and information on the move and they will increasingly turn to one device to deliver these needs – their mobile phone.”

Well, he was exactly right.

What he didn't foresee was that Vodafone would play next to no part in delivering these services. Instead, they would come from ‘over the top’ players that saw mobile as one channel within a connected ecosystem: Apple, Google, Amazon and Facebook.

But this was the mid-noughties, when mobile operators and handset companies believed they could take on iTunes and win. Surely people would rather download songs over the air to their mobile devices than sideload them from a desktop PC?

Maybe in theory. But in practice Vodafone charged £1.50 per song against Apple's 79p and had about 3,000 songs, compared with 700,000 on iTunes at the time. Then there was restrictive DRM, slow connectivity and a messy user interface that required multiple clicks to buy.

Users ignored mobile and carried on sideloading.

Of course, those deep-pocketed mobile giants kept trying. After all, they needed something to replace a ringtone business that earned \$4 billion at its peak before being hobbled by fraud and the fact that users could self-configure them as phones improved.

RIGHT
Blurred vision: Vodafone CEO Arun Sarin foresaw the growth of mobile entertainment in 2004 – but not how the likes of Apple and Google would overtake the phone companies



“Customers want communication, organisation, entertainment and information on the move and they will increasingly turn to one device to deliver these needs – their mobile phone”

ARUN SARIN, VODAFONE

So they piled into full-track downloads. Sony Ericsson launched PlayNow on its Walkman phones, while Omnicore rolled out the subscription-based Music Station service with operator partners like Telenor. Famously, Nokia flew major label execs at great expense to Finland to get them to sign up to Comes With Music, which bundled ‘free’ unlimited music within the cost of a handset. Very bold. But undone by DRM restrictions and a bewilderingly poor marketing campaign.

These failed experiments showed that the public just didn't see too much wrong with iTunes and sideloading. And they didn't see mobile as anything unique – just another medium through which to play the songs they bought online.

When they did finally embrace genuinely mobile music, it was not Vodafone and Nokia, but Spotify that made the breakthrough. Millions loved the streaming service on the web. But Spotify always knew that mobile would be the key to sustained success.

Its timing was serendipitous. It rolled out just when mobile data pricing and network speeds made streaming viable for all. It also helped that iPhone and Androids had popularised apps and encouraged mainstream users finally to think of their phones as the converged entertainment devices Sarin predicted they would be back in 2004.

Thus, Spotify built up its free ad-funded service to a paid-for offering, using mobile access as the ultimate premium hook. Then it did bundling deals with big mobile firms like 3UK and Motorola to increase its reach and profile. A tie-up with Facebook was an even bigger coup. The result? Spotify hit three million paying users last month, more than 20% of its total user base.

So where does this leave uniquely mobile music? Well, with streaming/download services becoming commoditised, the interesting stuff is happening

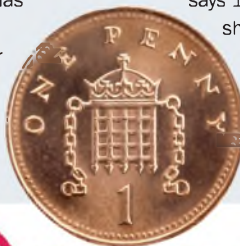
RINGTONES DON'T SOUND THE DEATH KNEEL JUST YET

So how much is mobile music worth? According to Informa, it grossed \$14.4 billion in 2010. But a sobering \$9.7 billion of that came from ringtones and ringbacks – markets which, respectively, have evaporated and never really got started in the mature territories of the west. That left full-track downloads at \$3.4 billion and streaming at \$1.4 billion. Informa predicts mobile music revenue will total \$25.3 billion by 2014, with the largest percentage of revenue coming from full-track downloads.



PSONAR ONE PENCE A PLAY?

You wouldn't think it possible to come up with a new idea in the mobile music space, but UK start-up Psonar reckons it has one: pay-per-play streaming from 1p per play. Psonar is aimed at an under-served demographic (16-24-year-olds)



who think subscriptions require too much commitment, and downloads are too expensive. It says 1p per play encourages sharing and gifting, and discourages piracy. Indies such as The Orchard, Ingrooves and Ioda have all signed on.

around discovery, promotion and CRM.

In an industry that's seeking new ways to engage with existing fans and reach out to new ones, the mobile channel – instant, local, personal – is hard to beat.

Some players in the space are already having a significant impact. Music ID firm Shazam started with a simple idea – get users to record music off the radio, text a shortcode and get the song details texted back to them. It did OK. But when Shazam became an app (right), its fortunes were transformed. It bundled song lyrics, YouTube clips, gig guides and more – and removed the need for fiddly premium text transmission.

Result? Some 150 million users 'shazam' more than one billion songs each year and buy over \$100 million in music via the service. And it has close competition from SoundHound, whose technology lets users speak or even hum a song to identify it.

While Shazam *et al* help fans discover music they don't know, other firms are focusing on closing the bonds between fans and the bands they love.

The Flowd app, for example, lets fans communicate directly with artists and comprises 'Foursquare'-style check-ins for registering attendance at gigs. It has 800 bands on its system, but seems to have been adopted most enthusiastically by clubbers thanks to the participation of DJs such as Armin van Buuren. In its first year, 7.5% of attendees used Flowd to check in to the gigs and 76% of those went on to collect free merchandise.

Mobile Roadie does something similar to Flowd, but goes further, giving bands a DIY platform for creating their own apps in minutes. It links to iTunes, displays gig info, fan forums and so on. Costs range from a \$399 setup with \$25 a month to \$3,999 a year depending on the level of service.

Hundreds use it. But the most successful product so far is the Taylor Swift app, with 901,000

downloads in a year, generating 31 million song plays, four million video views and 30 million 'fan wall' views. Interestingly, the app does appear to be generating some paid downloads. But not many. The most listened-to song, Mine, received 2.9 million plays, but just 9,100 purchases. All of which indicates that these kinds of services are not really about sales, but engagement.

That's fine. But wouldn't it be great if an app could actually generate income rather than just tighten the bonds between artists and their (non-paying) fans?

To date, most music apps (and there were 13,912 in the Apple App Store last year) are free and promotional in spirit. Those that charge a fee tend to be slightly anorak-y products pitched at fans of an older vintage. This Day in Pink Floyd, for example, contains a trove of arcade facts, galleries, videos and so on. It costs £1.99.

So far, there has only been one serious attempt to actually turn the app into a new kind of music product. Bjork's Biophilia was a sumptuous work of art that married other-worldly visuals and interactivity with Bjork's experimental music. Tracks were sold individually for 79p, and it was £6.99 for the album. All agreed it worked artistically. But commercially? It's telling that no sales data has been disclosed.

So can anything work?

Well, there is cautious optimism around rhythm apps that invite users to tap in time to songs or remix them in some way. The flag-waver for this is Tapulous, the creator of the Tap Tap series, which featured artists such as Lady Gaga and Nickelback. It famously grossed \$1 million in sales per month before being bought by Disney in 2010. Now it appears to have been subsumed into the Mouse machine, with little news forthcoming since.

ABOVE LEFT Biophilia: The jury's still out on Bjork's attempt to fuse app and music product

ABOVE RIGHT Mixed approach: Romplr allows users to mash up songs



SkyRocket's Romplr is another interesting one – a music remix app that challenges users to mash up songs and then share them with others. Although it has more than a million users and is widely available from app stores and even through operators like AT&T in the US, SkyRocket is mainly monetising it via brand partners like vitaminwater.

Interesting stuff. Still, you get the sense that no one has quite cracked the paid-for mobile music app. But when the breakthrough does come, the smart money is on some bloke in a garage doing it. This is undoubtedly why EMI embraced the 'open API' philosophy of web giants like Facebook in a partnership with music technology company

The Echo Nest. The idea here is to give developers the tools to make apps based on music from EMI artists, including Gorillaz and Tinie Tempah.

Developers register for an API key then submit concepts for approval. Those approved will be published and marketed by EMI, although the developers will retain the underlying IP. EMI recently claimed to have about 300 developers in the programme and around eight apps lined up for release.

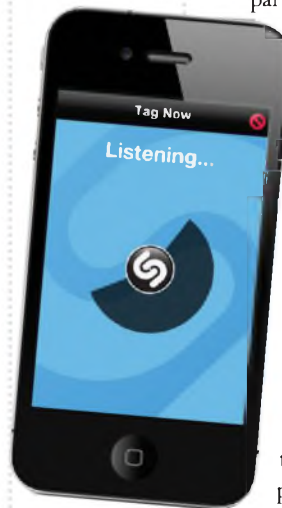
Of course, the big mobile incumbents haven't given up on music, but they are tweaking their offers to take account of prevailing trends. Thus, RIM revealed its BBM Music service, powered by Omnifone,

which wraps up music access with its social messaging tool. For \$4.99 a month, users get to choose up to 50 songs for their profile. Crucially, these tracks are available for friends to listen to, meaning the more friends are using it, the more tracks a user has access to.

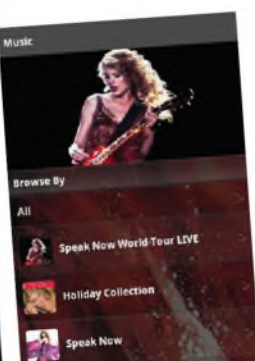
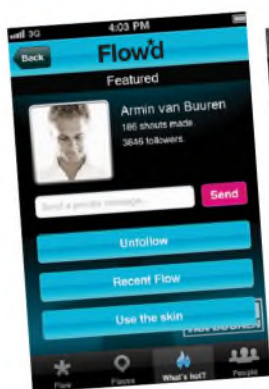
Can BBM Music actually persuade people to pay for mobile music? Possibly.

But, as *Music Week* went to press, it was being offered free for six months...

Tim Green is executive editor of Mobile Entertainment
www.mobile-ent.biz



BELOW Bringing the fans closer: Free, paid and DIY – apps have one thing in common and that is forming a bond between music and user



LEFT RIM response: BBM Music is the latest service as the big phone companies try to win over the mobile music generation

BODY TALK UK MUSIC**PRODUCING PERFECTION**

Celebrating the role of the industry's unsung heroes – the experts who hone clarity from the chaos

PRODUCTIONBY STEVE LEVINE,
UK MUSIC / MUSIC PRODUCERS GUILD

The difference between a good song and a great song is the production. Whether through headphones, in a car, or on full blast at home the soul of a song lies in capturing the perfect performance, balancing the levels and clarity of every nuance.

Many people at the heart of this distinction are represented by the Music Producers Guild (MPG) and, as chairman, I am proud to be at the helm. This organisation was set up as a body to represent the voice of the often unsung hero – the studio producer.

The MPG brings together people from all areas of studio production and from all genres, working to celebrate their role, protect their rights and maintain their standing in the industry.

The MPG is also a member of UK Music; through this the MPG has been able to have a strong voice in a room filled with composers, musicians, labels, managers and publishers.

As chairman, along with our vice-chairs and through UK Music, we have been able to sit at the top table which has helped cement us as a key organisation in the eyes of politicians and policy makers.

Recently UK Music arranged a meeting with the new shadow culture team, headed by Dan Jarvis MP and Harriet Harman MP. At this roundtable I was able to offer working examples about my experiences and struggles with accessing finance for my new artists, Daytona Lights and Natalie McCool. By sharing these specific examples I was able to highlight the importance of copyright (and copyright protection) in order to maintain the rights of the creator and protect future investment.

Working with UK Music we have been able to share our views on finance and investment. I recall a conversation I had with a hardware manufacturing company based in Oxford, which is David Cameron's own constituency.

This company, Solid State Logic, is a worldwide respected business that manufactures recording and mixing consoles, as well as cutting-edge software – all products essential to many in the audio industry. I find this fascinating, that this is a company making something very specific, but essential to music creation, and that they are contributing to the UK economy.

The same can be said for many other UK-based companies up and

BELOW

Sound men: Eric Appapoulay, David McEwan (Plan B's production engineers), Ben Drew (Plan B) and Steve Levine at the MPG Awards 2011



Photo: Rosie Levine



ABOVE/BELOW
Daytona
Lights/Natalie
McCool: Steve
Levine's new
artists struggle to
find financing –
examples he uses
in consultation
with MPs about
copyright
protection

down the country. Focusrite and Marshall are just two examples of businesses who are employing hundreds if not thousands of people and working in their own eco system of growth.

When people think of the "music industry" they often imagine labels and artists – the media is populated with stories about live stats or sales figures. But, behind the data, there is a parallel world of other stories of those working in the related industries that are contributing to growth in very different ways. There are so many stages and areas of the industry that are involved in the food chain of creation; from the initial song idea to the final downloadable track.

"Plan B had been working for many years with several different producers but had not connected with them sonically. He then clicked with a team that fully got what he wanted to convey through the album – it then became his most successful."

STEVE LEVINE, MPG

Behind every song is a team of people that work to draw out the creativity of an artist. I smiled fondly last year at the MPG awards when, during his acceptance speech, Ben Drew (Plan B) thanked his producer. He had been working for many years with several different producers but had not connected with them sonically. He then clicked with a team that fully got what he wanted to convey through the album – it then became his most successful. His words resonated with the audience, making clear the role of the production team in unlocking creativity.

Celebrating these achievements was one of the main reasons we wanted to set up the MPG awards. The awards are a chance for us to honour producers, studio engineers and all those involved in music production.



■ This year's MPG Awards ceremony took place on Thursday, February 16, at Café de Paris, London. For more information visit: www.mpg.org.uk.



WE CAN STOP THOSE NIGHTMARES ON REGIONAL PROMO STREET

Recent Copmedia Airplay and Sales Campaigns include:



Alyssa Reid "Alone Again"

5,000 Pre release Nielsen Airplay Award- Play listed on nearly ALL commercial regional radio before release
Over 150 station playlists in the UK before release.
Chart : Number # 2



Caro Emerald "Deleted Scenes From The Cutting Room Floor"

Platinum Sales Award- UK
1 Million EU Sales
5 top 30 airplay singles



Alexandra Stan "Mr. Saxobeat"

50,000 + Nielsen Airplay Award
15th Most played single on UK Radio - 2011
Sales - Gold



Yolanda Be Cool vs D Cup "We No Speak Americano"

30,000 + Nielsen Airplay Award
2 Airplay chart
1 UK Sales chart
730,000 + UK Sales
9th Highest Selling single of 2010



Martin Solveig feat Dragonette "Hello"

10,000 + Nielsen Airplay Award
Sales- Silver



Sak Noel "Loca People- WTF"

10,000 + Nielsen Airplay Award
#1 UK Sales Chart
Sales- Silver



Duck Sauce "Barbara Streisand"

10,000 + Nielsen Airplay Award
Sales: Silver



Inna "Hot"

10,000 + Nielsen Airplay Award
Sales: Silver



Fyfe Dangerfield "She's Always A Woman"

20,000 + Nielsen Airplay Award
#1 Nielsen Airplay Chart
Top 10 single / Gold Album



Sean Kingston / Justin Bieber "Eenie Meenie"

10,000 + Neilson Airplay Award

For further information about all our services, mainstream and specialist campaigns, for both established and new artists, as well as our complete artist list; take a look at our website- don't be scared! – www.copmedia.co.uk

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Or call Steve Tandy (who is a little scary!),
Jonathan Pool, Adrian Tredinnick, Michael "Mikey" Lloyd (first.name@copmedia.co.uk)
(We also have experienced "Cops" promotion people in the Radio Regions!)
0207 268 9821

RETAIL

HIGH STREET HEROES

MUSIC WEEK SALUTES THE INDIE RETAILERS STILL FIGHTING THE GOOD FIGHT

Give us a brief history of the store... We've been here for 15 years and we've been the only independent in Teesside for about seven. We sell a lot of indie and new release stuff from all genres.

There's actually been a documentary made about the shop called Sound It Out that's going on general release this week. It was the official film of Record Store Day last year and it's gone a bit crazy since then.

The independent trade was struggling a couple of years ago and we were surviving. Now, this film about us has gone mega in scale - it's a cinema release with showings all over the world. It premiered at South By Southwest last year and it's been to a lot of different independent festivals with reviews in *Empire* and *The New York Times*.

But you say you were struggling a couple of years ago...

The whole trade is struggling really but we sell vinyl here, which

I've always believed in. Our name is known for vinyl really and now the film has come along and been a hit. The general release will provide a push for independent shops.

There's been a lot of press for indie stores recently: the *Telegraph* did a five-page feature on vinyl about a month ago and now traders are saying they're getting a lot more people who had forgotten about them. That's one aspect that's been good.

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

It's bonkers. Last year we planned to open at 8:30am, got to the shop at 7 o'clock and there was a queue down the street. We got [those in the queue] cups of tea.

Record Store Day has just pushed people's subconscious



onto shops again. At the last one, people were asking us how long we'd been open and were stunned when we told them.

Whenever I go to a new town I always find out where the record shops are and they're always hidden away. We're down a back street off the high street and

everyday people ask us how long we've been open.

Record Store Day has put indie shops in the public eye again. A lot of customers usually go to major shops but

last year you could only get the Foo Fighters Record Store Day release, for example, through an indie shop, which was fantastic. It encourages people to go to indies again.

What do you think of HMV's situation?

When I was 16 I was buying from HMV and I've seen them get worse and worse because they've stopped selling records. Twenty years ago, that's where I used to go to buy records before going to the independents. I was actually a bit nervous about going to the independents. It was a scary thing.

Now, when people ask me what my customer range is, it's 10-year-olds to 50-year-olds and anything in-between. I'm encouraged when kids come into the shop and say "I've downloaded this, have you got it as a physical copy?" It's something I'm seeing more and more. Or they'll ask for a recommendation, go and download it and then come back and say, "I like it, I'll have it."

So where do you stand on the piracy and download debate?

It's like taping, isn't it? I'm a child

of the Eighties so I used to get mix tapes off people and then hunt down any bands I liked. The internet is good for that but I don't like MP3s because of the sound quality. A lot of our customers like the sound quality of a vinyl record.

Ultimately it's a trust thing. I know plenty of people who just download, which is wrong.

How confident are you about the year ahead?

If you'd have asked me two years ago I'd have been miserable but the film has been the best advertising I've ever had and I haven't had to pay for it. It's captured a lot of people's hearts.

At the moment I'm upbeat and bouncy. There's a buzz about records again and independent shops. Not just independent record shops, any trade. Independent clothes shops, jewellery shops, butchers; people are sick of the major names.

"I'm encouraged when kids come into the shop and say, 'I've downloaded this, have you got it as a physical copy?' It's something I'm seeing more and more"

TOM BUTCHART, SOUND IT OUT

INTERNET vs HUMAN

This week's High Street Hero Tom Butchart takes on his digital rivals ...



WE SAID WE LIKED...

LANA DEL REY Born To Die



AMAZON RECOMMENDED...

BIRDY Birdy



TOM RECOMMENDED...

SHARON VAN ETTEN Tramp

FOPP Top 10 retail chart		
POS	ARTIST	ALBUM
1	LEONARD COHEN	Old Ideas
2	LANA DEL REY	Born To Die
3	MARK LANEGAN BAND	Blues Funeral
4	KING CREOSOTE/JON HOPKINS	Diamond Mine
5	AIR	Le Voyage Dans La Lune
6	TWILIGHT SAD	No One Can Ever Know
7	PAUL MCCARTNEY	Kisses On The Bottom
8	BLACK KEYS	El Camino
9	VAN HALEN	A Different Kind Of Truth
10	PJ HARVEY	Let England Shake

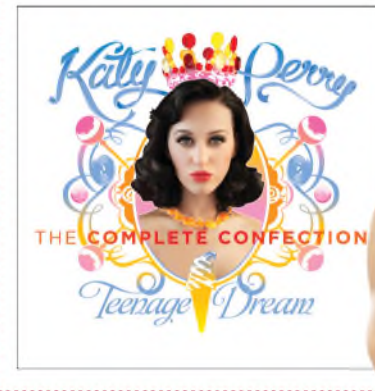
iTUNES Top 10 retail chart		
POS	ARTIST	ALBUM
1	EMELI SANDÉ	Our Version Of Events
2	WHITNEY HOUSTON	The Ultimate Collection
3	WHITNEY HOUSTON	Whitney
4	ADELE	21
5	GOTYE	Making Mirrors
6	MAVERICK SABRE	Lonely Are The Brave
7	LANA DEL REY	Born To Die (Deluxe)
8	DJ FRESH FEAT. RITA ORA	Hot Right Now
9	ONE DIRECTION	One Thing
10	LANA DEL REY	Born To Die

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

REISSUE/REPACKAGE

KATY PERRY Teenage Dream: The Complete Confection
Virgin / March 26, 2012

Perry calls this one the "complete story of Teenage Dream" and fans can pick it up with a special lenticular cover if they're quick enough to get in on the first wave of releases. Of course, the 12 original tracks from the double-platinum album come as standard but they're accompanied by three brand new songs as well as versions of E.T, featuring Kanye West, Last Friday Night (T.G.I.F), featuring Missy Elliott, and an acoustic rendition of The One That Got Away. None of the alternate versions have been available on CD before and, if that wasn't enough, The Complete Confection finishes off with a seven-minute Tommie Sunshine megamix featuring all six of the album's No.1 hits.



PRICE CHECK					
ARTIST / ALBUM	amazon	hmv.com	iTunes	play.com	zavvi
LANA DEL REY Born To Die	£8.69	£8.99	£7.99	£8.99	£8.95
LEONARD COHEN Old Ideas	£8.69	£8.99	£7.99	£8.99	£8.95

SONIK BOOM WELLER GETS A KICK AT PLAY TO BLOCK A BRUCEY BLOWOUT

WITH EMELI SANDÉ's Our Version Of Events now sitting in pride of place at retailers ready to be swiped off shelves, previous runner-up Bruce Springsteen snaps up the No.1 spots in the Amazon and HMV predictive charts with Wrecking Ball. The Boss doesn't manage to move from third place at Play,



however, and last week's silver medallist Meatloaf hasn't budged an inch either. With Hell In A Handbasket still hanging around in second, Paul Weller shoots from 7-1 meaning it's Sonik Kicks that denies old Brucey a hat-trick. The former Jam man doesn't make too many waves elsewhere, though,

flicking from 8-6 at Amazon and retaining third place at HMV. Madonna continues to make good progress fuelled by her Super Bowl show-stealer a couple of weeks ago. MDNA lands in the Amazon chart at 12 moves from 6-2 at HMV and makes its biggest leap at Play from 18-7.

Michael Kiwanuka is looking similarly sharp, climbing one place at Amazon to break into the Top 3 as well as taking a big stride at HMV from 13-9 and a smaller step from 13-12 at Play. Simple Minds deserve similar kudos as well, with X5 moving from 6-4 at Amazon, 10-4 at HMV and 11-6 at Play.

AMAZON PRE-RELEASE	
POS	ARTIST/ALBUM/LABEL
1	BR SPRINGSTEEN Wrecking Ball Columbia
2	PINK FLOYD The Wall EMI
3	MICHAEL KIWANUKA Home Again Polydor
4	SIMPLE MINDS X5 EMI
5	RAMIN Ramin Sony CMG
6	PAUL WELLER Sonik Kicks Island
7	FAITHLESS Passing The Baton Nates Tunes
8	VARIOUS The Art Of The 12 Inch Vol.2 Salvo
9	NOAH STEWART Noah Decca
10	BAND OF SKULLS Sweet Sour Electric Blues
11	LEONA LEWIS Glassheart Syco
12	MADONNA MDNA Interscope
13	THE CRANBERRIES Roses Cooking Vinyl
14	KATIE MELUA Secret Symphony Dramatico
15	MILITARY WIVES In My Dreams Decca
16	DARNOLD/M PRICE Sherlock 2 Silva Screen
17	IRON MAIDEN En Vivo! EMI
18	NEW ORDER The Lost Sirens Rhino
19	REN HARVIEU Through Night Island/Kid Gloves
20	MEAT LOAF Hell In A Handbasket Sony CMG

HMV PRE-RELEASE	
POS	ARTIST/ALBUM/LABEL
1	BR SPRINGSTEEN Wrecking Ball Columbia
2	MADONNA MDNA Interscope
3	PAUL WELLER Sonik Kicks Island
4	SIMPLE MINDS X5 EMI
5	TING TINGS Sounds From... Columbia
6	PINK FLOYD The Wall (Imm.) EMI Catalogue
7	BAND OF SKULLS Sweet Sour Electric Blues
8	LLOYD King Of Hearts Interscope
9	MICHAEL KIWANUKA Home Again Polydor
10	JAY SEAN Freeze Time Cash Money/Island
11	SOUND OF GUNS Angels & Enemies Distiller
12	IRON MAIDEN En Vivo! EMI
13	LOSTPROPHETS Weapons Columbia
14	LABRINTH Electronic Earth Syco
15	THE CRANBERRIES Roses Cooking Vinyl
16	ADAM LAMBERT trespassing 19/RCA
17	VARIOUS Now! 81 EMI TV/UMTV
18	MEAT LOAF Hell In A Handbasket Sony CMG
19	FAITHLESS Passing The Baton Nates Tunes
20	DAVID SYLVIAN Victim of Stars EMI Catalogue

PLAY.COM PRE-RELEASE	
POS	ARTIST/ALBUM/LABEL
1	PAUL WELLER Sonik Kicks Island
2	MEAT LOAF Hell In A Handbasket Sony CMG
3	BR SPRINGSTEEN Wrecking Ball Columbia
4	TING TINGS Sounds From... Columbia
5	LABRINTH Electronic Earth Syco
6	SIMPLE MINDS X5 EMI
7	MADONNA MDNA Interscope
8	IRON MAIDEN En Vivo! EMI
9	KING CHARLES Loveblood Island
10	BLOOD RED SHOES In Time To Voices V2
11	LADYHAWKE Anxiety Island
12	MICHAEL KIWANUKA Home Again Polydor
13	SLEIGH BELLS Reign of Terror Columbia
14	LEONA LEWIS Glassheart Syco
15	BAND OF SKULLS Sweet Sour Electric Blues
16	LOSTPROPHETS Weapons Columbia
17	THE CRANBERRIES Roses Cooking Vinyl
18	SHINEDOWN Amaryllis Roadrunner
19	THE SHINS Port of Morrow RCA
20	SOULFLY Enslaved Roadrunner

LAST.FM HYPED TRACKS	
POS	ARTIST/ALBUM/LABEL
1	M.I.A Bad Girls
2	DR DOG That Old Black Hole
3	AIR Parade
4	DIE ANTWOORD Folk Julie Naaiers
5	DIE ANTWOORD I Fink U Frecky
6	MARK LANEGAN Gravedigger's Song
7	SWALLOW THE SUN Cathedral Walls
8	COVER DRIVE Twilight
9	PLACE TO BURY STRANGERS So Far Away
10	THE TWILIGHT SAD Sick
11	DJANGO DJANGO Storm
12	DJANGO DJANGO Waveforms
13	LES DISCRETS Le Mouvement Perpetuel
14	THE 2 BEARS Church
15	BRIGHT EYES We're Gonna Be Friends
16	THE TWILIGHT SAD Another Bed
17	CURSIVE The Cat And Mouse
18	REDLIGHT Get Out Of My Head
19	KATY PERRY Part Of Me
20	WE HAVE BAND Watertight

SHAZAM TAG CHART	
POS	ARTIST/ALBUM/LABEL
1	MADEON Icarus MauStrap
2	STOOSHE Love Me/Fk Me One More Tune/Warner
3	MARCUS COLLINS Seven Nation Army Syco
4	UTAH SAINTS What Can You Do... MoS
5	CHIDDY BANG Ray Charles Regal
6	GYM C HEROES Ass... Fueled By Ramen/Atlantic
7	MADONNA Give Me All... Interscope
8	BEN HOWARD The Wolves Island
9	JASON DERULO Breathing Warner/B Heights
10	DJ FRICTION Led Astray Shogun Audio
11	ALEXANDRA BURKE Elephant Syco
12	SEAN PAUL She Doesn't Mind Atlantic
13	DAPPY FEAT. BRIAN MAY Rock Star Island
14	BENJAMIN F LEFTWICH Pictures Dirty Hit
15	DISCLOSURE Tenderly Make Mine
16	MINDLESS BEHAVIOUR Mrs Right Interscope
17	KASABIAN Goodbye Kiss Columbia
18	MACHINE GUN KELLY Invincible Interscope
19	L DEL REY Off To The Races Polydor/Stranger
20	TINCHY STRYDER Bright Lights Island

PEOPLE

PERSONNEL BORGE OUT OF ASYLUM TO ANSWER SHALIT'S ROAR

■ ROAR GLOBAL



ROAR Global is going through a period of expansion – and it welcomes **SARITA BORGE** from Asylum Records, who has been appointed as senior artist manager.

Borge's first role will be to oversee the release of solo albums for both Tulisa and Fazer (formerly of N-Dubz), both released by Universal later this year. She will also executive produce music programming for ROAR Global.

Borge was previously label manager at Asylum Records where her roster included Ed Sheeran, Skrillex, Alesha Dixon and Charli XCX. Before that, she was at Ministry of Sound for eight years and also co-managed various DJs and producers.

Chairman Jonathan Shalit said: "ROAR Global is expanding and we are always looking to add to the skill base we can offer our growing roster of clients. In recruiting

Sarita Borge from Warner Music we are hiring a record label executive with an enormous inside knowledge of the working of the industry as well as the potential to become a great manager.

Borge commented: "Joining Jonathan Shalit and ROAR Global is a fantastic opportunity to work in a new media age company which is unique in working across music, broadcasting digital and IP. Working with, and expanding, the group's existing music client base is a wonderful challenge for me."

■ RDIO



Last.fm's 'Chief Label Pleaser' **STEFAN BAUMSCHLAGER** is leaving the scrobble-powered online service to join Rdio as it rolls out across Europe.

He said to to AllAccess.com of the move: "After five and a half years of Last.fm having been my love, my passion, my life in short, I have decided to move on to the

next chapter. I have had the very good fortune of being offered a position with an incredibly exciting company to help them with their rollout across Europe. rdio.com.

"I consider myself extremely privileged to have been working, learning and laughing with so many incredibly talented people whilst at Last.fm."

■ BBC RADIO MERSEYSIDE



Managing editor of BBC Radio Merseyside **MICK ORD** is set to leave the station in April after 27 years of

service. His resignation is the third from north-west BBC local radio stations within a 10-day period (following John Ryan at Manchester and Nigel Dyson at Cumbria).

He is set to become editor of

new online project BBC Knowledge and Learning, which will launch later this year at MediaCityUK in Salford.

Ord said of his move: "As a Scouser you couldn't really wish for better job – it's been a joy and a privilege to work here. The team and listeners are second to none and whoever takes over as manager is a very lucky person indeed. I'm really looking forward to the new challenge at MediaCity and if I enjoy it half as much as I have at Radio Merseyside I'll be delighted."

■ DAILY TELEGRAPH



One of a number of redundancies being made by the Telegraph Media Group. **TOM HORAN** – regular music writer and editor of *Review*, the brand's weekly guide to arts, books and television – has now left the company.

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

#16 **Krissi Murison** Editor, *NME*

NME's first female editor, Krissi Murison took the helm of the flagship consumer music mag in 2009, succeeding Conor McNicholas.

From humble beginnings editing the music pages of her student newspaper as an English Literature undergraduate and reporting for the *Reading Evening Post*, Murison also completed a stint as a regional scout for Island Records and has said: "I have always loved the chase of finding new bands."

She originally joined *NME* as a staff writer in 2003 and

made her way up to deputy editor before New York beckoned and she took a short-term role as music director at *Nylon* magazine.

She famously put Simon Cowell on the cover of the *NME* and called him the Grinch who stole Christmas while also driving the publication through a revamp in 2010.

The magazine was dubbed by its then-publishing director Paul Cheal as "the cultural heartbeat of the brand" – which encompasses nme.com, *NME* Radio, *NME* TV, *NME* Awards tour and Club *NME*.

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

Fraser Ealey Project Manager / Marketing Consultant

"It all started when I got fired from a trainee manager role at a boutique hotel in Brighton. To make ends meet I took a front-of-house job in a night club and became friends with the DJ who also ran a club promotions company. I helped him mail 12-inch records to other DJs, then we went to work with Bomb The Bass, S*Express, and were soon doing promo for Depeche Mode, Erasure and Neneh Cherry amongst others.

"808State's Pacific was the next biggie where I was headhunted by ZTT to run their in-house club promo dept as well as working on the Seal album campaigns. I had the opportunity to remix the Frankie Goes To Hollywood catalogue and released the *Bang* and *Reload* albums. ZTT parted with Warner and needed an international person – I got promoted to that role.

"Gut Records beckoned. I joined as head of international, then became marketing manager and finally director of marketing – also dabbling in A&R signing several dance hits via their Gusto imprint.

"I now do freelance project management and marketing and have the same passion and enthusiasm for music as I when I began."



TOP TIP "If you put in the hard graft you will reap the rewards later down the line. Embrace challenges – you can only learn by them."



38 SINGLES & ALBUMS

Gotye's collaboration with Kimbra sees his *Somebody That I Used To Know* single climb two places to No.1

CHARTS FOCUS

40 UK AIRPLAY

Alyssa Reid topples Jessie J on the TV airplay chart but the Domino star keeps radio crown

41 EU AIRPLAY / INTERNATIONAL

Leonard Cohen makes up some ground on Adele's 21 as he debuts at No.1 in 10 countries

42 INDIES & COMPILATIONS

The Mark Lanegan Band (left) and Young Guns make headway on the indie albums list



43 CLUB

Kid Massive makes a giant leap of 27 places to No.1 on the Upfront chart

44 ANALYSIS

Alan Jones examines the effect of Whitney Houston's death on the charts

46 KEY RELEASES & PRODUCT

We focus on Graham Coxon's A+E album while King Charles reigns as this week's Staff Pick



CHARTS UK SINGLES WEEK 6



For all charts and credits queries email isabelle.nesmon@intentionmedia.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	WKS ON CHRT	ARTIST / TITLE / LABEL CATALOGUE NUMBER (DISTRIBUTOR)	SALES	CHANGES
1	3	5	GOTYE FEAT. KIMBRA Somebody That I Used To Know <i>Island AUS257110007 (ARV)</i> (Gortye/Kobal/Hill & Range/Carim/De Backer/Bonf)	SALES INCREASE	▲
2	1	9	DAVID GUETTA FEAT. SIA Titanium <i>Positiva/Virgin GB28K1100036 (E)</i> (Guetta/Tunford/Alojock)EMI/Bucks/Alojock/Talpa/Piano/Long Lost Brother/What A Publishing (Furler/Guetta/Tunford/Van De Wall)	SALES INCREASE	▲
3	New		WILL.I.AM. FEAT. MICK JAGGER & JENNIFER LOPEZ T.H.E (The Hardest Ever) <i>Interscope USUM71116912 (ARV)</i> (Will.I.am/Audiobot/Austin/ovine)EMI/Cytron/Bug/CC (Lacey/Austin/ovine/will.i.am/lopez/jagger)	HIGHEST NEW ENTRY	▲
4	4	8	JESSIE J Domino <i>Island/Lava USUM71173573 (ARV)</i> (Dr. Luke/Cirkut/ibc) Warner Chappell/Kobalt/Sony ATV/Prescription (Kelly/Gottwald/Walter/Cornish/Martin)	SALES INCREASE	▲
5	2	2	ALYSSA REID FEAT. JUMP SMOKERS Alone Again 3 Beat <i>AATW GB5K51100290 (ARV)</i> (Humphrey/Appley/Kelly/Stenberg/Reid) Sony ATV/EMI/Ultra Empire/Wax On Wax Off/CC (Humphrey/Appley/Kelly/Stenberg/Reid/Roman/Arzodan/Garcia)	SALES INCREASE	▲
6	5	3	FLO-RIDA FEAT. SIA Wild Ones <i>Atlantic USA21101103 (ARV)</i> (Sofry & Mus/Asweat)EMI/Amerasia/Sony ATV/Warner Chappell/Wal On Sunday/Class/Phelched by Jldigga/Arca 101 (Dallas/j.din/Mello/Finley/Aswell/Lum/L/Coppe/Me/ds/d)	SALES INCREASE	▲
7	6	3	COVER DRIVE Twilight <i>Global Talent/Poljdar GBUM71110902 (ARV)</i> (Quiz & Larossi) P&P/Sony ATV/Universal (Feifer/Arussi/roing/Hill/Wr/lesser/Fcurdiane/Larossi)	SALES INCREASE	▲
8	7	10	RIZZLE KICKS Mama Do The Hump <i>Island GBUM71106498 (ARV)</i> (Cook) Stage Three/Chrysalis/BMG Rights/XXX/Asongs (Alexander-Sule/Stephens/Cock)	SALES INCREASE	▲
9	8	5	KELLY CLARKSON Stronger (What Doesn't Kill You) <i>RCA GBIA1100364 (ARV)</i> (Kursin) Universal/EMI/3MG Rights/Sony ATV/Perfect Storm (Kursin/Elo/sson/Gamscn/Tampsc)	SALES INCREASE	▲
10	9	3	LANA DEL REY Born To Die <i>Poljdar/Stranger GBUM71111399 (ARV)</i> (Haynie)EMI/Sony ATV (Del Rey/Parker)	SALES INCREASE	▲
11	33	6	DAVID GUETTA FEAT. NICKI MINAJ Turn Me On <i>Positiva/Virgin GB28K1100029 (E)</i> (Guetta/Tunford/Slack/Raw) Sony ATV/Universal/What A Publishing/Bucks/Piano Songs/Talpa (Dean/Guetta/Tunford)	+50% SALES INCREASE	▲
12	10	6	PITBULL FEAT. CHRIS BROWN International Love <i>USAAY1100075 (ARV)</i> (Scudshock/Biker/Hurley) Universal/Warner Chappell/Notting Hill/Fall Of Scul/Dos Duets/Studio Beast (Perez/Kelly/Schack/Biker/Hurley)	SALES INCREASE	▲
13	17	17	LANA DEL REY Video Games <i>Poljdar/Stranger GBUM71107964 (ARV)</i> (Robopop)EMI/Sony ATV (Del Rey/Parker)	SALES INCREASE	▲
14	15	4	ED SHEERAN Drunk <i>Asylum GBABS1100199 (ARV)</i> (Gosling) Sony ATV/Bdi (Sheeran/Gosling)	SALES INCREASE	▲
15	13	10	LLOYD FEAT. ANDRE 3000 & LIL WAYNE Dedication To My Ex (Miss That) <i>Interscope USUV71107292 (ARV)</i> (Smith/Pelov Da Don) Universal/Warner Chappell/Chrysalis (Smith/Jones/Carter/Benjamin)	SALES INCREASE	▲
16	16	12	OLLY MURS Dance With Me Tonight <i>Epico/Syco GBARL1101197 (ARV)</i> (Robson/Future Cut) Warner Chappell/Universal/Salli/Isak/Am/agem (Murs/Robson/Kelly)	SALES INCREASE	▲
17	12	13	FLO-RIDA Good Feeling <i>Atlantic USA21101961 (ARV)</i> (Dr. Luke/Cirkut) Sony ATV/EMI/Kobal/Mail On Sunday/Class/Omeology/Prescription Songs (Dillard/Gottwald/Walter/Saac/Pournour/Berjing/James/Kirkland/Woods)	SALES INCREASE	▲
18	11	5	PIXIE LOTT Kiss The Stars <i>Mercury GBUM71105223 (ARV)</i> (Hauge/Thornalley) Sony ATV/Universal/Dainian (Lott/Hauge/Thornalley)	SALES INCREASE	▲
19	14	16	LABRINTH FEAT. TINIE TEMPAH Earthquake <i>Syco GBHMU1100027 (ARV)</i> (Labrinth/Da Diggler)EMI/Stellar (Dokowu/McKenzie/Williams)	SALES INCREASE	▲
20	19	12	AVICII Levels <i>Island SEUM71100963 (ARV)</i> (Avicii)EMI/CC (Bergling/Pournour/Kirki and/Wood/James)	SALES INCREASE	▲
21	20	16	COLDPLAY Paradise <i>Parlophone GBAYE1101143 (E)</i> (Dravs/Green/Simpson) Universal/Opal (Betryuan/Buckind/Champion/Martin/Enc)	SALES INCREASE	▲
22	24	29	BIRDY Skinny Love <i>With Floor/Atlantic GBHA1100002 (ARV)</i> (Gilbert/Walton)Kc/Bat/Apl Base (Vernon)	SALES INCREASE	▲
23	21	3	REDLIGHT Get Out My Head <i>Mercury/MIA SBUM7111209 (ARV)</i> (Redlight) Just Int Music/CC (Feddlight/Westbech/Coffier)	SALES INCREASE	▲
24	25	21	LMFAO Sexy And I Know It <i>Interscope USUM71108090 (ARV)</i> (Party Rock) Yeah Baby/Chebra/Party Rock (Gerdy/Diver/Rc/Bertson/Issenbpe/Beck)	SALES INCREASE	▲
25	18	4	SWEDISH HOUSE MAFIA VS KNIFE PARTY Antidote <i>Virgin GB1201100110 (E)</i> (Axwell/Ingrosso/Angello/Swite/McGrillen) Universal/EMI/Literal/CC (Angelica/Hedfors/Ingrosso/McGrillen/Swite/Ahland/Baptiste)	SALES INCREASE	▲
26	38	4	ONE DIRECTION One Thing <i>Syco GBHMU1100171 (ARV)</i> (x Smith/Shebbi)EMI/Kobalt/Air Chrysalis Scandic/Aval/BMG Rights/EMI Apl/Mr. Kanani (Yacoub/Falk/Kctecha)	SALES INCREASE	▲
27	23	17	KATY PERRY The One That Got Away <i>Virgin USCA21001266 (E)</i> (Dr. Luke) Warner Chappell/Kobalt/KAS2 Money/Marotone AB/Prescription/When I'm Rich You'll Be My Bitch (Perry/Gctt/wald/Martin)	SALES INCREASE	▲
28	30	13	DRAKE FEAT. RIHANNA Take Care <i>Cash Money/Island USCMS1100547 (ARV)</i> (xx Smith/Shebbi) Universal/EMI/Kobalt/Live/Live/Morav & Moses (Graham/Shebbi/Palman/xx Smith/Madley-Crct)	SALES INCREASE	▲
29	26	13	BEYONCE Love On Top <i>Columbia/Parkwood En: USSM11102908 (ARV)</i> (Knowles/Taylor)EMI/Warner Chappell/B-Cay/2082/DJ/Downtown (Knowles/Nash/Taylor)	SALES INCREASE	▲
30	27	26	MAROON 5 FEAT. CHRISTINA AGUILERA Moves Like Jagger <i>ABM/Octone USUM71109132 (ARV)</i> (Shelbark/313one1) Universal/Kobalt (Irvine/Avin/Malik/Schuster)	SALES INCREASE	▲
31	32	19	ED SHEERAN Lego House <i>Asylum GBABS1100205 (ARV)</i> (Gosling) Warner Chappell/Sony ATV/3Di (Sheeran/Gosling/Leonard)	SALES INCREASE	▲
32	28	19	RIHANNA FEAT. CALVIN HARRIS We Found Love <i>Def Jam USUM71115507 (ARV)</i> (Harris)EMI (Harris)	SALES INCREASE	▲
33	22	33	CHRISTINA PERRI Jar Of Hearts <i>Atlantic USA21001508 (ARV)</i> (Veretian) Warner Chappell/Philosophy Of Sound/Woven/Piggy Dog (Perrri/Persellan/Lawrence)	SALES INCREASE	▲
34	67	8	REBECCA FERGUSON Nothing's Real But Love <i>RCA GBARL1101270 (ARV)</i> (Eg White) Sony ATV/CC (Ferguson/White)	HIGHEST CLIMBER	▲
35	29	19	CHARLENE SORAIA Wherever You Will Go <i>Perceptog GBEMW1100079 (E)</i> (Huichiscn1) Universal (Bano/Kamin)	SALES INCREASE	▲
36	36	3	R.I.O. FEAT. U-JEAN Turn This Club Around <i>London Records DEKR91141503 (ARV)</i> (Peifer/Reuter)Kobalt/3MG Rights/Marian/CC (Peifer/Reuter/Dyers/Ballinas)	SALES INCREASE	▲
37	New		MADONNA FEAT. NICKI MINAJ & MIA Give Me All Your Lovin' <i>Interscope USUG71200194 (ARV)</i> (Madonna/Solveig)EMI/Universal/Intagmpt/Warner Chappell/Webo Girl (Madonna/Solveig/Minaj/MIA/Trd/jman)	+50% SALES INCREASE	▲
38	68	2	LIL' WAYNE FEAT. BRUNO MARS Mirror <i>Cash Money/Island USCMS1100327 (ARV)</i> (ROD/The Sneezingtons)CC (Carter/Lawrence/Doven/Herandez)	+50% SALES INCREASE	▲

39	Re-entry		MAVERICK SABRE Let Me Go <i>Mercury GBUM71103282 (ARV)</i> (Prime) Sony ATV/Universal (Frimer/Stafford/Hayes)	SALES INCREASE	▲
40	34	5	M83 Midnight City <i>Naive GB5SH1100002 (TBC)</i> (Michelcl-johanser/Gonzalez)EMI/Cel/Be/CC (Michelcl-johanser/Gonzalez/Kt/By)	SALES INCREASE	▲
41	47	22	ONE DIRECTION What Makes You Beautiful <i>Syco GB1101100318 (ARV)</i> (Falk/Yacoub)EMI/Kobalt/Ram/BMG Rights/Chrysalis/Mr. Kanani (Yacoub/Falk/Kctecha)	SALES INCREASE	▲
42	45	3	JASON DERULO Breathing <i>Warner Brothers/Beluga Heights USWB11702509 (ARV)</i> (D. Frank E) Universal/Warner Chappell/EMI/Arist Music Group East/Disques Celest (Frank E/Destrecheau/Luttrell/Crissy/Buretta/Kircktyko/Triad/okcng/Preece)	SALES INCREASE	▲
43	39	5	CHER LLOYD FEAT. ASTRO Want U Back <i>Syco GBHMU1100104 (ARV)</i> (Shellock)Kc/Bat/Maraton/EMI/Mr. Kanani (Schuster/Kctecha)	SALES INCREASE	▲
44	37	5	SKRILLEX AND THE DOORS Breakin' A Sweat <i>Asylum USA21104244 (ARV)</i> (Skillex)Kobalt/Warner/Beluga/Doors Music/Ce Laface (Moore/Walnz/zzrk/Warriscru/Derssmore/Mike/eri)	SALES INCREASE	▲
45	44	5	NADIA ALI Rapture <i>Mos CH311000317 (ARV)</i> (Ali/Walton)Smile In Bed/Kc/Bat/Peemace/Bucks (Ali/Mosser)	SALES INCREASE	▲
46	Re-entry		MAVERICK SABRE Need <i>Mercury GBUM71106373 (ARV)</i> (Utters) Sony ATV/Gic/3al Talent (Stafford/Rackoff)	SALES INCREASE	▲
47	35	12	RIHANNA You Da One <i>Def Jam USUM71118072 (ARV)</i> (Dr. Luke/Cirkut/Harrell)EMI/Universal/Kc/Bat/Kas2 Money/Panache/Frc Ceeman/Concrete City/Prescription Songs (Cear/Gottwald/Fenny/Hill)	SALES INCREASE	▲
48	31	6	TAIO CRUZ Troublemaker <i>It's A Broodway GBUM71105030 (ARV)</i> (Cruz/Angelic/Fanni/Falk) Universal/Sony ATV/Kc/Bat/EMI/BMG Rights/Chrysalis Scandinavia (Cruz/Angelic/Fanni/Falk)	SALES INCREASE	▲
49	64	16	EMELI SANDE Heaven <i>Mos GBAAA1100192 (E)</i> (Naughty By/Spencer/Craze/Hxan) Sony ATV/EMI/Sallar (Sander/Mhar/Craze/Chegwim/Spencer)	+50% SALES INCREASE	▲
50	New		MAVERICK SABRE No One <i>Mercury GBUV71100684 (ARV)</i> (F. Smith)BMG Chrysalis/Sony ATV (F. Smith/Stafford)	SALES INCREASE	▲
51	42	24	DAVID GUETTA FEAT. USHER Without You <i>Positiva/Virgin GB28K1100036 (E)</i> (Guetta/Tunford/Riesterer)EMI/Sony ATV/Riester Editions/Resnet Time/What A Publishing/Bucks (Guetta/Tunford/Riesterer/Cruz/Raymond/Leve)	SALES INCREASE	▲
52	48	35	ED SHEERAN The A Team <i>Asylum GBABS1100095 (ARV)</i> ★ (Sheeran/Gosling) Sony ATV (Sheeran)	SALES INCREASE	▲
53	49	16	PROFESSOR GREEN FEAT. EMELI SANDE Read All About It <i>Virgin GBAAA1100291 (E)</i> (TMS & Ishi) Sony ATV/Bucks (Barnes/James/Miller/Kchr/Mandersen)	SALES INCREASE	▲
54	61	47	JESSIE J FEAT. B.O.B Price Tag <i>Island/Lava USUM71029357 (ARV)</i> ★ (Dr. Luke) Warner Chappell/Universal/Sony ATV/Kc/Bat/Kas2 Money/Fresno/CC (Craze/Gc11walk/Kelly/Shaunette/C/Edlin)	SALES INCREASE	▲
55	43	31	FOSTER THE PEOPLE Pumped Up Kicks <i>Cclun/Lua USUM711002931 (ARV)</i> (Foster) Sony ATV (Foster)	SALES INCREASE	▲
56	41	14	JAMES MORRISON I Won't Let You Go <i>Island GBUM71101692 (ARV)</i> (Taylor) Sony ATV/Intagen (Morrison/Fc/Bcscn/Brammer)	SALES INCREASE	▲
57	57	12	RIZZLE KICKS When I Was A Youngster <i>Island GBUV71101397 (ARV)</i> (The Fural) Chrysalis/BMG/Farvecc/Panache/Stage Three (Alexandere-Sulle/Stephens/Sreen/Cring/Ecward/Ray)	SALES INCREASE	▲
58	51	55	ADELE Someone Like You <i>XI GBKBS1100351 (PIAS)</i> ★ (Adkins/Wilscn) Universal/Chrysalis/Sugar Lake (Adkins/Wilscn)	SALES INCREASE	▲
59	56	45	LMFAO FEAT. LAUREN BENNETT & GOONROCK Party Rock Anthem <i>Interscope USUM71100061 (ARV)</i> (M/FAC/Gccn/Fck) Party Rock/3al Talent (Gerdy/Gerdy/Issenbpe/Stryker/En)	SALES INCREASE	▲
60	53	27	RIZZLE KICKS Down With The Trumpets <i>Island GBUV71100491 (ARV)</i> (Cag Nabila/Future (u)/Spencer) Future (u)/Kc/Bat/Stage Three/BMG Rights (Stephens/Alexandere-Sulle/Lewis/Bat/ale)	SALES INCREASE	▲
61	40	5	PROFESSOR GREEN. Never Be A Right Time <i>Virgin GBAAA1100365 (E)</i> (Hayes) Bucks/CC (Mandersen/Hayes)	SALES INCREASE	▲
62	New		MIA Bad Girls <i>Mercury/Interscope USUG71200143 (ARV)</i> (CC) (Arulpragasam/Hills/Aralca/Itc)	SALES INCREASE	▲
63	Re-entry		FLORENCE + THE MACHINE No Light, No Light <i>Island GBUM71107561 (ARV)</i> (Epworth) Universal (Weich/Sommer)	SALES INCREASE	▲
64	59	38	ADELE Set Fire To The Rain <i>XI GBKBS1100346 (PIAS)</i> (F. Smith) Universal/Chrysalis (F. Smith/Peckers)	SALES INCREASE	▲
65	Re-entry		GOO GOO DOLLS Iris <i>Warner Brct/ers USWB1070707 (ARV)</i> (Goo Goo Dolls/Cavall)EMI (Frye/nk)	SALES INCREASE	▲
66	46	11	JLS Do You Feel What I Feel <i>Epico GBARL1101151 (ARV)</i> (Brunetta)CC (Fegney/Shayne/Baker/Bunetta/Otch/Byam)	SALES INCREASE	▲
67	Re-entry		THE WANTED Lightning <i>Global Talent/Island GBUM71109160 (ARV)</i> (Mac) Warner Chappell/Peermace/Fckstone (Mac/Hctcr/Drewett)	SALES INCREASE	▲
68	54	36	LADY GAGA The Edge Of Glory <i>Interscope USUM71106198 (ARV)</i> (Lady Gaga/Gantay/D) White Shadw) Universal/Sony ATV/Warner Chappell/CC (Germanotta/Gantay/D)	SALES INCREASE	▲
69	69	3	KELLY ROWLAND FEAT. BIG SEAN Lay It On Me <i>Motown/Island USUM71110502 (ARV)</i> (Hit Boy) Universal (Dean/Hclly/Andersen)	SALES INCREASE	▲
70	55	18	JESSIE J Who You Are <i>Island/Lava USUM71029665 (ARV)</i> (Gad) Sony ATV/EMI/Kc/Bat/GAE/WFC (Peiken/Gac/Kc/Bat)	SALES INCREASE	▲
71	New		REDD FEAT. AKON & SNOOP DOGG I'm Day Dreaming <i>LMTV11G11100130 (ARV)</i> (bbc) tbc (bbc)	SALES INCREASE	▲
72	Re-entry		JAMES VINCENT MCMORROW Higher Love <i>Believe Digital/IDOV71100039 (Absolute Artvate)</i> (McMorrow) Warner Chappell/Universal (Jeannings/Vinwecc)	SALES INCREASE	▲
73	62	25	OLLY MURS FEAT. RIZZLE KICKS Heart Skips A Beat <i>Epico/Syco GBARL1100728 (ARV)</i> (The Fearless) Universal/Sony ATV/BMG Rights/B Unique/Kc/Bat (Smith/Frestow/Hliot/Alexander-Sulle/Stephens)	SALES INCREASE	▲
74	63	5	SNOOP DOGG FEAT. WIZ KHALIFA & BRUNO MARS Young, Wild & Free <i>Aitarik USA21102232 (ARV)</i> (Dr. Dre/angst) Universal/EMI/Mcner Chappell/Big Windows/BMG Rights/Mcner/Scott/H/c/c/Rc/Natcr/Wietzid/Vic/cco/Berard/Mc/n/P/cmas/Lawer/a/Itvno/Brown/Buchd)	SALES INCREASE	▲
75	60	15	NICKI MINAJ FEAT. RIHANNA Fly <i>Cash Money/Island USCMS1000717 (ARV)</i> (Foatni) Universal/Sony ATV/Foodier/Net/World (N. cray/Rote/n/Hisshnd/Lorc/n/Rishc)	SALES INCREASE	▲

Official Charts Company 2012.

- Alone Again 5
- Antidote 25
- Bad Girls 62
- Born To Die 10
- Breakin' A Sweat 44
- Breathing 42
- Dance With Me Tonight 16
- Dedication To My Ex (Miss That) 15
- Do You Feel What I Feel 66
- Domino 4
- Down With The Trumpets 60
- Drunk 14
- Earthquake 19
- Breakin' A Sweat 44
- Breathing 42
- Dance With Me Tonight 16
- Dedication To My Ex (Miss That) 15
- Do You Feel What I Feel 66
- Domino 4

- Down With The Trumpets 60
- Drunk 14
- Earthquake 19
- Breakin' A Sweat 44
- Breathing 42
- Dance With Me Tonight 16
- Dedication To My Ex (Miss That) 15
- Do You Feel What I Feel 66
- Domino 4
- Good Feeling 17
- Heart Skips A Beat 73
- Heaven 49
- Higher Love 72
- I Need 46

- I Won't Let You Go 56
- I'm Day Dreaming 71
- International Love 12
- Iris 65
- Jar Of Hearts 33
- Kiss The Stars 18
- Lay It On Me 69
- Lego House 31
- Let Me Go 39
- Levels 20
- Lightning 67
- Love On Top 29
- Mama Do The Hump 8

- Midnight City 40
- Mirror 38
- Moves Like Jagger 30
- Never Be A Right Time 61
- No Light, No Light 63
- No One 50
- Nothing's Real But Love 34
- One Thing 26
- Paradise 21
- Party Rock Anthem 59
- Price Tag 54
- Pumped Up Kicks 55

- Rapture 45
- Read All About It 53
- Set Fire To The Rain 64
- Sexy And I Know It 24
- Skinny Love 22
- Somebody That I Used To Know 1
- Someone Like You 58
- Stronger (What Doesn't Kill You) 9
- T.H.E. (The Hardest Ever) 3
- Take Care 28

- The A Team 52
- The Edge Of Glory 68
- The One That Got Away 27
- Titanium 7
- Troublemaker 48
- Turn Me On 11
- Turn This Club Around 56
- Twilight 7
- Video Games 13
- Want U Back 43
- We Found Love 32

- What Makes You Beautiful 44
- When I Was A Youngster 57
- Wherever You Will Go 35
- Who You Are 7c
- Wild Ones 6
- Without You 51
- You Da One 47
- Young, Wild & Free 74

- Key
- ★ Platinum (600,000)
- Gold (400,000)
- Silver (200,000)

As used by Radio 1

CHARTS UK ALBUMS WEEK 6



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 (ISSUE/PRODUCER)	WKS ON CHRT	STATUS	SALES	CHANGES
1	1	2	LANA DEL REY Born To Die <i>Polydor/Stranger</i> 2787091 (ARV) (Haynie/Parker/Berger/Robopop/Bhasker/Daly/Sneddon/Bauer-Mein/Nowels/Brade/Shux/Skatke/Howe)	1			
2	New		MAVERICK SABRE Lonely Are The Brave <i>Mercury</i> 2770559 (ARV) (Ulters/Prime/Sabre/Hogarth/F1 Smith/Eg White)	1	HIGHEST NEW ENTRY		
3	New		PAUL MCCARTNEY Kisses On The Bottom <i>Heavenmusic</i> 7233574 (ARV) (LP/uma)	1			
4	3	22	ED SHEERAN + <i>Asylum</i> 5249864652 (ARV) 3★ (Gosling/Hugall/Sheeran/No ID)	3			
5	4	55	ADELE 21 <i>XL/XLCD520 (PIAS)</i> 14★2★ (F1 Smith/Rubin/Epworth/Abbiss/Wilson/Adkins)	55	SALES INCREASE		
6	New		VAN HALEN A Different Kind Of Truth <i>Interscope</i> 279327 (ARV) (Van Halen/Shanika)	1			
7	6	50	JESSIE J Who You Are <i>Island/Lava</i> 2758627 (ARV) 3★ (Dr. Luke/Bissett/Corrish/Martin/K/Dak/The Invisible Men/Parker & James/Thomson/Gad/Gordon)	50	SALES INCREASE		
8	2	2	LEONARD COHEN Old Ideas <i>Columbia</i> 88697986711 (ARV) (Leonard/Sanders/Thomson/Scido)	2			
9	5	16	COLDPLAY Mylo Xyloto <i>Parlophone</i> 0875531 (E) 3★ (Dravs/Green/Simpson)	16			
10	9	24	DAVID GUETTA Nothing But The Beat <i>Positiva/Virgin</i> PV0839942 (E) (Guetta/Vee/Caron/Iumfort/Rieseter/Black Raw/Africa/Jack/Luttrell/Rivkin)	24	SALES INCREASE		
11	7	15	RIZZLE KICKS Stereo Typical <i>Island</i> 2780337 (ARV) (Whiting/The Rural/Spencer/Future Cut/Dodds/Sarratt/fat boy slim/Chiarelli/Caruana)	15			
12	14	10	AMY WINEHOUSE Lioness: Hidden Treasures <i>Island</i> 2790436 (ARV) 2★ (Remi/Ronson/Duffy/Ramone/Bennett)	10	SALES INCREASE		
13	11	11	OLLY MURS In Case You Didn't Know <i>Epic/Syco</i> 88697940942 (ARV) (The Fearless/Argyle/Brammer/Robson/Future Cut/Frampton/Jordan Patnikios/Smith/Fitzmaurice/Hecsis/Prime/Metropolitan)	11			
14	8	17	NOEL GALLAGHER'S HIGH FLYING BIRDS Noel Gallagher's High Flying Birds <i>Sour/Mush JDNCC016 (E)</i> ★ (Gallagher/Sardy)	17			
15	18	12	ONE DIRECTION Up All Night <i>Syco</i> 88697843642 (ARV) (Mac/Falk/Yacoub/Rawling/Meehan/Square/Solomon/Meredith/Stannard/Hoves/Gad/Rosson/RcdOne/Bez/Crek/Jimmy Jaker/Rawling/Mechan/Gaudino/Rooney)	12	SALES INCREASE		
16	28	10	REBECCA FERGUSON Heaven <i>Epic</i> 88697898022 (ARV) ★ (Eg White/Smith/Taylor/Higgins/Venomania/Litmer/Christie/Booker/H1 Smith)	10	SALES INCREASE		
17	22	10	THE BLACK KEYS El Camino <i>Non+such</i> 7559796331 (ARV) (Danger Mouse/The Black Keys)	10	SALES INCREASE		
18	10	56	BRUNO MARS Doo-Wops & Hoologans <i>Elektra</i> 7567883304 (ARV) 4★ ★ (The Smeezingtons/Needlz/The Supa Dupz)	56			
19	New		YOUNG GUNS Bones <i>Play It Again Sam</i> PIASRS310CD (PIAS) (Weller)	1			
20	13	15	FLORENCE + THE MACHINE Ceremonials <i>Island</i> 2782808 (ARV) ★ (Epworth)	15			
21	New		MARK LANEGAN BAND Blues Funeral <i>4AD</i> CAD3202 (PIAS) (Johannes)	1			
22	47	2	ETTA JAMES At Last - The Best Of <i>Decca</i> 5330843 (ARV) (Various)	2	HIGHEST CLIMBER		
23	20	125	ADELE 19 <i>XL/XLCD313 (PIAS)</i> 6★ (Abbiss/White/Ronson)	125	SALES INCREASE		
24	17	13	SNOW PATROL Fallen Empires <i>Fiction</i> 2780117 (ARV) (Jarkne/Pe)	13			
25	32	4	KELLY CLARKSON Stronger <i>RCA</i> 88697951802 (ARV) (Kennedy/Dean/Jones/Murstin/Abraham/Dilger/Gad/Roberts/Miley/Halbert/Jerkins/Lindal/D'Este/Ann/Benson)	4	SALES INCREASE		
26	New		PET SHOP BOYS Format: B-Side Collection <i>Parlophone</i> 9552762 (E) (Pet Shop Boys/Venaglia/Morales/Armstrong/Zippel/Helbig)	1			
27	12	3	CHRIS ISAAK Beyond The Sun <i>Rhino</i> 513500672 (ARV) (Isaak/Needham)	3			
28	34	13	BEN HOWARD Every Kingdom <i>Island</i> 2771685 (ARV) (Bond)	13	SALES INCREASE		
29	23	38	LADY GAGA Born This Way <i>Interscope</i> 2764126 (ARV) ★ (Lady Gaga/Garibay/Larsen/DJ White Shadow/RedOne/Sparks)	38			
30	21	12	RIHANNA Talk A Talk <i>Def Jam</i> 2787942 (ARV) 2★ (Dr. Luke/Cirkut/Harrell/Harris/StarGate/Crawford/Da Internz/The-Dream/NO-10/Swire/McGrillen/Hit-Boy/Alex Da Kid/Chase N Status/Dean)	12			
31	15	21	CHRISTINA PERRI Lovestrong <i>Atlantic</i> 7567889945 (ARV) (Chiccarelli/Hodges)	21			
32	19	13	DRAKE Take Care <i>Cash Money/Island</i> 2783252 (ARV) (Shebib/Boi-1da/Montagnese/The Weeknd/Kx Smith/T-Minus/Justin Blaire/Graham/Cashe/McKinney)	13			
33	New		GOLDFRAPP The Singles <i>Mute</i> 3011672 (E) (Goldfrapp/Hood)	1			
34	16	37	THE VACCINES What Did You Expect From The Vaccines? <i>Columbia</i> 88697841451 (ARV) (Grech/Wargueran)	37			
35	New		AIR Le Voyage Dans La Lune <i>Virgin</i> CDV3096 (E) (Air)	1			
36	25	76	KATY PERRY Teenage Dream <i>Virgin</i> CDV3084 (E) 3★ (Dr. Luke/Bianco/Martin/StarGate/Stewart/Harrell/Ammo/Wells)	76			
37	29	65	RIHANNA Loud <i>Def Jam</i> 2752365 (ARV) 6★2★ (StarGate/Vee/Harrell/Bozeman/The Runners/Hiddick/Pelow/DaDon/Sham/Mel&Mus/Stewart/Dean/Soundz/Alex Ca Kid)	65			
38	63	9	BIRDY Birdy <i>4th Floor/Atlantic</i> 5249859582 (ARV) (Cossey/Ford/Abbiss/P-Dub Walton)	9	HIGHEST CLIMBER		
39	31	54	CHASE & STATUS No More Idols <i>Mercury</i> 2745135 (ARV) ★ (Keenan/Milton/Nowels/Sub Focus/Plan B)	54			
40	51	39	CARO EMERALD Deleted Scenes From Cutting Room Floor <i>Dramatica/Grand Mono</i> 8717092/04167 (ADA Arv) ★ (Schreurs/Wiering/en)	39	SALES INCREASE		
41	45	121	MICHAEL BUBLE Crazy Love <i>Reprise</i> 9362496277 (ARV) 8★3★ (Foster/Reck/Gatica/Chame)	121	SALES INCREASE		
42	39	20	JAMES MORRISON The Awakening <i>Island</i> 2778944 (ARV) ★ (Butler/Keylor)	20			
43	26	33	BEYONCE 4 <i>Columbia/Parkwood Ent.</i> 88657508242 (ARV) (Kawchick/Wash/Stewart/Bhasker/Taylor/Babyface/Cuellar/S1/West/Swirth/Lipik/Ledder/Kurtz/e)	33			
44	30	2	LOUIS ARMSTRONG The Best Of <i>Decca</i> 2781915 (ARV) (Various)	2			
45	Re-entry		BARRY WHITE The Collection <i>UMTV</i> 834/902 (ARV) (Various)	1			
46	59	22	BEE GEES Number Ones <i>Reprise</i> 812279857 (ARV) (Bee Gees/Stogwood/Mardir/Richardson/Goldstein/Leach)	22	SALES INCREASE		
47	27	21	KASABIAN Velociraptor! <i>Columbia</i> 88697933502 (ARV) (Pizzarello/Can the Automate)	21			
48	40	13	JLS Jukebox <i>Epic</i> 88697540502 (ARV) ★ (Various)	13			
49	24	23	FOSTER THE PEOPLE Torches <i>Columbia</i> 88697744572 (ARV) (Kursin/Foster/Epworth/Costey/Haffer)	23			
50	38	15	PROFESSOR GREEN. At Your Convenience <i>Virgin</i> CDV3092 (E) (Lobin/Yungberg/Scharf/WMS/SHI/Hayes/Mejam/Came & Mrccked/Paethlyboy/Hudscr/Ciffoa/El Khalil/Hbz)	15			
51	61	25	WILL YOUNG Echoes <i>RCA</i> 88697946092 (ARV) ★ (Richard X/Elton/Heilmann)	25	SALES INCREASE		
52	43	21	LMFAO Sorry For Party Rocking <i>Interscope</i> 2774463 (ARV) (Party Rock/Aluni/Morris/Redro/LMFAO)	21			
53	New		JUAN ZELADA High Ceilings & Collar Bones <i>Decca</i> 2792767 (ARV) (Lawrence/Zelada/Chambers)	1			
54	62	58	OLLY MURS Oly Murs <i>Epic/Syco</i> 8869765022 (ARV) 2★ (Prime/Isaac/Future Cut/Robson/Argyle/Brammer/Greer/Hitzmann/Shaun/Jablin/Blank/Byrne/The Invisible Men/Jayler/Henri)	58	SALES INCREASE		
55	36	9	SEAL Soul 2 <i>Reprise</i> 936249547 (ARV) (Horn/Hester)	9			
56	55	14	CHER LLOYD Sticks & Stones <i>Syco</i> 88697861792 (ARV) (Reddy/The Runners/Shellback/The Monkeys For Fraternity/Martin/Powers/Fee/Coen/Sanabria/Jimmy Jaker/Ce/7MS/Jukebox)	14	SALES INCREASE		
57	41	26	MAROON 5 Hands All Over <i>R&B/Octone</i> 2749822 (ARV) (Lange)	26			
58	48	118	FLORENCE + THE MACHINE Lungs <i>Island</i> 2791546 (ARV) 5★ (Epworth/Jrd/Mackie/Hugall/White)	118			
59	52	57	NICKI MINAJ Pink Friday <i>Cash Money/Island</i> 2754184 (ARV) (Kane/Swizz Beatz/Crawford/Money/Roc-A-Fella/Wansel/Dak/T-Minus/Will.I.am/Drew Money)	57			
60	37	5	THE MACCABEES Given To The Wild <i>Fiction</i> 2787389 (ARV) (The Maccabees/Goldsworthy/Bligh/en)	5			
61	57	51	SNOW PATROL Up To Now <i>Fiction</i> 2720769 (ARV) 2★ (Larkin/Lee/McClelland/Litmer/McCarthy/Coogan/Brianan/Watson)	51			
62	53	161	LADY GAGA The Fame <i>Interscope</i> 7191747 (ARV) 4★2★ (RedOne)	161			
63	New		BIG COUNTRY The Crossing <i>Mercury</i> 2785067 (ARV) (Millywhite/The Mas/Cherryhard/Reck/Bie Country)	1			
64	42	14	SIMON & GARFUNKEL Greatest Hits <i>Sony</i> 88697994742 (ARV) (Simon/Carfunkel/Halle/Johnston/Wilson/JinFeser/Le)	14			
65	54	119	MUMFORD & SONS Sigh No More <i>Gentlemen Cl The Road/Island</i> 2722538 (ARV) 4★ ★ (Dravs)	119			
66	44	6	SKRILLEX Bangarang <i>Asylum</i> 0675679563352 (ARV) (Skrllex/Gartner/12th Planet/Kill The Noise)	6			
67	49	45	NOAH & THE WHALE Last Night On Earth <i>Mercury/Young & Lost</i> 2760696 (ARV) ★ (Frank Lader)	45			
68	Re-entry		JAMES VINCENT MCMORROW Early In The Morning <i>Believe Digital</i> BLVDIG61 (Absolute Arvoal) (McMorrow)	1			
69	46	66	CEE LO GREEN The Lady Killer <i>Warner Brothers</i> 7567882477 (ARV) 2★ (F1 Smith/The Smeezingtons/Milow/Marsh/Remi/Simpkins/Sglach/1 Luke/Kgich/Green)	66			
70	50	10	PIXIE LOTT Young Foolish Happy <i>Mercury</i> 2779724 (ARV) (Mr Hudson/Kidd/Fusko/Octoh/1A1e/G-Powell/Huizer/Tomale/Lay/Laurey/Captain Hook/Guel/The Invisible Men/Eg Eye/Fogers/Lequard/Women/franciscan/K green/candice-Patnikios)	10			
71	58	36	FOO FIGHTERS Wasting Light <i>RCA</i> 88697844931 (ARV) (Vig)	36			
72	New		BIG TIME RUSH Elevate <i>Columbia/Nickelodeon</i> 88651924552 (ARV) (Hedder/Zarcanela/Nicole/Caron/Seaton/Kerrey/Jares/Keyby/The-Dream/Ged/Cutthroat/Fcg/S3/Sarge/Keyby/Cosby/Krehaul/Artemio/Holmes/Chris/Factory/K/S/Sean/Snicka/Sween/Iteter)	1			
73	72	2	CHRIS REA The Journey 1978-2009 <i>Music Club</i> Deluxe/Rhino MCDLX26 (ISDU) (Rea/Rea)	2	SALES INCREASE		
74	64	18	NERO Welcome Reality <i>Mercury/MIA</i> 2768195 (ARV) (Stevens/Ray)	18			
75	60	27	BON JOVI Greatest Hits <i>Mercury</i> 2752339 (ARV) 2★ ★ (Fairbairn/Towle/Ellis/Samboraz/Shankles/Fock/Collins/Esersca)	27			

Official Charts Company 2012.

Adele 5	Chase & Status 39	Goldfrapp 33	Maccabees 76	Nero 74	Rizzle Kicks 11
Adele 23	Clarkson, Kelly 25	Guetta, David 10	Mark Lanegan Band 21	Noah & The Whale 67	Seal 55
Air 35	Cohen, Leonard 8	Howard, Ben 28	Maroon 5 57	Noel Gallagher's High Flying Birds 14	Sheeran, Ed 4
Armstrong, Louis 44	Coldplay 9	Isaac, Chris 27	Mars, Bruno 18	One Direction 16	Simon & Garfunkel 64
Bee Gees 46	Drake 37	James, Etta 27	Maverick Sabre 2	Perry, Katy 36	Skrillex 66
Beyonce 43	Emerald, Caro 40	Jessie J 7	McCartney, Paul 3	Perri, Christina 31	Snow Patrol 24, 61
Big Country 63	Ferguson, Rebecca 16	JLS 48	McMorrow, James 68	Perry, Katy 36	Vaccines, The 34
Big Time Rush 72	Florence + The Machine 20	Kasabian 47	Minaj, Nicki 59	Pet Shop Boys 26	Van Halen 6
Birdy 38	Florence + The Machine 20	Lady Gaga 29	Morrison, James 42	Professor Green 50	White, Barry 45
Black Keys, The 17	Florence + The Machine 20	Lady Gaga 29	Mumford & Sons 65	Rea, Chris 73	Will Young 51
Bon Jovi 75	88	Lloyd, Cher 56	Murs, Olly 13	Rey, Lana Del 1	Winehouse, Amy 17
Buble, Michael 41	9	LMFAO 52	Murs, Olly 13	Rihanna 30	Young Guns 19
Cee Lo Green 69	10	Foster The People 49	Murs, Olly 13	Rihanna 37	Zelada, Juan 53

Key
 ★ Platinum (300,000)
 ● Gold (100,000)
 ○ Silver (60,000)
 ★ im European sales

EPI Awards
Singles
 David Guetta feat. Sia: Titanium (Silver)
 Adele: Rolling in the Deep (Platinum)
 Bruno Mars: Grenade (Platinum)
 Justin Bieber: Baby (Platinum)
 Taylor Swift: Speak a Little Mind (Platinum)
 Rihanna: Love on the Brain (Platinum)
 Adele: Set Fire to the Rain (Platinum)
 Bruno Mars: The Lazy Song (Platinum)
 Justin Bieber: Love You (Platinum)
 Taylor Swift: Red (Platinum)
 Bruno Mars: Locked Out of Heaven (Platinum)
 Justin Bieber: Love You (Platinum)

CHARTS UK AIRPLAY WEEK 6

Radio playlists are online at www.musicweek.com

CHARTS KEY

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

POS	LAST	WKS	SALES	CHT	ARTIST / ALBUM / LABEL	TOTAL PLAYS	PLAYS +/-	TOTAL AUD (m)	AUD % +/-
1	1	6	4		JESSIE J Domino <i>Island/Lava</i>	4674	1.23	84.66	-3.73
2	3	4	1		GOTYE FEAT. KIMBRA Somebody That I Used To Know <i>Island</i>	2527	22.31	62.49	15.57
3	2	14	16		OLLY MURS Dance With Me Tonight <i>Epic/Syco</i>	4176	-5.48	62.24	-16.53
4	7	12	15		LLOYD FEAT. ANDRE 3000 & LIL WAYNE Dedication To My Ex (Miss That) <i>Interscope</i>	3344	1	49.73	3.84
5	15	4	2		DAVID GUETTA FEAT. SIA Titanium <i>Parlophone/Virgin</i>	2054	15.01	48.75	18.04
6	10	5	3		KELLY CLARKSON Stronger (What Doesn't Kill You) <i>RCA</i>	3445	13.7	48.25	4.87
7	5	6	7		COVER DRIVE Twilight <i>Global Talent/Polydor</i>	3235	10.03	47.14	-8.39
8	6	12	29		BEYONCE Love On Top <i>Columbia/Parkwood Ent.</i>	3611	-7	46.7	-6.54
9	4	30	30		MAROON 5 FEAT. CHRISTINA AGUILERA Moves Like Jagger <i>A&M/Galaxy</i>	3498	-8.14	45.97	-12.45
10	3	4			EMELI SANDE Next To Me <i>Virgin</i>	2651	20.5	45.32	-2.2
11	8	18	32		RIHANNA FEAT. CALVIN HARRIS We Found Love <i>Def Jam</i>	2595	-8.37	44.43	-5.93
12	13	5	5		ALYSSA REID FEAT. JUMP SMOKERS Alone Again / 3 Beat <i>AATW</i>	2795	37.36	44.29	35.32
13	14	4			DJ FRESH FEAT. RITA ORA Hot Right Now <i>MoS</i>	1298	6.32	41.74	0.6
14	16	5	18		PIXIE LOTT Kiss The Stars <i>Mercury</i>	2538	0.33	40.3	6.75
15	13	13	27		KATY PERRY The One That Got Away <i>Virgin</i>	3180	-8.55	38.19	-8.29
16	17	16	31		ED SHEERAN Lego House <i>Asylum</i>	3133	-6.76	36.92	-0.89
17	11	7	8		RIZZLE KICKS Mama Do The Hump <i>Island</i>	1703	-0.53	36.62	-19.23
18	12	21	21		COLDPLAY Paradise <i>Parlophone</i>	3527	-8.33	36.17	-15.27
19	26	2	6		FLO-RIDA FEAT. SIA Wild Ones <i>Atlantic</i>	1232	29.68	35.25	32.62
20	22	5	50		MAVERICK SABRE No One <i>Mercury</i>	742	10.42	32.65	9.67
21	25	17	19		LABRINTH FEAT. TINIE TEMPAH Earthquake <i>Syco</i>	985	-7.85	31.59	10.84
22	21	3	14		ED SHEERAN Drunk <i>Asylum</i>	1473	33.06	31.4	5.4
23	20	11	47		RIHANNA You Da One <i>Def Jam</i>	1486	-0.07	30.18	-3.64
24	18	13	17		FLO-RIDA Good Feeling <i>Atlantic</i>	1650	-19.2	29.37	-16.09
25	30	3			JUAN ZELADA What Do I Know <i>Decca</i>	316	59.6	24.87	12.99
26	24	13	51		DAVID GUETTA FEAT. USHER Without You <i>Parlophone/Virgin</i>	1745	-11.51	24.48	-15.24
27	32	3	26		ONE DIRECTION One Thing <i>Syco</i>	1177	7.78	23.91	14.57
28	NEW				JODIE-MARIE I Got You <i>Decca</i>	114	0	23.62	0
29	23	27	31		PIXIE LOTT All About Tonight <i>Mercury</i>	1525	-27.55	23.07	-22.48
30	NEW	1			MARCUS COLLINS Seven Nation Army <i>RCA</i>	1144	0	22.93	0
31	36	3	23		REDLIGHT Get Out My Head <i>Mercury/MIA</i>	405	6.86	21.71	10.82
32	23	10	20		AVICII Levels <i>Island</i>	1180	-2.07	20.99	-7.12
33	NEW	1			MATT CARDLE Amazing <i>Columbia</i>	1285	0	20.29	0
34	31	56	76		ADELE Rolling In The Deep <i>XL</i>	1368	13.72	20.23	-4.44
35	27	5	10		LANA DEL REY Born To Die <i>Polydor/Strange</i>	1218	61.75	19.05	-23.52
36	42	48	58		ADELE Someone Like You <i>XL</i>	1135	1.36	18.56	-1.69
37	40	38			PITBULL FEAT. NAYER, AFROJACK & NE-YO Give Me Everything <i>J</i>	765	-20.04	18.24	-4
38	NEW	1	3		WILL.I.AM. FEAT. MICK JAGGER & JENNIFER LOPEZ T.H.E (The Hardest Ever) <i>Interscope</i>	522	0	18.12	0
39	NEW	1			BRUCE SPRINGSTEEN We Take Care Of Our Own <i>Columbia</i>	180	0	18.11	0
40	NEW	1	37		MADONNA FEAT. NICKI MINAJ & MIA Give Me All Your Luvin' <i>Interscope</i>	1019	0	18.08	0
41	34	3	12		PITBULL FEAT. CHRIS BROWN International Love <i>J</i>	874	-8	17.56	-13.41
42	43	23	33		WILL YOUNG Jealousy <i>RCA</i>	1316	-1.13	17.28	-7.99
43	35	18	24		LMFAO Sexy And I Know It <i>Interscope</i>	571	-26.42	16.91	-14.77
44	33	25	33		CHRISTINA PERRI Jar Of Hearts <i>Atlantic</i>	1266	-10.28	16.75	-19.24
45	NEW	1	36		COLDPLAY Charlie Brown <i>Parlophone</i>	473	0	15.83	0
46	NEW				BETH HART FEAT. SLASH Sister <i>Provogue</i>	27	0	15.78	0
47	45	31			BEYONCE Best Thing I Never Had <i>Columbia/Parkwood Ent.</i>	933	-3.33	15.75	-12.06
48	43	2			SNOW PATROL In The End <i>Fision</i>	839	-3.34	15.62	-8.06
49	38	13	35		CHARLENE SORAIJA Wherever You Will Go <i>Procast</i>	1200	-18.53	15.6	-18.83
50	44	23	64		ADELE Set Fire To The Rain <i>XL</i>	1227	-0.57	15.38	-16.28

Nielsen Music Control monitors the following stations 24 hours a day, seven days a week: XTRA, 100-102 Real Radio, 102.4 Wish FM, 103.4 The Beach, 105.4 Real Radio, 106.3 Enge FM, 107.6 Juice FM, 107.7 Brunel FM, 2FR-FM, 6 Music, 95.8 Capital FM, 96.9 Trent FM, 96.2 The Revolution, 96.3 Air FM, 96.3 Rock Radio, 96.4 FM The Wave, 96.9 Virgin FM, 99.5 Radio Norwich, Absolute Radio, Absolute Xtracast, Alente FM, BBC Radio 1, BBC Radio 2, BBC Radio 3, BBC Radio Cornwall, BBC Radio Devon, BBC Radio Essex, BBC Radio Leicester, BBC Radio Newcastle, BBC Radio Norfolk, BBC Radio Nottingham, BBC Radio Suffolk, BBC Radio Swindon, BBC Radio Ulster, BBC Radio Wales, BBC Radio West, BBC Radio Wiltshire, BBC Radio York, Clyde 1, Clyde 2, Cool FM, Downtown Radio, Dream 100 FM, Dream 107.7, Essex FM, Forth 2, Forth One, Galaxy Birmingham, Galaxy Manchester, Galaxy North East, Galaxy Scotland, Galaxy South Coast, Galaxy Yorkshire, Galaxy Radio, Gold, Heart 100.5, Heart 100.7, Heart 102.4, Heart 102.6, Heart 102.9, Heart 103, Heart 103.3, Heart 106, Heart 106.7, Heart 107, Heart 107.2, Heart 107.3, Heart 107.4, Heart 107.5, Heart 107.6, Heart 107.7, Heart 107.8, Heart 107.9, Heart 108, Heart 108.1, Heart 108.2, Heart 108.3, Heart 108.4, Heart 108.5, Heart 108.6, Heart 108.7, Heart 108.8, Heart 108.9, Heart 109, Heart 109.1, Heart 109.2, Heart 109.3, Heart 109.4, Heart 109.5, Heart 109.6, Heart 109.7, Heart 109.8, Heart 109.9, Heart 110, Heart 110.1, Heart 110.2, Heart 110.3, Heart 110.4, Heart 110.5, Heart 110.6, Heart 110.7, Heart 110.8, Heart 110.9, Heart 111, Heart 111.1, Heart 111.2, Heart 111.3, Heart 111.4, Heart 111.5, Heart 111.6, Heart 111.7, Heart 111.8, Heart 111.9, Heart 112, Heart 112.1, Heart 112.2, Heart 112.3, Heart 112.4, Heart 112.5, Heart 112.6, Heart 112.7, Heart 112.8, Heart 112.9, Heart 113, Heart 113.1, Heart 113.2, Heart 113.3, Heart 113.4, Heart 113.5, Heart 113.6, Heart 113.7, Heart 113.8, Heart 113.9, Heart 114, Heart 114.1, Heart 114.2, Heart 114.3, Heart 114.4, Heart 114.5, Heart 114.6, Heart 114.7, Heart 114.8, Heart 114.9, Heart 115, Heart 115.1, Heart 115.2, Heart 115.3, Heart 115.4, Heart 115.5, Heart 115.6, Heart 115.7, Heart 115.8, Heart 115.9, Heart 116, Heart 116.1, Heart 116.2, Heart 116.3, Heart 116.4, Heart 116.5, Heart 116.6, Heart 116.7, Heart 116.8, Heart 116.9, Heart 117, Heart 117.1, Heart 117.2, Heart 117.3, Heart 117.4, Heart 117.5, Heart 117.6, Heart 117.7, Heart 117.8, Heart 117.9, Heart 118, Heart 118.1, Heart 118.2, Heart 118.3, Heart 118.4, Heart 118.5, Heart 118.6, Heart 118.7, Heart 118.8, Heart 118.9, Heart 119, Heart 119.1, Heart 119.2, Heart 119.3, Heart 119.4, Heart 119.5, Heart 119.6, Heart 119.7, Heart 119.8, Heart 119.9, Heart 120, Heart 120.1, Heart 120.2, Heart 120.3, Heart 120.4, Heart 120.5, Heart 120.6, Heart 120.7, Heart 120.8, Heart 120.9, Heart 121, Heart 121.1, Heart 121.2, Heart 121.3, Heart 121.4, Heart 121.5, Heart 121.6, Heart 121.7, Heart 121.8, Heart 121.9, Heart 122, Heart 122.1, Heart 122.2, Heart 122.3, Heart 122.4, Heart 122.5, Heart 122.6, Heart 122.7, Heart 122.8, Heart 122.9, Heart 123, Heart 123.1, Heart 123.2, Heart 123.3, Heart 123.4, Heart 123.5, Heart 123.6, Heart 123.7, Heart 123.8, Heart 123.9, Heart 124, Heart 124.1, Heart 124.2, Heart 124.3, Heart 124.4, Heart 124.5, Heart 124.6, Heart 124.7, Heart 124.8, Heart 124.9, Heart 125, Heart 125.1, Heart 125.2, Heart 125.3, Heart 125.4, Heart 125.5, Heart 125.6, Heart 125.7, Heart 125.8, Heart 125.9, Heart 126, Heart 126.1, Heart 126.2, Heart 126.3, Heart 126.4, Heart 126.5, Heart 126.6, Heart 126.7, Heart 126.8, Heart 126.9, Heart 127, Heart 127.1, Heart 127.2, Heart 127.3, Heart 127.4, Heart 127.5, Heart 127.6, Heart 127.7, Heart 127.8, Heart 127.9, Heart 128, Heart 128.1, Heart 128.2, Heart 128.3, Heart 128.4, Heart 128.5, Heart 128.6, Heart 128.7, Heart 128.8, Heart 128.9, Heart 129, Heart 129.1, Heart 129.2, Heart 129.3, Heart 129.4, Heart 129.5, Heart 129.6, Heart 129.7, Heart 129.8, Heart 129.9, Heart 130, Heart 130.1, Heart 130.2, Heart 130.3, Heart 130.4, Heart 130.5, Heart 130.6, Heart 130.7, Heart 130.8, Heart 130.9, Heart 131, Heart 131.1, Heart 131.2, Heart 131.3, Heart 131.4, Heart 131.5, Heart 131.6, Heart 131.7, Heart 131.8, Heart 131.9, Heart 132, Heart 132.1, Heart 132.2, Heart 132.3, Heart 132.4, Heart 132.5, Heart 132.6, Heart 132.7, Heart 132.8, Heart 132.9, Heart 133, Heart 133.1, Heart 133.2, Heart 133.3, Heart 133.4, Heart 133.5, Heart 133.6, Heart 133.7, Heart 133.8, Heart 133.9, Heart 134, Heart 134.1, Heart 134.2, Heart 134.3, Heart 134.4, Heart 134.5, Heart 134.6, Heart 134.7, Heart 134.8, Heart 134.9, Heart 135, Heart 135.1, Heart 135.2, Heart 135.3, Heart 135.4, Heart 135.5, Heart 135.6, Heart 135.7, Heart 135.8, Heart 135.9, Heart 136, Heart 136.1, Heart 136.2, Heart 136.3, Heart 136.4, Heart 136.5, Heart 136.6, Heart 136.7, Heart 136.8, Heart 136.9, Heart 137, Heart 137.1, Heart 137.2, Heart 137.3, Heart 137.4, Heart 137.5, Heart 137.6, Heart 137.7, Heart 137.8, Heart 137.9, Heart 138, Heart 138.1, Heart 138.2, Heart 138.3, Heart 138.4, Heart 138.5, Heart 138.6, Heart 138.7, Heart 138.8, Heart 138.9, Heart 139, Heart 139.1, Heart 139.2, Heart 139.3, Heart 139.4, Heart 139.5, Heart 139.6, Heart 139.7, Heart 139.8, Heart 139.9, Heart 140, Heart 140.1, Heart 140.2, Heart 140.3, Heart 140.4, Heart 140.5, Heart 140.6, Heart 140.7, Heart 140.8, Heart 140.9, Heart 141, Heart 141.1, Heart 141.2, Heart 141.3, Heart 141.4, Heart 141.5, Heart 141.6, Heart 141.7, Heart 141.8, Heart 141.9, Heart 142, Heart 142.1, Heart 142.2, Heart 142.3, Heart 142.4, Heart 142.5, Heart 142.6, Heart 142.7, Heart 142.8, Heart 142.9, Heart 143, Heart 143.1, Heart 143.2, Heart 143.3, Heart 143.4, Heart 143.5, Heart 143.6, Heart 143.7, Heart 143.8, Heart 143.9, Heart 144, Heart 144.1, Heart 144.2, Heart 144.3, Heart 144.4, Heart 144.5, Heart 144.6, Heart 144.7, Heart 144.8, Heart 144.9, Heart 145, Heart 145.1, Heart 145.2, Heart 145.3, Heart 145.4, Heart 145.5, Heart 145.6, Heart 145.7, Heart 145.8, Heart 145.9, Heart 146, Heart 146.1, Heart 146.2, Heart 146.3, Heart 146.4, Heart 146.5, Heart 146.6, Heart 146.7, Heart 146.8, Heart 146.9, Heart 147, Heart 147.1, Heart 147.2, Heart 147.3, Heart 147.4, Heart 147.5, Heart 147.6, Heart 147.7, Heart 147.8, Heart 147.9, Heart 148, Heart 148.1, Heart 148.2, Heart 148.3, Heart 148.4, Heart 148.5, Heart 148.6, Heart 148.7, Heart 148.8, Heart 148.9, Heart 149, Heart 149.1, Heart 149.2, Heart 149.3, Heart 149.4, Heart 149.5, Heart 149.6, Heart 149.7, Heart 149.8, Heart 149.9, Heart 150, Heart 150.1, Heart 150.2, Heart 150.3, Heart 150.4, Heart 150.5, Heart 150.6, Heart 150.7, Heart 150.8, Heart 150.9, Heart 151, Heart 151.1, Heart 151.2, Heart 151.3, Heart 151.4, Heart 151.5, Heart 151.6, Heart 151.7, Heart 151.8, Heart 151.9, Heart 152, Heart 152.1, Heart 152.2, Heart 152.3, Heart 152.4, Heart 152.5, Heart 152.6, Heart 152.7, Heart 152.8, Heart 152.9, Heart 153, Heart 153.1, Heart 153.2, Heart 153.3, Heart 153.4, Heart 153.5, Heart 153.6, Heart 153.7, Heart 153.8, Heart 153.9, Heart 154, Heart 154.1, Heart 154.2, Heart 154.3, Heart 154.4, Heart 154.5, Heart 154.6, Heart 154.7, Heart 154.8, Heart 154.9, Heart 155, Heart 155.1, Heart 155.2, Heart 155.3, Heart 155.4, Heart 155.5, Heart 155.6, Heart 155.7, Heart 155.8, Heart 155.9, Heart 156, Heart 156.1, Heart 156.2, Heart 156.3, Heart 156.4, Heart 156.5, Heart 156.6, Heart 156.7, Heart 156.8, Heart 156.9, Heart 157, Heart 157.1, Heart 157.2, Heart 157.3, Heart 157.4, Heart 157.5, Heart 157.6, Heart 157.7, Heart 157.8, Heart 157.9, Heart 158, Heart 158.1, Heart 158.2, Heart 158.3, Heart 158.4, Heart 158.5, Heart 158.6, Heart 158.7, Heart 158.8, Heart 158.9, Heart 159, Heart 159.1, Heart 159.2, Heart 159.3, Heart 159.4, Heart 159.5, Heart 159.6, Heart 159.7, Heart 159.8, Heart 159.9, Heart 160, Heart 160.1, Heart 160.2, Heart 160.3, Heart 160.4, Heart 160.5, Heart 160.6, Heart 160.7, Heart 160.8, Heart 160.9, Heart 161, Heart 161.1, Heart 161.2, Heart 161.3, Heart 161.4, Heart 161.5, Heart 161.6, Heart 161.7, Heart 161.8, Heart 161.9, Heart 162, Heart 162.1, Heart 162.2, Heart 162.3, Heart 162.4, Heart 162.5, Heart 162.6, Heart 162.7, Heart 162.8, Heart 162.9, Heart 163, Heart 163.1, Heart 163.2, Heart 163.3, Heart 163.4, Heart 163.5, Heart 163.6, Heart 163.7, Heart 163.8, Heart 163.9, Heart 164, Heart 164.1, Heart 164.2, Heart 164.3, Heart 164.4, Heart 164.5, Heart 164.6, Heart 164.7, Heart 164.8, Heart 164.9, Heart 165, Heart 165.1, Heart 165.2, Heart 165.3, Heart 165.4, Heart 165.5, Heart 165.6, Heart 165.7, Heart 165.8, Heart 165.9, Heart 166, Heart 166.1, Heart 166.2, Heart 166.3, Heart 166.4, Heart 166.5, Heart 166.6, Heart 166.7, Heart 166.8, Heart 166.9, Heart 167, Heart 167.1, Heart 167.2, Heart 167.3, Heart 167.4, Heart 167.5, Heart 167.6, Heart 167.7, Heart 167.8, Heart 167.9, Heart 168, Heart 168.1, Heart 168.2, Heart 168.3, Heart 168.4, Heart 168.5, Heart 168.6, Heart 168.7, Heart 168.8, Heart 168.9, Heart 169, Heart 169.1, Heart 169.2, Heart 169.3, Heart 169.4, Heart 169.5, Heart 169.6, Heart 169.7, Heart 169.8, Heart 169.9, Heart 170, Heart 170.1, Heart 170.2, Heart 170.3, Heart 170.4, Heart 170.5, Heart 170.6, Heart 170.7, Heart 170.8, Heart 170.9, Heart 171, Heart 171.1, Heart 171.2, Heart 171.3, Heart 171.4, Heart 171.5, Heart 171.6, Heart 171.7, Heart 171.8, Heart 171.9, Heart 172, Heart 172.1, Heart 172.2, Heart 172.3, Heart 172.4, Heart 172.5, Heart 172.6, Heart 172.7, Heart 172.8, Heart 172.9, Heart 173, Heart 173.1, Heart 173.2, Heart 173.3, Heart 173.4, Heart 173.5, Heart 173.6, Heart 173.7, Heart 173.8, Heart 173.9, Heart 174, Heart 174.1, Heart 174.2, Heart 174.3, Heart 174.4, Heart 174.5, Heart 174.6, Heart 174.7, Heart 174.8, Heart 174.9, Heart 175, Heart 175.1, Heart 175.2, Heart 175.3, Heart 175.4, Heart 175.5, Heart 175.6, Heart 175.7, Heart 175.8, Heart 175.9, Heart 176, Heart 176.1, Heart 176.2, Heart 176.3, Heart 176.4, Heart 176.5, Heart 176.6, Heart 176.7, Heart 176.8, Heart 176.9, Heart 177, Heart 177.1, Heart 177.2, Heart 177.3, Heart 177.4, Heart 177.5, Heart 177.6, Heart 177.7, Heart 177.8, Heart 177.9, Heart 178, Heart 178.1, Heart 178.2, Heart 178.3, Heart 178.4, Heart 178.5, Heart 178.6, Heart 178.7, Heart 178.8, Heart 178.9, Heart 179, Heart 179.1, Heart 179.2, Heart 179.3, Heart 179.4, Heart 179.5, Heart 179.6, Heart 179.7, Heart 179.8, Heart 179.9, Heart 180, Heart 180.1, Heart 180.2, Heart 180.3, Heart 180.4, Heart 180.5, Heart 180.6, Heart 180.7, Heart 180.8, Heart 180.9, Heart 181, Heart 181.1, Heart 181.2, Heart 181.3, Heart 181.4, Heart 181.5, Heart 181.6, Heart 181.7, Heart 181.8, Heart 181.9, Heart 182, Heart 182.1, Heart 182.2, Heart 182.3, Heart 182.4, Heart 182.5, Heart 182.6, Heart 182.7, Heart 182.8, Heart 182.9, Heart 183, Heart 183.1, Heart 183.2, Heart 183.3, Heart 183.4, Heart 183.5, Heart 183.6, Heart 183.7, Heart 183.8, Heart 183.9, Heart 184, Heart 184.1,

CHARTS EU AIRPLAY WEEK 5



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

DENMARK	
POS	ARTIST/ALBUM/LABEL
1	DONKEYBOY City Boy WEA
2	MEDINA Kl. 10 ALM
3	MIIKE SNOW Paddling Out SME
4	RASMUS SEEBACH FEAT. ANKERSTJERNE Millionær ART
5	GOTYE FEAT. KIMBRA Somebody That I Used To Know UNI
6	SOLUNA SAMAY Should've Known Better RC1
7	ADELE Someone Like You PLG
8	AURA DIONE FEAT. ROCK MAFIA Friends UNI
9	LANA DEL REY Born To Die UNI
10	TRAIN Drive By SME

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

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

IRELAND	
POS	ARTIST/ALBUM/LABEL
1	JESSIE J Domino UNI
2	OLLY MURS Dance With Me Tonight SME
3	LLOYD FEAT. ANDRE 3000 & LIL WAYNE Dedication To My Ex (Miss That) UNI
4	BEYONCE Love On Top SME
5	COLDPLAY Paradise EMI
6	GOTYE FEAT. KIMBRA Somebody That I Used To Know UNI
7	ED SHEERAN Lego House WEA
8	EMELI SANDE Next To Me EMI
9	RIZZLE KICKS Mama Do The Hump UNI
10	RIHANNA FEAT. CALVIN HARRIS We Found Love UNI



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

NETHERLANDS	
POS	ARTIST/ALBUM/LABEL
1	GOTYE FEAT. KIMBRA Somebody That I Used To Know V2R
2	ED SHEERAN The A Team WEA
3	MICHEL TELO Ai Se Eu Te Pego CNR
4	SNOOP DOGG & WIZ KHALIFA FEAT. BRUNO MARS Young, Wild & Free WEA
5	TRAIN Drive By SME
6	ADELE Turning Tables V2R
7	TAIO CRUZ FEAT. FLO RIDA Hangover UNI
8	STUDIO KILLERS Ode To The Bouncer SPI
9	AVICII Levels UNI
10	DAVID GUETTA FEAT. USHER Without You EMI

NORWAY	
POS	ARTIST/ALBUM/LABEL
1	COLDPLAY Paradise EMI
2	DONKEYBOY City Boy WMN
3	MAROON 5 FEAT. CHRISTINA AGUILERA Moves Like Jagger UNI
4	ADELE Set Fire To The Rain PLY
5	LADY ANTEBELLUM Just A Kiss EMI
6	REBECCA FERGUSON Nothing's Real But Love SME
7	MARIT LARSEN Coming Home EMI
8	ONE DAME Look Back SME
9	ODD NORDSTOGA Ein Farfar I Livet UNI
10	RIHANNA You Da One UNI

SPAIN	
POS	ARTIST/ALBUM/LABEL
1	MAROON 5 FEAT. CHRISTINA AGUILERA Moves Like Jagger UNI
2	ADELE Someone Like You EVE
3	RIHANNA FEAT. CALVIN HARRIS We Found Love UNI
4	DAVID GUETTA FEAT. SIA Titanium EMI
5	GYM CLASS HEROES FEAT. ADAM LEVINE Stereo Hearts WMG
6	COLDPLAY Paradise EMI
7	FLO RIDA Good Feeling WMG
8	AMAIA MONTERO Tu Mirada SME
9	MALDITA NEREA No Podemos Ser Agua SME
10	LA OREJA DE VAN GOGH La Niña Que Lloro En Tus Fiestas SME

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	MAROON 5 FEAT. CHRISTINA AGUILERA Moves Like Jagger UNI
5	RIHANNA FEAT. CALVIN HARRIS We Found Love UNI
6	DAVID GUETTA FEAT. SIA Titanium EMI
7	AMANDA FONDELL All This Way UNI
8	JESSIE J Domino UNI
9	NICKELBACK When We Stand Together WEA
10	KELLY CLARKSON Stronger (What Doesn't Kill You) SME

GLOBAL SALES ANALYSIS

BY ALAN JONES

NUMBER ONE IN 14 COUNTRIES only a week ago, Adele's 21 now reigns in just four. Holding on to its lead only in Finland, Italy, the US and South Africa, the album is relegated to runners-up slot and lower by a double whammy from veteran Leonard Cohen (pictured) and Lana Del Rey. It's not all bad news for Adele, however – Canada became the fourth country in which 21 has sold a million copies, joining the UK, the US and France. And after Adele's Grammy-grabbing on Sunday, 21 should soar again this week.

In Adele's stead, it is Cohen who emerges on top in more territories. The 77-year-old singer/songwriter has been recording for 45 years – but sparingly, and his new album Old Ideas is only his 12th studio set. It is also his most successful, debuting at number one in 10 territories – Canada, Croatia, the Czech Republic, Flanders, Hungary, the Netherlands, New Zealand, Norway, Spain and Wallonia. Perhaps surprisingly, Old Ideas is Cohen's first number one album in his Canadian homeland, where it sold 38,000 copies last



week. It is also Cohen's first number one in the Netherlands, where chart watchers had the spectacle of a 77-year-old man replacing a 15-year-old girl (Birdy) at the chart apex, the most chronologically disparate handover

of all-time. Old Friends completes its portfolio by debuting at two in Austria, Ireland, Sweden and Switzerland, three in France, Poland and the US, four in Germany and 14 in Greece and Italy.

Lana Del Rey's debut Born To Die also made a huge first impression globally. Critical scorn didn't stop the album from reportedly topping iTunes charts in 14 countries. Its sales in most countries were heavily loaded towards digital, and in overall chart terms it fared less well. Nevertheless the album – which roared to the top of the UK chart last week on sales of more than

116,000 copies – also debuts at number one in Austria, France, Germany, Ireland and Switzerland. It makes its maiden appearance at two in the Netherlands and the US, three in Canada, Croatia, Flanders, Norway and Wallonia, four in Poland, and five in Italy. It is six in the Czech Republic, nine in Spain, 11 in Iceland, 17 in Japan (international chart), and 41 in Greece.

Leonard Cohen isn't the only septuagenarian to place a new album on the US chart this week – 71-year-old Ringo Starr debuts at 80 with Ringo 2012. It's the former Beatles drummer's 15th charted solo album in the US.

CHARTS INDIES/COMPILATIONS WEEK 6



INDIE SINGLES TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



Young Guns

- 1 CHARLENE SORAIA Wherever You Will Go / Peacefrog (E)
- 2 M83 Midnight City / Nones (TBC)
- 3 NADIA ALI Rapture / MoS (ARV)
- 4 ADELE Someone Like You / XL (PIAS)
- 5 ADELE Set Fire To The Rain / XL (PIAS)
- 6 RE JAMES VINCENT MCMORROW Higher Love / Believe Digital (Absolute Arvato)
- 7 ADELE Rolling In The Deep / XL (PIAS)
- 8 WALK OFF THE EARTH Somebody That I Used To Know / Slapdash
- 9 COVER MOGUL Next To Me / Cover Mogul
- 10 ADELE Make You Feel My Love / XL (PIAS)
- 11 DJ FRESH FEAT. SIAN EVANS Louder / MoS (ARV)
- 12 RE EXAMPLE Midnight Run / MoS (ARV)
- 13 KNIFE PARTY Internet Friends / Earstorm
- 14 NEW YOUNG GUNS Bones / Play It Again Sam (PIAS)
- 15 EXAMPLE Changed The Way You Kiss Me / MoS (ARV)
- 16 RE MIA Paper Planes / XL (PIAS)
- 17 DJ FRESH Gold Dust / Data/MoS (ARV)
- 18 THE TEMPER TRAP Sweet Disposition / Infectious (PIAS)
- 19 COLLEGE FEAT. ELECTRIC YOUTH A Real Hero / Valerie
- 20 THE WHITE STRIPES 7 Nation Army / XL (PIAS)



Alt-J Indie Singles Breakers (16)



Young Guns Indie Albums (3)



Gotye Indie Albums (15)



Sharon Van Etten Indie Albums (19) and Indie Albums Breakers (2)



Cloud Nothings Indie Albums Breakers (9)

INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



Rachel Sermanni

- 1 NADIA ALI Rapture / MoS
- 2 WALK OFF THE EARTH Somebody That I Used To Know / Slapdash
- 3 COVER MOGUL Next To Me / Cover Mogul
- 4 KNIFE PARTY Internet Friends / Earstorm
- 5 COLLEGE FEAT. ELECTRIC YOUTH A Real Hero / Valerie
- 6 AZEALIA BANKS FEAT. LAZY JAY 212 / Azealia Banks
- 7 MONSTER HITZ Hot Right Now / Voice Express
- 8 NEW POP HITS Ass Back Home / Pop Hits
- 9 KAVINSKY Nightcall / Record Makers
- 10 NEW TAIHG Guiding Stars / Acousticka
- 11 AWOLNATION Sail / Red Bull
- 12 RE FOREIGN BEGGARS FEAT. SKRILLEX Still Getting It / Never Say Die
- 13 MICHEL TELO Ai Si Eu Te Pego / Roster
- 14 THE MUSGRAVES Last Of Me / Lookout Mountain
- 15 NEW JAY GIVES I Won't Give Up / Trespass
- 16 NEW ALT-J Matilda / Infectious
- 17 NEW MASTER DJ Next To Me / Master DJ
- 18 NEW RACHEL SERMANNI Breathe Easy / Middle Of Nowhere
- 19 DISCLOSURE Tenderly / Make Mine
- 20 LOWER THAN ATLANTIS If The World Was To End / Lower Than Atlantis

INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



The Twilight Sad

- 1 NEW THE TWILIGHT SAD No One Can Ever Know / Fat Cat
- 2 NEW SHARON VAN ETTEN Tramp / Jagjaguwar
- 3 SBTRKT SBTRKT / Young Turks
- 4 GRETCHEN PETERS Hello Cruel World / Proper
- 5 RE JUNE TABOR AND THE OYSTER BAND Ragged Kingdom / Topic
- 6 RODRIGO Y GABRIELA Area 52 / Ruby Works
- 7 KING CREOSOTE & JON HOPKINS Diamond Mine / Double Six
- 8 BAND OF SKULLS Baby Darling Doll Face Honey / You Are Here
- 9 NEW CLOUD NOTHINGS Attack On Memory / Wichita
- 10 PORTICO QUARTET Portico Quartet / Real World
- 11 NEW FEED ME Escape From Electric Mountain / MauStrap
- 12 NEW ULRICH SCHNAUSS/MARK PETERS Underdressed Silence / Bureau B
- 13 KURT VILE Smoke Ring For My Halo / Matador
- 14 NEW LOTTE MULLAN Plain Jane / Mighty Village
- 15 ERRORS Have Some Faith In Magic / Rock Action
- 16 HOWLER America Give Up / Rough Trade
- 17 RE ST VINCENT Strange Mercy / 4AD
- 18 RE GREGORY PORTER Water / Motema
- 19 RE RODRIGO Y GABRIELA Rodrigo Y Gabriela / Ruby Works
- 20 JONATHAN WILSON Gentle Spirit / Bella Union

INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



Mark Lanegan

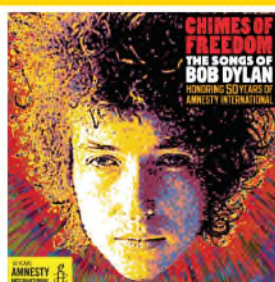
- 1 ADELE 21 / XL (PIAS)
- 2 NOEL GALLAGHER'S HIGH FLYING BIRDS Noel Gallagher's High Flying Birds / Sour Mash (E)
- 3 NEW YOUNG GUNS Bones / Play It Again Sam (PIAS)
- 4 NEW MARK LANEGAN BAND Blues Funeral / 4AD (PIAS)
- 5 ADELE 19 / XL (PIAS)
- 6 CARO EMERALD Deleted Scenes From The Cutting Room Floor / Dramatica/Giant Mono (ACA ARV)
- 7 RE JAMES VINCENT MCMORROW Early In The Morning / Believe Digital (Absolute Arvato)
- 8 EXAMPLE Playing In The Shadows / MoS (ARV)
- 9 DJANGO DJANGO Django Django / Because (ADA ARV)
- 10 ARCTIC MONKEYS Suck It And See / Domino (PIAS)
- 11 FIRST AID KIT The Lion's Roar / Wichita (PIAS)
- 12 BENJAMIN FRANCIS LEFTWICH Last Smoke Before The Snowstorm / Dirty Hit (ARV)
- 13 THE 2 BEARS Be Strong / Southern Fried (ROM ARV)
- 14 ENTER SHIKARI A Flash Flood Of Colour / Ambush Reality (PIAS)
- 15 NEW GOTYE Like Drawing Blood / Lucky Number (PIAS)
- 16 NEW THE TWILIGHT SAD No One Can Ever Know / Fat Cat (PIAS)
- 17 M83 Hurry Up, We're Dreaming / Nones (ROM ARV)
- 18 WRETCH 32 Black And White / Levels/MoS (ARV)
- 19 NEW SHARON VAN ETTEN Tramp / Jagjaguwar (PIAS)
- 20 NEW THERAPY? A Brief Crack Of Light / Blast

COMPILATION CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- 1 VARIOUS Be My Baby / Sony (ARV)
- 2 VARIOUS R&B Slowjamz / Rhino/UMTV (ARV)
- 3 VARIOUS Anthems - Hip Hop 2 / MoS/Sony (ARV)
- 4 NEW VARIOUS Addicted To Bass 2012 / MoS (ARV)
- 5 VARIOUS Now That's What I Call Music! 80 / EMI TV/UMTV (E)
- 6 VARIOUS Love 2 Club 2012 / UMTV (ARV)
- 7 VARIOUS XX - Twenty Years / MoS (ARV)
- 8 VARIOUS Now That's What I Call Love / EMI Virgin/UMTV (E)
- 9 NEW VARIOUS Love - The Essential Ballads / Rhino/Sony (ARV)
- 10 NEW VARIOUS Your Songs 2012 / EMI TV/UMTV (E)



- 11 NEW VARIOUS Chimes Of Freedom: Honouring 50 Years Of Amnesty / Amnesty International (ARV)
- 12 VARIOUS Getdarker Pts This Is Dubstep 2012 / Getdarker (PIAS)
- 13 VARIOUS The Workout Mix 2012 / AATW/UMTV (ARV)
- 14 VARIOUS Running Trax Gold / MoS (ARV)
- 15 OST Drive / Lakeshore
- 16 VARIOUS Now That's What I Call Disney / Walt Disney (E)
- 17 VARIOUS Clubland X-Treme Hardcore 8 / AATW/UMTV (ARV)
- 18 VARIOUS Greatest Ever Love / Greatest Ever USM (SDU)
- 19 VARIOUS Latest And Greatest Love Songs / USW/Spectrum (SDU)
- 20 VARIOUS Jungle Classics / MoS (ARV)

CHARTS CLUB WEEK 6

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

UPFRONT CLUB TOP 40

POS ARTIST / ALBUM / LABEL

1	28	1	KID MASSIVE, SAM OBERNIK & JAY COLIN LOREZ	Yawn / Transmission
2	3	5	JAKWOB	Electrify / Mercury
3	9	3	DBN VS DARWIN & BACKWALL FEAT. MADITA	Gimme Gimme / Yoshitoshi
4	6	4	KIRSTY	Twilight / KB
5	2	4	ALEXANDRA BURKE FEAT. ERICK MORILLO	Elephant / Syco
6	10	2	THE DISCO FRIES FEAT. NILES MASON	Born To Fly / Strictly Rhythm
7	8	3	REBECCA & FIONA	Jane Doe / Mutants
8	21	2	DARREN HAYES	Blood Stained Heart / Powdered Sugar
9	26	2	HANNAH	Falling Away / Snowbcy/Armada
10	7	5	BEYONCE	End Of Time / Columbia/Parkwood Ent.
11	32	1	MAVERICK SABRE	No One / Mercury
12	18	5	ROBBIE RIVERA/JES/DIMITRI VEGAS/LIKE MIKE/LIZZIE CURIOUS	Dance Or Die / Jukly
13	5	7	PNAU	Unite Us / MoS
14	1	5	DJ FRESH FEAT. RITA ORA	Hot Right Now / MoS
15	22	1	LAURA LARUE	Un Deux Trois / White Label
16	14	7	YOLANDA BE COOL FEAT. CRYSTAL WATERS	Le Bump / AATW
17	24	3	ED SHEERAN	Drunk / Asylum
18	27	2	RUFF LOADERZ & CUTMORE FEAT. INAYA DAY	Lift Your Head Off / RGS
19	25	4	CHICANE	The Nothing Song / Modena
20	15	7	DAVID GUETTA FEAT. SIA	Titanium / Positiva/Virgin
21	16	7	ARKARNA	Left Is Best / Cherry Stone Parade
22	17	7	REDLIGHT	Get Out My Head / Mercury/MIA
23	20	7	WILEY	Boom Blast / Big Dada/Nirja Tune
24	NEW		FERRY CORSTEN/AND FEAT. BEN HAGUE	Check It Out/Ain't No Stoppin' / Newstate
25	NEW		NADIA ALI	Rapture / MoS
26	23	8	THE 2 BEARS	Work / Southern Fried
27	NEW		SERGE DEVIANT FEAT. COYLE GIRELLI	On Your Own / Ultra
28	36	3	DELILAH	Love You So / Atlantic
29	NEW		BETSI LARKIN & JOHN O'CALLAGHAN	The Dream / Premier
30	NEW		STOOSHE FEAT. TRAVIE MCCOY	Love Me/F**K Me / One More Tune/Warner
31	12	9	NERO	Reaching Out / MIA/Mercury
32	4	4	TIESTO FEAT. B.T.	Remixes: Love Comes Again/Flight 643/Traffic / New State
33	NEW		MOHOMBI	In Your Head / Island
34	39	1	SCISSOR SISTERS VS. KRISTAL PEPSY	Shady Love / Polydor
35	19	8	LOVERUSH UK! FEAT BRYAN ADAMS	Tonight In Babylon / Polydor
36	37	9	UTAH SAINTS V DRUMSOUND & BASSLINE SMITH	What Can You Do For Me / MoS
37	NEW		EMMA HEWITT	Colours / Armada
38	NEW		JES & RONSKI SPEED	Can't Stop / Magik Muuzik
39	38	2	SWEDISH HOUSE MAFIA VS KNIFE PARTY	Antidote / Virgin
40	34	8	BOB SINCLAR FEAT. RAFFAELLA CARRA	Far L'amore / Defected

COMMERCIAL POP TOP 30

POS ARTIST / ALBUM / LABEL

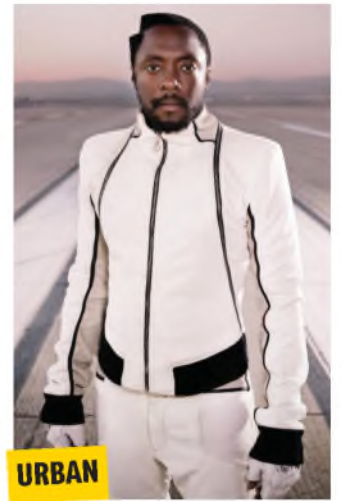
1	RE	3	SCISSOR SISTERS VS. KRISTAL PEPSY	Shady Love / Polydor
2	8	1	MOHOMBI	In Your Head / Island
3	RE	3	ALEXANDRA BURKE FEAT. ERICK MORILLO	Elephant / Syco
4	RE	3	ENCORE	Fun Last Night / Island
5	11	1	CHER LLOYD FEAT. ASTRO	Want U Back / Syco
6	RE	2	ED SHEERAN	Drunk / Asylum
7	RE	5	BEYONCE	End Of Time / Columbia/Parkwood Ent.
8	RE	2	DARREN HAYES	Blood Stained Heart / Powdered Sugar
9	RE	3	DJ FRESH FEAT. RITA ORA	Hot Right Now / MoS
10	RE	3	SIR IVAN	Live For Today / Peaceman
11	23	1	REBECCA FERGUSON	Too Good To Lose / RCA
12	RE	2	RUFF LOADERZ & CUTMORE FEAT. INAYA DAY	Lift Your Head Off / RGS
13	RE	2	KIRSTY	Twilight / KB
14	NEW	1	JLS	Proud / Epic
15	27	1	KRISTINA KORBAN	Tais Is Your Night / Dauman
16	RE	4	THE GLAM FEAT. FLO-RIDA & TRINA	Party Like A DJ / White Label
17	RE	4	ARKARNA	Left Is Best / Cherry Stone Parade
18	RE	5	DAVID GUETTA FEAT. SIA	Titanium / Positiva/Virgin
19	NEW	1	STOOSHE FEAT. TRAVIE MCCOY	Love Me/F**K Me / One More Tune/Warner
20	RE	4	BIG TIME RUSH FEAT. MANN	Music Sounds Better With U / Nickelodeon/RCA
21	28	1	EDDY LUCAS	Visible Touch / White Label
22	24	1	TONY AERO	Super Hero / Blacktree
23	RE	5	GLORIA ESTEFAN	Hotel Nacional / Sony
24	NEW	1	MARLON ROUDETTE	New Age / Warner Brothers
25	NEW	1	LEELEE	Looks Good On You / Dcyswalker
26	29	1	DELILAH	Love You So / Atlantic
27	RE	7	PIXIE LOTT	Kiss The Stars / Mercury
28	NEW	1	SIOBHAN DILLON	Powerless / White Label
29	RE	5	YOLANDA BE COOL FEAT. CRYSTAL WATERS	Le Bump / AATW
30	NEW	1	SHOCKLADY	Get It On / Red Star/Right



UPFRONT



COMMERCIAL POP



URBAN

Kid's massive 28-1 leap bridges yawning gap to Upfront title

ANALYSIS

BY ALAN JONES

Making a huge 28-1 leap this week, Yawn lands atop the Upfront chart for Kid Massive, Sam Obernik and Jay Colin. It's a culmination of the hard work Danish maestro Kid Massive put in last year, when he reached number seven with Don't Cry and number five with A Little Louder. Yawn is his first collaboration with Dutch MC Jay Colin and prolific Irish singer Sam Obernik, who has

loaned her larynx to a succession of major club hits over the past few years. Its coronation was hard-earned: Jakwob's Electrify, which moves 3-2, is a meagre 0.14% behind.

Scissor Sisters are back on form, with Shady Love, the introductory single from their fourth album. The track, which also features an uncredited Azealia Banks and Jake Shears' rapping persona Krystal Pepsy, is very different to most Scissor Sisters tracks but mixes from Seamus Haji, Bless Beats, Silkie

and Riton carry it to the top of the Commercial Pop chart, 6% ahead of the chasing Mohombi

After three weeks atop the Urban chart, Beyoncé's End Of Time slips to two to be replaced at the summit by will.i.am/Jennifer Lopez/Mick Jagger collaboration T.H.E.

UPFRONT BREAKERS

- 1 FOSTER THE PEOPLE Don't Stop
- 2 SARAH ATERETH Without You
- 3 SIOBHAN DILLON Powerless
- 4 REBECCA FERGUSON Too Good To Lose
- 5 CAHILL FEAT. CHROME Can't You See

COOL CUTS TOP 20

POS ARTIST / ALBUM

- 1 NERO Must Be The Feeling
- 2 AZARI & III Reckless (With Your Love)
- 3 ADAM F When The Rain Is Gone
- 4 DJ FRICTION Led Astray
- 5 LAIDBACK LUKE FEAT. WYNTER GORDON Speak Up
- 6 MADEON Icarus
- 7 FLO-RIDA FEAT. SIA Wild Ones
- 8 BEVERLY KNIGHT Round & Around / Hurricane
- 9 M83 Midnight City
- 10 SKEPTA Punch His Face
- 11 X-PRESS 2 FEAT. ROLAND CLARK Let Love Decide
- 12 JACK BACK FEAT. DAVID GUETTA, NICKY ROMERO & SIA Wild One Two
- 13 FRIENDLY FIRES Hurting
- 14 BENNY BENASSI & MARSHALL JEFFERSON Move Your Body
- 15 MAVERICK SABRE No One
- 16 REBECCA FERGUSON Too Good To Lose
- 17 AFROJACK AND SHERMANOLOGY Can't Stop Me
- 18 SARAH ATERETH Without You
- 19 SCISSOR SISTERS VS. KRISTAL PEPSY Shady Love
- 20 TROLLEY SNATCHA Subtext EP



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

CHARTS ANALYSIS WEEK 6



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

● DJ FRESH FEAT. RITA ORA *Hot Right Now*

Ministry of Sound

● EMELI SANDE *Next To Me* Virgin



● WHITNEY HOUSTON *I Will Always Love You; I Wanna Dance With Somebody; One Moment In Time; My Love Is Your Love; I Have Nothing; Saving All My Love To You; How Will I Know; The Greatest Love Of All; Million Dollar Bill; It's Not Right But It's Okay; Run To You; Where Do Broken Hearts Go; Didn't We Almost Have It All; I'm Every Woman* Arista

● ONE DIRECTION *I Should Have Kissed You*

Syco

● ADELE *Rolling In The Deep* XL

● BRUO MARS *Just The Way You Are*

(Amazing) Elektra

● EMELI SANDE *Read All About It* Virgin

UK ALBUMS CHART

● EMELI SANDE *Our Version Of Events* Virgin

● GOTYE *Making Mirrors* Island

● WHITNEY HOUSTON *The Greatest Hits* Arista

● FIELD MUSIC *Plumb* Memphis Industries



● VICTORIOUS CAST *Victorious – Music From The Hit TV Show* Columbia/Nickelodeon

● WHITNEY HOUSTON *The Essential*

Whitney Houston Arista

● NEIL YOUNG *Cow Palace 1986* Left Field Media

● MATT CARDLE *Letters* Columbia

● WESTLIFE *Greatest Hits* RCA

● EXAMPLE *Playing In The Shadows*

Ministry of Sound

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

Number one last July with Louder, DJ Fresh is set to make it two in a row with new single *Hot Right Now* (feat. Rita Ora) racing to the top of the chart, with sales of more than 52,000 in the first two days of the week. The track's huge popularity seems likely to rob Emeli Sandé of the opportunity of simultaneously topping the singles and albums charts. Sandé's third single, *Next To Me*, is looking a good bet to debut at number two: it sold 36,000 copies in the first two days of the week.

Although she is unlikely to be number one on Sunday, the music of the late Whitney Houston is likely to provide her with multiple re-entries, following her tragic death last Saturday (11th). On initial sales flashes, 27 songs by Houston re-enter the Top 200, with top titles *I Will Always Love You*, *I Wanna Dance With Somebody* (Who Loves Me), *One Moment In Time*, *My Love Is Your Love*, *I Have Nothing*, *Saving All My Love For You* and *How Will I Know* all on schedule for the Top 40.



MIDWEEK NO.1

DJ Fresh feat. Rita Ora

Gotye's *Somebody That I Used To Know* (feat. Kimbra) topped the chart last Sunday, with sales of 83,265 helping it to demote David Guetta's *Titanium* (81,142 sales) to number two. Descending to three on the initial midweek sales flash after selling a further 28,000 copies, *Somebody That I Used To Know* continues to increase sales, despite its slip.

A significant number of singles in the chart pair two separate recording artists – but last week's two highest debuts

each had three big stars on board. Leading the new intake, T.H.E. (*The Hardest Ever*) debuted at number three (53,977 sales) for will.i.am feat. Jennifer Lopez and Mick Jagger. The track's appeal to UK audiences was proven by the number 40 debut of a soundalike spoiler by The Kings Of Pop a fortnight ago, but the original doesn't seem nearly so appealing to American audiences – it peaked there at number 36 in December and ebbs 61-86 this week. In the UK, T.H.E. extends

Mick Jagger's chart span to more than 48 years, and provides his highest charting single since his *Dancing In The Street* collaboration with David Bowie reached number one in 1985.

Meanwhile, *Give Me All Your Luvin'* debuted at number 37 (8,577 sales) for Madonna feat. Nicki Minaj and M.I.A. The track was ineligible for the chart last week, as it was being offered as a pre-order incentive for parent album *MDNA* – but it became eligible for chart duty on Tuesday. It is Madonna's 67th hit, M.I.A.'s fourth. Neither Madonna nor M.I.A. has added to their tally since Minaj made her chart debut at the end of August 2010 – less than 18 months ago – but during their absence, Minaj has gone from none to 14 hits, seven as main artist and seven in a supporting role. It's not the only Minaj hit on the move this week – *Turn Me On* by David Guetta feat. Nicki Minaj leapt 33-11 (22,940 sales) to surpass the number 20 peak it scaled as an album track last September.

Overall singles sales were down 0.55% week-on-week at 3,422,741 – 8.33% above same-week 2011 sales of 3,159,504.

ALBUMS

■ BY ALAN JONES

One promising new female singer/songwriter is set to be replaced by another atop the album chart this weekend. Lana Del Rey's *Born To Die* spent a second week at number one last week, selling 60,003 copies but come Sunday she will be replaced at the summit by English-born Scottish singer Emeli Sandé's debut album, *Our Version Of Events*. Sandé's album is off to a fast start, with sales of more than 49,000 in its first two days on release, three times the quantity that Del Rey's album sells as it dips to number two. After topping the singles chart with *Somebody That I Used To Know* (see below), Belgian-born Gotye's debut album *Making Mirrors* is challenging strongly for a top five debut, while the tragic, premature death of Whitney Houston produces a rush of sales for her compilation *The Greatest Hits*. Earning an initial number six placing on the midweeks, its sales at this stage are 99% digital. Its final chart position will be



MIDWEEK NO.1

Emeli Sandé

massively affected by Sony's ability – or otherwise – to get CDs into the shops to satisfy huge physical demand.

Anglo-Irish singer/rapper Maverick Sabre came closest to dethroning Del Rey last week, with debut album *Lonely Are The Brave* making a strong debut at number two (44,242 sales). Sabre – real name Michael Stafford – was born in and lives in London but as his unusual hybrid accent attests, he has spent two-thirds of his life in Wexford,

Ireland. The album's first two singles, *Let Me Go* and *I Need*, peaked at 16 and 18 last year. Third single *No One* debuted on Sunday at 50 (5,748 sales), while *Let Me Go* and *I Need* return to the chart at 39 (7,810 sales) and 46 (6,565 sales), respectively.

Paul McCartney's 33rd post-Beatles chart album *Kisses On The Bottom* debuted at number three (23,849 sales), instantly becoming his highest charting solo set since 1997, when *Flaming Pie* reached number

two. *Kisses On The Bottom* is McCartney's follow-up to 2007's *Memory Almost Full*, which debuted and peaked at five with first-week sales of 21,246, and has so far sold 105,010 copies. *Memory Almost Full* was made up entirely of original songs, whereas only two of the 14 tracks on *Kisses On The Bottom* – which otherwise consists of classic American songs – are McCartney compositions.

Veteran US/Dutch rockers Van Halen landed their highest charting album ever, with 12th studio album *A Different Kind Of Truth* storming to a number six debut (14,040 sales). The group's first album for 14 years, it features the vocals of David Lee Roth, who rejoined the band in 2006 after a 12-year absence. Van Halen's last album, *Van Halen III*, reached number 43 in 1998.

After debuting the previous week at number two, Leonard Cohen's *Old Ideas* dipped to number eight (12,266 sales).

Overall album sales were down just 0.15% week-on-week at 1,705,575 – 17.60% below same week 2011 sales of 2,069,879.

THE MUSIC SHOW

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INTERNATIONAL MUSIC INDUSTRY PANELISTS ANNOUNCED SO FAR

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BRENDAN GRAHAM (Songwriter)

JOHN GIDDINGS (International
Booking Agent)

MARIA DOYLE KENNEDY (Singer/Actress)

BEN HILLIER (Producer)

ARTHUR BAKER (Producer/DJ)

JAMES HYMAN (Film Music Consultant)

PAUL BARTON (Pledge Music)

PETER SMIDT (Director, Eurosonic)

SHAMAL RANASINGHE (Co-founder,
Topspin)

JON CARTER (DJ/Producer)

TOM KENNY (Lighting Designer,
David Bowie, The Who)

JOHN ROBB (Musician/
Journalist/Commentator)

LARRY BASS (TV Producer)

CAROLINE DOWNEY (Promoter)

NEIL O'BRIEN (Agent)

EDDI READER (Artist)

BRIAN KENNEDY (Artist)

BRIANA CORRIGAN (Singer/Songwriter)

BARRY DEVLIN (Horslip/Film Director)

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ROYSEVEN

JERRY FISH • JAPE

LISA HANNIGAN

THE MINUTES

BRESSIE

SHARON SHANNON

LEADERS OF MEN

WALLIS BIRD

THE CAST

OF CHEERS

ASIWYFA • ASLAN

WHIPPING BOY

THE ORIGINAL

RUDEBOYS

GUITAR WORKSHOPS WITH:

ERIC BELL * PAT McMANUS

DRUM WORKSHOPS WITH:

MOVER * DAVID LYTTLE

CHRIS SLADE (AC/DC DRUMMER)

AN AUDIENCE WITH: **DONAL LUNNY**

+ more top names to be added!

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INDUSTRY EVENTS DATES FOR YOUR DIARY

CAMDEN CRAWL 2012

04/05 CAMDEN CRAWL

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

4-6
The Camden Crawl
thecamdencrawl.com

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

23-25
International Music Summit, Ibiza
internationalmusicsummit.com

June

6-7
goNorth, Inverness
gonorth.biz

8-17
Meltdown, South Bank, London
meltdown.southbankcentre.co.uk

FORTHCOMING FEATURES

February 24

Netherlands special
The artists and companies making the most noise, plus an extensive territory overview

March 9

Happy Birthday 6 Music
Celebrating 10 years of 6 Music via interviews with DJs and execs plus a look back at its near closure and remarkable revival

March 9

Ticketing Competition
and innovation in a dynamic strata of the live industry

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



► PNAU Unite Us



► FANFARLO Rooms Filled With Light

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)
- **GROUPLOVE** Colours (Carvasback/Atlantic)
- **GYM CLASS HEROES FEAT. NEON HITCH** Ass Back Home (Fueled By Ramen/Atlantic)
- **PJ HARVEY** Written On The Forehead (Island)
- **JESSIE J** Domino (Island/Lava)
- **DAMIAN JR GONG MARLEY** Affairs Of The Heart (Island)
- **KASABIAN** Coodbye Kiss (Columbia)
- **KING CHARLES** Loveblood (Island)
- **BENJAMIN FRANCIS LEFTWICH** Pictures (Dirty Hit)
- **MINDLESS BEHAVIOUR FEAT. CHIPMUNK** Mrs Right (Interscope)
- **PNAU** Unite Us (Mosi)
- **ED SHEERAN** Drunk (Syjum)
- **SLEIGH BELLS** Comeback Kid (Columbia)
- **TYGA** Rack City (Cash Money/Island)

ALBUMS

- **AZARI & ILL** Azari & Ili (Island)
- **BAND OF SKULLS** Sweet Sout (Electric Blues)
- **PETER BRODERICK** It Starts Hear (Bella Union)
- **RORY GALLAGHER** The Rory Gallagher Collection (Sony RCA)
- **PETER GRANT** Peter Grant (Fg)
- **JAMES LAST** My Kind Of Music - The Very Best Of James Last With His Orchestra (Union Square)
- **TIM MCGRAW** Emotional Traffic (Curb/Warner Brothers)
- **PERFUME GENIUS** Put Your Back N° 2 1 (Organs/Turnstile)
- **SIMPLE MINDS XS** (Emi)
- **SLEIGH BELLS** Reign Of Terror (Columbia)
- **SOLO** I Thought I Was An Alien (Because)
- **TYSON** Die On The Dancefloor (Back Yara)

FEBRUARY 27

SINGLES

- **CHIDDY BANG** Ray Charles (Fega)
- **DAPPY FEAT. BRIAN MAY** Rock Star (Island)
- **JASON DERULO** Breathing (Warner Brothers/Bejuqa Heights)
- **THE DRUMS** Days (Island/Moshi Mosh)
- **DRY THE RIVER** The Chambers & The Valves (RCA)
- **DALE EARNHARDT JR JR** Morning Thought (Warner Brothers)

- **ENCORE** Fun Last Night (Island)
- **REBECCA FERGUSON** Too Good To Lose (RCA)
- **FIELD MUSIC** A New Town (Memphis Industries)
- **FLO-RIDA FEAT. SIA** Wild Ones (Atlantic)
- **FOUR YEAR STRONG** The Security Of The Familiar (Universal Republic/Island)
- **BETH HART FEAT. SLASH** Sister (Frcvogue)
- **DARREN HAYES** Blood Stained Heart (Powdered Sugar)
- **BEN HOWARD** The Wolves (Island)
- **JAKWOB** Electrify (Mercury)
- **KID MASSIVE, SAM OBERNIK & JAY COLIN LOREZ** Yawn (Transmission)
- **LIANNE LA HAVAS** Forget (Warner Brothers)
- **CHER LLOYD FEAT. ASTRO** Want U Back (Syco)
- **DEMI LOVATO** Skyscraper (Polydor)
- **JAVEON MCCARTHY** Lost Time (Island)
- **MERCURY FEAT. ROBERT OWENS** Candle Light EP (Gamma)
- **NIKI & THE DOVE** Dj, Ease My Mind (Mercury)
- **SINEAD O'CONNOR** The Wolf Is Getting Married (One Little Indian)
- **R.I.O. FEAT. U-JEAN** Turn This Club Around (London Records)
- **REDNEK** Wish On A Star (Hogbe Industries)
- **ROCKETEER** Cupid (Animal Farm)
- **REGINA SPEKTOR** All The Rowboats (Sire/Warner Brothers)
- **TENNIS** Origins (All Tomorrow's Parties)
- **TIGERSTYLE FEAT. RANI RANDEEP** Kudi (Soldier Souna)
- **THE TING TINGS** Hang It Up (Columbia)
- **ZULU WINTER** We Should Be Swimming (PIAS)

ALBUMS

- **BLEEDING KNEES CLUB** Nothing To Do (Columbia)
- **CAROLINA CHOCOLATE DROPS** Leaving Eden (Inoresuch)
- **THE CRANBERRIES** Roses (Cooking Vinyl)
- **FANFARLO** Rooms Filled With Light (Carvasback/Atlantic)
- **GENTLE GIANT** Interview/Free Hand (Remastered) (Emi Catalogue)
- **GYM CLASS HEROES** The Papercut Chronicles li (Fueled By Ramen/Atlantic)
- **HOORAY FOR EARTH** True Loves (Memphis Industries)
- **NOAH** Noah (Decca)
- **NZCA/LINES** Nzca/Lines (Lo Recordings)
- **PINK FLOYD** The Wall (Immersion) (Emi Catalogue)
- **IGGY POP** Roadkill Rising - - Boxset (Shack)
- **PHILIP SAYCE** Steamroller (Frcvogue)
- **SCHOOL OF SEVEN BELLS** Chostory (Full Time Hobby)
- **DAVID SYLVIAN** A Victim Of Stars 1981-2011 (Emi Catalogue)

▶ **REBECCA FERGUSON** Too Good To Lose▶ **LIONEL RICHELIE** Tuskegee▶ **MARLON ROUDETTE** Matter Fixed▶ **ALL-AMERICAN REJECTS** Kids In The Street▶ **GRAHAM COXON** A+E

- **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)
- **THE BULLITT** Supercool (Polydor/Outfit)
- **MARCUS COLLINS** Seven Nation Army (Syco)
- **DEAF HAVANA** Leeches (Bmg Rights/Easy Life)
- **DOG IS DEAD** Two Devils (Atlantic)
- **ENTER SHIKARI** Arguing With Thermometers Remixes (Ambush Reality)
- **ESTELLE** Thank You (Atlantic)
- **FOSTER THE PEOPLE** Don?T Stop (Color On The Walls) (Columbia)
- **THE FRAY** Heartbeat (Columbia)
- **GENERAL FIASCO** Don?T You Ever Ep (Infectious)
- **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 (Polydor)
- **NERO** Must Be The Feeling (Mta/Mercury)
- **SEAN PAUL** She Doesn?T Mind (Atlantic)
- **RED HOT CHILI PEPPERS** Look Around (Warner Brothers)
- **DOT ROTTEN R U** Not Entertained? (Mercury)
- **STOOSHE FEAT. TRAVIE MCCOY** Love Me/F**K Me (One More Tune/Warner)
- **TINCHY STRYDER FEAT. PIXIE LOTT** Bright Lights (Island)
- **WE ARE AUGUSTINES** Chapel Song (Emi)

ALBUMS

- **MARY BYRNE** With Love (Decca)
- **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)
- **MARY EPWORTH** Dream Life (Gloxy)
- **THE FRAY** Scars And Stories (Columbia)
- **INTERPOL** Turn On The Bright Lights (Matador)
- **KID MASSIVE** A Little Louder (Transmission)
- **DEMI LOVATO** Unbroken (Polydor)
- **KATIE MELUA** Secret Symphony (Dramatic)
- **MORNING PARADE** Morning Parade (Parlophone)

- **SINEAD O'CONNOR** How About I Be Me (And You Be You)? (One Little Indian)
- **RAMIN RAMIN** Ramin (Sony Cmg)
- **LIONEL RICHELIE** Tuskegee (Mercury)
- **BRUCE SPRINGSTEEN** Wrecking Ball (Columbia)
- **THE STRANGLERS** Giants (Coursegoa)
- **LISSY TRULLIE** Lissy Trullie (Wichita/Unversa)
- **THE TWANG** 10:20 (B Unique)
- **WE ARE AUGUSTINES** Rise Ye Sunken Ships (Emi)
- **WHITE RABBITS** Milk Famous (Mute)

MARCH 12

SINGLES

- **ANGEL FEAT. WRETCH 32** Go In Go Hard (Island)
- **AVALANCHE CITY** Love Love Love (Warner Brothers)
- **BIRDY** 1901 (14th Floor/Atlantic)
- **THE BLACK KEYS** Gold On The Ceiling (Nonesuch)
- **ALEXANDRA BURKE FEAT. ERICK MORILLO** Elephant (Syco)
- **CLEMENT MARFO & THE FRONTLINE FEAT KANO** Mayhem (Warner Brothers)
- **JAY-Z & KANYE WEST** Balling In Paris (Roc-A-Fella/Mercury)
- **KINDNESS** Gee Up (Polydor)
- **MICHAEL KIWANUKA** I'm Getting Ready (Polydor/Communion)
- **LABRINTH** Last Time (Syco)
- **ADAM LAMBERT** Better Than I Know Myself (15/RCA)
- **THE MACCABEES** Feel To Follow (Fiction)
- **KATIE MELUA** Better Than A Dream (Dramatic)
- **MIA** Bad Girls (Mercury/Interscope)
- **MIKE SNOW** Paddling Out (Columbia)
- **NOEL GALLAGHER'S HIGH FLYING BIRDS** Dream On (Sour Mash)
- **LIONEL RICHELIE FEAT. SHANIA TWAIN** Endless Love (Mercury)
- **TAWIAH** Breakaway Ep (Warner Brothers)
- **PAUL WELLER** That Dangerous Age (Island)

ALBUMS

- **TONY BENNETT** Duets - An American Classic (Re-Pack) (Columbia)
- **MARCUS COLLINS** Marcus Collins (RCA)
- **JASON DONOVAN** New Album Tbc (Polydor)
- **ESTELLE** All Of Me (Atlantic)
- **GRIMES** Visions (Arbutus/4AL)
- **HOODED FANG** Tosta Mista (Full Time Hobby)
- **MICHAEL KIWANUKA** Home Again (Polydor)
- **SEAN PAUL** Tomahawk Technique (Atlantic)
- **SOULFLY** Enslaved (Roadrunner)

MARCH 19

SINGLES

- **A\$AP 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)
- **MARLON ROUDETTE** New Age (Warner Brothers)
- **WILL YOUNG** Losing Myself (RCA)

ALBUMS

- **THE BAND PERRY** The Band Perry (Mercury)
- **BLOOD RED SHOES** Cold (V2/Cooperative Music)
- **MELANIE FIONA** The Mf Life (Island)
- **KINDNESS** World You Need A Change Of Mind (Polydor)
- **LABRINTH** Electronic Earth (Syco)
- **LADYHAWKE** Anxiety (Island)
- **ADAM LAMBERT** Trespassing (15/RCA)
- **MIKE SNOW** Happy To You (Columbia)
- **MARLON ROUDETTE** Matter Fixed (Warner)
- **THE SHINS** Port Of Morrow (RCA)
- **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 (Warner)
- **CHRIS BROWN** Turn Up The Music (Sony/RCA)
- **JAKE BUGG** Troubled Town (Mercury)
- **DRAKE FEAT. LIL' WAYNE** The Motto (Cash Money/Island)
- **DRAKE FEAT. NICKI MINAJ** Make Me Proud (Cash Money/Island)
- **CARO EMERALD** Dr Wanna Do (Dramatic/Grand Mono)
- **FEIST** The Bad In Each Other (Polydor)
- **GAZ COOMBES** Hot Fruit (Parlophone)
- **LOSTPROPHETS** Bring Em Down (Columbia)
- **JAMES MORRISON** One Life (Island)
- **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)
- **JESSIE WARE** Running (Island)

ALBUMS

- **ALL-AMERICAN REJECTS** Kids In The Street (Interscope)

- **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** Mactourniquet (Warner Brothers)
- **MORRISSEY** Viva Hate (Emi Catalogue)
- **SHINEDOWN** Amaryllis (Roadrunner)
- **THE SPECIALS** Specials/More Specials (Chrysalis)

APRIL 2

SINGLES

- **BIG SEAN** Dance (ASS) (Mercury)
 - **GABRIEL BRUCE** Dark Lights (Mercury)
 - **CLOCK OPERA** Man Made (Island)
 - **GRAHAM COXON** What'll It Take (Parlophone)
 - **FLORENCE + THE MACHINE** Never Let Me Go (Island)
 - **THE MILK** Broke Up The Family (RCA)
 - **OLLY MURS** Oh My Goodness (Epic/Syco)
 - **TRIBES** Corner Of An English Field (Island)
- ### ALBUMS
- **GRAHAM COXON** A&E (Parlophone)
 - **KILLING JOKE** Mmxxii (Spinefarm)
 - **LOSTPROPHETS** Weapons (Columbia)
 - **NICKI MINAJ** Pink Friday... Roman Reloaded (Cash Money/Island)
 - **TALK TALK** 3X Remasters (Emi Catalogue)

APRIL 9

SINGLES

- **BOMBAY BICYCLE CLUB** How Can You Swallow So Much Sleep (Island)
- **BORN BLONDE** I Just Want To Be (Hideout/Mercury)
- **REN HARVIEU** Open Up Your Arms (Island/Kid 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)
- **HALESTORM** The Strange Case Of? (Roadrunner)
- **REN HARVIEU** Through The Night (Island/Kid Gloves)
- **M WARD** A Wasteland Companion (Bella Union)
- **MONICA** New Life (Decca)
- **JULIAN OVENDEN** Legacy (Decca)

APRIL 16

SINGLES

- **CHILDISH GAMBINO** Heartbeat (Glassnote/Island)
- **DRY THE RIVER** New Ceremony (Columbia)
- **FUTURES** Say My Name (Mercury)
- **MARINA AND THE DIAMONDS** Primadonna (675/Atlantic)
- **SWEET BILLY PILGRIM** Joyful Reunion (Parlophone)
- **VARIOUS CRUELITIES** Neon Truth (Hideout/Mercury)

ALBUMS

- **BAHAMAS** Barchards (Island)
- **FLORENCE + THE MACHINE** MTV Unplugged (Island)
- **FUTURES** Start A Fire (Mercury)
- **JACK JOHNSON & FRIENDS** The Best Of Kokuia (Island)
- **BOB MARLEY** Marley Ost (Island)
- **STORM CORROSION** Storm Corrosion (Roadrunner)
- **SWEET BILLY PILGRIM** Crown & Treaty (Parlophone)
- **VARIOUS CRUELITIES** Various Cruelties (Hideout/Mercury)

APRIL 23

SINGLES

- **GOTYE** Eyes Wide Open (Island)
- **LONSDALE BOYS CLUB** Light Me Up (Island)

ALBUMS

- **BRENDAN BENSON** What Kind Of World (L'ojins)
- **HANNAH COHEN** Child Bride (Bella Union)
- **LESLEY GARRETT** A North Country Less (Music Intimty)
- **SANTIGOLD** Master Of My Make Believe (Atlantic)
- **RUFUS WAINWRIGHT** Cut Of The Game (Tbc)
- **JACK WHITE** Blunderbuss (Thira Man/Xi)

APRIL 30

SINGLES

- **KASSIDY** One Man Army (Vertigo)
- **MAVERICK SABRE** I Used To Have It All (Mercury)

ALBUMS

- **KASSIDY** Kassidy (Vertigo)
- **MARINA AND THE DIAMONDS** Electra Heart (675/Atlantic)

PRODUCT RECOMMENDED

ALBUM OF THE WEEK



GRAHAM COXON A+E (Parlophone)



April 2

Ahead of Blur's forthcoming Outstanding Contribution to Music triumph at the 2012 Brit Awards ceremony on February 21, Graham Coxon has returned to Parlophone to release his eighth solo album – the follow-up to his 2009's *Spinning Top*.

Produced by Ben Hillier (Depeche Mode, Blur, Elbow), A+E features Coxon's distinctive, visceral garage-punk-pop and is inspired by the experimental genres of Krautrock and the black and white, post-punk era.

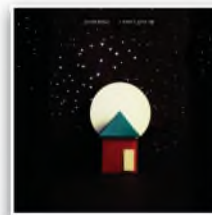
He describes the album as: "Improvisations, experiments in beats, rhythms. A chance to uninhibitedly make some sort of perversely sad, danceable and funny and despondent songs."

Coxon is set to curate the bill on a special tour around the UK in April, where he is inviting his fans to nominate local bands to support him. He will then select his favourite for each venue. Also ramping up fan interaction, he recently launched a competition to win a chance to appear in the video for his next single *What'll It Take*.

TRACK OF THE WEEK



JASON MRAZ I Won't Give Up (Atlantic)



March 26

Multi-platinum selling singer songwriter Jason Mraz (best known for smash hit single *I'm Yours*) is making a comeback this year with new single *I Won't Give Up*. It has already catapulted him to the top of the charts Stateside, approaching 250,000 in sales in its first week of release.

It's the first track to be taken from his eagerly awaited fourth album (title TBC), which is set for release on April 16.

I Won't Give Up debuted quietly on Mraz's website on January 3 via a lyric video and it spread quickly online, since surpassing 7 million views. The reaction to the track has been widespread and positive so far and is set to follow suit in the UK.

INCOMING ALBUMS

PLAN B iLL Manors (Atlantic)



Following the release of his quadruple platinum-selling album *The Defamation Of*

Strickland Banks, Brit Award-winning artist Plan B aka Ben Drew has finally revealed details of his forthcoming album *iLL Manors*. He said of the record: "You could call *iLL Manors* bass-line, soul, hip-hop. The album has the lyrical depth of my first record but the musical composition is light years ahead as it's informed by everything I've learned in the last five years – writing, producing and playing with a live band. I feel I'm better than I've ever been." It will be preceded by the theatrical release of the accompanying full-length motion picture of the same name, written and directed (pictured) by Plan B, on May 4. Details of *iLL Manors* arrive alongside recent news of Drew's new joint publishing venture with EMI.

MAY 7

JAMIE HARTMAN III (Flat Cap Records)



Ivor Novello awards-winning singer-songwriter Jamie Hartman recently raised his profile when

single *Happy New Year* was crowned **Record of the Week on Radio 2**. It spent several weeks on the coveted A-list there and featured on *Match of the Day's* end-of-year montage. Album *III* is described as meshing "Jamie's unique voice, idiosyncratic songs and pop sensibilities with a more spiritual and gospel influence." The record is a result of 40 days and nights in the wilderness and Hartman, formerly known as Ben's Brother, confesses: "This is the album I've always wanted to make. Totally honest and unafraid of what people might think. Being cut off from everything you know forces you to question everything."

MARCH 5

TYSON Die On The Dancefloor (Back Yard)



Support has already poured in for singer Tyson from Pitchfork, Dazed & Confused and

Radio 1 DJs Annie Mac and Nick Grimshaw following the release of three singles (*Love's On The Line*, *Out of My Mind* and *After You're Gone*). *i-D* magazine has called him "London's most exciting new disco-thrashing popstar". Tyson's debut album comprises a mix of dark Hi-NRG tracks with pop hooks, accompanied by his falsetto vocal. He is a favourite on the underground music scene having wowed crowds with his live sets, featured on mixtapes and had repeated No. 1s on *Hype Machine's* Most Blogged charts. The Eighties disco-synth-influenced title track single will be released on the same day as the album.

FEBRUARY 20

STAFF PICK: TINA HART, STAFF WRITER



KING CHARLES

Love Blood (Island)
With his trademark dark mane and regal moustache, the

distinct-looking King Charles is doing well in his run for cult pop stardom.

Next in his armoury of single releases, *Love Blood* comes hot on the heels of his second-place in this year's MTV Brand New poll.

Admittedly, I'm not that guitar- or folk-music inclined but King Charles has managed to woo me across a pop-led boundary into the depths of such sounds, partially thanks to *Love Blood* which leans towards the more radio-friendly end of his musical repertoire.

The rocky intro grabs your attention from the off and then rolls into delicate,

positively perky-sounding guitar-plucking as he opens with "Well I've got love in my blood and I've got you on my brain". The International Songwriting Contest winner continues on the track with long strings of metaphorical rhymes on the subject that are simple

but eloquent and accompanied by some Vampire-Weekend-esque indie-pop-rock sounds that'll get your toes a-tapping.

KC wooed the crowd at *Music Week's* December

Breakout event and wooed me with his on-stage performance at his sold-out Scala gig in late 2011 with the melting pot of tunes from a debut major label album that encompasses a blend of influences. He describes it as 'glam-folk' but I think of it as sophisticated, glorious pop. **FEBRUARY 20**



PRODUCT REISSUES

GLEN CAMPBELL • SIMPLE MINDS • HOT CHOCOLATE • EDDIE HOLLAND

GLEN CAMPBELL • Meet Glen Campbell

(Capitol 5099932767726)



His elegance and interpretative skills undimmed by the years, legendary

country/MOR crooner Glen Campbell was 72 when this, his 60th album, was first released in 2008. It was a critical success, with Campbell's unique and perfectly measured takes on Travis' 'Sing', Jackson Browne's 'These Days' and John Lennon's 'Grow Old With Me' among the highlights. The album never quite made the Top 50 but sold a respectable 47,000 copies. With Campbell – now, sadly, suffering from Alzheimer's Disease – being honoured at the Grammys last Sunday (12th), the album has been given a second outing in expanded form, with 2008 remixes of his classic recordings of 'Gentle On My Mind' and 'Galveston', alongside a trio of previously unissued AOL sessions.

SIMPLE MINDS • X5

(Virgin SMBOX 2)



To coincide with the forthcoming 5x5 tour – a one-off in which they will play five

songs from each of the albums – Virgin is releasing Simple Minds' first five albums, remastered with rare bonus material and replica vinyl sleeves in a limited-edition box set. Powerful, edgy and idiosyncratic to begin with, they edged closer to stadium rock as they became more successful but their early output still packs a punch. The post-punk power of 1979 debut album *Life In A Day* hardly had time to sink in before *Real To Real Cacophony* was released just months later, and took the band in a whole new direction. *Empires & Dance* followed in 1980, and had a more dispassionate, Germanic feel to it. The band continued to work at a frantic pace, and a year later they

released not one but two albums – *Sons And Fascination* and *Sister Feelings Call* – the latter initially packaged with the former as a 'bonus'. To this point, although the band was enjoying major success on the live circuit, they had yet to land a Top 40 hit. All that was to change when the fifth and last album in this set – 1982's *New Gold Dream (81-82-83-84)* – came to fruition. Building on everything the band had done to that point, it was bristling with major hits – *Promised You A Miracle*, *Glittering Prize* and *Someone, Somewhere (In Summertime)* – propelling the album itself into higher orbit, and setting up the band's career.

HOT CHOCOLATE • You Sexy Thing – The Best Of Hot Chocolate

(Music Club Deluxe MCDLX 143)



After opening their career with a flop reggae version of 'Give Peace A Chance' on The

Beatles' Apple label, Hot Chocolate signed to Mickie Most's RAK imprint, where they put together a run of hit singles between 1970 and 1984, becoming one of the UK's best-loved and most successful bands. Led by charismatic singer Errol Brown, they released a succession of memorable pop/dance nuggets, including 'So You Win Again', 'No Doubt About It' and 'Every 1's A Winner'. Their signature song, 'You Sexy Thing', reached number two in 1975 and made the Top 10 again in both 1987 and 1997, the last time after the song was used in the film *The Full Monty*. Remarkably, 29 of the 38 songs on this low-priced double disc set were hits.

EDDIE HOLLAND • It Moves Me – The Complete Recordings 1958-1964

(Ace CDTOP 21331)



Most record buyers are more familiar with Holland/Dozier/

Holland as songwriters than as artists, but Lamont Dozier cut some superb records and, as this new compilation proves, so did Eddie Holland. Ace seems to have taken over the mantle for releasing classic Motown recordings but they have gone the extra mile on this packed two-CD set, which brings together everything Holland cut not just for Tamla and Motown but also for Mercury, Kudo and United Artists. Eighteen of the 56 recordings have not been released before, and 30 are new to CD. Holland's early Mercury and United Artists sides were largely penned and produced by Berry Gordy and are interesting without being particularly vital – Holland himself says in the extensive liner notes "I sure did some bad music" – but the Motown era material is much better, with Holland's pleasing tones able to cope with some first-rate material, including both songs by the likes of Norman Whitfield and Smokey Robinson.

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For further information please contact: nigelrush@appletreesongs.com




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Richard Newman has been working for the last four years with producer, songwriter and photographer, Fran May on her major fine art rock project featuring a photographic exhibition in London in Autumn 2012.
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I ♥ music because...



A great song is a powerful weapon and gives people like me a voice. My first songwriter crushes were for Difford/Tilbrook, Ian Dury and Martin Gore. I used to write Depeche Mode lyrics in love letters (sorry Martin). Music is in the dawn, noon and eve of my day.

SEÁN DEVINE

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◀ **DOWN TO THE CHOIR**
Not content with warming even the chilliest of hearts at Christmas, Decca and The Military Wives celebrated their achievement of raising half a million pounds for charity last week – after their single *Wherever You Are* became the fastest-selling charity song since Elton John's *Candle in the Wind*.

Above: Martin Talbot (MD, Official Charts Company) with the Official Singles Chart Number 1 Award and Military Wives
Above left, L-R: Major General Andrew Cumming (Chief Exec. SSAFA Forces Help), Louise Ringrose (Media Manager, Decca), Mike Bartlett (Head of Decca Classics), the Military Wives Choir and Gareth Malone, Paul Mealar (composer), Russell Thompson OBE (Director, The Royal British Legion), Dickon Stainer (President of Decca Records Group), Mark Wilkinson (Managing Director of Decca Records Group)



◀ **POINT BLANK GRAINGE**
There's little point being the worldwide boss of Universal if you don't get to chill with the stars now and again: Lucian Grainge welcomed the likes of Jessie J, Lana Del Rey, Robbie Williams and the UK industry's own David Joseph to his Grammys reception at the weekend. He's come a long way since that appointment (see below)...



KEY SONGS IN THE LIFE OF...

ANDREW CAMPBELL



Managing director, Lojinx



First record you remember buying?
My memory is foggy, but it was either Sky 3 or The Beatles' *Rock'n'Roll Music* compilation. Neither particularly hip! I started learning classical guitar at a young age, thus Sky, but was mainly a huge Beatles nut, like many, thanks to my parents' copies of *Revolver* & *Rubber Soul*.

Last track you downloaded?
Danish singer Hannah Schneider's track *In The Line Of Fire*. Smart, classy modern pop.

Which track would you like played at your funeral?
I can't say I care that much! But if forced to choose I'd probably pick something silly like *It Ain't What You Do (It's The Way That You Do It)* – either the Ella Fitzgerald or Fun Boy 3 version.

What's your karaoke speciality?
Karaoke is my idea of hell and, despite numerous trips to Japan, something I've successfully managed to avoid thus far.

Which song was the first dance at your wedding?
I actually just got married this October in New York with only a friend and my mother as guests. So there was no first dance but we did see Butch Walker & The Black Widows the night before, which proved to be one of the best gigs of my life – amazing showman. I think we both think of that as our 'wedding music'.

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



Got to be the new Brendan Benson single *Bad For Me* – the guy is an incredible talent!

ARCHIVE

MUSIC WEEK February 20, 2010

Not wanting to endure two long-distance journeys in a row, this week we're just nipping back to 2010... Lucian Grainge prepares to take on a hefty task, having been announced as Universal global CEO: "I'll be operationally managing the biggest record market in the world," he points out, sizing up the "very big challenge" ahead... There's not quite such good news for PPL. Since the High Court has rejected its appeal over a Copyright Tribunal order, which it argued was unsound, the body must repay up to £30 million in fee charges to a range of businesses... EMI CEO Elio Leoni-Sceti remains determined to deliver a new business plan for EMI Music and attract new investment - good luck with that... Bill Holland crosses over to Warner Music as an A&R consultant and the MU launches 'Music Supported Here', an initiative to help performers gain or regain control of their precious music rights.

SINGLES TOP 5 20.02.10

POS	ARTIST	SINGLE
1	HELPING HAITI	Everybody Hurts
2	OWL CITY	Fireflies
3	TIMBALAND FEAT. KATY PERRY	If We Ever Meet Again
4	ALICIA KEYS	Empire State Of Mind Part II
5	GLEE CAST	Don't Stop Believin'



ALBUMS TOP 5 20.02.10

POS	ARTIST	ALBUM
1	ALICIA KEYS	The Element Of Freedom
2	ANDRE RIEU	Forever Vienna
3	PAOLO NUTINI	Sunny Side Up
4	SADE	Soldier Of Love
5	LADY GAGA	The Fame



NEW RELEASES RECOMMENDED 20.02.10

THE COURTEENERS *You Overdid It Doll*



The lead track from The Courteeners' second album is *Single Of The Week*. An ambitious song, according to *Music Week* and "one which shows the clear growth" of the band as well as the songwriting ability of frontman Liam Fray.

GLEE CAST *Glee – The Music Season One – Vol. 1*



The Glee Cast snap up album of the week with "brilliantly performed" covers such as Journey's *Don't Stop Believin'*. "There is little to like" about the first Glee soundtrack according to the mag.



◀ **CHARTER BE A FINE THING**

UK Music launched its Equality and Diversity Charter at Commonwealth House, London last week. The event invited companies in the market to sign an industry-wide diversity code – and plenty of execs turned up to pledge their support.

Left, L-R: Jackie Davidson, Deputy Chair ADMM; Sarah Rodgers, Chair of BASCA; Jo Dipple, Chief Executive of UK Music; Geoff Taylor, Chief Executive of the BPI; Baroness Hussein-Ece, OBE, Commissioner at the Equality and Human Rights Commission and Adviser to the Deputy Prime Minister on Community Cohesion; Alison Wenham, Chief Executive of AIM; Peter Leatham, Chief Executive of PPL; Chris Butler, Chairman of the MPA; Andy Heath, Chairman of UK Music; Keith Harris, Director of Performer Relations at PPL; Mark Lawrence, Director of Membership and Rights, PRS for Music; Debbie Wiseman, Composer; John Smith, General Secretary of the MU; Paulette Long, Deputy Chair of PRS for Music; Jonny Dawson, on behalf of the Music Managers' Forum; Remi Harris, Chair of ADMM and Director of Operations UK Music

▶ **A FOLK OF GENIUS**

The BBC Folk Awards, held at The Lowry Theatre, Salford, last week were a hit – not least for June Tabor, who picked up four gongs. Presenters included the likes of Paul Gambaccini, Mike Harding, Stuart Maconie and TV actor Stephen Mangan, whilst live performances came from heavyweights including Don McLean, Seth Lakeman, The Unthanks and The Dubliners – who we hear could still be seen a-fiddling in Media City's Holiday Inn bar, circa 4am. The new rock'n'roll indeed.



FABLED LABELS

ROLLING STONES RECORDS

Founded 1970

Key Artists Mick Jagger, Keith Richards, Mick Taylor, Charlie Watts, Bill Wyman

Set up by the Rolling Stones (below) after their recording contract with Decca expired, this self-titled label was originally intended to be a vehicle



for solo albums from the band's members. It was Brian Jones (founding Stone replaced by Mick Taylor in 1969) who had the first release on the label, with posthumous album Brian Jones Presents The Pipes Of Pan At Joujouka in 1971. 'Jamming With Edward', a collection of tracks recorded by Jagger, Wyman and Watts, along with Nicky Hopkins and Ry Cooder, was released the following year.

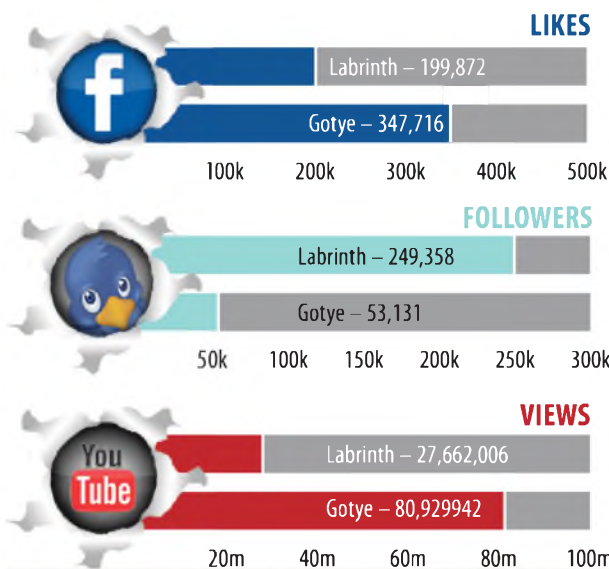
Cuban rock group Kracker were the first outside act to be signed to the label in 1973, and were produced by Stones producer Jimmy Miller. John Phillips and Peter Tosh (former member of The Wailers) were also signed to Rolling Stones Records, with the latter seeing moderate success with Bush Doctor. The label was discontinued in 1992 when the band signed to Virgin Records.

Did you know?

The now famous tongue-and-lips logo from the label still appears on Stones releases to this day.



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*"Lord I need to find/
Someone who can heal my mind"*

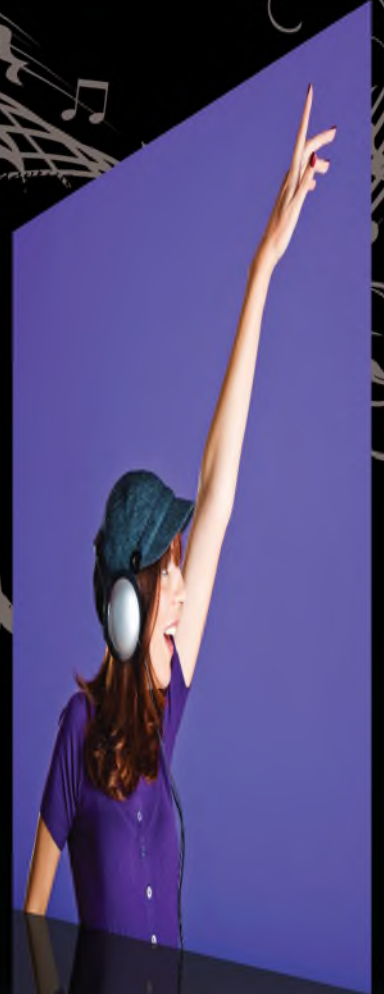
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