

## NEWS

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Radio 1 Controller Ben Cooper in his first interview with Music Week



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ADELE AND ED SHEERAN ARE THE BIG WINNERS ON UK MUSIC INDUSTRY'S FLAGSHIP NIGHT

### BRITS THE WINNERS

- |  |   |
|--|---|
| <b>British Male Solo Artist</b><br>Ed Sheeran                    | <b>International Male Solo Artist</b><br>Bruno Mars   |
| <b>British Female Solo Artist</b><br>Adele                       | <b>International Female Solo Artist</b><br>Rihanna    |
| <b>Mastercard British Album of the Year</b><br>Adele, 21         | <b>International Group</b><br>Foo Fighters            |
| <b>British Breakthrough Act</b><br>Ed Sheeran                    | <b>International Breakthrough Act</b><br>Lana Del Rey |
| <b>British Group</b><br>Coldplay                                 | <b>Outstanding Contribution to Music</b><br>Blur      |
| <b>British Single</b><br>One Direction, What Makes You Beautiful | <b>Critics' Choice</b><br>Emeli Sandé                 |



# A Brit of all right

## EVENTS

BY TIM INGHAM

Adele turned in another showstopping performance on Tuesday evening at the Brit Awards 2012 – as she picked up two gongs.

The singer, who belted out Rolling In The Deep at the ceremony, collected the Mastercard British Album of the Year and British Female Solo Artist prizes, as Ed Sheeran collected awards for British Male Solo Artist and British Breakthrough Act.

Sheeran thanked his manager Stuart Camp who the star said supported him from the

days of being a “spotty, chubby ginger teenager”.

Elsewhere, Coldplay won the award for Best British Group as the trophy for International

Female Solo Artist went to Rihanna.

It was, however, destined to be Adele's night – despite the global superstar being cut off

mid-speech by host James Corden at the behest of ITV.

The Someone Like You singer singled out her record label XL for special praise, who

she said had allowed her the room to “be the artist I want to be.”

Alongside Adele, live performances came from the likes of Olly Murs, Rihanna, Noel Gallagher's High Flying Birds, Bruno Mars and Coldplay.

The evening was capped off by an 11-minute performance from Outstanding Contribution winners Blur.

Amongst many others, frontman Damon Albarn thanked former manager Chris Morrison and ex-EMI chief Tony Wadsworth, who he said had been a “pillar of strength” throughout the band's career.

### “I'M SO PROUD TO BE BRITISH...” “I'M SO SORRY...”



ITV has apologised after Brits host James Corden was asked to cut into Adele's crowning speech at the end of the night.

The singer flipped her middle finger after having her words cut short – which *The Sun* splashed across its front page the next day.

An ITV spokesperson said: “The Brits is a live event. Unfortunately the programme was overrunning and we had to move on. We would

like to apologise to Adele for the interruption.”

A Brit Awards spokesperson added: “We regret this happened and we send deepest apologies to Adele that her big moment was cut short due to the live show over-running.”

Corden commented: “She's the biggest star in the world. I don't understand what happened but I'm upset about it.”

## EDITORIAL

In need  
of a Brit of  
confidence

## DID YOU SEE IT?

It's the timeless pop clanger that shocked the country; the foolish synapse-sizzle that splattered red, white and blue corporate grease on the gorgeous face of a rare Great British triumph.

Yep, Harry from One Direction proffered a "massive thank you" to Radio 1 in a Capital FM-endorsed category at the Brits. Oucha!

Oh, sorry, you're thinking of that other blunder: the one where a crushingly apologetic James Corden severed the homecoming address of our Queen in order to cram in more Mastercard logos.

Apologies: I just thought while The Media was busy inflating controversy, we'd find our own angle.

Look, it was a goof wrapped in idiocy wrapped in lunacy – but let's not let Ms. Adkins' front-page bird-flicking define the Brits 2012. Because stupid programming decisions aside, Chris Martin was onto something when he said: "We've been playing the Brits since before most of you were born: it was terrible then and it's amazing now."

More than anything else, the ceremony delivered on its billing as a defining TV platform for the world's biggest stars: there were nine performances in total, all of which celebrated at their core the simple excellence of talented live performers.

Unlike the Grammys, there was no cheek-reddening adulation for each and every word; even better, there wasn't a sniff of lip-syncing – which casts out a message of audience devaluation when the industry should be doing the exact opposite.

Indeed, way before her middle finger sent Twitter into a frenzy, Adele's showstopping turn on the microphone swallowed up the collective breath of O2's tens of thousands of screeching hormone factories.

The underplayed, respectful nature of the ceremony was a real feather in the cap of the British industry – and a refreshing note of sincerity in the wake of The Grammys' overblown pomp. (The atmosphere even inspired a note of self-deprecation in Bruno Mars, who joked Peter Blake's diminutive statuette was "almost as tall as I am".) I mean, Rihanna didn't even touch her crotch: now that's veneration.

Only trouble was, all this humbleness on the part of the industry probably went too far: not least in terms of letting TV bodkins hurry and harry proceedings along. It seemed that the music business has become so used to being the goggle box's whipping boy, it now allows programmers and schedulers to pen in its ambitions.

On the biggest night in its calendar – and at a time when it seems to have worked out exactly how to turn the spotlight on those that deserve it – that's simply not on.

ITV did very nicely out of the fact Adele is universally-loved by its viewers.

Why wasn't she, her audience and the Brits organising committee deemed important enough for the sort of by-the-seat-of-the-pants scheduling often gifted to sports events or flag-waving celebrations of the Monarchy?

Tim Ingham, Editor

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

## BLINK 182 MAN ADDS WEIGHT TO MP'S MUSIC PLANS

Rock The House  
spreads its wings

## POLITICS

BY TIM INGHAM

An initiative set up to drive awareness of live music and IP concerns in the House Of Commons is inviting more talent to join its ranks – as it plots a partnership with the dance music sector.

Rock The House, a live music and venue competition founded by Mike Weatherley MP, recently added Blink 182's Mark Hoppus to its patrons, which already include Alice Cooper and Deep Purple's Ian Gillan.

"The project is all about awareness of the issues and to get people talking and understanding," Weatherley told *Music Week*.

"In this digital age there is an enormous amount of information to trawl through, and Parliamentarians particularly are so busy that they filter out information to make it more manageable.

"When Mark announced he was a patron and tweeted it out, the website got an additional 10,000 hits in two days. If someone they respect recommends something, people often check it out – much more than if a politician is simply



recommending it without third-party endorsements."

Discussing the rock-centric name of the initiative, Weatherley – the Conservative MP for Hove and Portslade – explained: "Every genre is welcomed. 'Rock' screams 'music', which is why we chose it, but I am pleased to say we are getting applications from blues, folk, jazz and dance groups.

"In fact the 'dance' element has proved so popular we are considering a 'House The House' version for DJs – some of the organisers of the Ibiza clubs are putting together a bunch of prizes and getting a proposal together, and it's looking like February 2013 could be the date of the finals at the House of Commons."

Weatherley, who will host a RTH debate in the Commons on Tuesday (February 28) with Blink 182's Hoppus, is keen for more musicians of all genres to join the campaign.

"The more we can do to keep reminding [politicians] that live music is essential to our economy rather than a noise to be eradicated, the better," he added. "The other aspect is Intellectual Property – a phrase likely to send to sleep the most attentive of person.

"We are drifting towards an 'everything is free' acceptance in relation to non-physical product and we need to remind people that this is a recipe to kill off what we all love."

## Radio 1 gets visual to woo younger audience

Listeners to Radio 1's Official Chart show will this Sunday be able to see as well as hear presenter Reggie Yates backstage at the Brits in a new visualisation of the flagship programme.

Speaking in his first major interview, station controller Ben Cooper told *Music Week* the move would help Radio 1 reach out to a younger audience used to watching content on mobile and tablet devices.

In a significant new development for the 4-to-7pm

weekly Charts show, the last hour will from this weekend onwards be visualised on the BBC network's website.

Cooper suggested the changes to the Top 40 show came at a time when the weekly sales chart had momentum back behind it.

"The chart did have a period when it didn't feel exciting and people tried to change release dates to make it exciting and sales were affected, but we're entering into a phase where the chart is becoming exciting and

becoming more relevant," he said. "You've got the midweek chart that gives it the element: is that really going to happen on Sunday? I feel there is a bit of momentum behind the chart at the moment, which is a good thing because it's about celebrating pop music, celebrating new music."

This Sunday's show will feature interviews with Brit Awards winners and losers from Tuesday's O2 arena event.

● See page 12 to read our full Ben Cooper interview.

BOY BANDS' TEAMS PREPARE FOR US INVASION TO FILL A GAP IN THE AMERICAN MARKET

# British boys set to take US by storm



## TALENT

BY PAUL WILLIAMS

The Wanted and One Direction are on the cusp of a British boy band invasion of the US as they bid to fill a glaring gap in the pop market across the Pond.

With the possible exception of Nickelodeon-created act Big Time Rush, the land that brought the world the likes of New Kids On The Block, Backstreet Boys and 'N Sync is lacking any current artists to meet this pop need.

But that is where the two UK acts come in – and the early signs are very encouraging. The Wanted, whose releases go through Universal's Mercury Records in the US, moved up to number 25 on the Billboard Hot 100 last week with Glad You Came, while their Simon Cowell-mentored Sony rivals One Direction have just scored a number two sales hit in Canada with What Makes You Beautiful – which was expected to debut on the Hot 100 this week.

"I'm absolutely convinced America is ready," said Mercury Records US president David Massey about his charges The Wanted. "The market has become more and more pop and there hasn't been a boy band since 'N Sync."

His enthusiasm was echoed by Sony UK international vice president Dave Shack about One

Direction, who are also building a successful following in mainland Europe, Australasia and South East Asia. "Make no mistake there is a gap in the market and we'd be crazy not to exploit it," said Shack as One Direction's single showed up last week at 11 on iTunes US swiftly after release there.

While the signs for both acts are good, history is not on their side. British girl group the Spice Girls topped the Hot 100 and had the year's biggest-selling album in the US in 1997 with their debut Spice, but their male compatriots have fared less well. Take That and Five scored just one Billboard Top 10 hit, UK-signed Boyzone enjoyed zero US chart action and fellow Irish act Westlife disappeared after a strong start with debut Swear It Again reaching number 20 on the Hot 100.

None of that, however, is putting off the teams behind The Wanted and One Direction. Up to last week Glad You Came had already sold 286,000 units, according to Nielsen SoundScan, with week-on-week sales rising by 46%. Meanwhile, demand is building in the US for One Direction ahead of the March 13 release of their Columbia-issued album Up All Night. They fly out to the States this week for six weeks of touring and promotion.

According to Massey, The Wanted's US assault began to take shape at the end of last year

when Glad You Came "started to explode" as key stations such as KIIS in LA and New York's Z.100 came on board. It was their January 10 appearance on NBC's The Ellen DeGeneres Show, however, that was the catalyst, and led the track into the Hot 100.

"Ellen heard about them and she's very much a fan of exciting new artists and was keen to have them on the show," said Massey.

The band were guests of E!'s Chelsea Lately on February 8 and have now received the Glee treatment with Glad You Came featured in an episode aired by Fox in the States this week. "It's great timing," said Massey.

The band will be back in the market in March for more promotion, while Massey anticipated a release date of around the end of April for their first US album, which will be a hybrid of their two UK albums with some additional new tracks.

One Direction's US roll-out, meanwhile, is following what has been a concerted effort to break them in other parts of the world, beginning in mainland Europe. This has centred on spreading the word through social media so the campaign to break them was not reliant on radio, according to Sony UK's Shack.

"In the past internationally the territories would walk away from a project if it didn't go at radio," he said. "We didn't want that to happen here."

Instead Sony has utilised an online campaign devised by its UK head of digital marketing Genevieve Ampuduh and rolled out overseas by international product manager Ruby Fard. Called Bring 1D To Me, it launched last October initially in mainland Europe and created a battle between different countries via the likes of Facebook, Twitter and Tombola as to why One Direction should visit them.

"We started setting them tasks like could they get 1,000 photographs showing their love for One Direction," said Shack. As a result promo trips were organised last year to Milan, Stockholm, Munich and Amsterdam. As an example of the mayhem, thousands showed up for an appearance in a Stockholm record store and it made that night's TV news.

"We ended up getting a number one album in Sweden.

They were one of the few territories we allowed to go with the album before Christmas," said Shack.

Other European territories released the album last week, including Italy which delivered an instant number one and this was followed last Friday by the band becoming last-minute additions to the San Remo festival. The album has now gone Top 10 in around 20 markets.

The Bring 1D To Me campaign has spread to the US with states competing against each other and resulted in a planned visit to Dallas, Texas, while the band begin a 10-date US tour in Chicago on Friday (February 24) supporting Big Time Rush and will appear on NBC's The Today Show on March 12. In Canada early support came from TV station MuchMusic and they visit Toronto this Sunday (February 26).



## NEWS

## NEWS IN BRIEF

■ **UMG:** The European Commission has set a provisional deadline of March 23 to decide whether the Universal's proposed £1.2bn purchase of EMI will be cleared in the EU.

■ **ABSOLUTE:** The radio station's breakfast host Christian O'Connell is set for a 60-minute programme broadcast live from a West End theatre. The March 19 show, *Man On Wireless*, will take place at London's Soho Theatre.

■ **BEATLES** Giles Cooper, MD of entertainment marketing agency Media Junction, has been appointed CEO of the estate of Stuart Sutcliffe - known as the 'fifth member' of The Beatles. It is estimated to be worth in excess of £5 million and contains dozens of Sutcliffe's original paintings.

■ **ANDREW MILLER:** Knebworth Festival promoter and key Nordoff Robbins fundraiser Andrew Miller has died aged 65. Miller helped to raise millions of pounds for specialist music charity Nordoff Robbins.

■ **TCT:** Example, Pulp, Jessie J and Florence + the Machine have been revealed as this year's headliners for the Teenage Cancer Trust gigs taking place at the Royal Albert Hall. The shows take place from March 30 to April 3. An evening of comedy hosted by Jason Mansford is also part of the five night line-up.

■ **INDIGO:** A new 'British songwriting, publishing and production house' has been launched by author and presenter Richard Newman alongside former MusicUnsigned A&R man Stewart Feeney and producer Pete Brazier. Newman said he set up Indigo as there "seemed to be a need for lyrics and more melodic top lines".

■ **AEI MEDIA:** The This Is Dubstep and UKF owner has created its own publishing company. AEI Music Publishing is a joint venture between AEI Media and New York indie publishing house Verse Music Group, which was founded by producers, songwriters and music publishers Curt Frasca and Sabelle Breer. The new company will be based at AEI Media's London headquarters

■ **NMP:** The second Nordic Music Prize has been won by Swedish artist Goran Kajfes for the album *XY*. In the competition, equivalent to the Mercury Music Prize, Kajfes beat 11 other nominees to the accolade.

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REVERB FESTIVAL WILL PRESENT GENRE'S MUSIC IN 'RELAXED ATMOSPHERE'

# Roundhouse aims to coax new audience to classical

## LIVE

■ BY TOM PAKINKIS

The Roundhouse is aiming to attract a new audience to classical music by dodging West End competition with its alternative art house project Reverb.

The Reverb 2012 festival will run across two weekends – February 24-26 and March 3-4 – and see performances from the likes of Imogen Heap and the London Contemporary Orchestra.

"The purpose of [Reverb] is to present really fantastic classical, contemporary classical or alternative, contemporary classical music in an environment where people can feel very relaxed," chief executive and artistic director of the Roundhouse Marcus Davey OBE told *Music Week*.

"There's no point in us trying to replicate what's happening in all the big venues because they do it so well. So we put out tables and chairs and present the music in a way that we hope will feel different.

"In terms of a theatre programme and a circus programme, there's no point in us trying to compete against the West End. Reverb is more art house."



ROUNDHOUSE

This year's Reverb is more focused than its predecessor, according to Davey, who outlined the highlights: "One of the big events is the Imogen Heap and Anna Silvera concert with the Holst Singers and there are new songs from both of them," he said. "We're very excited about that, it's a big evening and it's selling very well indeed."

"The Orchestra Of The Age Of Enlightenment with Sir Mark Elder have some very exciting concerts as part of their Night Shift series and we're welcoming, for the first time, The Aurora Orchestra with a thing called *Love Song For A City*.

"We're looking at a theme of love and

truce, what with it being the Olympic year and the Olympics being all about truce," he explained.

Davey says the response has already been strong, but he expects a lot of last minute business as well.

"When you're developing a new audience, they will make a very last minute decision because they don't know the ensembles or the music very well," he said.

"They're not the first people to queue for a ticket, it's not like we've got Jay-Z on every night. It's unknown to a lot of people and we're asking them to take a risk. We have to build trust as much as we can."

## MU slashes student rates

The Musician's Union has cut its membership subscription rates for full-time students.

Eligible students can now join the organisation for £20 a year, which will ensure they are given all the benefits and services available to existing members.

"The MU is stronger now than it has ever been in its 100 year-plus history," said assistant general secretary Horace Trubridge (pictured). "We have more collective bargaining agreements with employers and engagers of musicians than we have ever had before. We enjoy a good relationship with all areas of the music industry, in



particular, through our involvement with UK Music.

"We want the successful musicians of tomorrow to enjoy the support and protection of the MU from the point that they decide that they want to make money out of their music."

Trubridge added that the MU membership in 2012 includes those who "rap and DJ", as well as classical musicians and session players.

He said that student musicians stand to gain a "comprehensive toolkit for a working musician" for their £20 – including £10m public liability cover, £2,000 free equipment insurance, free contract advice and legal assistance.

Earlier this month, the MU called on the Government to follow the US's lead and introduce a uniform national policy regarding musical instruments on airplanes.

## Official Charts Company sponsors Music Week Awards

The Official Charts Company has signed up to sponsor the A&R category at April's Music Week Awards.

The lobbying period for the Awards has now passed, with all entries submitted for consideration before last week's deadline.

The event will take place at The Brewery venue in central London on Thursday, April 26.

Official Charts Company MD Martin Talbot said: "With the Official Singles Chart marking its 60th birthday this November, musical talent has been at the heart of what we do for more than six decades. And the UK music business is currently going through a purple patch, with our own data showing that British music accounted for 52.7% of all the



albums which reached the Official Albums Chart in 2011, the highest level for 15 years.

"While technologies change and consumption habits evolve, one thing remains constant – the importance of new musical talent for fans to fall in love with and the Official Charts to crown as new chart stars.

"The *Music Week* A&R Award is the most prestigious recognition there is for the talented people who develop the UK's new musical talent.

"The Official Charts Company and theofficialcharts.com are delighted to join *Music Week* in recognising these committed teams and individuals."

INDUSTRY JARGON HURTING PUBLIC EDUCATION OVER PIRACY, SAYS SHADOW CULTURE SECRETARY

# Harman: Let's stop talking nonsense

## POLITICS

■ BY TIM INGHAM

Deputy Leader of the Labour Party and Shadow Culture Secretary Harriet Harman has suggested that anachronistic terminology is hurting the music industry's quest to educate the public on copyright and anti-piracy issues.

Speaking at the University of Hertfordshire's Forum on Monday, Harman claimed that most young people in her constituency of Camberwell & Peckham would not sufficiently recognise "insider language" like the phrase "intellectual property".

"[Terminology] that's been used for the past 300 years is not okay anymore," she said. "I find it paradoxical that an industry that is so brilliant at communicating can't communicate in this way."

Harman suggested that the advertising industry could help the music industry work out a "branding programme" to assist with the trade's work with consumer education, and that the "final presentation wouldn't feature words like 'intellectual property' and 'copyright'".

"This language is hundreds of years out of date," she told *Music Week*. "There is so



little public understanding of something that there is so much potential support for."

Harman also announced that the Labour Party would be drawing up a "five-point plan for jobs and growth in the creative industries" later this month across its culture, education, business and Treasury teams – in response to industry

complaints that music is too often seen as the sole preserve of the DCMS.

This will cover access to finance, exports, a regional strategy for growth, young people and skills and intellectual property.

"Access to finance is clearly a huge issue," said Harman. "While London is a

## DIVERSITY 'WHITE MEN DOMINATE MUSIC BIZ'

Harman has backed UK Music's recently-launched Diversity Charter. She claimed: "Many artists in the music industry - like the consumers - are women and ethnic minorities. But the top management of the industry is dominated by white men.

The reality is that who you know is still too important in your ability to get into the business. The industry needs to ensure that everyone gets a fair chance based on merit to get into the industry and a fair chance based on merit to rise up the industry."

global financial capital and Britain's artists are global success stories, most of the music industry still struggles to get finance. The Government has to play its part in trying to improve the situation; to encourage the city to recognise the creative industries as an important investment for the future."

# Warner/Chappell: songwriters should think sync

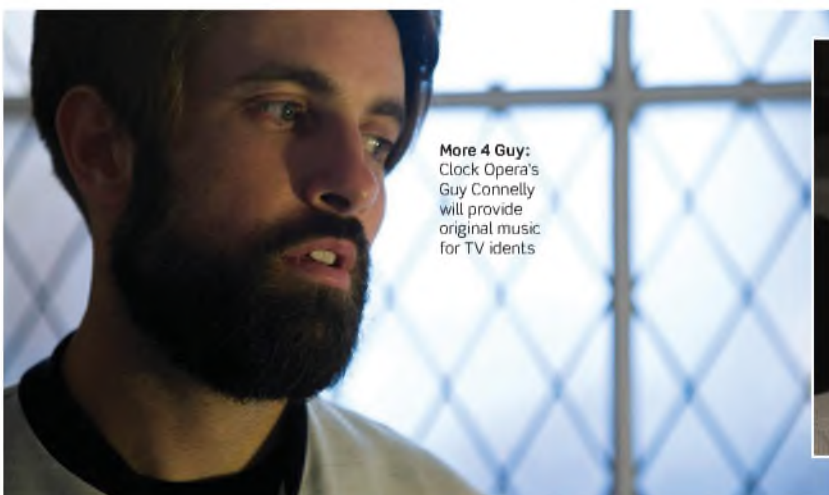
Warner/Chappell is encouraging signed artists to consider writing original compositions for sync as a smart route to extra revenue.

Pairing acts up with brands outside the music industry is often used by publishers as a way of promoting recorded work, but a new deal between Warner/Chappell and Channel 4 takes things in a different direction.

Clock Opera's Guy Connelly will provide original music for new More 4 idents – none of which appears on the band's released material.

"We're still working with the band [to promote] the singles in the run-up to release in the normal way that we do with commercials and TV, film and the rest," said creative and licensing coordinator, Warner/Chappell UK Pete Beck.

"But when you have the opportunity with a composer like Guy who is keen to be involved in interesting and creative projects like this, it presents a new way to work. It's also interesting for Channel 4 to be able to have that relationship was well," Beck added. "Instead of going to their usual composition companies this gives it that extra edge."



**More 4 Guy:** Clock Opera's Guy Connelly will provide original music for TV idents

Beck pointed out that the aim of the More 4 deal wasn't primarily focused at dragging consumer interest to Clock Opera or even Guy Connelly himself.

"People who are watching these idents aren't necessarily going to be saying, 'That's a Clock Opera track,'" he explained, "but hopefully there will be some run off where people involved in design or sync are going to see these things, think it's interesting and look to

Guy and the band for other projects in the future.

"Especially in terms of the sync community, I'm keen for people to know that Guy can do this and that Warner/Chappell can help people get these sort of commissions going."

In a far more high-profile sync, Warner/Chappell struck a deal in November that will see Elbow write and record the BBC's soundtrack for the London 2012 Olympics. The publisher



**Pete Beck:** Warner/Chappell's creative and licensing coordinator

says the size of that deal is a one-off – and that it is looking at original composition opportunities great and small.

"The Elbow deal is quite publicised, everyone knows it's Elbow," Beck explained. "I think [Connelly's] is a different deal. I wouldn't see it as a promotional thing and instead see it as something outside the usual Clock Opera [material]. It's an extra thing that Guy can do so why wouldn't we take advantage of that?"

## NEWS

ETHAN JOHNS, MARTIN MILLS, MARTIN RUSHENT ALL HONOURED AT 2012'S LONDON BASH

# MPG Awards may expand after 'heartwarming night' sells out

## EVENTS

BY TIM INGHAM

The much-loved MPG Awards may increase in size next year, following a sell-out ceremony at Café De Paris, London last week.

However, the Music Producers' Guild will live up to its name when making the decision whether to grow the event – telling *Music Week* that it won't change a thing if it means a reduction in sound quality.

2012's bash included standout moments such as Ethan Johns collecting his Producer Of The Year prize from artist Laura Marling – and the family of the late Martin Rushent paying tribute to the Stranglers producer whilst picking up his Special Recognition gong.

Marling called Johns "a master of his craft", whilst fellow artist Hazel O'Connor said that Rushent encouraged "work and fun in equal measure".

MPG chairman Steve Levine told *Music Week*: "There were so many highlights. What's really fascinating is when you think that producers very rarely work on sessions together – but often 'share' engineers or remixers.

"It was really sweet and heartwarming to see how engineers like our nominees have worked with so many producers. They all had a good chinwag. It made for a great atmosphere."



Guided: Guests at 2012's MPG Awards included Outstanding Contribution winner Martin Mills, as well as Laura Marling, Mark Ronson, Ethan Johns and MPG Chairman Steve Levine.

When asked if the event – which welcomed other guests such as Mark Ronson – may expand in 2013, Levine said: "After last year's success many of the sponsors booked tables for 2012 almost the next day so we were very tight. That's why we changed the room around – we had to fit extra seats in.

"Moving to a larger venue [in 2013] is an option as clearly the demand is there – but moving to a bigger venue has many cost implications, and we want the sound to be good: after all that is what we are promoting to the world and I'm proud of our AV."

He added: "The warmth and feeling in the room on the night is amazing. This is not a public event like so many awards shows – the relationships that producers have with their artistes is a very special one. Take the speech given by Laura Marling when presenting Ethan Johns with his producer of the year award as a prime example.

"It's also worth noting that many of our sponsors manufacture and design the equipment we use daily in our recording sessions.

"This gives all us chance to chat to them in an informal atmosphere very different from a regular 'Trade Show'."

## MUSIC WEEK BREAKOUT FOCUS SHIFTS TO URBAN ACTS FOR MARCH EVENT

## MARCH'S MUSIC WEEK

BREAKOUT night will shine a spotlight on urban acts, as it welcomes hotly-tipped artists including Lady Leshurr and Cleo Sol. The event will take place on Wednesday, March 14, at London Camden's Proud Galleries.

Its line-up includes north London rapper Benny Banks (right), who recently signed a deal with 679/Warner, as well as Island signing Josh Osho. Meanwhile, Birmingham-born Lady Leshurr –

who has teamed up with the likes of Tinie Tempah and Wiley – will also perform, along with 24-year-old Luke Bingham, who is signed to influential label 3Beat.

The event's acoustic stable will welcome performances from the likes of former Fame Academy singer/songwriter Alistair Griffin –



whose song Just Drive will be used on TV coverage of the forthcoming Formula 1 season. Wretch 32 and Tinie Tempah collaborator Cleo Sol will also perform live.

"With March in mind, we wanted to show the diversity of new talent in the UK urban pop scene," said

co-founder of promoter All Night Long Ben James.

"From Benny Banks to Cleo Sol to Josh Osho, London has a lot to offer – but Lady Leshurr and Luke Bingham prove the excitement is not just restricted to the capital."

February's Breakout event welcomed 700 people through the doors and included standout performances from Karima Francis and The Good Natured.



Urban night: Lady Leshurr plays Proud Galleries on March 14

# MusicWeek Awards 2012

Thursday, April 26th



Hosted by  
Greg Davies

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The Brewery  
Chiswell Street  
London

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TV Show Featuring Music

Distribution Team

Sales Team

Catalogue Marketing Campaign

Artist Marketing Campaign

Promotions Team *Sponsored by* 

PR Campaign

Independent Record Company

Record Company

The Strat

# DATA DIGEST

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

## ▶ THE PLAYLIST



### USHER

**Climax** (RCA)

Diplo soundtracking Usher is a wonderful thing. A minimal, understated production provides a cold backdrop to Usher's heart-felt, emotional vocal. *Big*. (Single, March 19)



### FRED V & GRAFIX

**One Of These Days** (Mainframe)

Set for release on Austrian label Mainframe, this is a big drum&bass tune which is already crossing into Zane Lowe's world at Radio 1. (Single, March 26)



### LETLIVE

**Muther** (Epitaph)

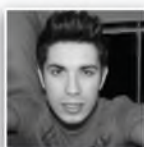
First single from the band's Epitaph debut, this is a slice of emotion-charged rock from quite simply one of the most important guitar records of 2012. (Single, out now)



### JESSIE WARE

**Running** (PMR)

Currently working with The Invisible's Dave Okumu on her debut album, the new single is a haunting, affecting listen that you won't be able to shake. (Single, March 26)



### DANNY SHAH

**Connected** (unsigned)

With the clever video racking over 800,000 views in under a week, this unsigned Scot looks to be onto a winner with his debut. (Single, tbc)



### ROBERT ELLIS

**Friends Like Those** (NewWest)

A new addition to the Vector management stable (Kings Of Leon), Ellis' soulful songs are already winning support from 6 Music and Xfm. (Free download, available now)



### KINGS OF THE CITY

**Make Me Worse** (unsigned)

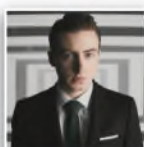
There is an air of Everlast about this UK group's sounds - merging acoustic guitar and decent choruses with hip-hop influences. (From EP, available now)



### JAMIE N COMMONS

**Devil In Me** (LuvLuvLuv)

Second single from one of London's biggest voices, Devil In Me is a slice of tortured, sun-kissed blues that is off to a strong start at specialist radio. (Single, March 26)



### EUGENE MCGUINNESS

**Shotgun** (Domino)

The second single from his latest album, McGuinness injects a wild-west swagger giving Shotgun's pop sensibility a bitter-sweet edge. (Single, March 26)

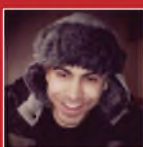


### THE SHINS

**September** (Columbia)

A B-side from current single Simple Song, September is a chilled-out slice of Greg Kurstin produced perfection from the New Mexico natives. (From album, March 19)

## BREAKOUT



### LUKE BINGHAM

East Midlander Luke Bingham is a singer-songwriter and 'hypnotic mover' signed to Universal Publishing and 3Beat Records. The R&B crooner, who has already supported US R&B star Trey Songz on tour, will join Josh Osho as part of the main stage line-up at March's Breakout event on Wednesday 14.

Get on the guest list at [musicweek.com/breakout](http://musicweek.com/breakout)

## SIGN HERE



**Skinny Lister** have signed to a world-wide deal on Rob Da Bank's Sunday Best Recordings. The PRS-rated 'hardest working band in Britain' will release their first single in the UK on April 9 with an album to follow on June 11.

## GIG OF THE WEEK



**Who:** Azealia Banks  
**Where:** Heaven  
**When:** February 27  
**Why:** The young Harlem-born starlet, crowned atop *NME's* recent annual 'cool list', lands in London town to showcase tracks from her forthcoming debut album.

# SALES STATISTICS



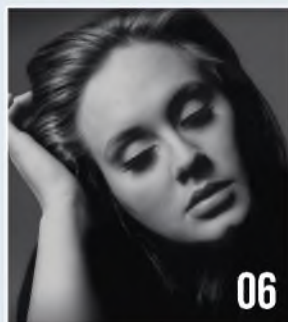
## CHART WEEK 7

Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
<b>SALES</b>	3,590,297	1,602,370	375,028	1,977,398
<b>PREVIOUS WEEK</b>	3,422,741	1,355,142	350,433	1,705,575
<b>% CHANGE</b>	+4.9%	+18.2%	+7.0%	+15.9%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
<b>SALES</b>	24,246,325	10,174,512	2,082,860	12,257,372
<b>PREVIOUS YEAR</b>	22,584,141	11,915,231	2,221,679	14,136,910
<b>% CHANGE</b>	+7.4%	-14.6%	-6.2%	-13.3%

# TOP 10 STORIES ON MUSICWEEK.COM

Musicweek.com's most-read stories for period ending February 21, 2012



- 01** 'Death of the album' a misnomer  
*Thursday, February 16*
- 02** Whitney Houston UK price rise was a 'mistake', says Sony  
*Wednesday, February 15*
- 03** Revealed: subscription streaming revenues soar in 2011  
*Thursday, February 16*
- 04** Whitney death sparks wave of tribute buying  
*Tuesday, February 14*
- 05** Spotify turned down Adele's 21, reports suggest  
*Thursday, February 16*
- 06** Adele: I'm taking five-year break... or maybe just five days  
*Wednesday, February 15*
- 07** UK government agency threatens illegal downloaders  
*Wednesday, February 15*
- 08** Houston tribute buying prompts Hot 100 rule change  
*Thursday, February 16*
- 09** Hyde Park gigs under threat from annoyed residents  
*Thursday, February 16*
- 10** UMG guarantees Citi EMI \$1.9bn price tag  
*Monday, February 20*

# CRITICAL MASS



**metacritic**  
Keeping score of entertainment.

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

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



**88**

**GOLDFRAPP**  
The Singles



**77**

**MARK LANEGAN**  
Blues Funeral



**64**

**PAUL McCARTNEY**  
Kisses On The Bottom



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

## THE MAGIC NUMBERS

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

**113,319**

First-week sales for Emeli Sandé's *Our Version Of Events* knocks Lana Del Rey's *Born To Die* off the top spot

**2**

Hours to get Kanye West's lunch cost the rapper's driver his job, say reports

**43**

Per cent increase in digital LP revenue year-on-year in 2011 to sideline 'death of the album' predictions

**10**

Year prison threat to illegal downloaders issued by SOCA

**50m**

Dollars worth of extra assets seized from Megaupload by US authorities this week while the company's execs are hit with further charges

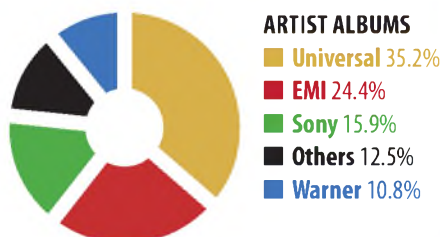
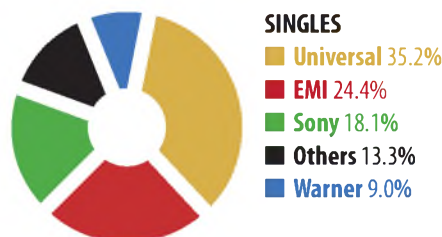
**4**

Superstar headliners for Teenage Cancer Trust gigs: Example, Pulp, Jessie J (right) and Florence + The Machine



## MARKET SHARES BY CORPORATE GROUP WEEK 7

Official Charts Company



## FEEDBACK

### Grammy TV audience highest since Jacko's Thriller triumph

Irf: "Wow, it makes you wonder why the music industry complains so much. Music has never been so popular as it is right now, not to mention as boring."

### UK government agency threatens illegal downloaders with '10 years in prison'

Eddie Fitz: "Next time I watch an 'artist' boasting about their third basketball court they just installed on MTV Cribs, I'll remember how hard done by



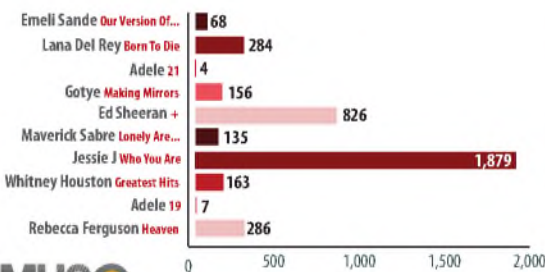
they are because of illegal downloading.

### Whitney death sparks wave of tribute buying

rickylopez: The negative publicity to the biz only steers people (newbies) to the torrents - shame on whoever authorised that iTunes data to be updated. I hope they stick a wad of notes into a local Soho drugs charity tonight.

## PIRATES' BAY

### NUMBER OF ILLEGAL FILES FOUND BY MUSO.com OF TOP 10 ALBUMS ON FEBRUARY 19

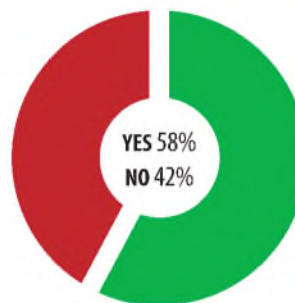


Source: Muso.com

## MUSIC WEEK POLL

This week we asked...

Should the dance music category return to the Brits?



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

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



@WillBlakeUK Skrillex's production is looking incredible... The skrillex cell is the biggest one yet  
(Will Blake, *Vision Music Management*) Tuesday, Feb 14



@ollybarnes Adele flogs another 240k in a week in the US post-Grammys. Wow. #invincible #wholeworld-hasacopy  
(Olly Barnes, *Universal*) Thursday, Feb 16



@AndrewMaleMojo God! I've just got to the bit in Bill Oddie's autobiog where he attempts to sing a comedy sex song at the Terence Higgins Trust benefit.  
(Andrew Male, *Mcjo*) Sunday, Feb 19



@Sillywhite So, yes, i can now confirm that i am back in the studio with my old muckers DMB... Watch this space...  
(Steve Lillywhite *CBE*) Tuesday, Feb 15



@will\_mills\_ The video for @gotye Somebody That I Used To Know, just ruined the brilliance of the song for me. Wish I'd never watched it  
(Will Mills, *Shazam*) Friday, Feb 17



@roughtradeshops Amazing the differing reactions we get from customers when we play the Lana Del Rey record in-store...  
(Rough Trade) Sunday, Feb 19



@guyachambers In with @TheLuckMusic today pondering various requests to release various tracks. Don't want a writ from an American lawyer ruining my day  
(Guy Chambers) Tuesday, Feb 15



@ARRJAYKAY "If our booking agent was a wrestler, what would his name be?" standard tour bus conversation.  
(RJ Keeling, *tour manager*) Sunday, Feb 19



@edsheeran It gets deep when you have a friend speaking to the press about you but you don't know who it is, time to downscale again  
(Ed Sheeran) Monday, Feb 20



@MattAATW Religion... what a waste of time! Just thought I'd move into Joey Barton territory and tweet about the bigger issues  
(Matt Cadman, *AATW*) Thursday, Feb 16



@Johnny\_Marr OK, all those girls who are saying they like Classic Rock have to quote a Genesis or Led Zep lyric without using Google. It will be horrible.  
(Johnny Marr) Sunday, Feb 19



@mrstevelevine Exactly! RT @helenne: 90% of Megaupload users never uploaded a single file. Bet Dropbox's figures are different  
<http://goo.gl/JEQbG>  
(Steve Levine) Monday, Feb 20

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



# DATA DIGEST

## PICTURE OF THE WEEK



### BLIND FAITH

Coaches Danny O'Donoghue (The Script), Sir Tom Jones, Jessie J and will.i.am take their seats for the 'blind auditions' in the first image from forthcoming BBC One talent show, The Voice.

Photo: BBC/Wall To Wall/Guy Levy

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



**MARIA GRAFF (INDIE MAG)**  
*Air Castles - Falling To Pieces*  
Winter Hymns Records

This is a subtle pop gem with a drum like a heart-beat taking you on a journey of sweet melancholy and pulsing repetition in a beautifully uplifting build-up. All the pieces are falling in the right place with this hypnotic ballad.



**LEE DALLOWAY (QX MAGAZINE)**  
*Elsie - The Assassin (Bang Bang)*  
Big Print Records

Feisty Liverpudlian Elsie may look like your slightly senile friend, but her new tune The Assassin (Bang Bang) has an indie-chick swagger that would put you in fear of your life if you ever drunkenly put the moves on her hot boyfriend.



**TIM JONES (RECORD COLLECTOR)**  
*Tom Tyler - Skyline*

Tom Tyler's celebratory music is made for the first rush of spring, with solar-warm vocals that call to mind David Gray fronting Mike & The Mechanics. With its understated keys, Skyline - from debut album Silence - is pop-rock sunshine all the way.



**RUSS COFFEY (THE ART DESK)**  
*Judith Owen - Some Kind Of Comfort*  
Coungette Records

Owen revisits old themes of everyday foibles with characteristic wit and lightness of touch. Musically, though, she moves beyond her jazz cabaret idiom to encompass elements of folk and pop, her vocals moving effortlessly between styles. Another charming offering.

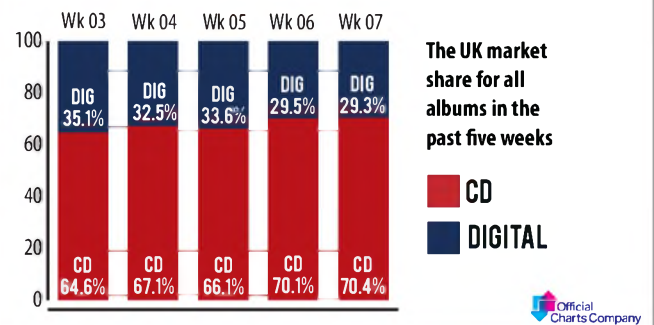
## ON THIS DAY FEB 24

Weds. February 23 2010

Johnny Marr is "ecstatic" after getting his cherry red 1964 Gibson SG back. Smiths fan Stephen White, on the other hand, is "disgusted" with himself for stealing the axe 10 years previously.



## DIGITAL vs PHYSICAL



## CAMPAIGN SUPERNOVA THE TING TINGS - Sounds From Nowheresville



**ONLINE**  
Facebook, Google Search and YouTube pre-roll advertising ahead of release. Virgin takeover to run on week of release.

**DIGITAL**  
Promotion has been secured with Muzu, Spotify will run a competition for a signed cap and a Deezer playlist and Q&A will also feature. Asos will advertise on day of release via digital newsletter and online magazine. A Guardian Guide augmented

reality ad comes to life with retail links and videos.

**TELEVISION**  
Vevo carousel profile in January as well as placement on Vevo@youtube and social networks. Playlisted on MTV Music, Q, The Box along with promotions on BBC Breakfast, Freshly Squeezed and more.

**RADIO**  
B-listed at Radio 1, having done Zane Lowe sessions and with a

BBC Live Lounge spot to come. Also added to Xfm daytime playlist.

**PRESS**  
Talking Heads feature to run in Record Collector and 60 Seconds interview in Metro as well as features in Gay Times, Bliss, Daily Star, Look, Time Out and The Independent.

### THE LOWDOWN

Released: February 27  
Label: Columbia  
Contact: Kelly Bush • kelly.bush@sonymusic.com

# ON THE RADAR **MODESTEP**

ONE MILLION YOUTUBE VIEWS in a week for a track from an unsigned band: that's what Feel Good by Modestep achieved (partly in thanks to an enthusiastic UKF audience) with their no-budget, self-produced video.

It also managed to crash The Official Singles Chart Top 40. Speaking to *Music Week*, Modestep member Tony Friend revealed: "We were working with YouTube channel UKF and gave them them Feel Good - a track we didn't think was that good as we wanted to save our better songs for later on. Daytime radio got on it, the video went up on Christmas

Eve last year and by New Year it was at a million hits and it all took off from there.

"Before, we were trying to get signed with no luck at all - I guess labels like to sign you when they know you've done most of the work already!"

Since being snapped up by A&M in the UK and Interscope in the US, the electronic genre-meshing four-piece have travelled the world, conquering American and Aussie audiences with their live shows and sound which Tony describes as "electronic tunes at 140bpm that are influenced by everything. We're not a dubstep

band - you'll hear anything from rock, house, old garage, jazz to sub dub to heavy metal from us. We've come from different backgrounds and brought that together for Modestep."

They've just finished debut album *Evolution Theory* which is slated for June. Preceding that is single *Show Me A Sign* that Tony describes as "very in-your-face. Our last single was more chilled, so we decided to put out the hardest thing off our album." As for another DIY visual that comes with it, he



hinted: "Watch out for the video - that's probably going to stir quite a lot of shit. It's coming out via UKF in March..."

It seems like the wider music market is primed for Modestep's grand arrival as Friend enthuses: "I think Skrillex winning at the Grammys has opened doors for all of us now."

## LIVE & RELEASE SCHEDULE

**LIVE**  
25/02 Maag Halle, Zurich, Switzerland  
08/03 Rotunda, Krakow, Poland  
10/03 CSG, Gdansk, Poland  
30/03 Embassy, Bangor, Wales  
April / May - supporting Lostprophets

**DISCOGRAPHY**  
**Feb 2011** Feel Good  
**Aug 2011** Sunlight  
**Nov 2011** To the Stars

**RELEASES**  
**On Air/On Sale** March 5, impact date  
**April 9** single: Show Me A Sign  
**June 2012** debut album: Evolution Theory

**LABEL**  
A&M / Samantha Sissons  
Press: Chris Latham  
**MANAGEMENT**  
Jamer Fern, ASM Damage

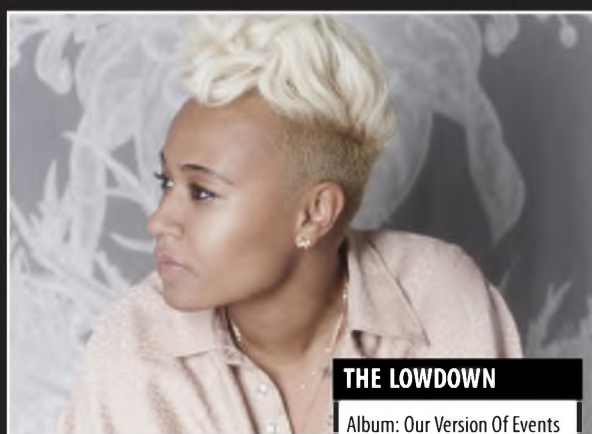
## HE SAID / SHE SAID



“Both users and the operators of The Pirate Bay infringe the copyrights of the Claimants in the UK”

A written verdict from Mr Justice Arnold at the High Court confirms The Pirate Bay's illegal status in Britain.

## TAKE A BOW TEAM EMELI SANDÉ



**Label:** Virgin  
**A&R:** Glyn Aikins  
**Manager:** Adrian Sykes  
**Marketing manager:** Fay Hoyte  
**Digital marketing:** Tony Barnes  
**National press:** Janet Choudry  
**National radio:** Kevin McCabe/ Stella Fabinyi  
**Regional radio:** Jason Bailey/ Martin Finn  
**TV:** Vic Gratton/ Rob Clark  
**Online PR:** Stuart Freeman  
**Regional press:** Gordon Duncan, ABP

### THE LOWDOWN

Album: *Our Version Of Events*  
Highest chart position: No. 1

## MUST-SEE MUSIC TICKETING CHARTS

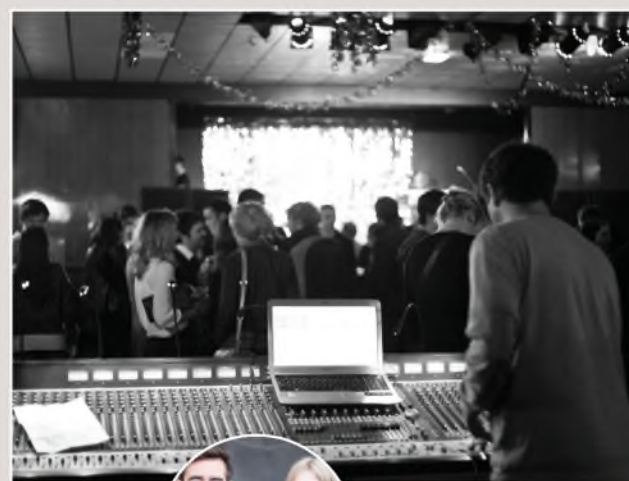
HITWISE Primary Ticketing Chart		
POS	PREV	EVENT
1	2	OLLY MURS
2	1	MADONNA
3	3	ONE DIRECTION
4	5	ED SHEERAN
5	NEW	STING
6	6	BEN HOWARD
7	NEW	JUSTIN BIEBER
8	14	ADELE
9	8	COLDPLAY
10	4	LADY GAGA
11	NEW	BRUCE SPRINGSTEEN
12	7	SECRET GARDEN PARTY
13	NEW	NOEL GALLAGHER
14	10	RIZZLE KICKS
15	NEW	THE WANTED
16	NEW	V FESTIVAL
17	NEW	DRAKE
18	NEW	AHA
19	NEW	JLS
20	NEW	MATT CARDLE

VIAGOGO Secondary Ticketing Chart	
POS	EVENT
1	MADONNA
2	COLDPLAY
3	JLS
4	ED SHEERAN
5	NOEL GALLAGHER
6	FLORENCE + THE MACHINE
7	WESTLIFE
8	X FACTOR LIVE
9	RAMMSTEIN
10	DRAKE
11	THE WANTED
12	LIGABUE
13	DIVERSITY
14	BRUCE SPRINGSTEEN
15	EMELI SANDE
16	SKRILLEX
17	NICOLE SCHERZINGER
18	NEW ORDER
19	OLLY MURS
20	REBECCA FERGUSON

TIXDAQ Primary Ticketing Chart			
POS	PREV	EVENT	£m
1	1	WESTLIFE	3.2
2	2	COLDPLAY	2.4
3	3	NKOTBSB	1.2
4	4	MADONNA	1.1
5	6	STONE ROSES	0.7
6	5	NOEL GALLAGHER	0.7
7	7	BRUCE SPRINGSTEEN	0.6
8	9	ELTON JOHN	0.5
9	10	BLINK 182	0.4
10	11	BARRY MANILOW	0.4
11	12	V FESTIVAL	0.4
12	13	STING	0.3
13	8	RAMMSTEIN	0.3
14	14	JOE BONAMASSA	0.2
15	15	TOM PETTY	0.2
16	16	I. OF WIGHT FESTIVAL	0.2
17	17	DOWNLOAD FESTIVAL	0.1
18	19	FRANKIE VALLI	0.1
19	18	T IN THE PARK	0.1
20	20	CHRIS DE BURGH	0.1

## HALL & NOTES

### THE BEST LIVE VENUES IN THE UK



Capacity  
450

### Coming up

08/03 Portico Quartet  
16/03 Doom  
31/03 Bill Wells & Aidan Moffat  
13/04 Slow Club (pictured)



### QUEENS SOCIAL CLUB

4 Queens Road  
Sheffield S2 4DG  
t 0114 272 3039  
w harleylive.co.uk  
**Bands contact**  
kate@theharley.co.uk

# THE BIG INTERVIEW BEN COOPER

"I've got the best job in the world. It's a fantastic opportunity and I realise it's a privilege. Someone said to me the other day, 'Do you realise more people have walked on the moon than been controller of Radio 1?'"



## THE NEW ST

Radio 1 Controller Ben Cooper sits down with Music Week for his

### RADIO

■ BY PAUL WILLIAMS

Radio 1 moves into new studios and offices in the redeveloped Broadcasting House this autumn, but one particular space under construction there gives the biggest clue as to where the station is heading.

It goes by the rather un-radio name of the 'visualisation room'. Just a few years ago such a concept would have been deemed absurd for a supposedly audio-only medium. However, it will now be central to the station's number one aim of winning over a young generation where the smartphone is an essential tool of everyday life and radio without pictures makes little sense.

Ben Cooper, who was appointed as Andy Parfitt's successor as controller last October, describes Radio 1's new home – it will house sister network 1Xtra, too – as the "physical embodiment" of the new era the station is entering. And central to that new era is Cooper and his team working out what radio should be for this generation – which the BBC Trust says Radio 1 has to attract to bring down its average listening age.

"The question I'm obsessed with is what does radio look like on a small screen because no-one stares out of the bus window on their way to school anymore," Cooper ponders. "They might still have their headphones in, but they now look down onto their lap. What can a radio station do to entertain their fingers and their eyes as well as their ears?"

At this stage the new controller is far from having all of the answers, but he knows that for Radio 1 to reach this audience – one that is also vital for the music industry to win over – the offering has to work on smart phones and laptops.

The visualisation room in Radio 1's new space in Broadcasting House will therefore be crucial in creating the kind of content that can work on mobile devices. However, even prior to the room being up and running, the station is about to roll out its clearest example yet of how it plans to visualise its on-air offering.

From the end of this month, the final hour of the Sunday chart show will not only be an audio proposition but will be available to watch on Radio 1's website, too, combining studio footage of presenter Reggie Yates at work, interviews, videos and other visuals.

Cooper says he charged his team with coming up with a modern equivalent to his own generation hovering their finger over the pause button to tape their favourite hits and cut out DJ chatter.

"That was my push and challenge to the team," he says. "That audience is pretty much mainly going to be online in their bedroom. The revealing of that chart is an event so the ability to watch on a laptop or iPad gives it some kudos and an element of excitement. We will try first and see how it does."

This new way of representing the chart is a good example of Cooper's philosophy – in perhaps his



equivalent of original Director General Lord Reith's vision of the BBC "to inform, to educate and to entertain" – that radio in the future will be about three experiences: to listen, watch and share.

"Listening' is the radio part of what we do, 'watching' is the bits we visualise and 'sharing' is because people want to share what they enjoy listening to. What we have to work out going forward is whether Radio 1 is not necessarily just a radio station but a multimedia brand, a multimedia platform, and that raises some very fundamental questions about how you structure your workforce and how you use the money you're given."

There will be no bigger challenge in Cooper's time as controller than trying to win Radio 1 younger listeners and, ultimately, reduce the average age from what at the moment is 32. "The Trust have asked me to get the average age down at Radio 1 and that's going to be the thing I will be judged on," he says.

Cooper is also charged with trying to lose some of the station's older listeners – ideally to other BBC music services such as Radio 2 and 6 Music. But, at a time when Radio 1 has been enjoying some very high Rajar numbers (its Q3 2011 reach was its highest since the current methodology started in 1999) this could mean a dip in its ratings.

"It's the question I keep coming back to: how much am I comfortable with our reach coming down," he says. "Will it be like Matthew Bannister sliding down the bannister? I hope not obviously, but I'm sure there will be an effect."

Cooper argues the Radio 1 playlist has led the way in the station "thinking younger".

"Look at a record like Skrillex," he says. "The research shows the record is popular with people

# ATION MASTER

first interview - at the station's new state-of-the-art premises



between the age of 12 and 20, but not with people between the age of 20 and 30. We're going big on it because we think it's a great tune. That obviously brings up questions around returning established artists like Noel Gallagher and Madonna and U2. There are some really tough decisions."

Tough decisions will also need to be made about the shape of the programming schedule. And, while he is not saying anything precisely about his thinking as yet - especially concerning Chris Moyles at breakfast - we can definitely expect imminent changes.

"Anyone who looks at what I have done as head of programmes and deputy controller will know I always meddle with the schedule. Probably not a year has gone by when I haven't made some



changes. Change is expected and change will be delivered but it will be an evolving of the schedule over the next couple of years," he says.

Cooper also oversees digital service 1Xtra. The station is 10 years old this August, but really came of age in the Q4 2011 Rajar figures, when it broke through one million listeners for the first time.

"We've been on quite a journey with 1Xtra," he says. "Hitting a million is a real turning point. It happened in the quarter where we did 1Xtra Live and for me that was the time when Radio 1 and 1Xtra worked out their relationship together. 1Xtra made Radio 1 sound very cool and very cutting edge; Radio 1 gave 1Xtra access to the mass market of youth. That relationship can go forward and it's very beneficial to both."

Radio 1, meanwhile, is preparing for a very special Big Weekend in this Olympics year, with a line-up including Jessie J, Ed Sheeran, Emeli Sandé, Florence + The Machine and Lana Del Rey performing at Hackney Marshes across June 23 and 24.

Cooper recalls being at the side of the stage of the 2011 Big Weekend in Carlisle when Lady Gaga was about to get in her coffin: this is the kind of event that provides him with a sharp reminder of just how lucky he is in his role.

"I've got the best job in the world," he suggests.

Indeed, there have been just eight Radio 1 controllers since the station launched in 1967.

"It's a fantastic opportunity and I realise it's a privilege," adds Cooper. "Someone said to me the other day, 'Do you realise more people have walked on the moon than been controller of Radio 1?'"

Yet none of them have faced quite the challenges preoccupying Cooper now.

He must re-engineer the network at a time when the whole question of what radio will be in the future is at stake.

Walking on the moon is another matter: Cooper has to take a giant leap for radio kind if both Radio 1 and the industry as a whole are to have a healthy future.



## CAPITAL COMPETITION

OVER THE PAST YEAR Radio 1 has seen the quasi-national Capital Network become the nearest to a direct competitor it has had to deal with in years.



Despite it being a rival, Cooper cannot dim his enthusiasm for the now-Global Radio-run brand.

He left Radio 1 in 2001 to work there as executive producer, alongside presenters Edith Bowman and Cat Deeley, before rejoining the BBC station in 2003 as head of mainstream.

"I love Capital. I wanted to work there because it was the most famous commercial radio station probably in the world," says Cooper. "It went through a period in the doldrums as it tried to work out who it was, but I think Ashley [Tabor] and Richard [Park] have grabbed it by the scruff of the neck and are doing great stuff now. I don't think we should be competing with each other. We should be saying: 'We're in this together. We're radio. We love radio.' Let's actually work together for the common good. I think that's really exciting."

The BBC man argues the roll-out of Capital last January from its London heartland has been good for Radio 1 "because it keeps us on our toes in terms of innovation", but he says the two services are very different.

"They're doing brilliantly at being a traditional radio station. But to use a naff analogy, if it is a Formula One race they are doing very well, but we are going into the pit lane to change our tyres because we think the weather's changing. As a public service producer that is our role. Whatever we do when we work it out, we share it with everyone because that is right for the industry," he says.

Cooper is also keen to get out the message that, musically, Radio 1 is very different from Capital and other music stations: "Capital is hit music radio. It's the music of now. Capital at its best throughout history has always been that."

"Meanwhile, Radio 1 gives you some of the hits, but it's also about new music. Something like 15 of Radio 1's top 20 tunes are not in the top 20 of the UK's top airplay chart. That's public service."

LEFT Not just a radio station: From the end of February, Radio 1 'listeners' will be able to watch Reggie Yates' Sunday chart show on the station's website

BELOW LEFT Big Weekend in a big year: Jessie J and Fearne Cotton at Radio 1's Hackney line-up announcement

BELOW State of the art: Radio 1's new home at a redeveloped Broadcasting House is the embodiment of the station's new era

# BUSINESS ANALYSIS A&R

## EDITORIAL

### Breakthrough artists playing to a brighter beat



JESSIE J, ED SHEERAN AND A FEW OTHERS ASIDE, 2011 hardly felt like a vintage year for British artist breakthroughs. But, believe it or not, more new UK or UK-signed acts figured in the year-end Top 100 artist albums chart than in any other year this century.

Twenty homegrown artists in that Top 100 fulfilled our breakthrough criteria in that before the year had begun they had never had an album certified platinum or gold by the BPI.

The list takes in all the obvious acts, including Jessie J, whose first album sold more than 800,000 copies domestically last year, but there are plenty of others who might not immediately come to mind, such as The Overtones, Two Door Cinema Club and UK-signed The Pierces.

It certainly offers a more positive outlook to what is emerging from UK A&R departments and what is most striking about these successes is the sheer musical diversity, ranging from the dubstep of Chase & Status and Katy B to the rockabilly of Imelda May and Hugh Laurie's vintage blues.

The corporate make-up of those 20 acts also largely reflects *Music Week's* UK A&R market shares for 2011, although these shares also take in sales by established UK-signed or A&R'd acts. Universal supplied eight of the breakthroughs, Sony six and Warner and the independents three apiece.

Universal's position at the top of our A&R market share tables is no surprise given its sheer size and dominance. But its UK A&R successes last year did not automatically come from the more obvious repertoire sources.

Three of its eight UK breakthroughs emerged from Mercury, whose domestic A&R tends to get overshadowed by sister operations Island and Polydor, while a further two came from Decca, which is cleverly tapping into an albums market that has clearly got older.

Sony's UK A&R showing last year was again heavily reliant on Simon Cowell's TV ventures, while Ed Sheeran provided further evidence that when Warner breaks an act it really breaks an act.

With no UK breakthroughs at all among the year's Top 100 albums, EMI was unable to match the achievements of 2010 when the likes of Tinie Tempah and Eliza Doolittle richly delivered. However, it is already making up for that this year with Emeli Sandé having debuted at number one last Sunday with a very impressive 113,319 sales.

Adele's incredible run has probably overshadowed some other great A&R achievements among the UK's independents, including at Ministry of Sound, which in its two-decade history had its best year yet with UK repertoire with Example, Wretch 32 and DJ Fresh all topping the singles chart. And DJ Fresh is back at number one this week.

Last year's UK album breakthroughs do need to be put into the context of a market where you now need fewer and fewer sales to register among the top sellers. In 2006 nearly 200,000 sales were required to crack the year's Top 100; last year it was just 113,000.

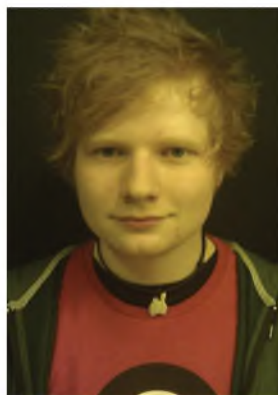
But, despite the clear economic pressures weighing down on new artist development, the picture is a lot brighter than you might at first think.

**Paul Williams, Head of Business Analysis**

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

# A&R GOES XL'S WAY

Adele-inspired indies boosted in A&R performance ranking



## EXECUTIVE SUMMARY



■ **XL tops UK A&R league table for singles after Adele provided three of the year's biggest-selling singles**

■ **Island leads UK A&R rankings for albums with successes including Jessie J, Amy Winehouse (both pictured) and Florence + The Machine**

■ **Independents accounted for nearly one in four sales of the 100 biggest non-catalogue UK-sourced albums of 2011, up from 6.0% in 2010**

■ **Ministry of Sound's UK A&R triumphs lift it from 10th top singles company for homegrown repertoire in 2010 to fourth last year**

■ **Universal claims an unrivalled 33.2% of sales of the Top 100 non-catalogue artist albums by UK-signed or A&R'd acts, although this is down from 40.7% in 2010**



A&R aces:  
Adele, Olly Murs, Coldplay and Ed Sheeran

## TALENT

■ BY PAUL WILLIAMS

**X**L led an A&R powershift in 2011 as independent labels quadrupled their sales of the year's most popular UK-originated albums.

Naturally headed by Adele, indies accounted for 24.2% of the sales of the 100 biggest-selling non-catalogue albums by UK-signed and A&R'd acts last year, up from just 6.0% in 2010.

Much of this increase by the independents can be put down to the phenomenal sales of Adele's album *21*, which sold 3.8 million copies in 2011 and ensures XL tops *Music Week's* exclusive album market shares ranking record companies by UK A&R performance. Island leads a similar table based on singles sales of UK-originated repertoire.

The market shares are calculated from Official Charts Company data of the year's highest-selling artist albums and singles. Sales by overseas signings or those not A&R'd in the UK are stripped out, as are greatest hits sets and any releases two or more years old when the year began. We are then left with Top 100 charts of the year's biggest UK-originated singles and albums from which we create these market shares.

XL sits at the top of our A&R table for albums with a 17.4% market share, mostly made up of sales of *21*, but excluding the 1.2 million sales last year of *19* as the album is treated as a catalogue title. The indie's score also includes sales of albums by Radiohead, The xx, Friendly Fires and The Horrors.

XL and Adele were by far the main reason why the independents' share of sales of the top UK-sourced albums of the year were so much bigger last year than in 2010. However, even if you exclude XL, the rest of the indie sector's share of these sales

still grew year-on year, up from 6.0% to 6.8%. This increase reflected successes such as Noel Gallagher's High Flying Birds album, released through the former Oasis man's Sour Mash label, Domino's chart-topping Arctic Monkeys album *Suck It And See* and Ministry of Sound releases by Example and Wretch 32.

Second on our 2010 A&R rankings for albums, Island finds itself runner-up again with a 14.5% share on the back of successes including Jessie J's *Who You Are*, Amy Winehouse's *Lioness: Hidden Treasures* and *Ceremonials* by Florence + The Machine. Even though she is signed out of the US, Jessie J has been included in our calculations as her album was A&R'd on both sides of the Atlantic.

RCA also retains its 2010 position of third place, although its market share drops from 12.2% to 9.7%. As was the case in 2010, its top UK repertoire sellers last year were dominated by acts who emerged from reality TV, including One Direction, Will Young and Rebecca Ferguson with *The Script* and *Hurts* among the few exceptions.

In a year when *Take That's* *Progress* sold 1.8 million copies, Polydor was the top company in 2010 based on sales of UK-sourced albums. However, it slips to fourth place on the 2011 rankings with its market share sliding from 21.3% to 9.4%. *Progress* was again its top UK seller, but this time was only the 15th biggest artist album overall having headed the 2010 year-end chart, while its other 2011 successes included new sets from Fiction acts Elbow and Snow Patrol plus Ellie Goudling's *Lights*. It could not cash in on a new chart-topping album from James Morrison, whose previous two efforts had come out through Polydor as he switched to Island for the third one.

Atlantic's UK A&R albums share drops from 11.3% in 2010 to 7.4% last year but it does include

in Ed Sheeran's + one of the biggest homegrown debuts of 2011.

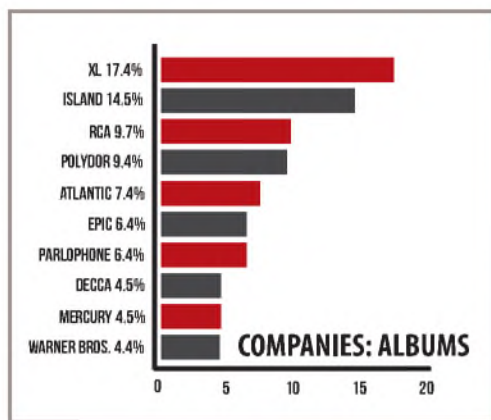
Most of Atlantic's other main UK-sourced albums of the year were hanging over from 2010, including Plan B's *The Defamation Of Strickland Banks* and Rumer's *Seasons Of My Soul* plus Birdy's self-titled debut first issued last year.

Sixth-placed Epic lost its two main protagonists in Nick Raphael and Jo Charrington to Universal during the year, but the Sony operation retains its status as one of the leading sources of UK repertoire. In many ways it was business as usual for Epic with successful new albums in the year from Olly Murs and JLS.

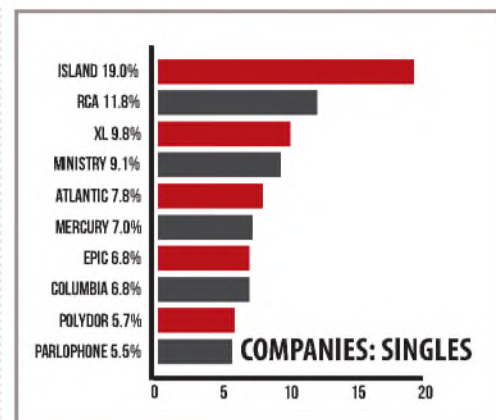
Parlophone's seventh place with a 6.4% share was driven by the Coldplay album *Mylo Xyloto* and Tinie Tempah's *Disc-Overy*, while Decca moves into the Top 10 companies for UK repertoire in eighth place following a run including a pair of albums apiece from Alfie Boe and Joe McElderry and Imelda May's *Mayhem*.

Ninth-placed Mercury's UK A&R albums market share rose in the year from 4.2% to 4.5% with successes including Chase & Status, Noah & The Whale and Nero, while Warner Bros's 4.4% share in 10th spot includes *The Lady Killer* by US artist Cee Lo Green who is UK-signed and Hugh Laurie's *Let Them Talk*.

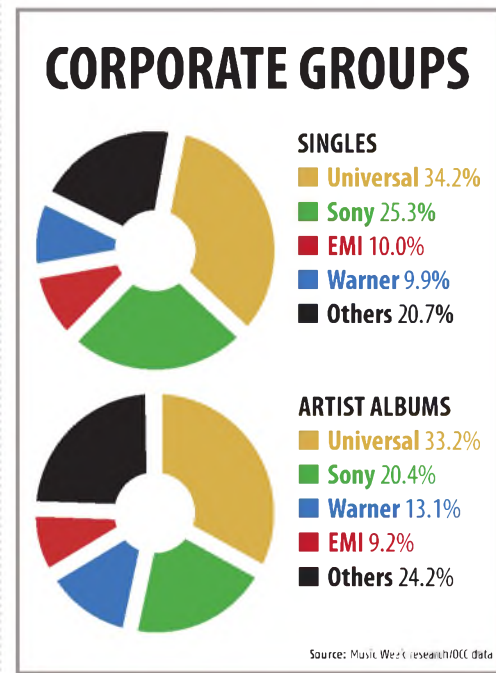
The sharp increase in UK A&R market share for the independents during the year results in the majors all declining, although their order remains the same. Universal is first with a 33.2% sales share of the year's 100 biggest UK-sourced current albums, down from 40.7% in 2010, while Sony is second with 20.4% (24.1% in 2010), Warner third with 13.1% (17.4%) and EMI fourth with 9.2% (11.7%).



LEFT/RIGHT UK-signed or A&R'd repertoire market shares



Source: Music Week research/OCC data



Source: Music Week research/OCC data

## SINGLES FOCUS 10-4 LEAP FOR MINISTRY AS ARTISTS RAMP UP CHARTS PERFORMANCE

MINISTRY OF SOUND is starting this year where it left off in 2011 with the DJ Fresh track *Hot Right Now* last Sunday giving it another chart-topping single by a UK-signed artist.

Fresh's *Louder* was one of four UK-originated hits to reach number one last year for the independent, helping to push MoS from 10th place in 2010 to fourth spot in *Music Week's* exclusive singles market shares ranking record companies by A&R performance.

The company claimed 9.1% of the sales of the 100 biggest-selling non-catalogue tracks of 2011 by UK-signed or A&R'd artists, according to Official Charts Company data, up from 3.7% the year before. Besides *Louder* and fellow DJ Fresh hit *Gold Dust*, MoS's sharp growth also took in hits by Example, Wretch 32 and Yasmin.

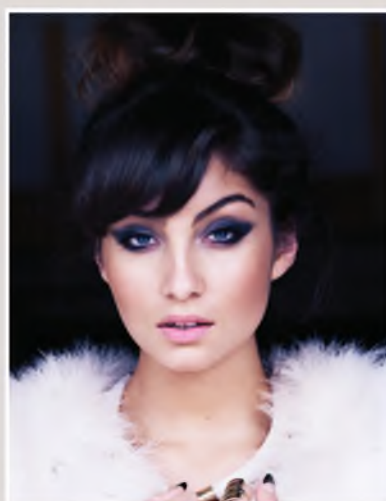
Sitting above Ministry in *Music Week's* UK A&R singles rankings are Island, RCA and XL.

Island climbs from third position in 2010 to top place last year as its A&R market share grew from 12.7% to 19.0% thanks to a handful of Jessie J smashes and hits by acts including The Wanted, Rizzle Kicks, Dappy and Taio Cruz. It replaces at the top RCA, which falls to second place with its



score sliding sharply from 17.7% to 11.8%. As with albums, most of its UK-sourced hit singles were from a reality TV crowd including One Direction and Little Mix, although a big exception was Syco signing Labrinth whose *Earthquake* sold half a million copies last year.

XL's third place with 9.8% is entirely down to Adele with her three top singles collectively selling 2.5 million units in the UK last year, while Atlantic moves from seventh in 2010's rankings to fifth this time with a 7.8% share largely because of a trio of Ed



Sheeran cuts but also Birdy's *Skinny Love* cover.

Mercury, alongside XL, is one of two companies among 2011's Top 10 UK A&R performers for singles not to have figured in the 2010 rankings. It arrives with a 7.0% market share in sixth place – three positions higher than sister Universal company Polydor – after scoring sizable UK-sourced hits in the year from Pixie Lott, Chase & Status, Nero and Noah & The Whale.

Polydor's fall down the rankings from runner-up spot in 2010 is accompanied by a

market share drop from 17.4% to 5.7% with its top-selling UK-originated single *Gold Forever* by The Wanted only the year's 98th top seller overall.

Two Sony companies – Epic and Columbia – sit between Mercury and Polydor. Epic is seventh with a 6.8% UK A&R market share, led by the chart-topping Olly Murs featuring Rizzle Kicks single *Heart Skips A Beat*, while just below in eighth place is Columbia after enjoying multiple hits from Calvin Harris and Katy B.

Fourth in 2010 after scoring big hits with the likes of Tinie Tempah and Eliza Doolittle, Parlophone falls to 10th in the UK rankings with a 5.5% share led by two Coldplay cuts.

The combination of XL and Ministry of Sound helps to grow the independents' sales share of the Top 100 non-catalogue singles of the year by UK-signed or A&R's acts from 6.4% in 2010 to 20.7% last year. Despite this big shift towards the independents, Universal's own share only narrowly declines, from 35.9% to 34.2%, while an Ed Sheeran-boosted Warner's share actually grows, rising from 9.3% to 9.9%. Second-placed Sony falls further behind Universal with its share dropping from 30.0% to 25.3%, while EMI's own share declines swiftly from 18.3% to 10.0%.

## FEATURE MUSIC MAGAZINES

UNEASY AS **ABC?**

The latest specialist magazine readership figures make for some grim reading – but the publishing sector argues that the data doesn't tell the full story behind its recent success

## MEDIA

BY TIM INGHAM

Shock, horror: full-year sales of pretty much all of the music industry's specialist publications tumbled in the last year.

According to the latest ABC figures, the audience of that bastion of British culture, *NME*, has been whittled down to an average of 27,650 readers – less than a quarter of its beastly circulation in the Britpop-transfixed mid-90s.

Meanwhile, *Uncut* and *Q* Magazine, two other giants, shed over 10,000 readers each in 2011.

The ABC message seems clear: it's time for dead tree merchants – regardless of their often exceptional quality – to save the forests and shut up shop. As their naysayers (and spurned interns) have always been gleefully keen to forecast, perhaps the internet has won.

Why then, do the likes of IPC Media persist in telling us that their titles are thriving – and, in *NME*'s case, reaching over a million music fans every week?

Is it throwing us smoke and mirrors? Did ABC do its sums wrong? Not exactly. In 2012, publications like *NME* are no longer just newsstand entities: in the words of IPC publishing director for music titles Emily Hutchings, they're "key profit drivers" for wider brand initiatives.

"*NME* is a true multi-platform proposition that includes online, radio, apps, the *NME* Awards and other live events," she explains. "We're dedicated to making *NME*'s unique editorial voice and authority heard, seen and read wherever *NME*'s audience chooses to engage with media – so as such we will continue to evolve and innovate. *NME* magazine sets the agenda for the rest of the brand which, with its multi-platform proposition, continues to trailblaze the future for modern media. This year is an exciting one and will see more strides forward including launching into new

**"The ABCs are a good and accurate representation of print readership figures. But they're just one element of a much bigger story"**

EMILY HUTCHINGS, IPC MEDIA

territories and further development across print and digital platforms."

It's a similar story for IPC's rivals, including *Classic Rock* and *Metal Hammer* publisher Future. The firm's group publishing director for music, Mia Walter, says: "Print is now only one element of the brand that we offer our readers and commercial partners; *Classic Rock* now includes brand extensions in [standalone magazines] *Przq* and *AOR*, regular premium priced Fanpack editions and digital editions of the portfolio.

"*Metal Hammer*'s brand reach and engagement with its audience is huge, with print, digital, exclusive Fanpack editions, website and a Facebook audience over 300,000."

Bauer's publishing director for *Q*, *Mtjo* and *Kerrang!*,



Shared opinion: IPC's Emily Hutchings (top), Future's Mia Walter (middle) and Bauer's Rimi Atwal (bottom) agree that iPad represents a major opportunity for magazine publishers

Rocking on: *Kerrang!* held steady with a mere 2% year-on-year ABC decline



Rimi Atwal, says that the tough marketplace has driven titles to innovate like never before; citing *Q*'s recent tribute CD to classic U2 album *Achtung Baby* as a prime example.

"You've seen real innovation from our titles. It showed the strength of *Q* that we could pick up the phone direct to the artist and ask them to be part of that fantastic idea."

Like IPC's *NME*, Bauer's internal figures on audience engagement show a discrepancy with the one-dimensional tale of the ABCs: *Kerrang!* scored a physical readership of 42,000 in 2011 – but Atwal claims that the brand reaches an overall audience of 3.2 million.

Meanwhile, the exec calls *Q*'s monthly magazine the "beating heart" of the brand's total output, which includes a website, TV show, radio show and annual Awards.

Bauer recently hired respected journalist and *Word* columnist Andrew Harrison as *Q*'s new editor. Atwal



says he is tasked with "getting the magazine back on track in terms of exactly what the readers want – and coming up with some surprising, unmissable front covers".

The optimism coming out of these giant publishing houses isn't all based on past innovation: there is a buzz around possible new distribution channels for brands like *NME*, *Q* and *Classic Rock* – not least on iPad.



**SOLID AS A (HEAVY) ROCK**

There wasn't much cheer for the major magazine publishers in the 2011 ABC results, but weekly Kerrang!'s negligible year-on-year drop was a high point.

"The secret to that title is that it's staffed by a really passionate team," says Bauer's Rimi Atwal. "Editor James McMahon has brought some really fresh thinking to the brand after joining us last summer. We always had a great magazine, but James keeps it fresh week in, week out.

"James and his team are great at talking to their audience – whether through the magazine, at events or over Twitter. It's our most engaged brand across multiple platforms – because it's everywhere its readers and fans are."

**SPOT THE OPPORTUNITY**

The adoption of the likes of the Rolling Stone and The Guardian to Spotify's new app hasn't been lost on UK music magazine publishers.

"I don't think you can ignore the opportunities Spotify offers you," observes Bauer's Atwal. "They're very interested in all of our brands and we find them very interesting. They're actively looking at partnerships. They do global deals and local deals – we're considering everything."

Adds IPC's Hutchings: "We recognise that Spotify is a great fit with NME and we are currently building partnership activity with them – as just one example, we have recently built playlists of NME Award-nominated artists and we have more exciting plans underway which will be revealed in the next few weeks."

**FIZZING POP**

One of the standout bright spots in the ABC results for music magazines was the first ever full-year figure for Egmont's WeLovePop. Aimed at a core teenage girl demographic, it hit 47,620 readers.

Siobhan Galvin, publisher for magazines at the firm, tells *Music Week*: "Pop is in a really good place: from incredibly popular boy bands such as One Direction and The Wanted who girls fancy the pants off, to strong female artists like Rhianna and Katy Perry – who girls aspire to be – and new and emerging acts like Cher and Little Mix who the girls can relate to.

"We're off to a really strong start. However we still have ambitions for the magazine and we are confident there are more sales to be had... Our priorities are to attract new readers by growing awareness of the magazine and we are doing this through a number of commercial partnerships. We've just teamed up with We7 and agreed a contra deal which includes a WeLovePop playlist on We7 and like for like banner ads and social media posts.

"We're currently planning the next phase of development for welovepopmag.co.uk and want to make it even better. It will have a more newsy feel with lots of daily content to keep our fans on the site for longer and coming back more often.

"We have more exciting plans to extend the WeLovePop brand to other platforms and they will be announced later this year."



Apple's Newsstand is a particularly interesting proposition, as its sales should be included in the next round of ABC results in June.

Real progress is already being made: Future Publishing hit a milestone in the three months to December 31, managing to offset a decline in print revenues with digital sales – driven by the likes of *Classic Rock* and *Metal Hammer* on Apple products. Indeed, the publisher says it is now selling more than 150,000 digital editions per month across its whole portfolio.

"Tablets are a real opportunity," adds Bauer's Atwal. "We've already had fantastic success with [film magazine] *Empire* on the iPad."

Yet even with this new commercial opportunity represented, ABCs seem destined to tell only one strand of media owners' performance. In an age when advertising clients are demanding audience engagement just as much as readership size, should the industry perhaps look at a new, agreed metric based on more than just magazine sales?

"ABC is a good measurement of print – it's accurate and works well," says IPC's Hutchings. "What we must bear in mind though, is that it's one element of a much bigger story. We must try to look beyond the numbers and judge a brand on its overall reach and influence."

Adds Future's Walter: "The ABCs are one metric, but you have to look beyond them to understand the true reach and engagement of your brand across all its touchpoints."

Bauer's Atwal says the results remain "an important part of the mix – but they are still just one part of the mix".

"Consumers behave in a different way now and we need to recognise that in this industry," she concludes. "Our clients demand engagement across many different platforms.

"As the years go on, the ABC results do feel less relevant than they ever have."



**Cold Waters:**  
Future's *Classic Rock* and IPC's *NME* both saw annual declines

**MUSIC MAGS: FULL-YEAR ABCS****IPC MEDIA**

**NME:**  
2010: 32,166  
2011: 27,650 (▼14%)

**Uncut:**  
2010: 72,586  
2011: 62,305 (▼14.2%)

**FUTURE PUBLISHING**

**Classic Rock:**  
2010: 67,695  
2011: 62,354 (▼7.9%)

**Metal Hammer:**  
2010: 41,826  
2011: 35,259 (▼15.7%)

**BAUER MEDIA**

**Kerrang!:**  
2010: 42,967  
2011: 42,077 (▼2.1%)

**Q Magazine:**  
2010: 88,240  
2011: 77,522 (▼12.1%)

**Mojo:**  
2010: 94,617  
2011: 87,555 (▼7.5%)

**OTHER**

**The Stool Pigeon**  
(Junko Partners Publishing):  
2010: N/A  
2011: 53,676

**The Fly**  
(Channelfly Enterprises):  
2010: 100,996  
2011: 100,574 (▼0.4%)

**WeLovePop**  
(Egmont)  
2010: N/A  
2011: 47,620

**Properganda**  
(Proper Music Distribution)  
2010: N/A  
2011: 46,542

**DIY Magazine**  
(RWD Creative Media)  
2010: N/A  
2011: 36,801

**Top Of The Pops magazine**  
(Immediate Media)  
2010: 94,224  
2011: 84,782 (▼10%)

**Hot Press**  
(Osnovia Ltd.)  
2010: 17,725  
2011: 17,688 (▼0.2%)

## VIEWPOINT

# ACCESS vs OWNERSHIP

Music streaming: can the access model really replace ownership, asks Rara director Tim Hadley

**OPINION**

■ BY TIM HADLEY, RARA.COM DIRECTOR



"There is still a way to go before digital music services, either access or ownership based, reach the penetration levels needed by the music industry"

TIM HADLEY, RARA.COM

**M**usic ownership, whether

physical or digital, still accounts for the lion's share of music revenues across most markets internationally. However, this landscape is changing rapidly as physical revenues from CD sales continue their terminal decline and high-street music retail faces extinction.

Owning a collection of digital music files, while still an important means of consumption for many, is fast becoming outmoded and unnecessary.

This is down to way we manage and consume music across devices.

The proliferation of connected consumer electronics means that today it is hard to buy a digital device that doesn't connect to either the internet or to a mobile network. Everything from cars to televisions are now becoming internet-enabled; providing the ability to stream music. Cisco predicts there will be more mobile connected devices than humans by the end of 2012.

Today, music rights holders are more open to

**ABOVE**  
**File under outmoded:** Still the favoured means of listening to music, collections of digital music files should become increasingly unnecessary

**ABOVE RIGHT**  
**Tim Hadley:** The RaRa.com director, which has more than 10 million songs available in its worldwide catalogue from all major music labels and leading indies

**BELOW**  
**Social media role:** The growth of legal access-based music owes much to ever evolving social-media platforms

licensing innovative music services than at any time before. Over the last few years we have seen the emergence of an increasing number of innovative music services utilising the cloud to enable seamless access to a user's existing music collection, as well as on-demand access to a vast catalogue of licensed repertoire across a broad range of connected devices.

Consumers are starting to realise the benefits of being able to access and play music on multiple devices on-demand without having to rip, plug in or manually synchronise their music collection from PC to iPod, tablet or mobile.

This has resulted in a sizable shift towards access-based consumption as new digital music services are brought online which stream music to consumers over the internet and via mobile networks. Subscription has become the fastest growing area within digital music today.

The number of subscribers using these services globally grew by an impressive 65% last year, reaching almost 13.5 million people according to the IFPI while the BPI report subscription revenues up were up nearly 50% over the

last year here in the UK. Research undertaken by Gartner predicts that consumer spending on digital music subscription services will almost triple by 2015.

Social media is playing a central role in the

explosive growth of legitimate access based music consumption with the majority of digital services now integrating with existing social channels like Facebook, Twitter, Google+, as well as providing sharing and recommendation platforms of their own.

However, there is a still a way to go before digital music services, either access or ownership based, reach the penetration levels needed by the music industry. Today less than 20% of internet users are paying for digital music online on a regular basis and the majority of consumers have yet to try any kind of digital music service.

Many of the existing digital services are fighting over the same 20% of consumers rather than looking to cater for the needs of the mass market yet to make the move to digital music consumption.

Addressing the needs of this thus far neglected group of consumers will be key if legitimate music consumption is to prevail over the illegal alternatives as consumers move their music listening online.

Access-based services are well placed to answer this need, removing the need for consumers to manage digital media files and instead focusing on providing more accessible, easier to use services which make listening to music across your devices as easy as turning on the radio or putting a CD on.

An increasingly positive global music licensing environment, paired with the widespread availability of affordable high-speed internet and mobile data plans across an ever growing range of connected devices means that the stage is set for access based consumption to expand rapidly in 2012 and beyond.



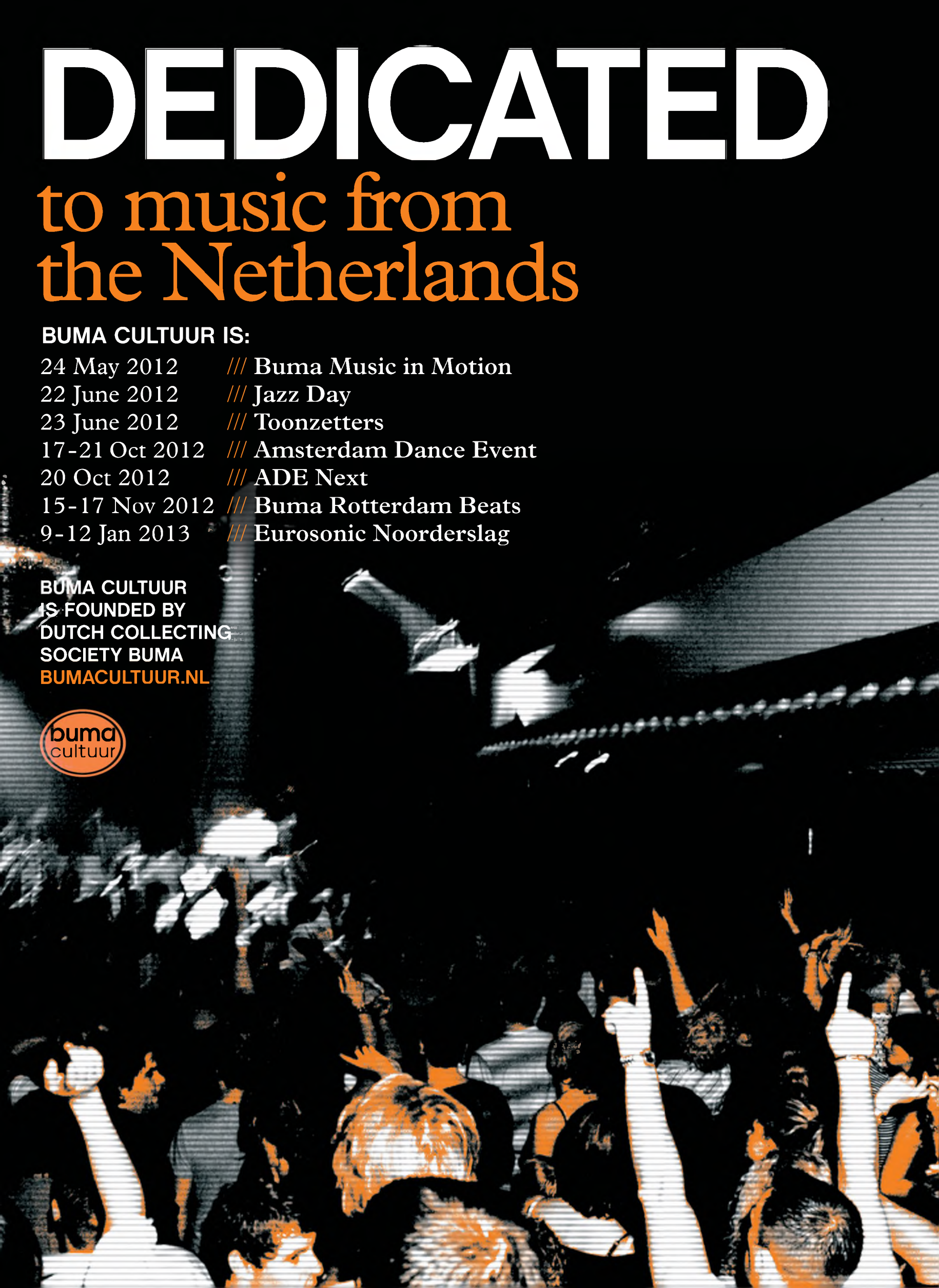
# DEDICATED

## to music from the Netherlands

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- 24 May 2012 /// Buma Music in Motion
- 22 June 2012 /// Jazz Day
- 23 June 2012 /// Toonzetters
- 17-21 Oct 2012 /// Amsterdam Dance Event
- 20 Oct 2012 /// ADE Next
- 15-17 Nov 2012 /// Buma Rotterdam Beats
- 9-12 Jan 2013 /// Eurosonic Noorderslag

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# TERRITORY FOCUS THE NETHERLANDS



## DUTCH COURAGE

Obstacles at home cannot prevent Holland's musical talent from striding across the globe

### INTERNATIONAL

BY TOM PAKINKIS

As the IFPI's assessment of the Dutch music market (*page 24*) shows, Holland is no different to most European countries when it comes to a recent pattern of declining record sales.

What is unusual about the Netherlands, however, is the power of local talent, which is seeing an increasing international presence, particularly in the dance genre - despite non-English language repertoire usually struggling to move beyond its native borders.

There is consensus among music execs in the Netherlands that the country has been hit pretty hard in some familiar areas and hasn't helped itself in others; but there's also an equally shared sense of optimism, celebration and pride.

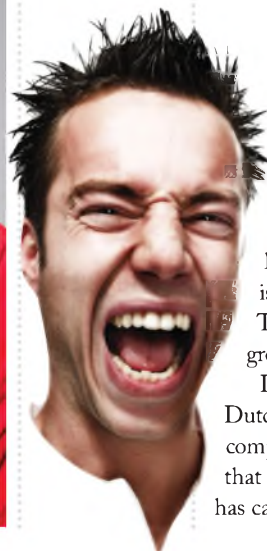
"One of the main problems is that downloading content from illegal sources is legal for music and movies, but strangely enough it's prohibited for games and software," explains Melle Boels, director of digital services at music publisher EPM - touching on the point that Dutch legislation only makes it illegal to upload music, which has an effect on the public's perception of their own involvement in piracy.

"The Dutch public sees no harm in illegal downloading. The media in Holland seems very anti-music as well," Boels continues. "Whenever you read about illegal downloading or illegal filesharing, the general consensus seems to be that there is nothing wrong with it. You hear the usual justification of how artists should be able to make enough money from other avenues like touring."

Weak legislation against piracy sits alongside a country-wide lack of uptake when it comes to use



**PICTURED**  
Dutch dance:  
A booming scene is led by (from top) Afrojack, Tiesto, Laidback Luke and Sander van Doorn



of legitimate digital platforms.

Maarten Steinkamp, MD of Holland's oldest independent record label CNR, points out how the market has been slow to adopt online.

"We are miles behind," he says - in no uncertain terms. "We're the No.8 market when it comes to physical product, but the No.22 market when it comes to digital products."

"There is good progress though," he continues with an ultimately bright outlook on the future. "Our biggest mobile telco KPM has just struck a deal with Spotify and will sign up half a million users to the service.

"Of course there's debate as to whether Spotify is good or whether it's cannibalising sales, but we are just trying to move people to digital music consumption.

"Physically we're not too bad so, if we can just make that jump forward with digital then I think the Dutch market will be healthy. Maybe not sensational, but healthy."

Grandmono's David Schreurs actually sees more cause for celebration than concern in Holland overall.

"It's a small market so competition is not that tough," he says. "There are not that many radio stations, and there's a very healthy live scene. If you have a good album or artist, it's relatively easy to create local success. Dutch radio, most notably 3FM, is very receptive to new and exciting projects. They're willing to take risks, which worked out great for us."

Despite some clear optimism about the Dutch live scene, chairman of Live Nation company Mojo Concerts Leon Ramakers says that a hefty VAT increase from the government has caused problems.

# TERRITORY FOCUS THE NETHERLANDS



**"We are just trying to move people to digital music consumption. Physically we're not too bad. If we can just make that jump forward with digital then I think the Dutch market will be healthy. Maybe not sensational, but healthy"**

MAARTEN STEINKAMP, CNR

"The economic crisis hit the market, and VAT was increased from 6-19%: it was almost cruel," he says. "We have a government that believes art should be less subsidised and left to the market, but then punishes the market by increasing VAT. We fought with everything we could."

In terms of how that affects live organisers in practice, Ramakers explains: "When you present the breakdown to an act, unfortunately the first line of expenses is VAT. The revenue that's left becomes lower and you have to make them understand that this is it because the market can't stand for ticket prices to go higher."

Increasing competition from live events abroad adds to the struggle for Netherland's music companies when it comes to attracting big acts.

When it comes to the global stage, however, the story is one of success. There's widespread agreement in the market that one of Holland's greatest musical assets and exports is its dance genre.

**ABOVE**  
**Shining jewel:**  
Amsterdam-born Caro Emerald is enjoying great success across Europe

Buma Cultuur is the foundation dedicated to the promotion and support of Dutch music copyright founded by the local collecting society Buma/Stemra. It initiates, contributes to and sponsors a number of projects in the Netherlands and abroad. One such project is January's Eurosonic Noordeslag in Groningen: Europe's main conference and showcase festival for EU music. It's

here that Buma Cultuur's manager of pop and rock Peter Smidt sees both established and upcoming success for local repertoire.

"It's getting better and better," says Smidt of Dutch music on the world stage. "At the last Eurosong Noordeslag, there were a lot of Dutch acts doing well and we're pretty successful in dance with names like Tiesto, Afrojack and Laidback Luke."

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**“We have a lot of producers and DJs in Holland who bring really high quality to the table because of the local competition. It’s very radio-orientated because it can be played on daytime radio in Holland”**

EELKO VAN KOOTEN, SPINNIN’ RECORDS

Independent label Spinnin’ Records has managed to nurture and harvest much of this dance music success with international artists like Afrojack, Nicky Romero, Bingo Players and Sander van Doorn. Spinnin’ Records MD Eelko van Kooten puts the success of dance music down to talent and rivalry across the country and, again, the support of national radio.

“We have a lot of producers and DJs in Holland who bring really high quality to the table because of the local competition,” he explains. “It’s very radio-orientated because it can be played on daytime radio in Holland, unlike many countries that don’t play dance music at 8 o’clock in the morning on the national, market-leading radio stations.

“Most of the acts start as a part of the underground, which has a strong following in Holland and a few records are really popular because of that. They get played on the radio and from there you can get commercial success attracting labels from all over the world.”

## SAVE THE DATE DUTCH ACTS AT ILMC



Key players from the Dutch music industry will be attending ILMC 2012 and hosting this year’s Dutch Impact Party on Friday, March 9. Taking place from 18:00–21:00 at AAA @ Archangel, UK music professionals are invited to the event which will present Dutch acts including Moss, Blue Flamingo, Go Back To The Zoo, Chef’ Special and Pete Philly. There will also be live performances from I Am Oak, Alamo Race Track, Rats On Rafts and Dope D.O.D.

**LEFT**  
Dutch Impact  
Playing at ILMC –  
Alamo Race Track –  
(top) and (bottom  
row from left)  
Dope D.O.D.,  
Rats On Rafts and  
I Am Oak



**Radio here is very interested in acts very early on... the Dutch consumer likes to know about things first. Traditionally the Dutch market has been a good place to see if an act has any international potential”**

KEES VAN DER HOEVEN, UNIVERSAL NETHERLANDS

As well as being well equipped to allow local talent to rise to the top, van Kooten says the Dutch market can prove equally fruitful for foreign acts.

“It’s a testbed for the rest of the world,” he says. “Once an act is successful in Holland, it will be successful in other territories, especially when it comes to commercial dance. Other territories like France, the US and the UK start to take notice.”

It’s a sentiment that’s shared elsewhere - and according to president and CEO of Universal Netherlands Kees van der Hoeven, the Dutch effect isn’t confined to the dance genre.

“Recent examples from Universal’s perspective are Jonathan Jeremiah, Ben Howard, Elbow, James Morrison and Amy Macdonald. We’re very good at breaking international acts,” he says, citing similar reasons as those mentioned by van Kooten:

“I think it’s something of a tradition but it has a lot to do with radio being very interested in acts very early on and just the fact that the Dutch consumer likes to know about things first.”

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# TERRITORY FOCUS THE NETHERLANDS

The message to outsiders looking in is a healthy one, van der Hoeven adds. He comments that “traditionally the Dutch market has been a good place to see if an act has any international potential.”

Rough Trade Distribution’s managing partner Kees van Weijen remembers now-cancelled German TV programme Musikladen, which often picked up on popular acts in Holland and helped break them in its neighbouring territory.

“It was an important music programme like Top Of The Pops in the UK,” he says. “When British bands were in the charts in Holland, the producer of that programme got on the phone and booked the act for Germany. He knew, if they were in the Dutch charts, there was a place for them in Germany as well. In a way that’s still the same.”

Maykel Piron, MD of Armada Music adds, “Holland has always been and still is a gateway for international music into Europe. It’s good to see Dutch artists growing internationally at the moment. The Dutch dance DJ’s and producers are doing fantastically well - and of course Andre Rieu is one of the world’s biggest grossing live artists.

“There are artists growing out of niches like Within Temptation and, of course, Caro Emerald is enjoying major success in Europe.”

Clearly, Holland has some way to go to catch up with other countries in terms of its population’s legal music consumption - but that hasn’t stopped its artists and labels enjoying some impressive success at home and abroad.

**“Holland has always been and still is a gateway for international music into Europe. It’s good to see Dutch artists growing internationally at the moment”**

MAYKEL PIRON,  
ARMADA MUSIC

## THE IFPI VIEW STANDING UP FOR DUTCH CULTURE

**FRANCES MOORE CHIEF EXECUTIVE IFPI**

“DESPITE A HEALTHY EXPANSION of licensed download and streaming services, the Netherlands has been blighted by levels of piracy well above the European average. The Dutch Government has an opportunity to change this with its fresh proposals to combat piracy this spring, but so far the evidence is that draft legislation will fall short of being adequate for the task.

“The Netherlands’ music market fell in value by 32% in the last 10 years, while the number of internet users accessing illegal sites is around 40%, almost twice the European average. At the same time, legitimate digital channels account for only 15% of record company revenues, despite the presence of more than 30 licensed services, including Deezer and Rara which opened for business in late 2011.

“The government announced in April 2011 that it would be introducing legislation this spring to enable improved enforcement measures. Ministers said that rights holders should be able to go to ISPs to request access blocking to illegal sites and services.

“An effective new law is needed to reverse a decade of government policy that has largely ignored the concerns of rights holders about soaring online music piracy. The online legal environment is so weak that it is



**“We are asking the Dutch Government to be bold... It must now decide if it is willing to stand up for Dutch culture”**

not even against the law to download music from a certifiably illegal source.

“Dutch judges have tried to protect the rights of the creative industries in a series of rulings aimed at hitting pirate websites.

“In January 2012, a court in The Hague ordered two ISPs, Ziggo and XS4all, to block their subscribers’ access to The Pirate Bay or face a penalty of €10,000 a day. The ISPs implemented the block 10 days later, although they are also appealing the case. Some other ISPs are refusing to block their users’ access to the illegal site without further individual blocking orders.

“The blocking judgment follows earlier court rulings in the Netherlands that saw the closure of Shareconnector.com in 2007 and Mininova in 2009. While such rulings have been helpful, they cannot offer the comprehensive solution to online piracy

that robust legislation can.

“We are asking the Government to be bold. A timid law that does little more than make it illegal to download from an illegal source would be a missed opportunity to reverse a decade of decline for the Dutch industry. A comprehensive law to combat peer-to-peer and website piracy, by contrast, would have a dramatic impact, creating an environment in which investment in local artists is once more attractive.

“The Dutch Government must now decide if it is willing to stand up for Dutch culture.”

**Dramatico & Grandmono would like to congratulate Caro Emerald on her Platinum Europe Award (1 million sales)**

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# FEATURE PACKAGING



## THINKING INSIDE THE BOX

Why the packaging market isn't scared of iTunes anymore - and how it's 'making music beautiful'

### PRINTING

BY TOM PAKINKIS

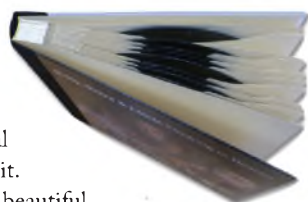
At a time when the digital download is enjoying relentless growth, you would have thought that players in the world of printing and packaging would be nervously tugging at their collars. There is, after all, very little in the way of plastic casing, cardboard sleeves and cellophane wrapping involved when it comes to sourcing songs direct from the 'net.

But you only need to look at the continued robustness of vinyl - as other physical entities begin to wobble - to understand why manufacturers of the 'super box set' remain optimistic. They aim to tap into the same section of the market that still looks forward to scanning an LP's detailed artwork; consumers who thumb through perfectly produced sleeve-notes and even breath in that familiar 'new record' aroma. Indeed, those in the business of deluxe boxes not only seem comfortable in a digital world - but actually look to thrive in it.

"We're trying to make music look beautiful again," says Tim Bevan, CEO of Modo Productions, which claims The Smiths' Limited Edition Deluxe Boxset as one of its projects. For Bevan, Modo's job revolves around the battle that many in the music industry are deliberating: "adding value" to the final product.

"People have gotten out of the habit of paying for music," he says. "Anybody can go and download a free album if they just want the content on the disc, but a lot of people actually want to have some sort of association with the band on top.

"That's the case for my generation and some of the younger generation as well.



"We're now essentially a merchandise company," he suggests. "It's the same principle as a fan buying a T-shirt at a gig."

Sound Discs founder Peter Bullick makes the same link to the live scene, and also sees a growing interest from a younger audience which he hopes will prolong the popularity of high-end physical products: "Music lovers aged 40-70 are now taking their kids and grandkids to concerts so you see two or three generations of the same family going out to more gigs and festivals and supporting live music. They like to leave with a CD from those events, which could give the CD package another 10 years of life."

But, as anyone who has forked out more than a few notes to get their hands on an elaborate box set will know, a deluxe package often goes well beyond a mere token gesture to fans.

"It's got to be more than a poster or some kind of reissue replica ticket," argues Will Appleyard, sales director of Clear

Sound & Vision, which took production duties on deluxe versions of Radiohead's last two albums, *In Rainbows* and *The King Of Limbs*. "People have become wise to just another box set with a load of paper in it. It has to have something more substantial.

"You can't cut corners," he adds. "You can make a nice outer box but if it's pretty empty or full of rubbish the customer will feel cheated. So the end product has to be high-quality and something that can be used."

**ABOVE/LEFT**  
Boxed art:  
Deluxe-edition  
box sets from  
The Smiths,  
Radiohead and  
Kitty, Daisy &  
Lewis illustrate a  
high-quality  
approach to  
value-added  
products for  
music fans.

Key Productions general manager Neil Gibbons points to the company's own Kitty Daisy & Lewis *Smoking In Heaven* Vinyl Book when it comes to achieving both form and function.

"It was a vinyl photo album with six or seven 10-inch singles," he explains. "They were actually done at 78rpm so heaven knows who's going to be able to play them - but it's about the perceived value to the fan."

It's in this kind of offering that digital distribution can actually complement a special physical product, rather than seem at odds with it. Some of the best consumer offerings see a merging of both digital and physical.

"We'll produce a download card or actually create a holding page for a band, giving them the tools to create a bespoke satellite site for their own website that they can host downloads on," says Gibbons. "That has become an important part of the whole package."

While the need for innovation in terms of wowing fans time and time again with a band's deluxe offering is top priority, there's also a growing need for smart thinking to meet environmental standards - something which seems to contradict the super box set in principle.

As Julie's Bicycle operations director Catherine Langabeer points out: "Printers are responding to the challenge by providing cost-competitive products that mean eco-packaging is no longer just 'a nice to have'.

"However, specialist packaging for box sets is a whole different ball game: one-off designs can be less efficient in terms of production setup and waste, so looking at efficiencies from the outset of specialist designs is really important. We also need to be careful that more sustainable materials are

preferred such as card- and wood-based rather than plastic or metals."

However, Langabeer also flags up one of the key pulls of the deluxe package for fans, one that

**"Specialist packaging for box sets is a whole different ball game: one-off designs can be less efficient in terms of production setup and waste, so looking at efficiencies from the outset of specialist designs is really important"**

CATHERINE LANGABEER, JULIE'S BICYCLE

# FEATURE PACKAGING



"You see two or three generations of the same family going out to more gigs and festivals and supporting live music. They like to leave with a CD, which could give the CD package another 10 years"

PETER BULLICK, SOUND DISCS



People have become wise to just another box set with a load of paper in it. It has to have something more substantial. You can't cut corners - the end product has to be high-end quality"

WILL APPELYARD,  
CLEAR SOUND & VISION



"It might cost £15 to make each item but these products don't get racked on shelves. Nine times out of 10 you're selling them at a gig or direct to fans. It's important to not be scared of the initial investment

NEIL GIBBONS, KEY PRODUCTIONS



"We are producing the world's first 100% recycled CD. It's a product that would be a perfect addition to a special box set when the band or artist want to be seen as totally eco-friendly"

RUSSELL HODGSKIN, EDC



"The standard products like jewel cases will die as downloads and smartphones continue to rise. But the special editions will remain in the market as real fans still like to have a luxury product"

OLIVER CHIRSTIANSEN, EDC



"We're trying to make music beautiful again. The direct to fan route will survive the end of music retail should there be such a thing. If you get the numbers, the box and contents correct, you'll sell every one you make"

TIM BEVAN, MODO



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has positive environmental implications: "On the plus side, good design for box sets should ensure that they are not discarded but treasured for years to come."

Gibbons admits that it's a tough balance to find, pointing out that sticking rigidly to eco-friendly parameters makes it difficult to put together a package that's truly unusual.

Entertainment Distribution Company believes it has come up with a compromise, putting forward the idea that the disc itself can go some way to appeasing a 'green-keen' society. "The latest development for us is CD recycling," says the company's head of sales for the UK Russell Hodgskin. "We are producing the world's first 100% recycled CD."

"It's a product that would be a perfect addition to a special box set when the band or artist want to be seen as totally eco-friendly."

Sound Discs' Peter Bullick adds: "There are many more innovative packaging ideas coming out now, which avoid the use of plastic via some very clever ideas to contain the disc within the folds of the package. Once these ideas get more established, costs could fall and make them more attractive to everyone."

Ultimately, the majority of the printing and packaging sector is confident that demand for its



products will outlast the standard physical offering.

"Special packaging will lead the market in the future," says EDC's head of special packaging and box sets Oliver Christiansen. "The standard products like simple jewel cases will die as downloads and smartphones continue to rise. But the special editions will remain in the market as real fans still like to have a luxury product where they feel they are getting added value."

There is, however, still some convincing to be done. While record labels, managers and artists themselves are turning to the special box set more and more, Key Productions' Neil Gibbons says that pricier propositions can still be off-putting for some. The potential for return on high-end products, however, shouldn't be underestimated.

"It might cost £15 to make each item but these products don't get racked on shelves," he points out.

**RIGHT**  
From drawing board to finished product: Innovative packaging ideas avoid the use of plastic and the simple card recycling is evolving into ever more attractive designs

"Nine times out of 10 you're selling them at a gig or direct to fans so the profit is going straight to the label rather than through distribution channels or a middle man."

"It's important to not be scared of the initial investment," he adds. "If you've got a fanbase, there's no reason why you shouldn't make money out of these kind of products."

Modo's Tim Bevan concurs: "The direct-to-fan route will survive the end of music retail should there be such a thing," he says. "Selling these packages straight from the band or label's website is a growing business and, if you get the numbers, the box and contents correct, you will sell every single one you make."



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# BODY TALK MUSIC PRODUCERS GUILD



## CREDIT WHERE CREDIT IS DUE

There's more to buying an album than the music – and that's where the MPG campaign comes in

### PUBLISHING

BY RICHARD LIGHTMAN,  
VICE CHAIRMAN, MUSIC PRODUCERS GUILD



**MPG**  
MUSIC PRODUCERS GUILD (UK)

Usually, one leaves the experts in marketing to get on with what they do best, but as vice-chair of the Music Producers Guild I'm using this opportunity to stick my neck out and tell record companies that, when it comes to marketing, they are missing out on a massive trick.

What's more, the trick isn't even a new one – just something they have overlooked in the digital age and could easily reinstate.

Let me explain: some of you will remember the days when the pleasure of buying a new album wasn't just about listening to the music. Equally important was admiring the album sleeve artwork and poring over the sleeve notes to see where it was recorded, who produced it, who engineered it, who played bass on a particular track or sax on another, who designed the album sleeve, who provided the tour PA – even who got a credit from the band for just being a good mate.

It was fun. It was part of the experience and, perhaps more importantly from a marketing perspective, it allowed those dedicated consumers to associate and absorb information about the band, which in turn created brand awareness and loyalties that went on to influence subsequent music purchases.

When the fans of one artist knew that XYZ played on the 123 album and then discovered by trawling through credits that XYZ also played with another band on album 456, they formed a familiarity link between the two products that

further incentivised them to buy.

Fast-forward to today where most of our music is purchased through digital downloads. If you own one of the 10 billion-plus songs downloaded from Apple's iTunes store, there is no way of knowing the answer to any of these questions because there is no official, unified database of credit information relating to music production, performances, mastering, publishing – or any of the other trivia that we all used to love so much.

As producers, and in particular MPG members, our position of neutrality and fairness makes us uniquely placed to support the creative and recording process.

Our independence enables us to have good working relationships with record companies, artists, managers, publishers, studios, musicians and trade associations such as PPL, PRS, AIM and the Musicians' Union. We are already using these relationships to secure future earnings for our own members, but we are equally keen to support campaigns that benefit everyone involved in music making.

This is why the MPG has taken up the challenge of trying to get the music industry to reinstate liner notes because we believe that credit for one's contribution, no matter what that contribution, should be acknowledged and recognised.

Yes, this campaign – which we call Credit Where Credit is Due – benefits our members, but it stretches to all areas of the music industry. Apart from the moralistic implications there is also follow-on discourse and negotiation to be had relating to royalty payments – not to mention the obvious positive marketing advantage that is not being fully exploited.

As digital distribution is here to stay, and is probably the future of the music industry, we should all strive to make it the best it possibly can be. Losing the enjoyment of looking at the artwork and reading the liner notes of the album you've just purchased depletes the whole consumer experience.

Maybe this even contributes to dropping music sales, as people feel they are not getting value for their money anymore and are therefore less inclined to spend it. And perhaps it also contributes to the illegal download problem as there is currently little to separate legal from illegal downloads, except for the price tag, a clear conscience and the law.

The fact is that reinstating liner notes in the digital domain is really easy – it just takes time and the will to do it. Technically it can be done by expanding metadata to contain the traditional CD liner notes, credits, ISRC codes and possibly even lyrics. This adds very little to the file size and, indeed, the ID3 tag standard already contains default fields for most of this information.

Information on individuals involved in a particular track or album is readily available and easy to access – we just need to make sure it finds its way onto the metadata. It would be easy and ultimately ultra-cost-effective in terms of marketing to provide comprehensive

metadata with every file. This information would provide the back-drop to repeat sales, loyalty sales and increased focus for online social network marketing and associated product sales.

We are all complaining about the profitability aspect of the music industry due to digital formats and the propensity of the consumer to purchase individual tracks as opposed to whole albums, thereby reducing the volume of the profitability rather than the percentage of profitability. Why then, are we not looking at new models associated with the digital domain? If record sales are not enough then why not encourage associated product sales, visual product or interactive product, all structured around the information that is provided with each products, to each customer?

Let's employ the old analogue communication disciplines in the new digital age.

Let's give credit, where credit is due – let them read the liner notes.

**“Remember the days when admiring the album sleeve artwork and poring over the sleeve notes was part of the experience?”**

RICHARD LIGHTMAN

# RETAIL

## HIGH STREET HEROES

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

Give us a brief history of Rounder Records...

The shop opened in 1966. We've always been in the same spot in The Lanes in Brighton. The current owner took over in 2000. We sell secondhand vinyl but not secondhand CDs. We've got a greater stock of vinyl in the shop and recently it's become the majority of our business rather than CD.

How's business for you today?

Vinyl business is very good and CD business is very poor - it's obviously in decline. I'm sure you'll hear the same everywhere, but vinyl sales are increasing, so there's a heart-warming side in that respect at least - it's encouraging. There are kids and teenagers coming in and picking up their first vinyl albums as well as people who've never stopped collecting vinyl. We get people from all over the UK coming down so we've got a reasonably well-known store, I guess.

It's interesting you're getting more of the younger generation, which is generally considered a part of the download culture...

It's difficult to gauge. I don't have conversations where they say they've downloaded something before. They seem to want to be vinyl collectors straight away.

You do sometimes get frustrating people who hear something you're playing and then say they'll go and download it rather than buy it.

Vinyl is something that indie stores still have over the likes of Amazon, isn't it?

Until they make Amazon pay some bloody tax then the situation's never going to change. It's impossible for people to get up there and compete with them online when tax is 20% and they don't have to pay it. It's been that way for so long that it's one of the major daggers in the heart of the record industry. Supposedly that's going to change this year



Manager: Johnny Hartford

and Amazon's prices will go up. Hopefully it will allow shops to compete online but it's still difficult because [online retailers] are obviously well-established in people's minds as a cheaper option.

Hopefully that perception will change when this farce finally ends because it's really been brutally damaging to the high-street shops and helping multi-national businesses. It's harrowing really.

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

Fantastic, it's a life-saver. It's become the busiest day of the year superseding any of the Christmas run-up. It's great, it gets people excited and in the shop.

There have been some really good products for it over the past few years.

**"We might have to shift our business model because I can't see a future where people will pay £12 for a CD"**

JOHNNY HARTFORD, ROUNDER RECORDS

When people break the rules by selling things online though, it ruins the spirit of the day. But it's been fantastic, long may it continue.

Is there anything else that the music industry can do to further help indie retailers?

The whole industry is going through this massive transitional period; even the artists must be seeing royalty rates fall away at a rapid rate because of illegal downloads.

It seems to get into music these days you need a large

amount of money behind you before you've even started.

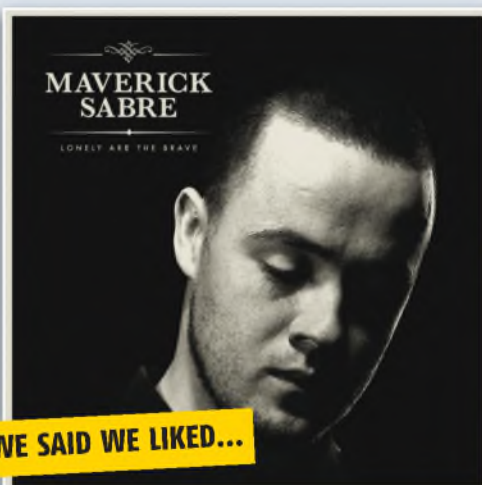
The internet has just let the cat out of the bag, no one was prepared for it. The web is a fabulous thing but the effects of it have been felt through every industry, and I wonder when and how it will settle down. At the moment it seems like a lot of it is unsustainable.

How confident are you about the year ahead and long-term future?

We've been here since '66 so I remain optimistic that we can keep the shop open. I can't imagine there are many shops in the country that'll tell you they're having a fantastic time but I'm hopeful. We might have to shift our business model because I can't see a future where people will pay £12 for a CD. We just have to keep adapting to what people want.

## INTERNET vs HUMAN

This week's High Street Hero Johnny Hartford takes on his digital rivals ...



**WE SAID WE LIKED...**

**MAVERICK SABRE** Lonely Are The Brave



**AMAZON RECOMMENDED...**

**EMELI SANDÉ** Our Version Of Events



**JOHNNY RECOMMENDED...**

**MAYER HAWTHORNE** A Strange Arrangement



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	Different Kind Of Truth
10	PJ HARVEY	Let England Shake

iTUNES Top 10 retail chart		
POS	ARTIST	ALBUM
1	EMELI SANDE	Our Version Of Events
2	WHITNEY HOUSTON	The Ultimate Collection
3	ADELE	21
4	WHITNEY HOUSTON	Whitney Houston
5	GOTYE	Making Mirrors
6	MAVERICK SABRE	Lonely Are The Brave
7	LANA DEL REY	Born To Die
8	LANA DEL REY	Born To Die (Deluxe)
9	BEN HOWARD	Every Kingdom
10	MATT CARDLE	Amazing

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

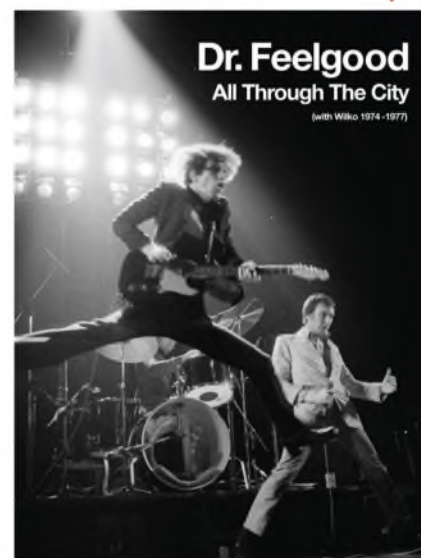
## REISSUE/REPACKAGE

**Dr Feelgood** All Through The City (With Wilko 1974 - 1977)  
EMI / April 2

Ahead of Wilko Johnson's UK tour, kicking off in Buxton on April 5, EMI is to put out a beefy Dr Feelgood box set crammed full of remastered content with a DVD to boot.

The first two discs are made up of the British band's first four albums – Down By The Jetty, Malpractice, first live album Stupidity and fourth studio LP Sneakin' Suspicion.

On top of that, CD No. 3 in the pack features 16 previously unissued tracks, 13 studio recordings and three live performances, while the set is rounded off with a DVD offering live and TV appearances.



PRICE CHECK					
ARTIST / ALBUM	amazon	hmv.com	iTunes	play.com	TESCO
<b>EMELI SANDE</b> Our Version Of Events	£7.99	£7.99	£7.99	£7.99	£7.99
<b>PAUL MCCARTNEY</b> Kisses On The Bottom	£7.97	£8.99	£7.99	£7.99	£11.97

## MATERIAL GIRL MADONNA'S MDNA SNATCHES FOUR TOP 10 SPOTS

The queen of pop continues to climb the predictive charts this week and even manages to feature twice at HMV, grabbing four Top 10 spots across only three retail charts.

MDNA climbs from 12-7 at Amazon and from 7-6 at Play while maintaining its second position at HMV. However, it's a



tenth place entry for Madonna's Complete Studio Albums: 1983-2 that makes it Madge's week.

The table tops look very familiar with The Boss still standing in first at Amazon and HMV with Wrecking Ball. But Springsteen only manages to progress to second place at Play. Paul Weller's Sonik Kicks drops

from the e-tailer's pole position to third place leaving Meat Loaf's Hell In A Handbasket to take the title.

Weller finds himself in the same place at HMV beneath Madonna, while it's Pink Floyd and Michael Kiwanuka that follow Springsteen at Amazon with The Wall and Home Again respectively.

Military Wives find themselves in the Top 5 at Amazon once more, with In My Dreams taking slot No.4 and Ramin's self-titled album makes five. Meanwhile Iron Maiden and Pink Floyd complete the Top 5 at HMV, a job carried out by The Ting Tings and Labrinth at Play with Sounds From Nowheresville and Electronic Earth.

AMAZON PRE-RELEASE		
POS	ARTIST/ ALBUM / LABEL	
1	B SPRINGSTEEN Wrecking Ball Columbia	
2	PINK FLOYD The Wall EMI	
3	MICHAEL KIWANUKA Home Again Polydor	
4	MILITARY WIVES In My Dreams Decca	
5	RAMIN Ramin Sony CMG	
6	PAUL WELLER Sonik Kicks Island	
7	MADONNA MDNA Interscope	
8	NOAH STEWART Noah Decca	
9	KATIE MELUA Secret Symphony Dramatico	
10	FAITHLESS Passing The Baton Nates Tunes	
11	D ARNOLD & M PRICE Sherlock Silva Screen	
12	LEONA LEWIS Glassheart Syco	
13	DAVID SYLVIAN A Victim of Stars Virgin	
14	MEAT LOAF Hell In A Handbasket Sony	
15	NEW ORDER The Lost Sirens Rhino	
16	UFO Seven Deadly Steamhammer	
17	THE CRANBERRIES Roses Cooking Vinyl	
18	REN HARVIEU Through... Island/Kid Gloves	
19	VARIOUS Philadelphia Int. Harmless	
20	IRON MAIDEN En Vivo! EMI	

HMV PRE-RELEASE		
POS	ARTIST/ ALBUM / LABEL	
1	B SPRINGSTEEN Wrecking Ball Columbia	
2	MADONNA MDNA Interscope	
3	PAUL WELLER Sonik Kicks Island	
4	IRON MAIDEN En Vivo! EMI	
5	PINK FLOYD Wall 2011 - Exp. Edition EMI	
6	TING TINGS Sounds From... Columbia	
7	LEONA LEWIS Glassheart Syco	
8	THE STRANGLERS Giants Coursegood	
9	MADONNA Complete Studio Albums Warner	
10	MICHAEL KIWANUKA Home Again Polydor	
11	CALVIN HARRIS New Album tbc Columbia	
12	LOSTPROPHETS Weapons Columbia	
13	LLOYD King Of Hearts Interscope	
14	SOUND OF GUNS Angels... Distiller	
15	LABRINTH Electronic Earth Syco	
16	THE CRANBERRIES Roses Cooking Vinyl	
17	BLACK COUNTRY COMM. Live Provogue	
18	UFO Seven Deadly Steamhammer	
19	MEAT LOAF Hell In A Handbasket Sony	
20	MIKE SNOW Happy To You Columbia	

PLAY.COM PRE-RELEASE		
POS	ARTIST/ ALBUM / LABEL	
1	MEAT LOAF Hell In A Handbasket Sony	
2	B SPRINGSTEEN Wrecking Ball Columbia	
3	PAUL WELLER Sonik Kicks Island	
4	TING TINGS Sounds From... Columbia	
5	LABRINTH Electronic Earth Syco	
6	MADONNA MDNA Interscope	
7	IRON MAIDEN En Vivo! EMI	
8	BLOOD RED SHOES In Time To Voices V2	
9	KING CHARLES LoveBlood Island	
10	SHINEDOWN Amaryllis Roadrunner	
11	LADYHAWKE Anxiety Island	
12	MICHAEL KIWANUKA Home Again Polydor	
13	THE SHINS Port of Morrow RCA	
14	THE CRANBERRIES Roses Cooking Vinyl	
15	LOSTPROPHETS Weapons Columbia	
16	LEONA LEWIS Glassheart Syco	
17	VARIOUS Now! 81 EMI TV/UMTV	
18	ALL THE YOUNG Welcome... Midlands Calling/Warner	
19	THE SKINTS Part & Parcel Bomber	
20	SOULFLY Enslaved Roadrunner	

LAST.FM HYPED TRACKS		
POS	ARTIST/ ALBUM / LABEL	
1	BURIAL Ashtray Wasp Hyperdub	
2	EMELI SANDE Mountains Virgin	
3	EMELI SANDE Breaking The Law Virgin	
4	EMELI SANDE River Virgin	
5	EMELI SANDE Clown Virgin	
6	EMELI SANDE Maybe Virgin	
7	EMELI SANDE My Kind Of Love Virgin	
8	EMELI SANDE Give Me All Your Lovin' Virgin	
9	GOTYE Don't Worry... Island	
10	TENNIS It All Feels The Same Fat Possum	
11	EMELI SANDE Next To Me Virgin	
12	TENNIS Traveling Fat Possum	
13	TENNIS Never To Part Fat Possum	
14	TENNIS Robin Fat Possum	
15	ISLANDS This Is Not A Song Anti	
16	TENNIS High Road Fat Possum	
17	ISLANDS Hallways Anti	
18	TENNIS Take Me To Heaven Fat Possum	
19	TENNIS Dreaming Fat Possum	
20	KATY PERRY Part Of Me Capitol	

SHAZAM TAG CHART		
POS	ARTIST/ ALBUM / LABEL	
1	STOOSHE Love Me/F Me One More Tune/Warner	
2	MARCUS COLLINS Seven Nation Army Syco	
3	MADEON Icarus MauTrap	
4	UTAH SAINTS What Can You Do... MoS	
5	BEN HOWARD The Wolves Island	
6	SEAN PAUL She Doesn't Mind Atlantic	
7	NICKI MINAJ Starships Cash Money/Island	
8	CHIDDY BANG Ray Charles Regal	
9	CHRIS BROWN Turn Up The Music Sony RCA	
10	MIA Bad Girls Mercury/Interscope	
11	ALEXANDRA BURKE Elephant Syco	
12	DAPPY FEAT. BRIAN MAY Rock Star Island	
13	JASON DERULO Breathing Warner Bros/Beluga H	
14	USHER Climax LaFace	
15	GOTYE Game Of Thrones Island	
16	DISCLOSURE Tenderly Make Mine	
17	DJ FRICTION Led Astray Shogun Audio	
18	KATY PERRY Part Of Me Virgin	
19	BENJAMIN F LEFTWICH Pictures Dirty Hit	
20	BLACKMILL Evil Beauty Blakmill	

# Music Week Presents

## February 2012

Music Week is read by every single major and indie, music magazine, newspaper, radio and TV station in the UK acting as a tastemaker and a filter for their playlist choices.



### BLACK CLOUD ISLAND TO THE VULTURES, A GIFT Unsigned

This track, taken from the self-titled debut EP shows a gentle side to Black Cloud Island, whilst retaining the underlying darkness and romance of the other tracks on the now sold-out record. An explosive live act who will next be gracing the stage of London's Workshop March 15, they are certainly not your run-of-the-mill rock'n'roll band. From the last two shows alone they have been compared to the Bad Seeds, The Doors, Crystal Stilts, The Cramps, Velvet Underground and as one gig goer memorably put it: "It's like Antony and the Johnsons fighting the Sonics!" Black Cloud Island draw many comparisons, but right now on the live scene, there is no one like them.

01

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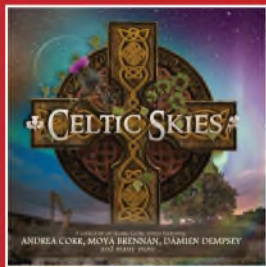
### JAMIE HARTMAN GIRLWISE Flat Cap Records

Ben's Brother singer-songwriter Jamie Hartman returns to the spotlight with new album III. In the first project under his own name, lead single Happy New Year was chosen as Record Of The Week on Radio 2 and went on to feature on Match of the Day's 2011 closing montage, before going Top 40 at UK radio. III represents both the third studio album of Jamie's career and life as a family since the birth of his daughter. Already an award-winning singer-songwriter, Ivor Novello and Brit Nominee, his new single Girlwise has also been chosen as Record Of The Week on Radio 2.

04

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Web: [www.jamiehartman.com](http://www.jamiehartman.com)



### CELTIC SKIES/JOANNA EDEN BLACK IS THE COLOUR Kija Entertainment

Celtic Skies is a collection of popular traditional songs recorded in a new, contemporary style. The album features artists such as Andrea Corr, Moya Brennan and Damien Dempsey, alongside rising stars such as Lumiere and Joanna Eden. The album's appeal spans all age groups, from the timeless beauty of She Moved Through the Fair to a passion-fuelled rendition of Flower of Scotland - this album offers a stunning and modern interpretation of these iconic songs. The album will be TV-advertised and the launch coincides with Damien Dempsey's St Patrick's Day gig at The Forum in London on March 17.

02

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Facebook: [www.facebook.com/CelticSkiesMusic](http://www.facebook.com/CelticSkiesMusic)



### MAUSÍ SOL. Unsigned/All Things Go Records

Born in Milan, siblings Daisy & Thomas moved to the UK where they met and moved in with Englishmen Ben & Benji at university in the north-east. Formed in 2010, MAUSÍ create blissful upbeat pop, that harnesses a carefree Rivieran edge and driving disco feel. Their debut single Sol. was picked up for release by Washington, DC blog and label All Things Go and after support from Neon Gold, Drowned in Sound, NME.com and New York fashionista magazine Nylon, the single will be available from February 20.

05

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Web: [wearemausi.com](http://wearemausi.com)



### THE WHITE ALBUM GUNS AND AMMUNITION Unsigned

Denmark's The White Album are rooted in folk and indie rock, making music that transcends structural boundaries of both a practical and musical nature. The band have recently headlined for Young & Lost and completed a UK tour before heading back in to the studio. Guns and Ammunition was featured by Record of the Day who described the band as having "a superb sense of melody and effortless craftsmanship" and "the band's reputation for their live performances is taking on a life of its own". The band were also featured by NPR naming them as one of their Bandcamp artists of the year in 2011. They will be returning to the UK later in the year.

03

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### FTW LOVESHOT A Major Records

Dubbed by the media as the UK's No.1 new boyband, FTW have injected personality back into pop since exploding onto the scene in 2011. Having spent the last year touring the UK alongside artists such as The Saturdays, Example, Alexandra Burke, McFly plus former X Factor winners and finalists, FTW are now preparing to take the music industry by storm when they release their debut single Loveshot on April 1. With radio roadshows, festivals and live PAs at some of the country's top venues under their belt, demand for FTW is very high. International bookings, sponsorship endorsements and national media interest means there's only one boyband you need to remember in 2012.

06

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Web: [www.ftwofficial.com](http://www.ftwofficial.com)

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

# 'Music Week has been invaluable for us. A pleasure to deal with. I would highly recommend the service'

James McArdle – Medical Records



## TOM TYLER

**SILENCE** Constant Records

Silence is the epic title track from Tom Tyler's debut album. Produced by the team at Goldust (Marli Harwood / Kylie / Olly Murs) and Cam Blackwood (Viva Brother), it features the infectious melodies, soaring vocals and great lyrics which have seen previous single Shooting Star gain early support from Radio 2, notably Graham Norton. Press support has been broad ranging from Mizz through Music Week to Gay Times, showing the wide appeal of this artist. Multi-instrumentalist Tyler's lyrics are inspired by his rich life experiences. Silence is the story of his life.

07

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## THE DUNWELLS

**HAND THAT FEEDS** Playing in Traffic Records

The Dunwells, two brothers, two cousins, and a best friend, all hailing from Leeds, will release their debut album Blind Sighted Faith on March 5. The album was recorded during the summer of 2011 at Willie Nelson's studio in Austin, Texas, and produced by nine-time Grammy winner John Porter (Roxy Music, The Smiths, Elvis Costello, Los Lonely Boys). Having headlined HMV's Next Big Thing they are about to embark on a US tour including dates at the Memphis Folk Alliance and South By Southwest conference in Austin, Texas.

11

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## CASITA

**TODAY** Zodiac Entertainment

Casita is a soulful artist who has performed at major festivals and venues such as Lowlands and North Sea Jazz Festival. She was also a support act for a couple of great names in the industry; Beyoncé, Delinquent Habits, Slum Village and Sugababes. Casita will be headlining at The Heineken Music Hall in Amsterdam during the Martin Luther King awards on May 25 with Angie Stone and Oleta Adams. Her single Today is available at iTunes and Spotify and debut album UniverSoul will be released in October.

08

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## LUKE POTTER

**WE'RE ALIVE** Palm 55 Music

We're Alive is the new single from Luke Potter. It's a pop song for today's young generation. Listen just the once and you'll be singing it all day. Luke's busy recording new songs for his next single and album and writing for other artists. He's also contributed vocals to Running Around The World, a song celebrating the Olympics composed by Jules Reason. Luke's off to New York and LA in March where he's doing some collaborative songwriting with several hit writers. 2012 is going to be a big year for Luke. Catch him live at a gig or festival near you.

12

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## BOGDANA CHIVAS

**GREAT LIFE** Unsigned

Raw, untamed and razor sharp – a hot new breed of pure unadulterated rock hits the UK in the incredible form of guitarist/singer/songwriter, Bogdana Chivas, who launches her debut single Great Life on April 16. Surpassing every demand of the highly critical rock genre, Chivas' unique blend of raunchy rock and ear-ripping vocals is snowballing critical media acclaim as she rapidly notches-up radio play across the UK, as well as boasting multiple performances for BBC live sessions. With a string of live dates set across the country, Bogdana Chivas is one hot-rock talent to watch.

09

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## DANIEL AND THE SCANDALS

**I LOVE YOU (THERE YOU GO I SAID IT!)** Unsigned

The mission of Daniel and the Scandals is to bring fun back into the charts. With tongue-in-cheek lyrics, groundbreaking new tunes and a marketable aesthetic, it's not just teen girls who are taking notice of Dan Scott's new project. Since playing a number of inspiring live shows (probably better called 'parties' as there's been free cake and balloons at every gig to date!) around the band's hometown of Brighton, Daniel and the Scandals are finally ready to release some material to the public in the run-up to their album release later this year.

13

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## HALFWAY TO NEW YORK

**TREADING WATER** Tiger Phoenix Management

Halfway To New York (HTNY), the convention-cracking British indie/rock band who burst onto the UK music scene last autumn with debut single Out of Time to media acclaim, are back with an even more impressive musical serving in the form of debut EP Treading Water, released on April 23. These talented guys are also living up to their name as they export their sound across the pond for showcases to industry moguls (including Warner Bros and M&C Saatchi) in LA at the end of February. HTNY are suddenly becoming a highly formidable indie/rock force on both sides of the Atlantic.

10

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## JAKE MORLEY

**FEET DON'T FAIL ME NOW**

Unsigned/Sandwich Emporium

A headline at HMV's Next Big Thing, a Music Week Breakout session, support from Record of the Day and a fast growing fanbase, the past six months have been full on for Jake Morley. His classy songwriting and distinctive style have brought him sell-out London shows, two UK tours, numerous festival appearances, a storming live session on Radio 2 and plays from an increasing roster of radio DJs. His self-released debut album Many Fish To Fry and accompanying live DVD is out in April, supported with 18 live regional radio sessions and a 20-date headline UK and Irish tour.

14

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# PEOPLE

## PERSONNEL BAGGS BAGS HIS GREATEST GIG AS NEW SITE EDITOR

■ **GIGWISE**

**MICHAEL BAGGS** has been appointed as Gigwise.com's new editor. He previously worked for *Top Of The Pops* magazine, Popjustice and Channel4.com/music, as well as writing sections for *Attitude*, *TheLondonPaper*, *Now* and Yahoo. Before being scouted by Gigwise publisher Giant Digital, Baggs was managing all online content and social media for the Brit Awards 2012.



Andrew Day, Giant Digital COO, said: "Michael impressed us greatly with his vast array of experience in online content management, superb journalism and possessed all the key traits essential for the Gigwise editor position."

Baggs commented: "I'm thrilled to be joining Gigwise as editor and to be working on one of the UK's most established and respected music websites. I look forward to helping steer the site to the

forefront of online music content in the UK, developing the excellent written and video content that the site already produces and embracing social networking to reach a new generation of Gigwise readers."

■ **BAUER MEDIA / Q MAGAZINE**



**ANDREW HARRISON** has been appointed editor of Bauer Media's flagship music title *Q* magazine following the departure of **PAUL REES**, who has left Bauer Media to "pursue new challenges and opportunities" after 10 years as *Q* editor.

Harrison is an experienced consumer magazine editor who has worked on some of Britain's most influential music brands

including *Select* and *Mixmag*. He was also music editor of men's magazine *Details* in New York and editorial director of *Emap Performance* during 2000-2002. More recently Harrison was part of the founding team at independent music title *The Word*.

■ **GEM**



Gem has welcomed **LOUISE YARNOLD** who will be taking on the role of business development

account manager and will report directly to head of business development, Philip Munro, whom she will assist in all areas of the business, focusing on newly signed label Jarre Technologies.

Yarnold joins Gem from Toyota where she was primarily responsible for sales, finance and business development along with customer service and after sales care.

■ **WEMBLEY STADIUM**

**BECKY HANDLEY** leaves the venue brand as music & new events executive at the end of February to pursue a career within the Football Association. Jim Frayling, head of the music and new events department said: "Becky has been a massive part of Wembley's success in recent years. She has forged brilliant relationships with our event owners and the office will be a much duller place without her."



director where she will be working alongside the Icelandic, Swedish, Finnish, Norwegian and Danish export offices and focusing on strengthening connections across the Nordic market, while establishing a Nordic brand for music.

■ **ATLANTIC RECORDS UK**



Changes within the UK arm of the record label see marketing director **MARK MITCHELL** (pictured) become general manager and **JACK MELHUISH**, director of digital, become marketing director. **MARK TERRY**, who held the general manager role, has left the company.

■ **NOMEX**

**ANNA HILDUR HILDIRANDSDOTTIR**, former MD of Iceland Music Export, has joined Nordic Music Export (NOMEX) as programme



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

## NEED TO KNOW

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



#17 **Kevin McCabe** Senior Vice President, Promotions and Publicity, EMI Music UK & Ireland

A multiple winner of the Sony Radio Academy National Plugger of the Year award, Kevin McCabe was recently promoted to his current position as SVP of Promotions and Publicity and as part of EMI Music UK's management board.

He's been responsible for all promotions campaigns at the Parlophone label and EMI's catalogue release projects as well as the EMI Artist Publicity press team. In his new role, he oversees all promotions across EMI Music UK, including Virgin Records, and the publicity team

will continue to report to him. McCabe recently made two key senior appointments to the UK promotions team and pledged that they will "ensure we will always provide our artists with the best possible service and support." Recently, those artists include Noel Gallagher and Pink Floyd.

EMI CEO Andria Vidler described McCabe as an "incredibly strong executive with the right combination of expertise, dedication and loyalty to the artists we work with and to EMI."

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

**Luke Williams** MD Insomnia Management/Artist Manager, Clement Marfo and the Frontline



"My way into the industry was unconventional. I met Clement Marfo (pictured below) at school and began to manage him when I left, aged 17. I started working full-time at Firetrap HQ, but switched to part-time as things progressed with the band. I concentrated on utilising every gig, music industry event and social networking platform.

The relentless blood, sweat and tears paid off when the band were signed to Warner Brothers. Serendipity led me to Hiten Bharadia (MD of Phrased Differently Music Publishing) who followed my musical posts on Facebook; I began to work with him as A&R manager. Balancing management with A&R work is challenging but I feel blessed to be in this position. My advice to anyone trying to get into this industry is to work hard, surround yourself with trustworthy people and NETWORK. In this business you'll experience a lot – as long as the good outshines the bad, you know you're heading in the right direction."



**TOP TIP** "The man who does more than he is paid for will soon be paid for more than he does"

## 38 SINGLES & ALBUMS

Living up to its name, *Hot Right Now* by DJ Fresh feat. Rita Ora is straight in at No.1 in the Official Singles Chart



# CHARTS FOCUS



## 40 UK AIRPLAY

Little surprise as Whitney Houston's airplay raises her chart standing at radio

## 41 EU AIRPLAY / INTERNATIONAL

Paul McCartney goes from Bottom to top as his album leads the way for Brits abroad

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Field Music's (left) Plumb rises on the Indie Albums and Breakers countdown



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Rapture arrives for Nadia Ali (left) as she ascends to Upfront glory

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Alan Jones with the latest forecasts from the midweek chart manoeuvres

## 46 KEY RELEASES & PRODUCT

The Civil Wars' award-winning *Barton Hollow* comes under our album of the week microscope









**CHARTS EU AIRPLAY** WEEK 6**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	JESSIE J Domino UNI
4	MICHEL TELO Ai Se Eu Te Pego SME
5	KATY PERRY The One That Got Away VIR
6	AVICII Levels UNI
7	PITBULL FEAT. CHRIS BROWN International Love SME
8	TAIO CRUZ FEAT. FLO RIDA Hangover UNI
9	RIHANNA FEAT. CALVIN HARRIS We Found Love UNI
10	ADELE Someone Like You IND

**ITALY**

POS	ARTIST/ ALBUM / LABEL
1	TIZIANO FERRO L'ultima Notte Al Mondo EMI
2	JOVANOTTI Ora UNI
3	COLDPLAY Charlie Brown EMI
4	ADELE Turning Tables SPI
5	MADONNA FEAT. NICKI MINAJ & M.I.A. Give Me All Your Luvin' UNI
6	REBECCA FERGUSON Nothing's Real But Love SME
7	SNOOP DOGG & WIZ KHALIFA FEAT. BRUNO MARS Young, Wild & Free WMI
8	FRANCESCA Distratto SME
9	GIORGIA FEAT. EROS RAMAZZOTTI Inevitabile SME
10	NOEL GALLAGHER'S HIGH FLYING BIRDS AKA - What A Life! WMI

**DENMARK**

POS	ARTIST/ ALBUM / LABEL
1	DONKEYBOY City Boy WEA
2	DIG & MIG Skyggerne UNI
3	MEDINA Kl. 10 ALM
4	GOTYE FEAT. KIMBRA Somebody That I Used To Know UNI
5	RASMUS SEEBACH FEAT. ANKERSTJERNE Millionær ART
6	NABIHA Never Played The Bass SME
7	ADELE Someone Like You PLG
8	AURA DIONE FEAT. ROCK MAFIA Friends UNI
9	MADONNA FEAT. NICKI MINAJ & M.I.A. Give Me All Your Luvin' UNI
10	OH LAND Speak Out Now ALM

**NETHERLANDS**

POS	ARTIST/ ALBUM / LABEL
1	ADELE Turning Tables V2R
2	ED SHEERAN The A Team WEA
3	MICHEL TELO Ai Se Eu Te Pego CNR
4	GOTYE FEAT. KIMBRA Somebody That I Used To Know V2R
5	ED SHEERAN Lego House WEA
6	SNOOP DOGG & WIZ KHALIFA FEAT. BRUNO MARS Young, Wild & Free WEA
7	TAIO CRUZ FEAT. FLO RIDA Hangover UNI
8	TRAIN Drive By SME
9	RIHANNA FEAT. CALVIN HARRIS We Found Love UNI
10	GERS PARDOEL FEAT. SEF Bagagedrager UNI

**FRANCE**

POS	ARTIST/ ALBUM / LABEL
1	PITBULL FEAT. BROWN, CHRIS International Love SME
2	TAIO CRUZ FEAT. FLO RIDA Hangover UNI
3	AVICII Levels UNI
4	DAVID GUETTA FEAT. NICKI MINAJ Turn Me On CAP
5	SEAN PAUL She Doesn't Mind ATL
6	SHAKIRA Je L'aime A Mourir SME
7	GLOBAL DEEJAYS Hardcore Vibes IND
8	BASTO Again And Again SME
9	KEEN'V Les Mots UNI
10	MARLON ROUDETTE New Age UNI

**NORWAY**

POS	ARTIST/ ALBUM / LABEL
1	COLDPLAY Paradise EMI
2	DONKEYBOY City Boy WMN
3	TONE DAMLI Look Back SME
4	REBECCA FERGUSON Nothing's Real But Love SME
5	ADELE Set Fire To The Rain PLY
6	MAROON 5 FEAT. CHRISTINA AGUILERA Moves Like Jagger UNI
7	BRUNO MARS It Will Rain WMN
8	RIHANNA You Da One UNI
9	LADY ANTEBELLUM Just A Kiss EMI
10	LALEH Some Die Young WMN

**GERMANY**

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

**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	MICHEL TELO Ai Se Eu Te Pego SME
5	GYM CLASS HEROES FEAT. ADAM LEVINE Stereo Hearts WMG
6	COLDPLAY Paradise EMI
7	SEAN PAUL FEAT. ALEXIS JORDAN Got 2 Luv U WMG
8	LA OREJA DE VAN GOGH Cometas Por El Cielo SME
9	FLO RIDA Good Feeling WMG
10	ESTOPA Me Quedare SME

**IRELAND**

POS	ARTIST/ ALBUM / LABEL
1	JESSIE J Domino UNI
2	GOTYE FEAT. KIMBRA Somebody That I Used To Know UNI
3	LLOYD FEAT. ANDRE 3000 & LIL WAYNE Dedication To My Ex (Miss That) UNI
4	OLLY MURS Dance With Me Tonight SME
5	BEYONCE Love On Top SME
6	EMELI SANDE Next To Me EMI
7	COLDPLAY Paradise EMI
8	COLDPLAY Charlie Brown EMI
9	KATY PERRY The One That Got Away EMI
10	ED SHEERAN Lego House WEA

**SWEDEN**

POS	ARTIST/ ALBUM / LABEL
1	TAKIDA You Learn UNI
2	ADELE Someone Like You PGM
3	NICKELBACK When We Stand Together WEA
4	JESSIE J Domino UNI
5	AMANDA FONDELL All This Way UNI
6	DAVID GUETTA FEAT. SIA Titanium EMI
7	RIHANNA FEAT. CALVIN HARRIS We Found Love UNI
8	MAROON 5 FEAT. CHRISTINA AGUILERA Moves Like Jagger UNI
9	KELLY CLARKSON Stronger (What Doesn't Kill You) SME
10	MOA LIGNELL When I Held Ya UNI

**GLOBAL SALES ANALYSIS**

■ BY ALAN JONES

ALTHOUGH ADELE'S 21 was the globe's biggest seller again last week, it was number one in only four territories. After debuting a week ago at number one in 10 countries, Leonard Cohen's Old Ideas remains the most widespread number one. While losing its leadership of the charts in Wallonia (1-2), Finland (1-5), Spain (1-6) and - surprisingly - his native Canada, Old Ideas has a second week atop the charts in Croatia, the Czech Republic, Flanders, Hungary, the Netherlands, New Zealand and

Norway, while jumping 3-1 in Poland. The album debuts at number two in Australia, Denmark and Portugal, at eight in Estonia, and 18 in South Africa, and also moves upwards in Greece (14-8) and Mexico (87-85). It falls 3-33 in the US. For its part, 21 remains at number one in the US and South Africa, falls 1-3 in Italy, and climbs 2-1 in Canada and France.

Lana Del Rey's Born To Die remains top in Ireland, climbs 3-1 in Wallonia and debuts at number one in Australia but loses pole position in Austria, France,



Germany and Switzerland, making identical 1-2 dips in each country. It is newly arrived at number two in

New Zealand, three in Denmark, Estonia and Portugal, 14 in Sweden, 19 in Brazil, 38 in Mexico and 52 in Japan.

Paul McCartney's Kisses On The Bottom and Van Halen's A Different Kind Of Truth are the big new arrivals on the world stage. Macca's set debuts in 20 territories, four more than Van Halen's. It's honours even between the two in the 16 countries where they both debut, with each ahead in eight. McCartney's album makes the Top 10 in France (number three), Austria and Canada (four), the US and the Netherlands (five), the Czech Republic (eight), Germany, Norway and Ireland

(nine). Van Halen debut at number two in the US, three in Canada, Finland and Japan, four in Australia, six in Switzerland, eight in Germany and nine in the Czech Republic.

One Direction have a great week, with their debut album Up All Night entering at number one in Italy, four in Finland and Spain, six in Hungary, nine in Poland, 11 in France, 24 in Switzerland, 46 in Austria and 58 in Germany. It extends its career in Ireland (6-10), New Zealand (8-11), Australia (11-13), Sweden (30-24), Norway (25-37) and the Netherlands (46-52). The album topped the chart in Sweden some weeks ago

# CHARTS INDIES/COMPILATIONS WEEK 7



## INDIE SINGLES TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- 1 **NEW** DJ FRESH FEAT. RITA ORA Hot Right Now / *MoS* (ARV)
- 2 1 CHARLENE SORAIA Wherever You Will Go / *Peacefrog* (E)
- 3 7 ADELE Rolling In The Deep / *XL* (PIAS)
- 4 4 ADELE Someone Like You / *XL* (PIAS)
- 5 2 M83 Midnight City / *No7ve* (TBC)
- 6 3 NADIA ALI Rapture / *MoS* (ARV)
- 7 5 ADELE Set Fire To The Rain / *XL* (PIAS)
- 8 6 JAMES VINCENT MCMORROW Higher Love / *Believe Digital* (Absolute Arvato)
- 9 10 ADELE Make You Feel My Love / *XL* (PIAS)
- 10 11 DJ FRESH FEAT. SIAN EVANS Louder / *MoS* (ARV)
- 11 **NEW** L PROJECT It Does Get Better / *The L Project*
- 12 12 EXAMPLE Midnight Run / *MoS* (ARV)
- 13 15 EXAMPLE Changed The Way You Kiss Me / *MoS* (ARV)
- 14 19 COLLEGE FEAT. ELECTRIC YOUTH A Real Hero / *Valerie*
- 15 13 KNIFE PARTY Internet Friends / *Earstorm*
- 16 **RE** ADELE Rumour Has It / *XL* (PIAS)
- 17 **RE** ADELE Turning Tables / *XL* (PIAS)
- 18 14 YOUNG GUNS Bones / *Ploy It Again Sam* (PIAS)
- 19 20 THE WHITE STRIPES 7 Nation Army / *XL* (PIAS)
- 20 **RE** ADELE Chasing Pavements / *XL* (PIAS)

## INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- 1 1 ADELE 21 / *XL* (PIAS)
- 2 5 ADELE 19 / *XL* (PIAS)
- 3 2 NOEL GALLAGHER'S HIGH FLYING BIRDS Noel Gallagher's High Flying Birds / *Sirius Music* (E)
- 4 6 CARO EMERALD Deleted Scenes From The Cutting Room Floor / *Dramatico/Grand Man* (ADA Arv)
- 5 **NEW** FIELD MUSIC Plumb / *Memphis Industries* (PIAS)
- 6 8 EXAMPLE Playing In The Shadows / *MoS* (ARV)
- 7 3 YOUNG GUNS Bones / *Ploy It Again Sam* (PIAS)
- 8 4 MARK LANEGAN BAND Blues Funeral / *4AD* (PIAS)
- 9 7 JAMES VINCENT MCMORROW Early In The Morning / *Believe Digital* (Absolute Arvato)
- 10 10 ARCTIC MONKEYS Suck It And See / *Dominio* (PIAS)
- 11 **NEW** NEIL YOUNG Cow Palace 1986 / *Left Field Media* (PH)
- 12 12 BENJAMIN FRANCIS LEFTWICH Last Smoke Before The Snowstorm / *Ditty Hit* (ARV)
- 13 9 DJANGO DJANGO Django Django / *Because* (ACA Arv)
- 14 11 FIRST AID KIT The Lion's Roar / *Wichita* (PIAS)
- 15 **NEW** GREGORY PORTER Be Good / *Motema*
- 16 14 ENTER SHIKARI A Flash Flood Of Colour / *Ambush Reality* (PIAS)
- 17 **RE** BON IVER Bon Iver / *4AD* (PIAS)
- 18 18 WRETCH 32 Black And White / *Levels/MoS* (ARV)
- 19 **RE** ANDRE RIEU The Magic Of / *Monif* (Delta/SonyDADC)
- 20 **RE** MADNESS Complete Madness / *Union Square* (SDU)

## COMPILATION CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



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



DJ Fresh Indie Singles (1)



L Project Indie Singles (11) and Indie Singles Breakers (2)



High Contrast Indie Singles Breakers (9)



Neil Young Indie Albums (11)



Anais Mitchell Indie Albums Breakers (3)

## INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



- 1 1 NADIA ALI Rapture / *MoS*
- 2 **NEW** L PROJECT It Does Get Better / *The L Project*
- 3 5 COLLEGE FEAT. ELECTRIC YOUTH A Real Hero / *Valerie*
- 4 4 KNIFE PARTY Internet Friends / *Earstorm*
- 5 6 AZEALIA BANKS FT LAZY JAY 212 / *Azealia Banks*
- 6 15 JAY GIVES I Won't Give Up / *Trespas*
- 7 9 KAVINSKY Nightcall / *Record Makers*
- 8 8 POP HITS Ass Back Home / *Pop Hits*
- 9 **NEW** HIGH CONTRAST The Agony And The Ecstasy / *Hospital*
- 10 **NEW** BAND OF SKULLS Bruises / *Electric Blues*
- 11 11 AWOLNATION Sail / *Red Bull*
- 12 **NEW** GARETH EMERY/CHRISTINA NOVELLI Concrete Angel / *Garuda*
- 13 2 WALK OFF THE EARTH Somebody That I Used To Know / *Slapdash*
- 14 12 FOREIGN BEGGARS FEAT. SKRILLEX Still Getting It / *Never Say Die*
- 15 **NEW** DJ AMAN FEAT. DEV DHILLON Dj Unkz Tribute / *E3na*
- 16 13 MICHEL TELO Ai Si Eu Te Pego / *Roster*
- 17 **NEW** DAVID TORT FEAT. GOSHA One Look / *Mostiko*
- 18 **NEW** BURIAL Kindred / *Hyperdub*
- 19 **NEW** AUSTIN MAHONE 11:11 / *Austin Mahone*
- 20 **RE** RADICAL FACE Welcome Home / *Morr*

## INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



- 1 **NEW** FIELD MUSIC Plumb / *Memphis Industries*
- 2 **NEW** GREGORY PORTER Be Good / *Motema*
- 3 **NEW** ANAIS MITCHELL Young Man In America / *Wilderland*
- 4 **NEW** ORANGE GOBLIN Eulogy For The Damned / *Candlelight*
- 5 **NEW** BONOBO Black Sands Remixed / *Nirja Tune*
- 6 7 KING CREOSOTE & JON HOPKINS Diamond Mine / *Double Six*
- 7 5 JUNE TABOR AND THE OYSTER BAND Ragged Kingdom / *Topic*
- 8 2 SHARON VAN ETTEN Tramp / *Jagjaguwar*
- 9 3 SBTRKT SBTRKT / *Young Turks*
- 10 6 RODRIGO Y GABRIELA Area 52 / *Rutly Works*
- 11 8 BAND OF SKULLS Baby Darling Doll Face Honey / *You Are Here*
- 12 4 GRETCHEN PETERS Hello Cruel World / *Proper*
- 13 1 THE TWILIGHT SAD No One Can Ever Know / *Fax Cut*
- 14 **NEW** YOLANDA BROWN April Showers May / *Black Grape*
- 15 **RE** BONOBO Black Sands / *Nirja Tune*
- 16 10 PORTICO QUARTET Portico Quartet / *Real World*
- 17 **RE** SCALA & KOLACNY BROTHERS Scala & Kolacny Brothers / *Wall Of Sound*
- 18 **NEW** SPEECH DEBELLE Freedom Of Speech / *Sig Dittie*
- 19 **RE** BLACK VEIL BRIDES We Stitch These Wounds / *StandBy*
- 20 **NEW** PHENOMENAL HANDCLAP BAND Form & Control / *Tummy Touch*



- 11 10 VARIOUS Your Songs 2012 / *EMI TV/UMTV* (E)
- 12 **NEW** ORIGINAL TV SOUNDTRACK Victorious / *Columbia/Nickelodeon* (ARV)
- 13 **NEW** OST The Muppets / *Walt Disney* (E)
- 14 13 VARIOUS The Workout Mix 2012 / *AATW/UMTV* (ARV)
- 15 18 VARIOUS Greatest Ever Love / *Greatest Ever USM* (SDU)
- 16 15 OST Drive / *Lakeshore*
- 17 14 VARIOUS Running Trax Gold / *MoS* (ARV)
- 18 12 VARIOUS Getdarker Pts This Is Dubstep 2012 / *Getdarker* (PIAS)
- 19 16 VARIOUS Now That's What I Call Disney / *Walt Disney* (E)
- 20 17 VARIOUS Clubland X-Treme Hardcore 8 / *AATW/UMTV* (ARV)

# CHARTS CLUB WEEK 7

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

## UPFRONT CLUB TOP 40

POS	ARTIST / ALBUM / LABEL
1	25 2 <b>NADIA ALI</b> Rapture / <i>MoS</i>
2	4 5 <b>KIRSTY</b> Twilight / <i>KB</i>
3	11 2 <b>MAVERICK SABRE</b> No One / <i>Mercury</i>
4	9 3 <b>HANNAH</b> Falling Away / <i>Snowdog/Armada</i>
5	6 3 <b>THE DISCO FRIES FEAT. NILES MASON</b> Born To Fly / <i>Strictly Rhythm</i>
6	5 5 <b>ALEXANDRA BURKE FEAT. ERICK MORILLO</b> Elephant / <i>Syco</i>
7	17 4 <b>ED SHEERAN</b> Drunk / <i>Asylum</i>
8	2 6 <b>JAKWOB</b> Electrify / <i>Mercury</i>
9	12 6 <b>ROBBIE RIVERA/JES/DIMITRI VEGAS/LIKE MIKE/LIZZIE CURIOUS</b> Dance Or Die / <i>Jaxxy</i>
10	8 <b>SARAH ATERETH</b> Without You / <i>White Label</i>
11	15 2 <b>LAURA LARUE</b> Un Deux Trois / <i>White Label</i>
12	3 4 <b>DBN VS DARWIN &amp; BACKWALL FEAT. MADITA</b> Gimme Gimme / <i>Yoshitoshi</i>
13	7 4 <b>REBECCA &amp; FIONA</b> Jane Doe / <i>Mutants</i>
14	<b>NEW</b> <b>NERO</b> Must Be The Feeling / <i>MIA/Mercury</i>
15	24 2 <b>FERRY CORSTEN/AND FEAT. BEN HAGUE</b> Check It Out/Ain't No Stoppin' / <i>Newsstate</i>
16	18 3 <b>RUFF LOADERZ &amp; CUTMORE FEAT. INAYA DAY</b> Lift Your Head Off / <i>RGS</i>
17	14 6 <b>DJ FRESH FEAT. RITA ORA</b> Hot Right Now / <i>MoS</i>
18	10 6 <b>BEYONCE</b> End Of Time / <i>Columbia/Parkwood Ent.</i>
19	27 1 <b>SERGE DEVANT FEAT. COYLE GIRELLI</b> On Your Own / <i>Ultra</i>
20	13 8 <b>PNAU</b> Unite Us / <i>MoS</i>
21	19 5 <b>CHICANE</b> The Nothing Song / <i>Modena</i>
22	1 2 <b>KID MASSIVE, SAM OBERNIK &amp; JAY COLIN LOREZ</b> Yawn / <i>Transmission</i>
23	30 2 <b>STOOSHE FEAT. TRAVIE MCCOY</b> Love Me/F**K Me / <i>One More Tune/Warner</i>
24	20 8 <b>DAVID GUETTA FEAT. SIA</b> Titanium / <i>Positiva/Virgin</i>
25	16 8 <b>YOLANDA BE COOL FEAT. CRYSTAL WATERS</b> Le Bump / <i>AATW</i>
26	<b>NEW</b> <b>FOSTER THE PEOPLE</b> Don't Stop (Color On The Walls) / <i>Columbia</i>
27	<b>NEW</b> <b>FLO-RIDA FEAT. SIA</b> Wild Ones / <i>Atlantic</i>
28	<b>NEW</b> <b>LAIDBACK LUKE FEAT. WYNTER GORDON</b> Speak Up / <i>New State</i>
29	28 4 <b>DELILAH</b> Love You So / <i>Atlantic</i>
30	29 2 <b>BETSI LARKIN &amp; JOHN O'CALLAGHAN</b> The Dream / <i>Premier</i>
31	<b>NEW</b> <b>MARC VEDO &amp; BOY GEORGE</b> Kalino Mome / <i>VG</i>
32	37 2 <b>EMMA HEWITT</b> Colours / <i>Armada</i>
33	22 8 <b>REDLIGHT</b> Get Out My Head / <i>Mercury/MIA</i>
34	<b>NEW</b> <b>JLS</b> Proud / <i>Epic</i>
35	38 2 <b>JES &amp; RONSKI SPEED</b> Can't Stop / <i>Magik Muzik</i>
36	<b>NEW</b> <b>SAK NOEL</b> Paso (The Nini Theme) / <i>3 Beat</i>
37	31 10 <b>NERO</b> Reaching Out / <i>MIA/Mercury</i>
38	36 10 <b>UTAH SAINTS V DRUMSOUND &amp; BASSLINE SMITH</b> What Can You Do For Me / <i>MoS</i>
39	34 2 <b>SCISSOR SISTERS VS. KRYSYAL PEPSY</b> Shady Love / <i>Polydor</i>
40	<b>NEW</b> <b>13TH SHELL</b> This Is How I Swing / <i>White Label</i>

## COMMERCIAL POP TOP 30

POS	ARTIST / ALBUM / LABEL
1	<b>NEW</b> 1 <b>FLO-RIDA FEAT. SIA</b> Wild Ones / <i>Atlantic</i>
2	14 2 <b>JLS</b> Proud / <i>Epic</i>
3	3 4 <b>ALEXANDRA BURKE FEAT. ERICK MORILLO</b> Elephant / <i>Syco</i>
4	6 3 <b>ED SHEERAN</b> Drunk / <i>Asylum</i>
5	5 2 <b>CHER LLOYD FEAT. ASTRO</b> Want U Back / <i>Syco</i>
6	<b>NEW</b> 1 <b>MADONNA FEAT. NICKI MINAJ &amp; MIA</b> Give Me All Your Luvin? / <i>Interscope</i>
7	13 3 <b>KIRSTY</b> Twilight / <i>KB</i>
8	11 2 <b>REBECCA FERGUSON</b> Too Good To Lose / <i>RCA</i>
9	1 4 <b>SCISSOR SISTERS VS. KRYSYAL PEPSY</b> Shady Love / <i>Polydor</i>
10	<b>RE</b> 4 <b>NADIA ALI</b> Rapture / <i>MoS</i>
11	12 3 <b>RUFF LOADERZ &amp; CUTMORE FEAT. INAYA DAY</b> Lift Your Head Off / <i>RGS</i>
12	7 6 <b>BEYONCE</b> End Of Time / <i>Columbia/Parkwood Ent.</i>
13	19 2 <b>STOOSHE FEAT. TRAVIE MCCOY</b> Love Me/F**K Me / <i>One More Tune/Warner</i>
14	21 2 <b>EDDY LUCAS</b> Visible Touch / <i>White Label</i>
15	9 4 <b>DJ FRESH FEAT. RITA ORA</b> Hot Right Now / <i>MoS</i>
16	18 6 <b>DAVID GUETTA FEAT. SIA</b> Titanium / <i>Positiva/Virgin</i>
17	24 2 <b>MARLON ROUDETTE</b> New Age / <i>Warner Brothers</i>
18	17 5 <b>ARKARNA</b> Left Is Best / <i>Cherry Stone Purade</i>
19	22 2 <b>TONY AERO</b> Super Hero / <i>Blacktree</i>
20	2 2 <b>MOHOMBI</b> In Your Head / <i>Island</i>
21	26 2 <b>DELILAH</b> Love You So / <i>Atlantic</i>
22	28 2 <b>SIOBHAN DILLON</b> Powerless / <i>White Label</i>
23	<b>NEW</b> 1 <b>HANNAH</b> Falling Away / <i>Snowdog/Armada</i>
24	25 2 <b>LEELEE</b> Looks Good On You / <i>DixyWalker</i>
25	<b>NEW</b> 1 <b>MARCUS COLLINS</b> Seven Nation Army / <i>Syco</i>
26	<b>NEW</b> 1 <b>EMELI SANDE</b> Next To Me / <i>Virgin</i>
27	<b>NEW</b> 1 <b>K.J.G. FEAT. KELLY PIPER</b> Dreams / <i>GV</i>
28	10 4 <b>SIR IVAN</b> Live For Today / <i>Peacen an</i>
29	<b>NEW</b> 1 <b>KAMALIYA</b> Rising Up / <i>Handi</i>
30	16 5 <b>THE GLAM FEAT. FLO-RIDA &amp; TRINA</b> Party Like A DJ / <i>White Label</i>



UPFRONT



COMMERCIAL POP



URBAN

# Rapture arrives for Nadia Ali as she ascends to Upfront glory

## ANALYSIS

BY ALAN JONES

In 2001, Nadia Ali became well known as the vocalist of iiO's smash hit Rapture. The track has remained one of the biggest and most durable dance hits of the 21st century, and a remix of it was something of a sleeper on the Upfront chart last year. Credited to Nadia Ali Vs. Avicii, it spent 16 weeks in the Top 100 of the club chart without ever climbing higher than number 41 – but with mixes by High

Rankin, Gareth Emery and Tristan Garner joining that of Avicii, the track is now credited only to Nadia Ali, and sprints 25-1 on the Upfront chart.

Four weeks after topping the Commercial Pop chart in partnership with David Guetta on Titanium, Australian singer Sia returns to the summit in a hurry. Although it has been in the OCC sales chart a while, her Wild Ones collaboration with Flo Rida debuts atop the Commercial Pop chart, after being serviced in mixes by Basto,

Guy Scheiman, Project 46, Alex Guesta and Religion. It is the first track to debut at number one on the chart since Getting Ready by K-Klass in May 2008.

T.H.E. (The Hardest Ever) remains atop the Urban chart for a second week for will.i.am, Jennifer Lopez and Mick Jagger.

## UPFRONT BREAKERS

- 1 **EMELI SANDE** Next To Me
- 2 **MADONNA** Give Me All Your Luvin'
- 3 **THE GHOSTS** Ghosts
- 4 **SKRILLEX/THE DOORS** Breakin' A Sweat
- 5 **CHER LLOYD/ASTRO** Want U Back

## URBAN TOP 30

POS	ARTIST / ALBUM / LABEL
1	1 4 <b>WILL.I.AM/MICK JAGGER/JENNIFER LOPEZ</b> T.H.E. (The Hardest Ever) / <i>Interscope</i>
2	3 4 <b>DJ FRESH FEAT. RITA ORA</b> Hot Right Now / <i>MoS</i>
3	2 6 <b>BEYONCE</b> End Of Time / <i>Columbia/Parkwood Ent.</i>
4	<b>NEW</b> 1 <b>FLO-RIDA FEAT. SIA</b> Wild Ones / <i>Atlantic</i>
5	10 2 <b>NICKI MINAJ</b> Stupid Hoe / <i>Cash Money/Island</i>
6	4 8 <b>JASMIN KORA FEAT. M-TIDDA</b> Electrifying / <i>Helicopta</i>
7	6 2 <b>MOHOMBI</b> In Your Head / <i>Island</i>
8	9 4 <b>CHIDDY BANG</b> Ray Charles / <i>Regal</i>
9	11 3 <b>METZ &amp; TRIX FEAT. SURINDER RATTAN</b> Omg / <i>White Label</i>
10	18 2 <b>SEAN PAUL</b> She Doesn't Mind / <i>Atlantic</i>
11	13 2 <b>PITBULL FEAT. CHRIS BROWN</b> International Love / <i>J</i>
12	7 12 <b>RIHANNA</b> You Da One / <i>Def Jam</i>
13	<b>NEW</b> 1 <b>RIHANNA FEAT. JAY-Z</b> Talk That Talk / <i>Def Jam</i>
14	8 2 <b>CHRIS BROWN</b> Turn Up The Music / <i>Sony RCA</i>
15	19 8 <b>TAIO CRUZ FEAT. FLO-RIDA</b> Hangover / <i>4th &amp; Broadway</i>
16	12 4 <b>ENCORE</b> Fun Last Night / <i>Island</i>
17	15 3 <b>BEVERLEY KNIGHT</b> Round & Around / <i>Hurricane</i>
18	5 13 <b>TONY AERO</b> Super Hero / <i>Blacktree</i>
19	21 5 <b>KARDINAL OFFISHALL FEAT. PITBULL &amp; RICKY BLAZE</b> Let's Cheer / <i>White Label</i>
20	24 10 <b>T-PAIN FEAT. WIZ KHALIFA &amp; LILY ALLEN</b> 5 O'clock / <i>RCA</i>
21	14 6 <b>JASON DERULO</b> Breathing / <i>Warner Brothers/Beluga Heights</i>
22	<b>NEW</b> 1 <b>KENNY THOMAS</b> Baby It's You / <i>Salus</i>
23	17 10 <b>BIG SEAN FEAT. CHRIS BROWN</b> My Last / <i>Mercury</i>
24	<b>NEW</b> 1 <b>EMELI SANDE</b> Next To Me / <i>Virgin</i>
25	16 10 <b>ALYSSA REID FEAT. JUMP SMOKERS</b> Alone Again / <i>3 Beat/AATW</i>
26	<b>NEW</b> 1 <b>50 CENT FEAT. TONY YAYO</b> Just Wanna / <i>Interscope</i>
27	<b>NEW</b> 1 <b>MAGEE</b> Ima Own It/Stress Control/Sweat (Sampler) / <i>Urban Vibes</i>
28	<b>NEW</b> 1 <b>DOT ROTTEN R U</b> Not Entertained? / <i>Mercury</i>
29	26 18 <b>BLUEY ROBINSON</b> Coming Back / <i>RCA</i>
30	23 9 <b>RIZZLE KICKS</b> Mama Do The Hump / <i>Island</i>

## COOL CUTS TOP 20

POS	ARTIST / ALBUM
1	<b>DOT ROTTEN R U</b> Not Entertained?
2	<b>ADAM F</b> When The Rain Is Gone
3	<b>LAIDBACK LUKE/WYNTER GORDON</b> Speak Up
4	<b>NERO</b> Must Be The Feeling
5	<b>LARBINTH</b> Last Time
6	<b>CHRIS LAKE</b> Build Up
7	<b>SKEPTA</b> Punch His Face
8	<b>JACK BACK FEAT. DAVID GUETTA, NICKY ROMERO &amp; SIA</b> Wild One Two
9	<b>X-PRESS 2/ROLAND CLARK</b> Let Love Decide
10	<b>JACQUES LU CONT</b> Church
11	<b>BODYROX FEAT. CHIPMUNK</b> Bow Wow Wow
12	<b>BENNY BENASSI &amp; MARSHALL JEFFERSON</b> Move Your Body
13	<b>ERICK MORILLO &amp; EDDIE THONEICK</b> FEAT SKIN If This Aint Love
14	<b>BEYONCE</b> End Of Time
15	<b>AFROJACK AND SHERMANOLOGY</b> Can't Stop Me
16	<b>SCISSOR SISTERS VS. KRYSYAL PEPSY</b> Shady Love
17	<b>ADRIAN LUX</b> Fire
18	<b>HARD ROCK SOFA</b> Quasar
19	<b>FRANKIE KNUCKLES PRES. DIRECTORS</b> CUT FEAT. B SLADE Get Over You
20	<b>RICHARD GREY AND NARI &amp; MILANI</b> FEAT. ALEXANDRA PRINCE Mas Que Nada



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

© Music Week. Compiled by DJ feedback and data collected from the following stores, online sites and distributors: BMR Records, CD Pool, Know How, Phonica, Pure Groove, Trax (London), Eastern Bloc (Manchester), 23rd Precinct (Glasgow), 3 Beat (Liverpool), The Disc (Bradford), Crash (Leeds), Global Groove (Stoke), Cabapult (Cardiff), Hard To Find (Birmingham), Plastic Music (Brighton), Power (Wigan), Streetwise (Cambridge), The Disc (Bradford), Kama (Middlesbrough) Bassdivision (Belfast), Beatport, Juno, Unique & Dynamic.

# CHARTS ANALYSIS WEEK 7



## 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

#### ● GYM CLASS HEROES FEAT. NEON HITCH

Ass Back Home Decaydance/Fueled By Ramen

#### ● MATT CARDLE Amazing Columbia

#### ● WILSON PHILLIPS Hold On Capitol

#### ● KASABIAN Goodbye Kiss Columbia

#### ● THE WANTED Lightning Global Talent

#### ● DJ FRESH FEAT. SIAN EVANS Louder

Ministry of Sound

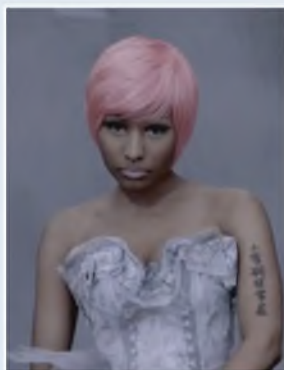
#### ● JAY-Z & KANYE WEST N\*\*\*\*\*s In Paris

Roc-A-Fella

#### ● MIA Bad Girls Interscope

#### ● NICKI MINAJ FEAT. RIHANNA Fly

Cash Money/Island



#### ● TYGA Rack City Cash Money/Island

#### ● DON MCLEAN American Pie Liberty

### UK ALBUMS CHART

#### ● BAND OF SKULLS Sweet Sour Electric Blues

#### ● SIMPLE MINDS XS Virgin

#### ● INME The Pride Graphite

#### ● LAMBCHOP Mr M City Slang

#### ● SLEIGH BELLS Reign Of Terror Mom & Pop

#### ● DODGY Stand Upright In A Cool Place

Strike Back

#### ● TINDERSTICKS The Something Rain

Lucky Dog



#### ● NANCY GRIFFITH Intersection Proper

#### ● GUNS N' ROSES Greatest Hits Geffen

#### ● THE WANTED Battleground Global Talent

#### ● BLACK KEYS Brothers V2

#### ● THE MACCABEES Given To The Wild Fiction

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

**D**J Fresh topped the singles chart for the first time last July, with Louder (feat. Sian Evans) racing to No. 1 on first-week sales of 140,750 copies, thanks to pent-up demand from its use as the music bed for a Lucozade Lite TV advertising campaign. Even without such a powerful boost, follow-up Hot Right Now raced to number one last weekend, on sales of 127,998 copies, and is being touted as the first drum&bass chart-topper.

With upwards of 100,000 people choosing to buy her debut album on which it is included, Emeli Sandé's new single Next To Me was unable to mount a serious challenge to DJ Fresh but nevertheless also topped the 100,000 mark, selling 103,438 copies – her highest one-week tally to date as a primary artist, easily beating the 63,659 copies that Heaven (the first single from the album) sold when it debuted at two last August but falling some way short of the 153,007 copies that Professor Green's Read All About It – on which she was featured vocalist – sold



the week of its debut in November.

Despite slipping 1-3 on Sunday, Somebody That I Used To Know increased its sales for the seventh week in a row for Gotye feat. Kimbra. Although first midweek sales flashes suggest its sales will finally go into reverse this week, it jumps back to the top of the initial midweek sales flashes by dint of declining at a much slower rate than either DJ Fresh or Emeli Sandé's new hits.

The 94,901 copies that Somebody That I Used To Know

sold last week was the highest for a No. 3 single for more than eight years – the last to shift more copies was the Ozzy and Kelly Osbourne duet Changes, which slipped 1-3 in the final week of 2003, on sales of 144,802 copies. Somebody That I Used To Know has the seventh highest sale for a No. 3 in the 633 weeks that have elapsed in the 21st century.

David Guetta's Titanium (feat. Sia) also dipped two places, falling 2-4 (57,852 sales) – but climbed 2-1 on the year-to-date

rankings, where its tally of 371,276 sales forces Jessie J's Domino (357,729 sales) down to second place. T.H.E. (The Hardest Ever) suffered a big 3-8 dip (34,162 sales) on its second week for will.i.am, Jennifer Lopez and Mick Jagger.

After surging 22 places last week, Turn Me On remained at No. 11 (25,938 sales) for David Guetta feat. Nicki Minaj. And, a week after debuting at No. 37, Give Me All Your Lovin' by Madonna feat. M.I.A. and Nicki Minaj dipped to 51 (7,070 sales). A third Minaj single had more luck – Starships becomes her 15th hit in 18 months, debuting at 16.

The death of Whitney Houston resulted in three of her songs entering the Top 40, 12 in the Top 75 and 23 in the Top 200. Leading the influx, I Will Always Love You (14, 22,090 sales), I Wanna Dance With Somebody (Who Loves Me) (20, 16,821 sales) and One Moment In Time (40, 8,542 sales). Some 141,000 Houston singles and 75,000 albums were sold last week.

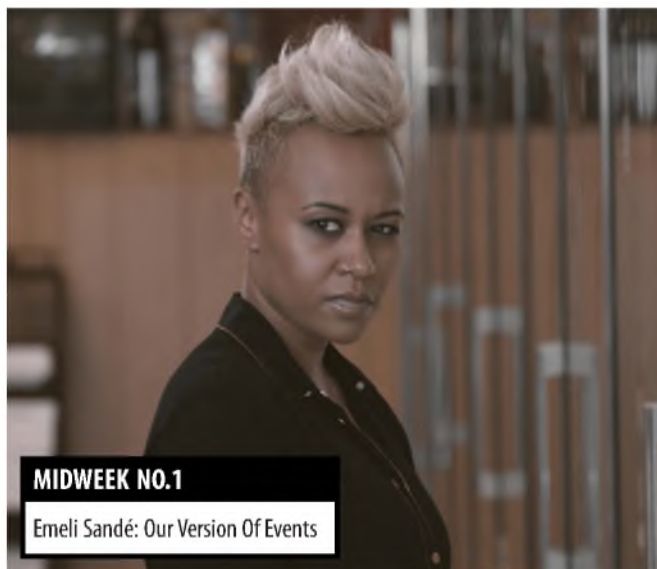
Overall singles sales were up 4.90% week-on-week at 3,590,297 – 6.83% above same week 2011 sales of 3,360,760.

## ALBUMS

■ BY ALAN JONES

**T**uesday's midweek sales flashes are unusually unhelpful in determining just who will be No. 1 this weekend. With The Brit Awards taking place at the O2, sales patterns thus far in the week are likely to be greatly modified. Before the ceremony took place, Emeli Sandé looked to be on course for a second week at No. 1 with her debut album Our Version Of Events more than 62% ahead of nearest challenger Adele's 21 – but the smart money is on Adele walking away with at least a couple of awards, and 21 returning to No. 1.

One thing we can be sure of is that last Sunday Sandé's album stormed to the summit on first-week sales of 113,319 – the best for a debut album by a British female solo artist since fellow Scot Susan Boyle's introductory smash I Dreamed A Dream exploded onto the chart with sales of 411,820 in December 2009. Sandé's barnstorming debut put an end



to the two-week reign of Lana Del Rey's Born To Die, which slipped to No. 2 (47,667 sales).

Sandé's 2011 hit singles Heaven (No. 2) and Daddy (21) are on Our Version Of Events, along with third single Next To Me, which debuted at two on the singles chart on Sunday, after selling 103,438 copies. It is the third highest sale for a No. 2 single in the last 12 months.

Completing a female solo top three, Adele's 21 jumped 5-3, increasing sales week-on-

week by 170.70% to 47,498. Adele's 19 is also resurgent, leaping 23-9 (14,196 sales) to attain its highest chart position for 22 weeks.

Gotye's album Making Mirrors debuted at four (31,284 sales) a week after introductory single Somebody That I Used To Know, topped the chart.

Whitney Houston's death generated massively increased sales across the board for her catalogue. With physical product availability patchy, most

of her album sales were derived from downloads. Compilation The Greatest Hits re-entered the chart at seven after selling 15,385 copies, only 1,143 of which were on CD. The Essential Whitney Houston – essentially the two-disc US version of The Greatest Hits – charted for the first time, debuting at 40 (3,941 sales, 2,114 of which were CDs). Both albums sold significantly fewer copies than Houston's 2007 compilation The Ultimate Collection, which was the UK's fourth biggest selling album overall last week, with 43,736 sales (19,133 CDs) but charted only as the number one budget album, because of its low price point. Several other Houston albums invaded the budget chart with The Bodyguard soundtrack at four (4,096 sales), I Look To You at seven (2,869 sales), Whitney Houston at 19 (1,402 sales), My Love Is Your Love at 31 (888 sales) and Whitney at 36 (802 sales).

Overall album sales were up 15.94% week-on-week at 1,977,398 – 6.66% below same-week 2011 sales of 2,118,412.

# the football extravaganza

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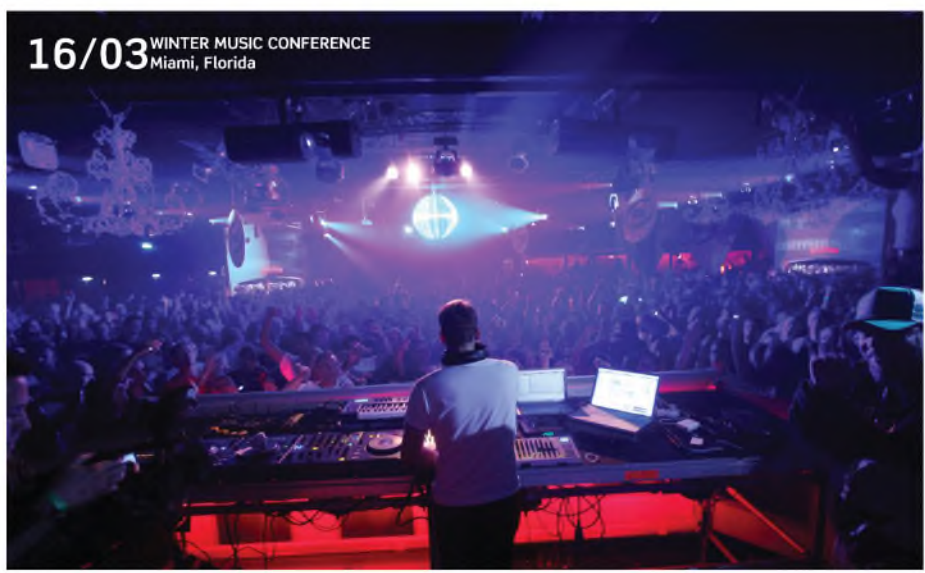
[www.footballextravaganza.org](http://www.footballextravaganza.org)





# INDUSTRY EVENTS DATES FOR YOUR DIARY

**16/03** WINTER MUSIC CONFERENCE  
Miami, Florida



## March

**8-11**  
International Live Music Conference  
Royal Garden Hotel, London  
[ilmc.com](http://ilmc.com)

**13-18**  
SXSW, Austin, Texas  
[sxsw.com](http://sxsw.com)

**16-25**  
Winter Music Conference,  
Miami  
[wintermusicconference.com](http://wintermusicconference.com)

## April

**26**  
Music Week Awards 2012,  
The Brewery, London  
[musicweek.com](http://musicweek.com)

**29-2 (May)**  
MUSEXPO [musexpo.net](http://musexpo.net)

## May

**4-6**  
The Camden Crawl  
[thecamdencrawl.com](http://thecamdencrawl.com)

**4-7**  
Live At Leeds Festival  
[liveatleeds.com](http://liveatleeds.com)

**10-12**  
The Great Escape Festival,  
Brighton [escapegreat.com](http://escapegreat.com)

**19-21**  
Sound City, Liverpool  
[liverpoolsoundcity.co.uk](http://liverpoolsoundcity.co.uk)

**23-25**  
International Music Summit, Ibiza  
[internationalmusicsummit.com](http://internationalmusicsummit.com)

## June

**6-7**  
goNorth, Inverness  
[gonorth.biz](http://gonorth.biz)

**8-17**  
MeltDown, South Bank,  
London  
[meltdown.southbankcentre.co.uk](http://meltdown.southbankcentre.co.uk)

**FORTHCOMING FEATURES**

### March 2

**Brits winners special**  
Pics, quotes and analysis from the big night

### 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

### March 30

**Distribution**  
Physical media still rules the roost – but which companies handle the bulk of it?

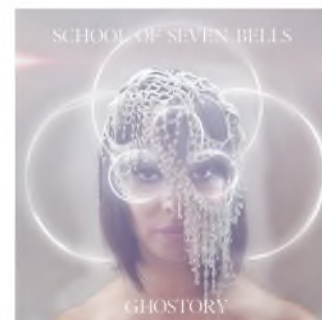
To discuss a range of print and digital commercial opportunities associated with Music Week's forthcoming features, please email [Darrell.Carter@intentmedia.co.uk](mailto:Darrell.Carter@intentmedia.co.uk) or Archie.Carmichael@intentmedia.co.uk or telephone 020 7354 6000.

\* All feature dates subject to change

# PRODUCT KEY RELEASES



▶ THE DRUMS Days



▶ SCHOOL OF SEVEN BELLS Ghostory

## FEBRUARY 27

### SINGLES

- CHIDDY BANG Ray Charles (Regal)
- DAPPY FEAT. BRIAN MAY Rock Star (Island)
- JASON DERULO Breathing (Warner Brothers/Beluga Heights)

- THE DRUMS Days (Island/Moshi Moshi)
- DRY THE RIVER The Chambers & The Valves (RCA)

- DALE EARNHARDT JR JR Morning Thought (Warner Brothers)

- ENCORE Fun Last Night (Island)

- REBECCA FERGUSON Too Good To Lose (RCA)

- FIELD MUSIC A New Town (Memphis Industries)

- FELD-RIDA FEAT. SIA Wild Ones (Atlantic)

- FOUR YEAR STRONG The Security Of The Familiar (Universal Republic/Island)

- BETH HART FEAT. SLASH Sister (Provogue)

- DARREN HAYES Bloodstained Heart (Powdered Sugar)

- BEN HOWARD The Wolves (Island)

- CHER LLOYD FEAT. ASTRO Want U Back (Syco)

- DEMI LOVATO Skyscraper (Polydor)

- JAVEON MCCARTHY Lost Time (Island)

- NIKI & THE DOVE DJ, Ease My Mind (Mercury)

- SINEAD O'CONNOR The Wolf Is Getting Married (One Little Indian)

- REGINA SPEKTOR All The Rowboats (Sire/Warner Brothers)

- THE TING TINGS Hang It Up (Columbia)

- ZULU WINTER We Should Be Swimming (Play It Again Sam)

### ALBUMS

- BLEEDING KNEES CLUB Nothing To Do (Columbia)

- CAROLINA CHOCOLATE DROPS Leaving Eden (Nonesuch)

- THE CRANBERRIES Roses (Cooking Vinyl)

- FANFARLO Rooms Filled With Light (Canvasback/Atlantic)

- GENTLE GIANT Interview/Free Hand (Remastered) (Emi Catalogue)

- GYM CLASS HEROES The Papercut Chronicles II (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 (Shock)

- SCHOOL OF SEVEN BELLS Ghostory (Full Time Hobby)

- SHEARWATER Animal Joy (Matador)

- DAVID SYLVIAN A Victim Of Stars 1981-2011 (EMI Catalogue)

- THE TING TINGS Sounds From Nowheresville (Columbia)

- TYGA Careless World: Rise Of The Last King (Island)

- WZRD Wzrd (Island)
- XIU XIU Always (Bella Union)

## MARCH 5

### SINGLES

- BENNY BANKS Bada Bing Remix EP (Warner Brothers)

- BIG DEAL Talk (Mute)

- BLACK STONE CHERRY In My Blood (Roadrunner)

- THE BULLITTS 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)

- HERVE Better Than A BMX (Cheap Thrills)

- HOORAY FOR EARTH No Love (Memphis Industries)

- STACEY JACKSON Is This Love (3B1g)

- JAKWOB Electrify (Mercury)

- 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)

- MMONTHS FEAT. KEEP SHELLY IN ATHENS Heart (SQE)

- 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

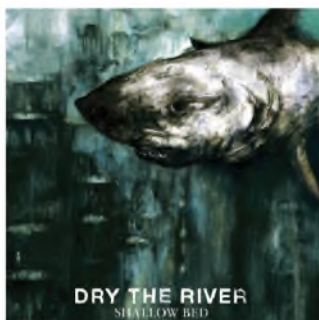
- ANDREW BIRD Break It Yourself (Bella Union)

- MARY BYRNE With Love (Decca)

- CEREMONY Zoo (Matador)

- CHIDDY BANG Breakfast (Regal)

- CIVIL WARS Barton Hollow (Columbia)

► **DRY THE RIVER** Shallow Bed► **MARCUS COLLINS** Marcus Collins► **LABRINTH** Electronic Earth► **CARO EMERALD** Dr. Wanna Do► **KILLING JOKE** MMXII

- **DANIEL O'DONNELL** Live From Nashville - Part 2 (DMG TV)
- **DORIS DAY** The Ultimate Collection (Sony)
- **DIRTY THREE** Toward The Low Sun (Bella Union)
- **DRY THE RIVER** Shallow Bed (RCA)
- **MARY EPWORTH** Dream Life (Glory)
- **THE FRAY** Scars And Stories (Columbia)
- **INTERPOL** Turn On The Bright Lights (Matador)
- **JUSTIN FLETCHER** Hands Up - The Album (Little Demon)
- **KID MASSIVE** A Little Louder (Transmission)
- **DEMI LOVATO** Unbroken (Polydor)
- **KATIE MELUA** Secret Symphony (Dramaticc)
- **MILITARY WIVES/GARETH MALONE** In My Dreams (Decca)
- **MORNING PARADE** Morning Parade (Parlophone)
- **NITE JEWEL** One Second Of Love (Secretly Canadian)
- **SINEAD O'CONNOR** How About I Be Me (And You Be You)? (One Little Indian)
- **RAMIN** Ramin (Sony Cmg)
- **LIONEL RICHIE** Tuskegee (Mercury)
- **ROYAL T** One (Rimse)
- **BRUCE SPRINGSTEEN** Wrecking Ball (Columbia)
- **THE STRANGLERS** Giants (Coursegoon)
- **LISSY TRULLIE** Lissy Trullie (Wichita/Universal)
- **THE TWANG** 10:20 (B Unique)
- **WE ARE AUGUSTINES** Rise Ye Sunken Ships (EM)
- **WHITE RABBITS** Milk Famous (Mute)

## MARCH 12

### SINGLES

- **ANGEL FEAT. WRETCH 32** Go In Go Hard (Islana)
- **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)
- **ERASURE** Fill Us With Fire (Mute)
- **JAY-Z & KANYE WEST** N\*\*\*\*S 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 (19/RCA)
- **THE MACCABEES** Feel To Follow (Fiction)

- **KATIE MELUA** Better Than A Dream (Dramaticc)
- **MIA** Bad Girls (Mercury/Interscope)
- **MIKE SNOW** Paddling Out (Columbia)
- **NOEL GALLAGHER?** HIGH FLYING BIRDS Dream On (Sour Mash)
- **LIONEL RICHIE FEAT. SHANIA TWAIN** Endless Love (Mercury)
- **TAWIAH** Breakaway EP (Warner Brothers)
- **PAUL WELLER** That Dangerous Age (Islana)
- **WHIPPING BOY** No One Takes Prisoners Anymore (Rocket Girl)

### ALBUMS

- **MARCUS COLLINS** Marcus Collins (RCA)
- **JASON DONOVAN** New Album Tbc (Polydor)
- **ESTELLE** All Of Me (Atlantic)
- **MICHAEL KIWANUKA** Home Again (Polydor)
- **CHARLIE LANDBOROUGH** Destination (Edsel Demon)
- **SEAN PAUL** Tomahawk Technique (Atlantic)
- **SOULFLY** Enslaved (Roadrunner)

## MARCH 19

### SINGLES

- **ASAP ROCKY** EP (RCA)
- **THE BAND PERRY** If I Die Young (Mercury)
- **COLDPLAY** Charlie Brown (Parlophone)
- **JLS** Proud (Epic)
- **LADYHAWKE** Black, White & Blue (Islana)
- **NICKI MINAJ** Va Va Voom (Cash Money/Islana)
- **MOHOMBI** In Your Head (Islana)
- **RIHANNA FEAT. JAY-Z** Talk That Talk (Def Jam)
- **MARLON ROUDETTE** New Age (Warner Brothers)
- **SUMMER CAMP** Losing My Mind (AIF)
- **WILL YOUNG** Losing Myself (RCA)

### ALBUMS

- **THE BAND PERRY** The Band Perry (Mercury)
- **MELANIE FIONA** The Mf Life (Islana)
- **KINDNESS** World You Need A Change Of Mind (Polydor)
- **LABRINTH** Electronic Earth (Syco)
- **LADYHAWKE** Anxiety (Islana)
- **ADAM LAMBERT** Trespassing (19/RCA)
- **MIKE SNOW** Happy To You (Columbia)
- **MARLON ROUDETTE** Matter Fixed (Warner Brothers)
- **THE SHINS** Port Of Morrow (RCA)
- **THE WEDDING PRESENT** Valentina (Scapitones)
- **PAUL WELLER** Sonik Kicks (Islana)

## MARCH 26

### SINGLES

- **ALL-AMERICAN REJECTS** Bee Keeper's Daughter (Interscope)
- **ALL THE YOUNG** The Horizon (Midlands Calling/Warner)
- **BLACK VEIL BRIDES** Ritual (Islana/Lava)
- **CHRIS BROWN** Turn Up The Music (Sony RCA)
- **JAKE BUGG** Troubled Town (Mercury)
- **DRAKE FEAT. LIL' WAYNE** The Motto (Cash Money/Islana)
- **DRAKE FEAT. NICKI MINAJ** Make Me Proud (Cash Money/Islana)
- **CARO EMERALD** Dr. Wanna Do (Dramaticc/Grand Mono)
- **FEIST** The Bad In Each Other (Polydor)
- **CHRIS ISAAK** My Baby Left Me (Rhino)
- **JAMES MORRISON** One Life (Islana)
- **JASON MRAZ** I Won't Give Up (Atlantic)
- **THE SHINS** Port Of Morrow (RCA)
- **CHARLIE SIMPSON** Farmer And His Gun EP (Music Sounds)
- **JESSIE WARE** Running (Islana)

### ALBUMS

- **ALL-AMERICAN REJECTS** Kids In The Street (Interscope)
- **TAIO CRUZ** Ty. O (4th & Broadway)
- **DEV** The Night The Sun Came Up (Islana)
- **DJ FORMAT** Statement Of Intent (Project Blue Book)
- **FEEDER** Generation Freakshow (Big Teeth)
- **MADONNA** Mdn (Interscope)
- **THE MARS VOLTA** Noctourniquet (Warner Brothers)
- **MORRISSEY** Viva Hate (EMI Catalogue)

## APRIL 2

### SINGLES

- **BIG SEAN** Dance (ASS) (Mercury)
- **GABRIEL BRUCE** Dark Lights (Mercury)
- **CLOCK OPERA** Man Made (Islana)
- **GRAHAM COXON** What'll It Take (Parlophone)
- **FLORENCE + THE MACHINE** Never Let Me Go (Islana)
- **LOSTPROPHETS** Bring Em Down (Columbia)
- **OLLY MURS** On My Goodness (Epic/Syco)
- **CHRISTINA PERRI** Arms (Atlantic)
- **SEEKER LOVER KEEPER** Even Though I'm A Woman (Microdata)
- **TRIBES** Corner Of An English Field (Islana)

### ALBUMS

- **ALL THE YOUNG** Welcome Home (Midlands Calling/Warner)

- **GRAHAM COXON** A&E (Parlophone)
- **DR JOHN** Locked Down (Nonesuch)
- **KILLING JOKE** Mmxii (Spinefarm)
- **LOSTPROPHETS** Weapons (Columbia)
- **NICKI MINAJ** Pink Friday... Roman Reloaded (Cash Money/Islana)
- **SEEKER LOVER KEEPER** Seeker Lover Keeper (Microdata)
- **TALK TALK** 3X Remasters (EMI Catalogue)

## APRIL 9

### SINGLES

- **BOMBAY BICYCLE CLUB** How Can You Swallow So Much Sleep (Islana)
- **BORN BLONDE** I Just Want To Be (Hideout/Mercury)
- **REN HARVIEU** Open Up Your Arms (Islana/Kid Gloves)
- **RIZZLE KICKS** Traveller's Chant (Islana)
- **SANTIGOLD** Disparate Youth (Atlantic)
- **TAIO CRUZ FEAT. FLO-RIDA** Hangover (4th & Broadway)

### ALBUMS

- **CLOCK OPERA** Ways To Forget (Islana)
- **HALESTORM** The Strange Case Of? (Roadrunner)
- **REN HARVIEU** Through The Night (Island/Kid Gloves)
- **M WARD** A Wasteland Companion (Bella Union)
- **MONICA** New Life (i)
- **JULIAN OVENDEN** Legacy (Decca)

## APRIL 16

### SINGLES

- **CHILDISH GAMBINO** Heartbeat (Glassnote/Islana)
- **FUTURES** Say My Name (Mercury)
- **MARINA AND THE DIAMONDS** Primadonna (679/Atlantic)
- **SWEET BILLY PILGRIM** Joyful Reunion (Parlophone)
- **USHER** Climax (LaFace)

### ALBUMS

- **BAHAMAS** Barchords (Islana)
- **FLORENCE + THE MACHINE** MTV Unplugged (Islana)
- **FUTURES** Start A Fire (Mercury)
- **JACK JOHNSON & FRIENDS** The Best Of Koku (Islana)
- **STORM CORROSION** Storm Corrosion (Roadrunner)

- **SWEET BILLY PILGRIM** Crown & Treaty (Parlophone)

## APRIL 23

### SINGLES

- **THE ANTLERS** French Exit (Transgressive)
- **GOTYE** Eyes Wide Open (Islana)
- **JOSH OSHO FEAT. CHILDISH GAMBINO** Giants (Islana)
- **LONSDALE BOYS CLUB** Light Me Up (Islana)

### ALBUMS

- **HANNAH COHEN** Child Bride (Bella Union)
- **ELECTRIC GUEST** Mondo (Because)
- **LESLEY GARRETT** A North Country Lass (Music Infinity)
- **POLICA** Give You The Ghost (Memphis Industries)
- **SANTIGOLD** Master Of My Make Believe (Atlantic)
- **RUFUS WAINWRIGHT** Out Of The Game (Tbc)
- **JACK WHITE** Blunderbuss (Third Man/Xi)

## APRIL 30

### SINGLES

- **KASSIDY** One Man Army (Vertigo)
- **MAVERICK SABRE** I Used To Have It All (Mercury)
- **CONOR MAYNARD** Can't Say No (Parlophone)
- **S.C.U.M** Amber Hands (Mute)

### ALBUMS

- **ANISON** Memory Flashes (Spectra)
- **BRENDAN BENSON** What Kind Of World (Ljima)
- **KASSIDY** Cassidy (Vertigo)
- **MARINA AND THE DIAMONDS** Electra Heart (679/Atlantic)
- **VARIOUS CRUELITIES** Various Cruelties (Hideout/Mercury)

## MAY 7

### SINGLES

- **JAKWOB** We Are (Mercury)
- **JESSIE J** Laser Light (Islana/Lava)
- **KING CHARLES** Lady Percy (Islana)

### ALBUMS

- **KING CHARLES** Loveblood (Islana)
- **SADE** Live Concert (RCA)

# PRODUCT RECOMMENDED

## ALBUM OF THE WEEK



### THE CIVIL WARS Barton Hollow *(Columbia)*



March 5

The Civil Wars won both awards they were nominated for at the recent Grammys: Barton Hollow was bestowed with the Best Folk Album and Best Country Performance accolades. It has sold more than 300,000 copies in the US independently on TCW's own label, reaching No. 1 on the US iTunes album chart.

The duo's heartbreakingly sparse and beautiful melodies sit with their two stunning individual voices. Their sound carries flavours of blues, folk, Americana, country and classic singer-songwriter, and is firmly rooted in the gothic American South.

Building an ever-expanding following in the UK, the band set the Later... With Jools Holland studio alight recently with their debut UK TV performance of the album's title track. That led to their name trending worldwide on Twitter and saw a surge in sales of the US import version of the album which rose to No. 15 on the iTunes chart overnight.

Following a sell-out Union Chapel performance in September, the band return to the UK for a full tour in March 2012.

## INCOMING ALBUMS

### LADYHAWKE *Anxiety (Module Records/Island)*



New Zealand singer-songwriter and multi-instrumentalist Ladyhawke aka Pip Brown is set

to release her sophomore album in March, the follow-up to 2008's critically-acclaimed self-titled debut which has sold over 250,000 copies in the UK. The record, on which she plays guitar, drums, bass and synth, promises a collection of tracks "brimming over with irresistible hooks, fresh beats and ear-grabbing synth sounds" that were recorded in New Zealand and France this year with her long-time collaborator, producer Pascal Gabriel. Single Black White And Blue precedes the album release by a week and the accompanying video for it clocked up almost 75,000 views in two days. A series of UK tour dates will support the record throughout April and May.

MARCH 19

### JASON DONOVAN *Sign Of Your Love (Polydor)*



He's been in the entertainment business for nearly 25 years and Heart FM DJ Jason Donovan

will soon return to the recorded music business once again with his sixth studio album, building on the millions of records he has sold worldwide over his career thus far. *Sign Of Your Love* is said to "showcase a passionate and re-energised Jason on a selection of classic covers and new recordings" that have been inspired by Frank Sinatra, Steve Lawrence and Ella Fitzgerald. It includes big-band, swinging covers, timeless crooning classics as well as Bewitched (which he danced to on the ninth series of BBC One's *Strictly Come Dancing* in which he came third) and new recordings including the title track *Sign Of Your Love*.

MARCH 12

### GAZ COOMBES *Gaz Coombes Presents... Here Come The Bombs (Hot Fruit Recordings)*



After six successful albums with Supergrass (including the No.1 debut

*I Should Coco*), Gaz Coombes is set to release his debut solo album through his own Hot Fruit Recordings label in conjunction with EMI Label Services. Produced alongside Sam Williams, with whom Coombes first worked with on *I Should Coco*, HCTB represents a continuation of his day-to-day life in music and promises to explore the unexpected whilst maintaining the famous love of melody that marked some of Supergrass's finest moments. Taster track *Sub-Divider* can be downloaded now on Coombes's Facebook page and website. The record will be preceded by lead single *Hot Fruit* on May 14.

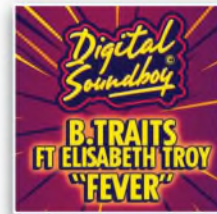
MAY 21

## TRACK OF THE WEEK



### B.TRAITS FEAT. ELISABETH TROY Fever

*(Digital Soundboy Recordings)*



March 26

B.Traits, the first lady of Shy-FX-run label Digital Soundboy, has teamed up with renowned dance music vocalist Elisabeth Troy for *Fever* – her debut single release.

*Fever* is a feelgood party starter that nods to classic rave and garage anthems of the past whilst still sounding fresh for 2012 and capturing the energy of B's live shows.

She's already worked with the likes of Breakage and Donae'o, remixed Shy FX and Liam Bailey, and seen her tracks supported by Radio 1's Annie Mac, Mistajam and Zane Lowe. This is definitely one dance music artist to keep an eye on this year.

## STAFF PICK: ED MILLER, SENIOR DESIGNER



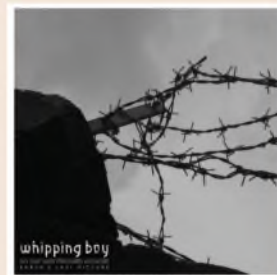
### WHIPPING BOY

No One Takes Prisoners  
Anymore/Earth's Last  
Picture *(Rocket Girl)*

Critically acclaimed as

Ireland's Next Big Thing upon release of their second LP *Heartworm* in 1995 (one of the decade's great lost albums and an "earth-shatteringly powerful experience" according to AllMusic), Whipping Boy were deservedly on the cusp of a breakthrough with major-label backing (via Columbia) and a clutch of minor hit singles. But what followed put paid to that: jettisoned by Columbia, their oft-delayed third album was eventually released after the band split and a tentative, short-lived live reunion in 2005 was all that was heard since. Now they're back, with a new

guitarist and bassist, but with agitated, talismanic frontman Fearghal McKee still very much the central figure. This double A-side single, the first new material in 12 years, has the McKee stamp all over it. The lead track belts out the brisk, choppy guitars while the acerbic yet laconic Dublin drawl of McKee adds an extra dimension. Earth's Last Picture starts as a more laid-back affair but with a serrated guitar edge that calls to mind the My Bloody Valentine



pretensions of their 1992 debut. Always a visceral, passionate live experience in their heyday, these songs show Whipping Boy have lost none of the fire that made them such a vital indie guitar band. Check them out at London's *Barfly* on March 16.

MARCH 12



# PRODUCT REISSUES

## JERRY LEE LEWIS • SHAKIN' COMPILATION • CULTURE CLUB • PROFILE RECORDS

### JERRY LEE LEWIS • A Whole Lotta... Jerry Lee Lewis – The Definitive Retrospective

(Salvo SALVOBX 41G)



Putting all previous Jerry Lee Lewis compilations to shame, this

luxuriously appointed four-disc set includes no fewer than 106 hits and rarities from The Killer, showcasing his rock and country output for Sun, Smash, Mercury, Elektra and MCA from his debut in the 1950s right through to the 1980s. Digitally remastered, and with a playing time of nearly five hours, it naturally includes early rock'n'roll classics like Whole Lotta Shakin' Goin' On, Great Balls Of Fire, You Win Again and Breathless, as well as debut 1956 single Crazy Arms, which sold around 40,000 copies in the US and laid down a marker for his future output, although it never charted. A flawed and mercurial performer Lewis,

however, never gave less than 100% effort on his recordings, and even the more mundane mid-period recordings are worthy of inclusion. It is also good to hear Lewis' duets with his underrated sister Linda Gail Lewis, who has been in the spotlight more recently for recordings she made with Van Morrison. Their familial links inspire excellent performances from Jerry and Gail on Don't Let Me Cross Over and Roll Over Beethoven. The set is packaged in a handsome longbox, which includes a 72-page book, packed with rare photographs and essays.

### VARIOUS • A Whole Lotta Shakin' Goin' On

(Fantastic Voyage FVDD 141)



As its title suggests, this new Fantastic Voyage compilation

includes Jerry Lee Lewis' hit of the same name. More surprisingly,

compiler Stuart Colman – a revered DJ, record producer and rock'n'roll historian – has managed to uncover another 49 tracks of similar vintage and quality with 'shake' and variants thereof in their titles including Shakin' All Over by Johnny Kidd & The Pirates, The Hippy Hippy Shake by Chan Romero, All Shook Up by Elvis Presley and Shake For Me by Howlin' Wolf. It's a clever and appropriate concept – pre-rock, dancing was all about waltzing, doing the foxtrot and the like but the physical attribute most obviously applicable to rock'n'roll was indeed the shake.

### CULTURE CLUB • The Hits Collection

(EMI/Music Club Deluxe MCDLX 144)



Culture Club's iconic lead singer Boy George is back in the club chart this week with his Marc Vedo collaboration

Kalino Mome, and Culture Club is currently putting together its first new album since 1999, so this mid-priced compilation is sweetly timed. Opening their career with seven straight Top 5 hits in just two years, Culture Club only managed three more, less successful hits before breaking up acrimoniously in 1986, and reformed again briefly in 1999. All their hits are included here, among them number ones Do You Really Want To Hurt Me and Karma Chameleon. Significant album tracks are also included, alongside 12-inch mixes and even Generations Of Love, a 1991 hit Boy George recorded with his subsequent band Jesus Loves You.

### VARIOUS • Profile – Giant Single: The Profile Records Rap Anthology

(Arista/Legacy 88697497512)



Active between 1981 and 1996, Profile was one of the most

important record labels in the development and popularisation of rap, although it wasn't conceived specifically as a rap label and its first release was a flop disco record by British singer Grace Kennedy. Although it continued to have a diverse roster, it soon developed a cutting-edge hip-hop roster, and this double-disc anthology contains 31 of its finest releases in that genre, from Dr. Jeckyll & Mr. Hyde's Genius Rap to Camp Lo's Luchini, 15 years later. In between are some of the rap genre's most memorable anthems: Rob Base & DJ E-Z Rock's It Takes Two, DJ Quik's Born And Raised In Compton, Asher D's Ragamuffin Hip-Hop and Time Zone's Zulu War Chant among them. So rich was the label's output that only two acts are accorded more than a single track each – Dana Dane contributes two, and the magnificent Run-DMC three: Beats To The Rhythm, Sucker MCs and 'rock meets rap' summit Walk This Way with Aerosmith.



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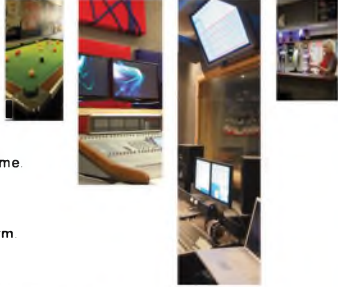


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**THE KEYS, THE SECRET**

Gold discs were presented to The Black Keys for their latest album, *El Camino*, last week, alongside Nonesuch and Warner staff. The LP was certified Gold as their sold-out tour arrived in the UK, including three nights at London's Alexandra Palace. [Left to right]: Matthew Rankin (European label manager, Nonesuch Records), Jeremy Marsh (vice-chairman, Warner Bros. Records UK), Patrick Carney, Dan Auerbach, David Bither (senior vice-president, Nonesuch Records), John Peets (Q Prime South), Mike Greek (CAA).

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**HENRY SEMMENCE**



*Managing Director, Absolute Marketing & Distribution*

**First record you remember buying?**

The Beatles' Please Please Me album. I love every track – even Ringo's!



**Last track you downloaded?**

The Black Keys' Lonely Boy – a great rock track.

**Which track would you like played at your funeral?**

Harry Nilsson's Everybody's Talkin' – such a great melody with a very positive feeling to it.

**What's your karaoke speciality?**

Eagles – Lyin' Eyes. I have a dreadful singing voice but for some reason I seem to be able to hold this tune.

**Which song was (or would be) the first dance at your wedding?**

Christopher Cross - Arthur's Theme.

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



Ingrid Michaelson's *The Way I Am*. She is a hugely talented artist – you may have heard her on *Grey's Anatomy* and *House* TV shows.

**What's your favourite track of all time?**

Roy Orbison's *In Dreams*. It sends a tingle through me no matter how many times I hear it. He has the voice of an angel.

**ARCHIVE**

**MUSIC WEEK** February 22, 2003



US management giant **The Firm** withdraws from the UK. Richard Griffiths, in charge of the company's European operation quits along with his number two Harry Magee. Griffiths says promises of funding were not fulfilled by his bosses across the pond... Universal Music International acquires 100% of **Vivendi Universal Net for Mobile**.

The deal marks the first significant move by a major record company into the mobile arena... **Brits** organisers are confident of a star-studded event despite two award presenters – Kelly and Sharon Osbourne (above) – deciding not to travel to the UK amid terrorism fears... *Uncut* and *Classic Rock* see significant year-on-year increases in the latest batch of **ABC** stats, up 24.6% and 26.7% respectively... The **IFPI** issues big businesses with anti-piracy guidelines after investigations discover company and government computer systems hosting illicit music and film files.



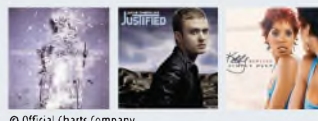
**SINGLES TOP 5** 22.02.03

POS	ARTIST	SINGLE
1	T.A.T.U	All The Things She Said
2	SINEAD QUINN	I Can't Break Down
3	JUSTIN TIMBERLAKE	Cry Me A River
4	KELLY ROWLAND	Stole
5	APPLETON	Don't Worry



**ALBUMS TOP 5** 22.02.03

POS	ARTIST	ALBUM
1	MASSIVE ATTACK	100th Window
2	JUSTIN TIMBERLAKE	Justified
3	KELLY ROWLAND	Simply Deep
4	CHRISTINA AGUILERA	Stripped
5	AVRIL LAVIGNE	Let Go



**NEW RELEASES RECOMMENDED 22.02.03**

**EMINEM** Sing For The Moment  
**MOLOKO** Statues



Eminem claims Single Of The Week as *Music Week* calls the rapper "one of the few major artists whose talent matches his stature". A "fearlessly commercial choice", *Sing For The Moment* sounds like a number one, according to the mag. Meanwhile, Album Of The Week *Statues* by Moloko is the band's "strongest album yet".





► **BRAND NEW THINKING**

Parlophone's Conor Maynard wasn't the only one honoured with an MTV Brand New prize this year - the label itself was also recognised by the broadcaster for its efforts with the up-and-coming artist. The contest's Best Label prize - which doesn't always go to the label of the winning artist - was delivered to a beaming team at the EMI imprint. [L-R] Damaris Taylor (marketing manager), Elias Christides (A&R director), Kate Hiscox (senior TV promo manager), Rob Owen (VP marketing), William Luff (director of press) and Stuart Freeman (head of online PR) (not pictured: Emmy Lovell, marketing manager). Photo: Justin Grainge

◀ **TOTAL-LY DESERVED**

The Total Production Awards, held at Hammersmith, Novotel West in London celebrated the very best in live production and were voted for by the trade and production industry. O2 Academy Brixton held off competition from its sister venue O2 Academy Leeds, the Roundhouse, Wembley Stadium, MEN Arena and the O2 Arena to win the prestigious nomination. (Left to right) Danny Baker (host presenter), Mark Campbell (from award sponsors, Showforce), Liz Large (Assistant General Manager, O2 Academy Brixton), Nigel Downs (General Manager, O2 Academy Brixton), Louise Kovacs (Head of Press & Communications, Academy Music Group), Josh Rosen (Stage Manager, O2 Academy Brixton), Stuart Maconie (host presenter).

Meanwhile, O2 Academy Brixton's promoting division, Academy Events, went to the House of Lords for a big cheque presentation to the Mary Seacole Memorial Statue Appeal. They raised £8,000 from ticket and guestlist donations from 2011's Toots and The Maytals sold-out show at O2 Academy Brixton. (Left to right) Nigel Downs (General Manager of O2 Academy Brixton), Justine Fancy (Press Officer, Academy Music Group), Lord Soley of Hammersmith (Chairman of the Mary Seacole Memorial Statue Appeal), Ian Richards (Promoter, Academy Events).



## FABLED LABELS

**ZTT**  
Founded 1983

Key Artists Frankie Goes To Hollywood, Art Of Noise, Seal

ZTT Records was founded by record producer Trevor Horn along with his wife and business partner Jill Sinclair and NME journalist Paul Morley. It followed the short-lived Perfect Songs label, which was spun out of Horn and Sinclair's publishing company of the same name.

The Perfect Songs label released the Buggles' Adventures In Modern Recording and its singles while ZTT has had numerous spells of success, particularly throughout the 1980s. German group Propaganda was on Horn's roster between 1984 and 1986 and released acclaimed album A Secret Wish in that time, while Art Of Noise (pictured above) - in which Horn and Morley were members - scored with international Top 20 hits such as Kiss and the Grammy Award-winning Peter Gunn.

Arguably, the most well-known name to come out of ZTT, however, is Frankie Goes To Hollywood, which topped the charts with Relax (left) in 1984.

Further success in the 1990s was brought by the likes of Seal and 808 State, while the label has continued to dip into its 1980s catalogue for reissue.

**Did you know?**  
ZTT's name - 'Zang Tuum Tumb' - comes from Filippo Tommaso Marinetti's sound poem of the same name.

## SOCIAL STANDING

Official fan pages go head-to-head

Platform	Event	Count
Facebook (LIKES)	Brits Awards	33,000
	Grammy Awards	566,145
Twitter (FOLLOWERS)	Brit Awards	63,365
	Grammy Awards	401,631
YouTube (VIEWS)	Brit Awards	8,377,760
	Grammy Awards	19,332,935

**BRIT AWARDS VS GRAMMYS**

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ON THE TRANSATLANTIC RELATIONSHIP: WHO YOU NEED TO KNOW TO GET THINGS DONE ACROSS THE WATER? HOW DOES IT WORK BOTH WAYS? DOES IT, IN FACT, WORK BOTH WAYS? SPECIAL RELATIONSHIP, OR ARE WE TWO NATIONS SEPARATED BY A COMMON LANGUAGE?

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