

NEWS

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All the finalists of the 2012 Music Week Awards REVEALED



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TROUBLING SIGNS FOR MARKET: ALBUMS DOWN 14% YEAR-ON-YEAR, CD SALES TUMBLE 26%

UK market losing ground on 2011

SALES

BY PAUL WILLIAMS

The UK albums market is waking up to a post-Adele hangover with sales having now plummeted by 13.9% on this time a year ago.

The huge drop is most acute in the artist albums sector where Official Charts Company data reveals 2.4 million fewer albums had been sold up until the end of last week compared to a year ago – an annual decline of 15.6%. At this stage last year artist album sales were rising, up by 1.8% thanks mainly to Adele's 21.

However, more than a year on from the XL album's release, the market is facing a stern reality check: 21's record-breaking run was papering over an underlying, significant decline at retail.



In the past week alone the albums sector was down 19.2% on the same week in 2011. Virgin act Emeli Sandé topped Sunday's chart with *Our Version Of Events*, shifting a total of 44,722 copies. This time last year Adele was No.1 with 180,493 sales – the sixth week in a row 21 had sold more than 100,000 copies.

Twelve months on and 21 is also 2012's top album to date, although its sales of 289,517 since the beginning of January are less than one-third of what it had sold at this stage last year.

Polydor act Lana Del Rey's *Born To Die* is this year's second top seller with nearly 285,000 sales, while Ed Sheeran's *Asylum/Atlantic* debut + is third, selling around 230,000 copies.

Behind the steep drop in album sales is the biggest annual

fall yet seen for the CD, with the market down year-to-date by 25.9%. Around 10.5 million CD albums have been bought this year, a drop of 3.6 million on 2011.

More positively, digital album sales are rising to record levels, up 29% this year to almost 5 million units – but they fall far short of making up for CD's decline. Downloads now account for nearly one in every three albums sold.

Meanwhile, the compilations market is holding up far better. The market is down by a fairly modest 4.6% in the year to date to around 2.8 million units: EMI/UMTV's *Now! 80* and Sony's *Be My Baby* have both shifted more than 100,000 units.

The one-track download market has grown by a further 7.8% this year to 31 million units by the end of last week.

Hunt's mind is made up on ticket resale

Culture Secretary Jeremy Hunt has responded to two weeks of revelations over murky ticket resale practices – sticking to his guns on the issue of legislation.

Channel 4's *Dispatches* showed that promoters including SJM and Live Nation were allocating thousands of pre-sale tickets to the secondary market through sites like Viagogo.

Last week's *Music Week* reported that managers and artists were implicated alongside promoters in the process.

Many industry figures, including the CPA and Live Nation itself, have subsequently suggested that legislation

capping ticket resale prices could curb the practice.

A group of execs and politicians led by Sharon Hodgson MP have also called on the Government to restrict resale profiteering.

However, when *Music Week* contacted Mr. Hunt following *Dispatches*, a spokesperson for the DCMS responded: "This Government has been clear that it intends to deregulate markets and not introduce more red tape. High prices charged by touts may irritate some people – but



they have the option of walking away.

"It is also worth remembering that many people want to be able to sell tickets to events they can no longer attend, or buy tickets to events that have already sold out. We sympathise with those fans who feel they are being priced out of certain events by secondary sellers and would like to see the introduction of tighter operating practices by primary ticket distributors. Unless there is a demonstrable market failure there is not a case for Government action."

AIM Awards back in autumn

The much-enjoyed AIM Awards will return to London in October 2012, *Music Week* can today reveal. Last year's show saw big prizes won by the likes of Adele, Frank Turner and Domino founder Laurence Bell, who picked up the AIM Pioneer Award.

This year's ceremony will take place at The Brewery in Clerkenwell on October 29, allowing the indie organisation to double the size of the event in response to demand. Indie champions Steve Lamacq (*above*)



and Huw Stephens will return as presenters, while 15 awards will be presented in total.

Chairman and CEO of AIM, Alison Wenham, commented: "The first AIM Awards (2011) was a fantastic event for the artists and companies whose hard work was finally recognised by their peers. We hope that as the awards show grows in size and stature, the wider industry will take note of the unique contribution the indie sector makes to the quality and diversity of the British music industry."

NEWS

EDITORIAL

Law in order



IT'S BECOME EASY TO BE A BIT DEFLATED when monitoring the music industry's legislative interests in recent years – whether the super-slow movement of the Digital Economy Act, the locked horns of the ISPs and record industry or the occasionally bewildering maths of the Hargreaves Review.

But the last week has thrown up some real fireworks for the UK market, with decisions that will have repercussions on the monetary worth of this trade for years to come.

By the time you read this, the Live Music Bill – which the likes of UK Music, the ISM and the MU have fought so valiantly for in the past few years – should have received Royal Assent in Parliament, and henceforth become known as the much more serious-sounding Live Music Act.

It is a great shame that small venues and drinking establishments won't feel its benefit until October – post the economic boom time of the Olympics, Queen's Jubilee and football Euro Championships – due to necessary education of the police and public bodies.

“By the time you read this, the Live Music Bill – which UK Music, the ISM and the MU have fought valiantly for – should be known as the much more serious-sounding Live Music Act”

But as Lord Clement-Jones described at Mike Weatherley MP's Rock The House event in Parliament last week, the treatment of some musicians by the law and its enforcers has been on the side of appalling, and it's fantastic for them that new opportunities are now bound to begin opening up. (Indeed, Lord Clement-Jones suggested that fellow Parliamentarians were “already consulting” on widening the Act to include gigs with over 200 attendees – where red tape remains an issue.)

Not everyone will be delighted: Andy Inglis, co-creator and manager of The Luminaire and course tutor of Get Plugged In told us the other week that “those running small live music venues might be about to find themselves in competition with a load more pubs putting on gigs, and probably free ones, which will probably lead to more bands not getting paid”; but as an example of the industry taking decisive action against perceived insurmountable obstacles, it's been heartening to witness.

Talking of decisive – and for that matter, divisive – action, the BPI and other rightsholders saw off a legal challenge from BT and Talk Talk attempting to block elements of the DEA this week; meaning those three-strikes letters might just be coming sooner than anticipated. Another milestone for the labels.

The most heartwarming legal victory of the month, though, might just be Merlin's multi-million remuneration from ex-P2P giant Limewire. The indie organisation was partly formed out of frustration over being frozen out as the majors recouped huge fees from alleged copyright infringers like Kazaa.

One senses a renewed optimism around the group surrounding its ongoing, secret legal battles with other services – which could lead to non-headline-grabbing sums that make all the difference to our brightest and best independent labels.

Tim Ingham, Editor

INDIE GROUP CELEBRATES LANDMARK SETTLEMENT

Merlin: more millions coming post-Limewire

LABELS

■ BY TIM INGHAM

Indie label group Merlin has told *Music Week* that it is confident of recovering more seven-figure sums this year via legislation against copyright infringers – in the wake of its huge out of court settlement with Limewire.

Representing independent labels including Beggars Group, Domino and Ninja Tune, Merlin last week recouped a landmark fee – rumoured to be in excess of \$5 million – from P2P file-sharing company Limewire. The site was ordered to pay a settlement of \$105m to major labels last year.

Merlin CEO Charles Caldas (pictured) said it was “by far the most significant settlement ever achieved [by] the independents”.

He added: “Clearly in the wake of this settlement, we're



keeping a very close eye on opportunities to make a recovery or sue [copyright infringers] when they arise... We are pursuing other infringement cases and we expect more this year. Limewire was a very big service. I couldn't predict what we could recover from other cases, but there are other significant litigation [pursuits] we're working on that will be in the millions of Dollars.”

The Limewire settlement was particularly significant for

Merlin, which was partly formed due to indie labels feeling frozen out of \$115m compensation paid to major labels by online service Kazaa in 2006.

The Limewire news comes after Merlin recouped a \$3.6 million settlement for its members from XM Satellite Radio last year.

“That case was significant but nothing on the scale we've seen here with Limewire,” added Caldas. “Merlin's key focus now is facilitating the licensing of more legitimate services – both from a labels side and a services side towards maximum growth for everyone. That's the best way to combat online piracy.”

“We would rather be spending our time building value in the market than chasing down infringers. The more legitimate options there are for consumers, the less we'll need to do this kind of thing.”

Island Keane on long-term artist deals

Island Records has told *Music Week* that it is on a “mission” to secure more successful artist loyalty than any other label – pointing to the internal priority of Keane's new album as marker of its long-term commitment to acts.

UK group Keane's fourth studio album *Strangeland*, due for release on May 7, arrives four years since their last LP *Perfect Symmetry*.

Island co-president Ted Cockle and general manager Jon Turner acknowledge that in a world light on indie band successes, the return of Keane might not fit with modern pop “fashion” – but that hasn't stopped them aiming for the No.1 spot.

“Our mission is to make sure that we are the number one domestic label with as many artists on their fourth, fifth and sixth album as possible,” said Cockle. “We're deeply invested in



this group. It's been so great for us and [their career] is a flagship of being able to do your own thing at Island without the need to follow fashion.”

He added: “Sometimes the public come with you and sometimes they don't but [artists], please have the confidence to continue and do what you're doing.”

Added Turner: “I'd be lying if I said No.1 wasn't our ambition. We've had four No.1s [with Keane]. We'll be doing everything we possibly can to achieve a fifth.”

Adele has recently increased

expectations when it comes to UK-sourced albums.

“That sets everyone's targets a bit higher and, when you come back with someone like Keane, you've got a lot to prove.” admits Turner. “The fact that Adele has done what she's done is overwhelmingly good for everyone. It gives a kick up

the backside to record labels, artists and everybody really.”

Cockle, however, is confident that Keane can go toe-to-toe with any other act on the scene today: “In terms of an emotive sound when we talk about Adele, Lana Del Rey and then Tom Chaplin, I'm fairly unapologetic about thinking he matches up and competes with them well.”

“Bring it on. I'd happily go with Keane to South America, I'd happily go with Keane to continental Europe and I'd happily go with Keane to Los Angeles and Japan and see who's alongside us.”

INDUSTRY'S FINEST TO BATTLE IT OUT FOR MW GONGS ON APRIL 26 IN CENTRAL LONDON

Music Week Awards 2012: The finalists



It's the moment the UK music industry has been waiting for: today, the full list of finalists for the Music Week Awards 2012 can be revealed.

The domestic market's biggest night takes place on Thursday, April 26 at The Brewery venue in central London. The majority of finalists will now be subject to a voting process by more than 300 industry luminaries, with the following exceptions:

- The Independent Retailer category will be voted for by AIM
- The Independent Record Company category will be voted for by Record Store Day retailers
- The Sales Team category will be voted for by ERA
- The Live Venue category will be voted for by the MMF
- The Manager Of The Year and A&R Awards will be voted for by specialist panels

Meanwhile, the prestigious Strat award, given to an industry exec who has reshaped the business with their career, will be decided by the *Music Week* editorial team.

A few tables are still available to book – but are running out fast.

Email advertising manager Darell.Carter@intentmedia.co.uk for more information, or call 020 7354 6000.



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(Sponsored by PPL)

6 Music
Absolute Radio
Capital FM
Kerrang! Radio
Radio 1
Radio 2
Wave 105.2

RADIO SHOW

(Sponsored by PPL)

The Chris Evans Breakfast Show (Radio 2)
Mistajam (1Xtra)
The Ronnie Wood Show (Absolute)
Steve Lamacq (6Music)
Jim Gellatly
(In Demand: Uncut)

Rickie, Melvin and Charlie In The Morning (KISS)
The Roger Day Evening Show (BBC Local Radio)

TV SHOW FEAT MUSIC

Later... w/ Jools Holland (BBC Two)
The Jo Whiley Music Show (Sky Arts)
The X-Factor (ITV)
Glastonbury (BBC Two, Three, Four)
Professor Green Unseen (Channel 4)
David Guetta's VIP Party (BOX TV)

MUSIC & BRAND PARTNERSHIP

(Sponsored by Henley Business School)

Converse Gigs @ 100 Club (Cornerstone Agency)
Luccazade & Various Artists (Billington Cartmell Agency)
On Track With Seat 2011 (Universal Music UK)
Bands In Transit (Ford/Love Live)
The Station Sessions, Live from St. Pancras International (HS1/Emerge Media)

DISTRIBUTION TEAM

Arvato
Proper Distribution
Gem Logistics
Absolute
EMI

CATALOGUE MARKETING CAMPAIGN

The Smiths Complete (Rhino)
Steps: The Ultimate Collection (RCA/Sony)
Why Pink Floyd? (EMI)
Suede Re-issues (Demon)
The Who: Quadrophenia (Universal)
Nirvana: Nevermind (Universal)

ARTIST MARKETING CAMPAIGN

(Sponsored by Box TV)

Adele (XL)
Jessie J (Island)
Olly Murs (Epic)
Frank Turner (PIAS/Global)
Coldplay (Parlophone)
Lana Del Rey (Polydor)

PR CAMPAIGN

Adele (Purple)
One Direction (Hackford Jones)
Ed Sheeran (Atlantic)
Noel Gallagher's High Flying Birds (Murray Chalmers)
Military Wives (Decca)
Emeli Sandé (Virgin/EMI)

LIVE MUSIC VENUE

(Sponsored by Sennheiser)

The Leadmill, Sheffield
HMV Forum, London
The O2, London
O2 Shepherd's Bush Empire
The Lexington, London
Birmingham Symphony Hall

INDEPENDENT RETAILER

Rough Trade East, London
Resident Records, Brighton
Eauquet Records, Kingston Upon Thames
Rise Records, Bristol
Sound it Out, Stockton on Tees

SALES TEAM

PIAS
Sony
Warner
Proper
Universal
EMI

MANAGER OF THE YEAR

(Sponsored by Tour Support)

Stuart Camp (Rocket Music Management)
Jonathan Dickins (September Management)
Dave Holmes (3D Artist Man.)
Richard Griffiths and Harry Magee (Mcdest Management)
Jho Oakley (JHL Management)

A&R AWARD

(Sponsored by The Official Charts Company)

Asylum Records
Island Records
Mercury Records
Ministry Of Sound Recordings
XL Recordings

PROMOTIONS TEAM

(Sponsored by Nielsen)

Island
Warner Bros
Cop Media
Virgin
Decca
Columbia
Atlantic

INDEPENDENT PUBLISHER

(Sponsored by Indigo)

Announced at Awards.
(Based on annual market share)

PUBLISHER OF THE YEAR - SINGLES

Announced at Awards.
(Based on annual market share)

PUBLISHER OF THE YEAR - ALBUMS

Announced at Awards.
(Based on annual market share)

INDEPENDENT RECORD COMPANY

FatCat
Domino
Thrill Jockey
XL
Bella Union

RECORD COMPANY

(Sponsored by Sensible Music Group)

XL
Atlantic
Island
Ministry of Sound
Mercury

THE STRAT

Announced at Awards



AND INTRODUCING... NEW MW AWARDS SPONSORS SIGN UP

Tour Support, Henley Business School, Indigo and Sensible Music Group have all signed up to sponsor individual categories at the Music Week Awards 2012.

The Manager Of The Year category

will be sponsored by production and tour management specialists Tour Support, whilst the Henley Business School – set to launch its MBA for the music industry – has stepped forward to sponsor the Music & Brand Partnership award.

Meanwhile, recording and rehearsal studio Sensible Music Group will sponsor the hotly-contested Record Company gong, whilst songwriting, production and publishing operation Indigo backs the Independent Publisher category.

They join a suite of sponsors including PPL (Radio Station, Radio Show), Sennheiser (Live Music Venue), Box TV (Artist Marketing Campaign) and the Official Charts Company (A&R Award).



NEWS

NEWS IN BRIEF

■ **WARNER:** Warner Music Group has unveiled plans for an original YouTube channel built around exclusive access to its superstars, celebrities and breaking talent.

■ **MORRISONS:** The supermarket is the headline sponsor of a summer music and food festival that is set to take place in July 2012. MFEST will take place on July 7-8, in the grounds of Harewood House in Leeds. Acts performing include Texas, The Human League, Bob Geldof, Paul Heaton, The Levellers, Beverley Knight, Heaven 17, Inspiral Carpets (pictured), Secret Affair, Glen Matlock and Soul II Soul.



■ **R2M:** BMG Rights Management has acquired the assets of R2M Music – the publisher founded in 2006 by ex-Sony ATV management execs Paul Russell, Richard Rowe and Phil May.

■ **INGROOVES:** Digital aggregator INgrooves has purchased Fontana, the UMG-owned indie distribution company.

■ **EMI:** The major's publishing company has signed a worldwide deal with 2010 X-Factor runner-up Rebecca Ferguson. It includes her debut album Heaven, whose 10 tracks were all co-written by the singer.

■ **ED SHEERAN:** The singer-songwriter's debut album + has passed one million sales in the UK, according to Official Charts Company figures.

■ **DEXYS:** The group formerly known as Dexys Midnight Runners are set to release their first album in 26 years, following 1985's Don't Stand Me Down. The collective's fourth album, One Day I'm Going To Soar, will be released on June 4, 2012 through BMG Rights Management.

■ **BMG CHRYSALIS:** The publisher has signed folk-punk singer-songwriter Frank Turner to an exclusive agreement in the UK. The deal comes ahead of Turner's biggest show to date as he prepares to headline Wembley Arena on April 13.

■ **MICHAEL JACKSON:** The King Of Pop's 50,000-track catalogue, including a number of unreleased songs, have been stolen from Sony Music servers by hackers, according to *The Sunday Times*.

For all of the latest Music Industry news, bookmark

MusicWeek.com

IMPALA/NIELSEN TEAM UP FOR NEW QUARTERLY EUROPEAN RANKINGS

Adele rules IMPALA 2011 EU charts

CHARTS

■ BY TIM INGHAM

European indie label organisation IMPALA has teamed up with Nielsen to create the first-ever EU airplay and download charts.

Quarterly charts will be launched in Q1 2012 for IMPALA members. The project will also include year-end charts.

The first data to be released by the partnership covers the whole of 2011 – with Adele and Alexandra Stan battling it out at the top in both charts.

Helen Smith, executive chair, IMPALA said: "We are delighted to be collaborating with Nielsen on this new project. Very little information is available about independent music on a pan-European level. Our new charts aim to level the playing field."

Jean Littolff, managing director, Nielsen Music commented: "Nielsen is thrilled to be producing these new charts, thanks to our extensive and

INDIE TOP 20 AIRPLAY

| POS | ARTIST/TITLE / LABEL |
|-----|---|
| 1 | ADELE Rolling In The Deep XL Recordings |
| 2 | ADELE Set Fire To The Rain XL Recordings |
| 3 | ALEXANDRA STAN Mr. Saxobeat Maan Music |
| 4 | ADELE Someone Like You XL Recordings |
| 5 | CARO EMERALD A Night Like This Grandmono |
| 6 | DUCK SAUCE Barbra Streisand 3 Beat/All Around The World |
| 7 | EXAMPLE Changed The Way You Kiss Me Ministry of Sound |
| 8 | INNA Sun Is Up Roton |
| 9 | DJ ANTOINE/TIMATI/KALENNA Welcome... Global Productions |
| 10 | ALEXANDRA STAN Get Back (ASAP) Maan Music |
| 11 | CARO EMERALD Stuck Grandmono |
| 12 | LOONA Vamos A La Playa Scorpio Music |
| 13 | SELAH SUE Raggamuffin Because Music |
| 14 | TLF FEAT. CORNEILLE Le Meilleur Du Monde Foolek Empire |
| 15 | DJ FRESH Louder Data Records (Ministry of Sound) |
| 16 | BEADY EYE The Roller Beady Eye Records |
| 17 | ALEX GAUDINO/KELLY ROWLAND What A Feeling Magnificent/Ultra |
| 18 | CORNEILLE Le Jour Apres La Fin Du Monde Wagram |
| 19 | THE STROKES Under Cover Of Darkness Rough Trade |
| 20 | TIM BERG Seek Bromance Ministry of Sound |

unrivalled pan-European coverage in both digital sales and airplay monitoring. They reflect the achievements of IMPALA's

members across Europe.

"We constantly investigate new ways of contributing and bringing further insights to the

music industry: monitoring success through independent charts reflects the richness and diversity of the music business."

Shoot secures Sky Sports F1 sync with potential 10m reach

Shoot Music Promotions has signed a major sync deal with Sky Sports, which could reach up to 10 million viewers.

The company specialises in promoting and marketing music through sport, and has just seen singer-songwriter Alistair Griffin – a former Fame Academy contestant – re-record 2010 track Just Drive especially for Sky Sports F1 HD.

The song will act as the title track for the network's coverage of the next Formula 1 season, which drew between 5.5 and 10 million



viewers in the UK last year.

Shoot Music director Tom Roberts (above) said: "Securing the F1 deal with Sky Sports is a huge result for Alistair and Shoot Music.



"Alistair is one of the brightest songwriting talents in the UK with a treasure chest full of brilliant choruses and harmonies. Sky's huge audiences are a fantastic platform to break

Alistair as a solo artist and we are thrilled to have secured this coverage for him."

"We work closely with the Sky Sports brand, both through TV sync and artist appearances, as well as through their online media," he added.

Griffin's manager Gary Kett added: "A great album by a talented artist isn't always enough to convince a major label to sign. I saw the potential in Just Drive and its relevance to Formula 1, a global sport with a huge and ever growing TV audience."

Absolute expands on its direct-to-consumer success

Absolute Marketing has hailed its first direct-to-consumer box set deal with Universal a success – and is looking to build on the model, potentially bundling tickets and merch in future.

Chicane's Thousand Mile Stare – The Collectors Edition, saw its initial run sell out in four weeks. Similar, exclusive releases

from The Stranglers, Ali Campbell and other acts are due in the near future.

Absolute's managing director Henry Semmence (inset) said: "All the clients that come through Absolute are independent and can manage their own assets. They've got reams of live

stuff as well as outtakes and alternative versions which they own. We're expanding [D2C], and thinking about some really interesting packages. It's about selling music but you can add T-shirts and all other kinds of merchandise. We might be able to tag some

ticketing to it at some point, too."

He added: "Universal offers us a gateway to the market. The problem is that there isn't space at retail to stock box sets and have them displayed properly. The great thing about Universal is that they are a trusted name so people don't mind buying direct from their site."





ADELE 21

CONGRATULATIONS

ON SELLING **21 MILLION** ALBUMS WORLDWIDE

With special thanks to Adele, Jonathan Dickins - September Management and XL Recordings.



UNIVERSAL MUSIC
PUBLISHING

DATA DIGEST

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

▶ THE PLAYLIST



FLUX PAVILION FT. EXAMPLE
Daydreamer (Atlantic)
Example brings some surefire commercial appeal to an already storming tune. He hits the road again here in April. (Single, April 30)



HODGY, DOMO GENESIS & TYLER, THE CREATOR
Rella (Columbia)
Boasting a brilliantly messed-up clip, this is an exciting new release from the Odd Future camp. (Single, tbc)



LANA DEL REY
Blue Jeans (Polydor)
Fresh from Del Rey's Brits win and album success, Polydor will give Blue Jeans a full commercial release. Born To Die has passed platinum sales in the UK. (Single, April 8)



KEATON HENSON
Small Hands (Oak Ten)
Stunning second single from Henson's forthcoming debut. This has already enjoyed spins from Zane Lowe and Mary Anne Hobbs. (Single, April 16)



DRY THE RIVER
New Ceremony (RCA)
Released to coincide with Record Store Day, this will take the band toward their biggest UK headline date yet - at Electric Ballroom. (Single, April 15)



ELECTRIC GUEST
This Head I Hold (Because)
We've been fans of this duo since their demos surfaced last year. With their first UK shows under their belt, this is a strong song to take forward. (Single, March 26)



BAND OF SKULLS
Sweet Sour (Electric Blues Recordings)
The title track from Band Of Skulls' second album, which entered the charts at No.14 earlier this month. One of our brightest rock hopes. (Single, May 6)



APPARATJIK
Time Police (Meta Merge Un Ltd.)
Arty, collaborative project with Coldplay's Guy Berryman, Magne Furuholmen (a-ha) and Jonas Bjerre (Mew). Experimental electro-rock. (From album, April 2)



RUFUS WAINWRIGHT
Out Of The Game (Polydor)
Ronson has helped Wainwright make a brilliant record, which manages to stretch his commercial ambitions without losing any of his identity. (Single, April 16)



KYLA LA GRANGE
Vampire Smile (Chess Club)
One of the first songs she wrote and a firm live favourite, this is soulful pop with a compelling lyrical naivety. (Single, April 2)

BREAKOUT



LYRACIS
A quadruple threat, rapper/songwriter, singer, producer and a professional dancer Lyracis used to be in dance group Flawless. Embraced early on by Choice FM, Kiss FM and BBC 1Xtra, he gained playlist spots as an unsigned artist and was on the longlist for MTV's 2012 Ones to Watch. Catch him on the main stage at March's Breakout event at Proud Galleries in Camden. *Get on the guest list at musicweek.com/breakout*

SIGN HERE



Universal Music Publishing Group (UMPG) has signed Grammy award-winning songwriter and producer **Emile Haynie** to an exclusive, worldwide publishing agreement.

GIG OF THE WEEK



Who: Maverick Sabre with Ms Dynamite and Aruba Red
Where: Roundhouse, Camden
When: March 10
Why: The Brits Critics' Choice runner-up comes to Camden Town to perform tracks from his No.2 debut album *Lonely Are The Brave*.

SALES STATISTICS



CHART WEEK 9

Compiled from Official Charts Company sales data by Music Week

| VS LAST WEEK | SINGLES | ARTIST ALBUMS | COMPILATIONS | TOTAL ALBUMS |
|----------------------|------------|---------------|--------------|--------------|
| SALES | 3,433,007 | 1,332,118 | 280,311 | 1,612,429 |
| PREVIOUS WEEK | 3,343,620 | 1,399,698 | 277,072 | 1,676,770 |
| % CHANGE | +2.7% | -4.8% | +1.2% | -3.8% |
| YEAR TO DATE | SINGLES | ARTIST ALBUMS | COMPILATIONS | TOTAL ALBUMS |
| SALES | 31,022,952 | 12,906,329 | 2,640,243 | 15,546,572 |
| PREVIOUS YEAR | 28,777,830 | 15,293,351 | 2,766,164 | 18,059,515 |
| % CHANGE | +7.8% | -15.6% | -4.6% | -13.9% |

TOP 10 STORIES ON MUSICWEEK.COM

Musicweek.com's most-read stories for period ending March 5, 2012



- 01** Viagogo: our credit cards are for customers' benefit
Thursday, March 1
- 02** Artists and managers pulled into 'Great Ticket Scandal'
Thursday, March 1
- 03** "Adele's 21 could have sold even more if it was on Spotify"
Wednesday, February 29
- 04** The Wanted achieve UK boy band US Billboard chart record
Thursday, March 1
- 05** Radio 1 schedule shake-up
Tuesday, February 28
- 06** US charts: The Wanted surpass half million US sales
Thursday, March 1
- 07** Vivendi opens talks to sell off Universal assets
Friday, March 2
- 08** Adele: biggest-selling digital single by female artist in US
Monday, March 5
- 09** Unreleased Jackson songs stolen in Sony Music hack
Monday, March 5
- 10** Apple developing 'adaptive streaming' format
Wednesday, February 29

CRITICAL MASS



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



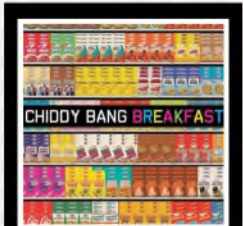
74

FANFARLO
Rooms Filled With Light



70

ESTELLE
All Of Me



66

CHIDDY BANG
Breakfast

» For daily news visit musicweek.com

THE MAGIC NUMBERS

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

26



Years since the last Dexters' *Midnight Runners* album.

The band is to release a new set of works as 'Dexters' through BMG Rights Management

20

Songs lined up for the new Depeche Mode album

850K

New Android devices activated every day. The milestone was announced by Google's senior VP Andy Rubin last week

5.7

Percent year-on-year decline in revenue for BMG - but earnings rise 7.6%

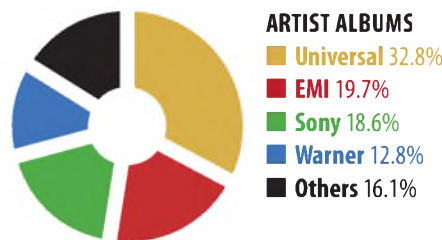
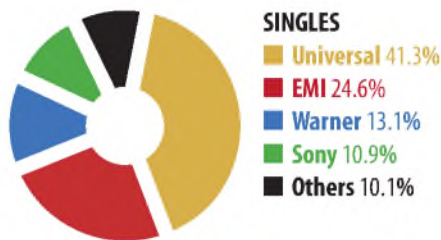
500K

US sales smashed by The Wanted last week after they became the first British group in 20 months to crack the Billboard Hot 100 Top 10

3

Non-consecutive weeks in pole chart position for Gotye single *Somebody That I Used To Know*

MARKET SHARES BY CORPORATE GROUP WEEK 9



© Official Charts Company

FEEDBACK

● The Wanted in US chart first for UK boy band

Fernanda C Lima: This is so unbelievable, young boys from Europe are now invading the world! I am so happy with this news, all this Tw deserves much recognition! Congratulations boys! Brazil loves you...

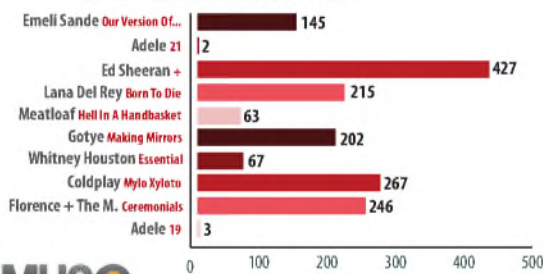
Helen Gillibrand: This is thoroughly well deserved, The Wanted are all hard working, talented lads and I loved seeing them in Newcastle on Saturday night.



Courtney: Words cannot describe how proud I am of our boys! I've been supporting them since The first radio tours and will carry on forever. The Wanted is the best thing that has ever happened to me, and I wouldn't be able to live without them! So just want to say again I am very, very, very PROUD of them, and can't wait for what they have in store for the future!

PIRATES' BAY

NUMBER OF ILLEGAL FILES FOUND BY MUSO.com OF TOP 10 ALBUMS ON MARCH 6

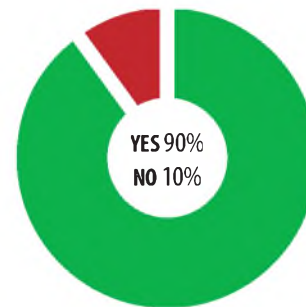


Source: Muso.com

MUSIC WEEK POLL

This week we asked...

Should there be a cap on secondary ticket prices?



Vote at www.musicweek.com

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

@mrFrenchie Holy shit this 'Towers' video is the closest it gets to the Ultimate Hipster clip.
(Alexis Slama, Sony ATV) Tuesday, February 28

@JonathanDean_ Sometimes, it helps to listen to Cast: 'The temperature gauge is up / The oceans look like they're fucked' Finally, someone's said it
(Jonathan Dean, The Sunday Times) Wednesday, February 29

@SoundCity So I didn't make the Indy's top influential Tweeter's list did I? Well butter my arse. What do they know.
(Liverpool Sound City) Thursday, March 1

@JagzKooner1 Ah it's good to be back on twitter. Big love to all my new and all the original followers. :-) x
(Jagz Kooner, producer) Tuesday, February 28

@ladygaga Getting ready for Harvard. Mother is asking me for fashion advice, little does she know I stole her look.
#BTWFoundation
(Lady Gaga) Wednesday, February 29

@WE7_clive listened to some wonderful Indonesian music today on @WE7 after reconnecting with @sherinamunaf lovely memories of my 4 years in Jakarta
(Clive Gardiner, WE7) Thursday, March 1

@CherylCole Bass in my face, put the bass in my face, put the bass in my face...
(Cheryl Cole) Tuesday, February 28

@BMGChrysalisUS Without Davy Jones, there would not be David Bowie. Bowie's real last name is Jones - he changed it to avoid confusion w/ the Monkees singer
(BMG Chrysalis) Wednesday, February 29

@joeparry The Beach Boys make everything go from :(to :)
(Joe Parry, 9PR) Thursday, March 1

@mr_trick I can only summarise my day by repeatedly banging me head on my desk. ARGH.
(Darren Hemmings, Motive Unknown) Wednesday, February 29

@justinbieber dear cougars. i see the jokes. im legal. Hahaha
(Justin Bieber) Thursday, March 1

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

INK SPOTS

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



Brooklyn band **Friends** are hanging out on the front of *The Fly*. Inside, the band try to help the mag understand just how us stiff Brits have become so taken with their bohemian brand. There's Q&A time with Spector's **Fred MacPherson** as the band work on their debut album. It's going to surprise people like a hermaphrodite child would surprise people... apparently. **Lianne La Havas** heads up the Ones To Watch section along with Peace and Hannah Cohen. The modern soul singer tells *The Fly* how she's been singing since she was seven, though back then she didn't know what singing was and thought it was taboo. JJ Dunning gives **Grimes Visions** a four-star review calling it "gripping but also as intangible as the prevailing dread from a forgotten nightmare." Andrew Bird's *Break It Yourself* and Bowerbirds' *The Clearing* also get stellar write-ups.



DATA DIGEST

PICTURE OF THE WEEK



WHAT A LIFE
February 29, Brixton Academy: Noel Gallagher laps up the applause as he prepares to collect the Godlike Genius gong at the NME Awards 2012.

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



VICTORIA DURHAM (KERRANG!)
Fighting Fiction • Fighting Fiction Xtra Mile

These Brighton newcomers aren't afraid to wear their influences on their sleeves, whether it's The Clash or The Gaslight Anthem. But that doesn't mean they're predictable. This nod to their musical heroes is via the medium of expertly-crafted, high-energy punk rock gems.



AILBHE MALONE (NME, WIRED, NYLON)
Alex Winston • King Con V2

From Neon Gold to pure gem, Detroit lass Alex Winston's done good. Think hooky, lush pop songs with a twist – from a love song about objects to a track about the Amish custom of Rumspringa – she packs a hell of a punch.



BILLY VIBES (ARTROCKER, DIRTY VIBES)
Yukon Blonde • Stairway Die Alone

Fantastically charming folk rock with catchy hooks and falsetto Sixties-laden harmonies. You'd be forgiven for thinking you've heard this all before, turns out they throw in psychedelic-blues guitar solos as well. Yukon Blonde have the potential to be a lyrically infectious summer smash.



RICK RAWLINS (ARTROCKER)
Vuvuvultures • VVV Popular Recordings/PIAS

There's a casual breeziness to the vocal, but an evil sneaky bass underneath it – creating the impression of something suavely destructive, like Roger Moore on Jägerbombs. They also employ enough anthems and laser noises to sound like Two Door Cinema Club doing battle with Cybermen.

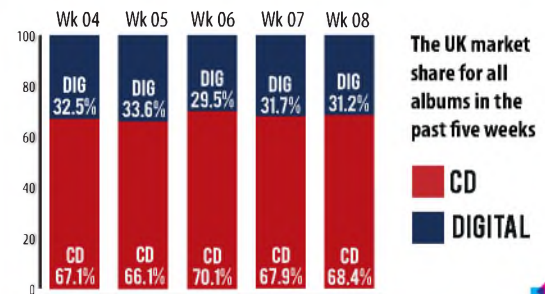
ON THIS DAY MAR 09

Saturday March 9, 1996

Oasis guitarist Noel Gallagher walks off stage during a gig at Vernon Valley Gorge ski resort in New Jersey. The reported reason? His hands were too cold to play...



DIGITAL vs PHYSICAL



CAMPAIGN SUPERNOVA **PAUL WELLER • Sonik Kicks**



THE LOWDOWN

Released: March 14
 Label: Island
 Contact: Polly Birkbeck
 polly@completecontrolpr.co.uk

SINGLE
 That Dangerous Age has been released on CD and two seven-inch editions.

SPECIAL EDITION
 Deluxe CD album in a hardback book with sleeve notes by poet Michael Horovitz.
 There are bonus tracks on disc one plus seven videos and a 20-minute interview with Weller on DVD disc two.

MARKETING
 Massive outdoor campaign from March 19, TV album adverts commencing March 12 and printing on 500,000 Amazon boxes.

DIGITAL
 iTunes Pick of the Week with 115,000 free download cards at Starbucks stores.

TV
 Confirmed to perform That Dangerous Age on Jonathan Ross on March 10.

LIVE
 Five nights at The Roundhouse from March 18.

PRESS
MCJo cover feature with CD cover-mount, *Times Saturday Magazine* cover and *NME* cover feature in discussion (to run in April).

Online
 Interviews with *Daily Mirror* online, *GQ*, *Music OMH* and *Louder Than War*.

ON THE RADAR **SUB FOCUS**

Sub Focus, aka Nick Douwma, has long been one of electronic music's most exciting names but with his bumped-up, Ram/Mercury record deal, things are set to get taken up a notch.

And just as UK bass music seems to be in its element, SF is at the heart of it – as he speaks to *Music Week* hot from his biggest-ever live show, a headline slot at the recent UKF bass culture event which “got a fantastic response. It looked great, I'm super happy.”

For those not familiar with SF, he describes his sound as: “bass

music that incorporates all elements of electronic music, mainly drum & bass, dubstep and house - a mix of those genres and different tempos.”

He done remix work for the likes of Dizzee Rascal and The Prodigy (who are also champions of his material) and his highest-charting work was the production on no. 3 Example hit, Kickstarts.

“I've been getting a lot of offers for remix work - once the album is done I'll probably take on some projects like [remixing and a commercial collaboration]. With DJing,

touring the live show and writing the album I've got my work cut out!”

As for the album, SF's keeping tight-lipped on the finer details at the moment: “It's well underway but not finished... I can't reveal any collaborations just yet.”

Of his next single release, Out The Blue, SF revealed: “I was playing [the track] as an instrumenta and trying to get the vocal right took a while. As soon as I played it with [guest vocalist Alice Gold] on it in a club situation, it really came alive.”



And with continual support from Radio 1 and accumulative plays rivalling the likes of Rihanna, it certainly helps boost his potential for chart success: “I try not to think about [charting] too much and let it come as a pleasant surprise! I'd like the single to do well – I think it's got the potential to [go top 20].”

LIVE & RELEASE SCHEDULE

- LIVE**
 April 14-21 Coachella
 June 15 Lovebox, London
 June 23 24 Radio 1 Hackney Weekend
 August 26 Creamfields, Cheshire
- DISCOGRAPHY (Key Releases)**
 Singles: Time Warp (2008) / Rock It (2009)
 Debut album: Sub Focus
 2010 single: Could This Be Real
 Single: Splash feat. Coco
- RELEASES**
 April 4 single: Out The Blue feat. Alice Gold
 July 2012 single two
 Sept 2012 single three
 October 2012 Album TBC

LABEL
 Ram Records/Mercury –
 Mike Rivalland (Marketing)
 Lauren Hales (Publicity)

MANAGEMENT
 JHO Management: Jho Oakley

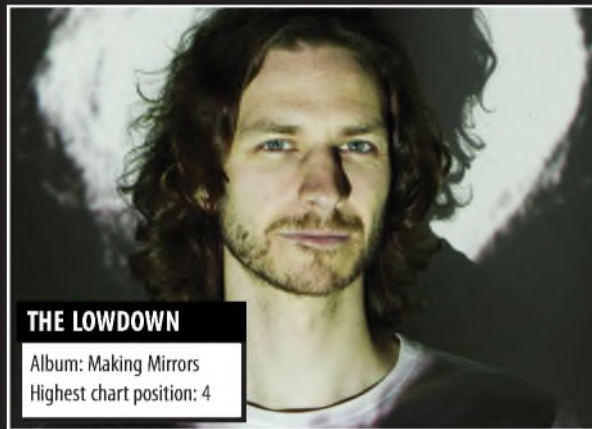
HE SAID / SHE SAID



“Secondary ticketing is wrong on so many levels... we must ensure that fans are treated fairly. This is why we are happy to work with The Ticket Trust”

Radiohead managers Chris Hufford and Bryce Edge respond to Dispatches special The Great Ticket Scandal.

TAKE A BOW TEAM GOTYE



THE LOWDOWN

Album: Making Mirrors
 Highest chart position: 4

Label: Communion/Island

General Manager: Jon Turner, Island

A&R: Louis Bloom, Island

Manager: Danny Rogers, Lunatic

Marketing: Guillermo Ramos, Island

National Press: Alex Wenmouth, W. Youth

National Radio: Claire Collins and Natalie Jennings, Scream Proms.

Regional Press: Monique Wallace, Island

Online Press: Paul Piggot, La Digit

Regional Radio: Jessica Clark, Island

TV: Karen Williams, Big Sister

MUST-SEE MUSIC TICKETING CHARTS

| HITWISE Primary Ticketing Chart | | |
|------------------------------------|------|--------------------------|
| POS | PREV | EVENT |
| 1 | 8 | V FESTIVAL |
| 2 | 5 | T IN THE PARK |
| 3 | 1 | ONE DIRECTION |
| 4 | NEW | WIRELESS FESTIVAL |
| 5 | NEW | GUNS N' ROSES |
| 6 | NEW | T4 ON THE BEACH |
| 7 | 2 | ED SHEERAN |
| 8 | NEW | CREAMFIELDS |
| 9 | 10 | BEN HOWARD |
| 10 | NEW | BELSONIC |
| 11 | 4 | OLLY MURS |
| 12 | NEW | KILLERS |
| 13 | 14 | THE WANTED |
| 14 | 11 | BRUCE SPRINGSTEEN |
| 15 | 17 | SECRET GARDEN PARTY |
| 16 | 19 | RIZZLE KICKS |
| 17 | 6 | COLDPLAY |
| 18 | NEW | JLS |
| 19 | 12 | FLORENCE AND THE MACHINE |
| 20 | NEW | WESTLIFE |

| VIAGOGO Secondary Ticketing Chart | |
|--------------------------------------|--------------------------|
| POS | EVENT |
| 1 | ONE DIRECTION |
| 2 | COLDPLAY |
| 3 | ED SHEERAN |
| 4 | JAY-Z |
| 5 | FLORENCE AND THE MACHINE |
| 6 | DRAKE |
| 7 | WESTLIFE |
| 8 | GUNS N' ROSES |
| 9 | MADONNA |
| 10 | JLS |
| 11 | X FACTOR LIVE |
| 12 | BLUR |
| 13 | MCFLY |
| 14 | NKOTBSB |
| 15 | WIRELESS FESTIVAL |
| 16 | LAURA MARLING |
| 17 | DIVERSITY |
| 18 | STING |
| 19 | SIMPLE MINDS |
| 20 | LMFAO |

| TIXDAQ Primary Ticketing Chart | |
|-----------------------------------|----------------------|
| POS | EVENT |
| 1 | ONE DIRECTION |
| 2 | WESTLIFE |
| 3 | COLDPLAY |
| 4 | EXAMPLE |
| 5 | HAPPY MONDAYS |
| 6 | EMELI SANDE |
| 7 | STONE ROSES |
| 8 | KEANE |
| 9 | OLLY MURS |
| 10 | V FESTIVAL |
| 11 | NOEL GALLAGHER |
| 12 | NKOTBSB |
| 13 | MADONNA |
| 14 | BRUCE SPRINGSTEEN |
| 15 | BLINK 182 |
| 16 | TEENAGE CANCER TRUST |
| 17 | ELTON JOHN |
| 18 | BARRY MANILOW |
| 19 | T IN THE PARK |
| 20 | STING |

HALL & NOTES



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 Web www.thsh.co.uk
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 chris.baddock@thsh.co.uk

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 20/03 Lord Of The Dance
 21/03 Anton & Erin Philharmonic
 27/03 St Petersburg
 29/03 The Osmonds
 30/03 Kit Downes Quintet
 04/04 Kailiash Kher
 07/04 Sarah Millican

THE BIG INTERVIEW LUKE WOOD, BEATS BY DRE

THE BEATS

TECHNOLOGY

■ BY PAUL WILLIAMS

You could say Luke Wood is on a mission. As the president and COO of the company behind the Beats By Dr Dre brand he presides over one of the great music industry success stories of recent years.

But for him his job is about far more than selling stylish, state-of-the-art headphones and loudspeakers: at the centre of it all is making sound quality matter again.

Five years after Dr Dre and Jimmy Iovine (pictured with Wood, left) founded Beats Electronics, their bid to get audio back on the agenda is working – even the market's biggest players are now starting to focus on it.

"We are going to witness a renaissance around sound nobody has ever seen before because a bunch of things are happening with Beats," enthuses Wood. "First of all, mainstream companies are now worrying about Beats. Dell has started talking about sound, which they're only doing because we have HP talking about sound. It's great. The bar has been raised."

Beats By Dr Dre is the number one player in the \$100-plus headphones market – largely thanks to what Wood calls "kids starting to care about sound again".

"It's like never having seen HD TV," he says. "If you've never seen HD TV, [normal] TV looks great, but when you see HD it's hard to go back. We had to go back and educate people, and we found they really wanted to get closer to what that artist was trying to do. If you are a musician you are thinking about music and those hours you spent mixing that record, making those final decisions; where the kick-down is and when you decide to bring that second guitar counterpoint in. Musicians will move a stack of vocals up literally four, five, six hundred times, just little moves, and you lose all that if you don't have the clarity."

The story behind the birth of Beats has become legendary in industry circles: Dre approached Iovine in 2006 telling him he wanted to sell his own sports shoe range, only for the Interscope-Geffen-A&M chairman to instantly hit back with: "Fuck sneakers, let's sell speakers."

Beats was launched into a world where sound quality seemed virtually non-existent – a situation made worse by online piracy that was not only denying artists and labels income but creating what Wood describes as "a reservoir of files" of inferior audio quality.

Meanwhile, on the high street electronic gadgets had become about price, not sound quality. Even in record company meetings, executives were having to put up with atrocious sound listening to their labels' own releases.

"I can't tell you how many times someone would put on a CD in an A&R meeting and the record makers in the room would just cringe," recalls Wood. "Somebody would just grab the track from

"Fuck sneakers, let's sell speakers"

JIMMY IOVINE

GO ON

The headphone company discusses its bid to put audio quality at the centre of the music industry

"We are going to witness a renaissance around sound nobody has ever seen before because a bunch of things are happening with Beats"

LUKE WOOD

an MP3 and burn it onto a CD and we were hearing this weird bottom end – all the things you hear that are not properly processed."

If anyone was going to get the sound right, it would be the record industry itself – especially two individuals with the track records of Iovine and Dre. Alongside them, the artist community became fully immersed in their mission to get consumers to re-evaluate sound.

"The first headphone we made had a lot of collaborative design," says Wood. "A lot of people would see it in Jimmy's office and say, 'Hey that's great', 'That one's ugly', 'That one's horrible.' We did the same thing with the sound. Jimmy Iovine would listen to Here Comes My Girl, a Tom Petty record he mixed and produced; Dr Dre would do

the same with 50 Cent's In Da Club.

They were listening to see if it made them feel that exact same way as it did in front of the console. We probably tuned that headphone about 200 times."

An important part of promoting the headphones has been winning the endorsement of sports teams and players – a move that started in the US with the likes of basketball and American football but which soon spread to the UK, where

Premiership footballers seen stepping off the team bus wearing Beats headphones quickly becoming *de rigueur*.

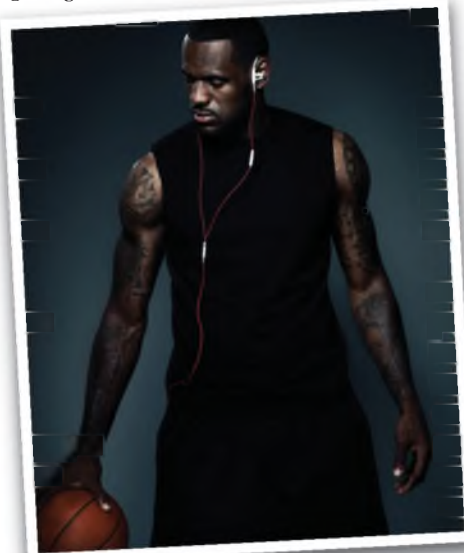
Wood notes the UK was an early point of call for Beats' plans, which involved ongoing dialogue with Universal UK chairman and CEO David Joseph as well as Lucian Grainge, then Universal Music Group International chairman and CEO and now the major's global chairman and CEO.

"We continue to talk to David Joseph on a regular basis and there's a great sales executive in the organisation named Brian Rose," he says. "We worked closely with them on this market. Artists here have such a disciplined



ABOVE
Popular branding
The Beats range include special editions with Lady Gaga (pictured), Justin Bieber and Diddy tie-ins

BELOW
Celebrity endorsement
Basketball star LeBron James helped Beats' profile in the US. Premiership footballers are doing the same in the UK



BRAND AND DELIVER

The success of Beats' headphones in the UK – and indeed the entire headphones sector – was underlined in January when HMV Group CEO Simon Fox, too often these days the bearer of bad news, could proudly announce that in just the five weeks to Christmas the retailer had sold half a million headphones.

Yet some Beats by Dr Dre headphones retail for as much as £350: how can it be that many of the same people who will scoff at paying anything for music will happily shell out hundreds of pounds to listen to it?

"It's about identity," suggests Wood. He says wearing Beats tells others: "I stand for music, I stand for fashion. I stand for being contemporary. I'm possibly a little bit irreverent. I'm different."

pedigree and heritage and so for artists in the UK sound is really, really important."

Two important developments have taken place within Beats in recent months. Last August mobile phone manufacturer HTC bought a 51% stake in the company and its long-time partnership with Monster is now "transitioning" – to use Wood's word – with Beats itself planning to take over manufacturing and logistics of its goods by mid-summer.

He describes the HTC buy-in as "a great opportunity" for Beats as the company increasingly looks to get itself in the smartphone space. He notes: "Anywhere a consumer has a relationship with sound reproduction, Beats should be in the room – whether it's your car, your home theatre or your gaming experience."

As a further measure of how popular Beats products are right now, the company is increasingly having to get to grips with rivals trying to cash in on the headphones boom. Beats has its own branded headphones with Lady Gaga, Diddy and Justin Bieber tie-ins, while competing offerings include a Snoop Dogg pair with Skullcandy.

It also has to handle the age-old industry problem of piracy. Wood says Beats is dealing with a lot of counterfeiting of its products – a situation he concludes is testament to the headphones' success.

"We're really encouraging people to figure out how to verify that their headphones are real, what websites to go to," he says. "Don't buy them if they're half price in the street. Don't buy them if they are colours you haven't seen before. We've just had a raid of over 10,000 units in New York last week so that's a real problem for us."

But, while that is one kind of headache the company could do without, the bigger picture for Beats is a real success story – and one the music industry can proudly say it created.

"We're really part of the music business," Wood concludes. "It's in the DNA of who we are as people. I want to speak to the success of what the music business is accomplishing. We're going to make hundreds of millions of dollars of revenue with a company that didn't exist a few years ago. I think the music business did something right."

BUSINESS ANALYSIS Q4 PUBLISHING REPORT



Calvin Harris

PLAYING TO THEIR STRENGTHS

Universal remained top of albums, Sony/ATV had another impressive quarter, EMI led the way on singles and Warner/Chappell enjoyed big growth in albums

PUBLISHING

BY PAUL WILLIAMS

Universal Music Publishing Group remained top albums publisher for a ninth successive period in 2011's final quarter as Sony/ATV scored another personal best to become the sector's second top player.

Despite slipping to their lowest score of the year with 23.1%, UMPG UK and Europe president Paul Connolly and his team extended their lead at the top during the last three months of the year after closest rival EMI suffered an even sharper decline to drop from second to third place in the rankings.

Sitting in between Universal and EMI was Sony/ATV, which in the previous period had claimed its highest quarterly albums market share yet with 18.2%, but it bettered even that in Q4 as its album score rose to another new high of 18.6%.

EMI's albums slip was contrasted on singles, where it ruled for an eighth quarter running and increased its score from 20.2% to 24.1% in the process thanks to megahits such as the Calvin Harris-penned *We Found Love* for Rihanna. The company's continuing domination of this market yet again blatantly spelt out its obvious strengths compared to that of main rival Universal, which rarely ever beats EMI on singles but almost always has the upper hand on albums.

That proved to be the case once more in Q4 with Universal finishing 6.5 percentage points ahead of EMI on albums, more than double the

lead it commanded in Q3. However, during the first two quarters of 2011 it was even further ahead and with much bigger scores. In Q1 its 31.6% share of the albums market put it 15.5 percentage points above EMI, while in Q2 its 30.3% share gave it an 11.3 points lead.

Coldplay were undoubtedly Universal's star Q4 players with the company claiming a 94.1% share of the band's fifth studio set *Mylo Xyloto*, the period's third biggest seller, while Chris Martin and co's *Paradise* was the quarter's seventh most popular single. Adele delivered big for a fourth successive quarter, with the 54.6% Universal-controlled 21 period's fifth top seller and her first album 19 appearing in 29th place. Universal also handled one-third of Rihanna's *Talk That Talk*, the quarter's fourth most popular album.

Olly Murs has proven to be an astute signing for Universal as the former X Factor runner-up co-penned all but one of the songs on his second album *In Case You Didn't Know*, helping the publisher to a 44.2% share of the release. It was the quarter's eighth top seller, finishing four places above fellow Universal signing Florence + The Machine's *Ceremonials*, while, also on its books, Snow Patrol ranked in 16th position with *Fallen Empires*. On singles a revival of The Calling's 2001 smash *Wherever You Will Go* for Charlene Soraira delivered Universal the quarter's 12th top seller.

Reflecting a desire by UK president Guy Moot to increase his company's successes in the albums market, EMI Publishing signings are behind the

TOP 10 SINGLES Q4 2011

| POS | ARTIST/TITLE / WRITER / PUBLISHER |
|-----|---|
| 1 | RIHANNA FEAT. CALVIN HARRIS <i>We Found Love</i> Harris EMI 100% |
| 2 | MILITARY WIVES/GARETH MALONE <i>Wherever You Are</i> Meaor Chester 100% |
| 3 | MAROON 5 FEAT. CHRISTINA AGUILERA <i>Moves Like Jagger</i> Levine, Levin, Malik, Schuster Kobalt 75%, Universal 25% |
| 4 | LABRINTH FEAT. TINIE TEMPAH <i>Earthquake</i> Okogwu, McKenzie, Williams EMI 100% |
| 5 | LMFAO <i>Sexy And I Know It</i> Gordy, Oliver, Robertson, Listenbee, Beck Global Talent 87.5%, Kobalt 12.5% |
| 6 | PROFESSOR GREEN FEAT. EMELI SANDE <i>Read All About It</i> Barnes, James, Kelleher, Kohn, Manderson Sony/ATV 65%, Bucks 35% |
| 7 | COLDPLAY <i>Paradise</i> Berryman, Buckland, Champion, Martin, Eno Universal 95%, Bucks 5% |
| 8 | ED SHEERAN <i>Lego House</i> Sheeran, Gosling, Leonard Bucks 33.3%, Sony/ATV 33.3%, Warner/Chappell 33.3% |
| 9 | LITTLE MIX <i>Cannonball</i> Rice Warner/Chappell 100% |
| 10 | CHRISTINA PERRI <i>Jar Of Hearts</i> Perrin, Yeretian, Lawrence Warner/Chappell 33.3%, others 66.7% |

TOP 10 ALBUMS Q4 2011

| POS | ARTIST/TITLE / PUBLISHER |
|-----|---|
| 1 | MICHAEL BUBLE <i>Christmas</i> Warner/Chappell 26.0%, Peermusic 16.7%, EMI 14.0%, Carlin 12.9%, Universal 6.7%, MPL 6.7%, Sony/ATV 3.3%, others 13.7% |
| 2 | VARIOUS <i>Now! 80</i> Sony/ATV 29.0%, EMI 24.3%, Universal 12.8%, Warner/Chappell 10.2%, BMG Chrysalis 7.2%, Kobalt 6.9%, others 9.6% |
| 3 | COLDPLAY <i>Mylo Xyloto</i> Universal 94.1%, Bucks 4.1%, others 1.8% |
| 4 | RIHANNA <i>Talk That Talk</i> Universal 33.1%, EMI 27.7%, Warner/Chappell 9.6%, Kobalt 7.6%, Sony/ATV 4.7%, BMG Chrysalis 4.3%, others 13.0% |
| 5 | ADELE <i>21</i> Universal 54.6%, BMG Chrysalis 15.5%, EMI 13.6%, Kobalt 11.8%, Sony/ATV 4.6% |
| 6 | AMY WINEHOUSE <i>Lioness - Hidden Treasures</i> EMI 60.4%, Universal 16.7%, Warner/Chappell 8.3%, Bucks 4.2%, BMG Chrysalis 3.5%, others 6.9% |
| 7 | ED SHEERAN <i>+</i> Sony/ATV 68.8%, Bucks 16.1%, BMG Chrysalis 4.2%, Warner/Chappell 4.2%, others 6.7% |
| 8 | OLLY MURS <i>In Case You Didn't Know</i> Universal 44.2%, Imagem 18.0%, Warner/Chappell 15.4%, Peermusic 7.7%, BMG Chrysalis 5.0%, Sony/ATV 5.0%, others 4.7% |
| 9 | NOEL GALLAGHER'S HIGH-FLYING BIRDS <i>NGHFB</i> Sony/ATV 100% |
| 10 | ONE DIRECTION <i>Up All Night</i> Kobalt 23.2%, EMI 16.5%, Universal 15.4%, BMG Chrysalis 13.3%, Sony/ATV 8.2%, Imagem 6.9%, Warner/Chappell 5.0%, others 11.5% |

EDITORIAL

The value of great copyright



ONE OF THE MAGICAL ASPECTS of music publishing is you never know which gems from the past will suddenly be dusted off and become chart-topping hits all over again.

While predictably contemporary compositions by the likes of Adele, Coldplay and Noel Gallagher were prominent in the 2011 Christmas market, outselling them and everything else on both sides of the Atlantic was an album containing a bunch of songs mostly written 60 or more years ago.

Packed with vintage material, Michael Bubl 's *Christmas* was testament to the value of a great copyright and, given it sold nearly 1.3 million copies just in the UK by the close of last year, played a very significant part in shaping *Music Week's* Q4 publishing market shares.

The Bubl  album contains just two brand new songs, while the rest are all reworkings with only Mariah Carey and Walter Afanasieff's *All I Want For Christmas Is You* from 1994 anywhere near contemporary.

The others are largely standards from the Thirties, Forties and Fifties but, significantly for their respective publishers, are still in copyright because of the far more generous rules that apply to songs compared to master recordings.

With the law being a song remains in copyright until 70 years after its last surviving writer has died, the likes of 1943's *I'll Be Home For Christmas* and *Have Yourself A Merry Little Christmas* from the following year – both on Bubl 's album – will be earning publishing and songwriting royalties for many decades to come.

The album also includes *White Christmas*, written in 1941 and recorded by Bing Crosby 70 years ago this May, which at the start of this year passed from its long-time home of Warner/Chappell to Universal Music Publishing for the world outside North America, along with its writer Irving Berlin's other songs; Imagem represents the catalogue in North America.

Given Berlin died aged 101 in 1989, that means *White Christmas* and his other works will be in copyright until 2060, 118 years after Crosby first crooned the festive evergreen.

Even with the planned expansion of recorded copyright from 50 to 70 years across the EC, that must make many record company bosses feel really jealous.

Paul Williams, Head of Business Analysis

EXECUTIVE SUMMARY

EMI top singles publisher for eighth successive quarter with 24.1% share as its writer Calvin Harris supplies the period's top tune *We Found Love* for Rihanna

Universal makes it nine months in a row leading the albums rankings with 23.1% share, helped yet again by Adele's albums but also Coldplay's *Mylo Xyloto*, which was released in the quarter

Sony/ATV claims its highest quarterly market share for albums for a second successive quarter with its 18.6% showing including contributions from Ed Sheeran and Noel Gallagher

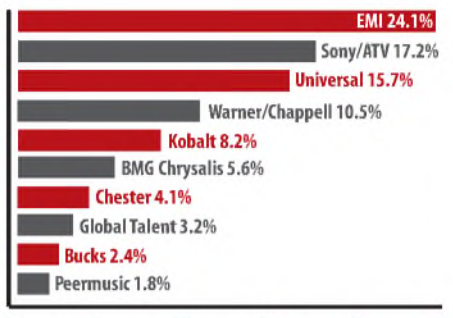
Warner/Chappell's singles and albums market shares back above 10% for first time in 2011 with Little Mix's cover of Damien Rice's (pictured) *Cannonball* aiding its singles performance

BMG Chrysalis top independent albums publisher with 21.4% share, while Kobalt leads singles table with 25.3%

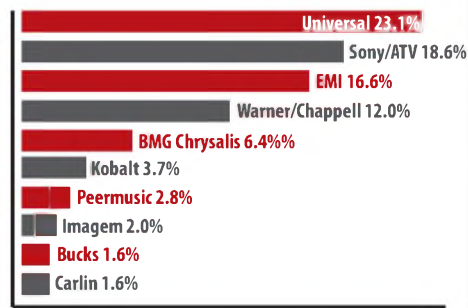


Chris Martin

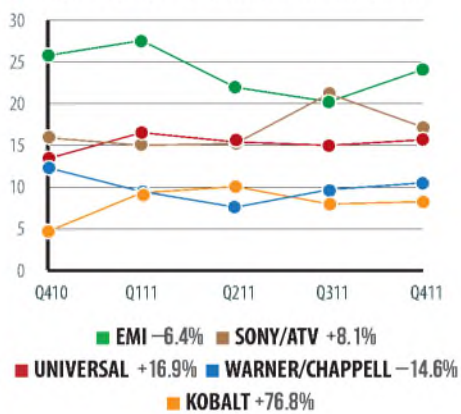
SINGLES SHARE



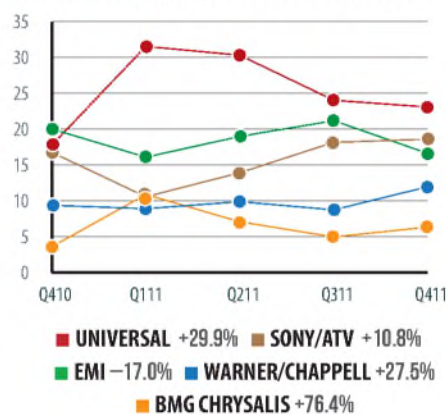
ALBUMS SHARE



TOTAL SINGLES SHARE YEAR-ON-YEAR



TOTAL ALBUMS SHARE YEAR-ON-YEAR



two biggest albums released in 2012 so far courtesy of Lana Del Rey's *Born To Die* and Emeli Sandé's *Our Version Of Events*. However, the last three months of 2011 were again about EMI playing to its core strength of big hit singles. This was led by the 100% EMI-controlled *We Found Love*, which sold more than 900,000 copies in the quarter and helped its author Calvin Harris to finish top of *Music Week's* chart of the biggest hit songwriters of the year, while the same publisher also exclusively looked after the *Labrinth* featuring Tinie Tempah hit *Earthquake*, the quarter's fourth top single.

Although EMI's albums score of 16.6% was its lowest in nine months, it did enjoy some notable successes, including controlling more than a quarter of Rihanna's *Talk That Talk* and 60.4% of *Lioness - Hidden Treasures*, the posthumously-released collection from its signing Amy Winehouse. *Lioness* was the quarter's sixth top seller and featured six songs with Winehouse credits.

Under UK managing director Rak Sanghvi, Sony/ATV enjoyed a record run on albums in Q3 built on successes by Ed Sheeran, Lady Gaga and Kasabian. It took that to yet another new level during the following quarter as Noel Gallagher's first solo set was added to the mix. Totally self-penned by the former Oasis man, Noel Gallagher's *High Flying Birds* was Q4's ninth biggest album, while finishing two places above was fellow Sony/ATV signing Ed Sheeran's *+*, which sold another 600,000 in the last three months of the year.

In the previous quarter Sony/ATV finished as top singles publisher for the first time in two-and-a-half years and, while it repeat that during the following three months, it did remain above Universal in second place with a 17.2% share. Its top hits this time were again led by Ed Sheeran with *Lego House* - the quarter's eighth top seller - while his *The A Team* was ranked 20th.

At the end of last year's *X Factor* series Warner Music was very vocal in suggesting the programme's booking policy for star guests was biased towards acts from Sony Music, home of show creator Simon Cowell's Syco record company. However, by luck or otherwise, Warner's publishing division Warner/Chappell has done rather well out of the reality TV show these past few years, having co-published the 2009 winner's single *The Climb* recorded by Joe McElderry, then seeing *Biffy Clyro* frontman Simon Neil's *Many Of Horror* being covered the following year by 2010 victor Matt Cardle as *When We Collide*. It completed a trio of *X Factor*-winning songs last December when *Little Mix* reworked Damien Rice's *Cannonball*, which sold 390,000 copies to finish as Q4's ninth biggest single. Its success helped take Warner/Chappell's singles market share back above 10% for the first time in 2011 as it slotted into fourth position with a 10.5% share.

Warner/Chappell MD Richard Manners and his team's albums share, meanwhile, hit its highest level in 18 months to 12.0% and fourth position led by a 26% share of Michael Bublé's *Christmas*, the period's top release. Its interests in the album, which sold 1.3 million copies in Q4, included a couple of co-writes by Bublé and a cover of *White Christmas* it cashed in on just before its creator Irving Berlin's catalogue left its long-time home of the publisher for Universal.

Berlin also wrote *Let's Face The Music And Dance* and on April 26 this year publishers will face the music themselves as the *Music Week Awards* reveal which companies have emerged as singles and albums publishers of the year and who has taken the independent prize. Until then the four major publishers can all take some real positives out of the Q4 results with Universal and EMI respectively leading albums and singles, Sony/ATV pulling off another record albums score and Warner/Chappell enjoying its best performance of the year.

INDEPENDENT FOCUS MOVES LIKE KOBALT

KOBALT GOT SATISFACTION AGAIN in Q4 when *Moves Like Jagger* led it to the independent singles market share crown as BMG Chrysalis headed albums.

Songwriters Benny Blanco, Ammar Malik and Shellback gave Kobalt a 75% stake of the Maroon 5 featuring Christina Aguilera hit, which they penned with Universal-signed Maroon 5 frontman Adam Levine and which finished as the quarter's third biggest-selling single.

The trio were the main contributors to Kobalt controlling a leading 25.3% of independent singles in the quarter, up from 23.5% three months earlier, while its other interests included 12.5% of LMFAO's fifth-ranked *Sexy And I Know It*.

On albums, Kobalt again had to settle for second place behind BMG Chrysalis, whose share of the indie albums market grew quarter-on-quarter from 17.9% to 21.4%. Adele's *21* again delivered through Dan Wilson and Fraser T Smith (now with Sony/ATV), while its other interests included 13.3% control of *One Direction's Up All Night*.

On the singles league table Chester arrived from nowhere to occupy third place with 12.7% after Paul Mealor's *Wherever You Are* sold 631,950 copies for *Military Wives*/Gareth Malone. Meanwhile, in its last full quarter with Miller Williams as MD, fourth-placed Global Talent's singles share rose from 4.5% to 9.8% thanks in part to claiming 87.5% of *Sexy And I Know It*.

Bucks was fifth on singles and albums with its 7.3% singles share, including 35% of Professor Green's chart-topping *Read All About It* and one third of the Ed Sheeran hit *Lego House*, while its 5.5% albums share included interests in Sheeran's *+*.

Fifth on singles with 5.6% of the independent market, Peermusic did even better on albums where a 9.4% share made it the sector's third biggest player. This was led by a 16.7% stake in Michael Bublé's *Christmas*, the quarter's top seller, and it also claimed 7.7% of Ollie Murs' *In Case You Didn't Know*.

Bublé's album was also responsible for the return to the market share league tables of both Carlin and MPL. Carlin claimed a 12.9% share of the *Reprise/Warner Bros* release.

Stakes in albums by the likes of Murs and *One Direction* helped Imagem to finish as the quarter's fourth-biggest indie albums publisher, taking 6.7% of the market, while 4.1% was good enough for sixth on singles. Further success from David Guetta, meanwhile, took *Present Time* to fifth on singles (5.6%) and ninth on albums (1.1%).



ABOVE
Q4's publishing performers: From top - Noel Gallagher, Amy Winehouse, Paul Mealor, Michael Bublé and Irving Berlin

TOP 10 INDEPENDENT SINGLES / ALBUM PUBLISHERS Q4 2011

| POS | SINGLES PUBLISHER SHARE | ALBUMS PUBLISHER SHARE |
|-----|-------------------------|------------------------|
| 1 | KOBALT 25.3% | BMG CHRYSALIS 11.3% |
| 2 | BMG CHRYSALIS 17.1% | KOBALT 12.3% |
| 3 | CHESTER 12.7% | PEERMUSIC 9.4% |
| 4 | GLOBAL TALENT 9.8% | IMAGEM 6.7% |
| 5 | BUCKS 7.3% | BUCKS 5.5% |
| 6 | PEERMUSIC 5.6% | CARLIN 5.2% |
| 7 | IMAGEM 4.1% | MPL 2.7% |
| 8 | PRESENT TIME 1.5% | BIG LIFE 1.4% |
| 9 | P AND P 1.0% | PRESENT TIME 1.1% |
| 10 | EDWARD KASSNER 1.0% | NOTTING HILL 1.0% |

HAPPY BIRTHDAY 6MUSIC



LET'S TALK ABOUT 6

The 'alternative spirit' of BBC 6Music is thriving – 10 years after it first reached the airwaves

RADIO

BY TIM INGHAM

These days, you wouldn't exactly expect 6Music to make a comfortable home for beard-massaging, multi-hour laudations of the Eagles' Hotel California.

In 2012, the flourishing station is more about SBTRKT, ska and silliness than seminal soft-rock; hardly an ideal forum for over-earnest anecdotes about Don Henley's drum patterns.

Yet long before 6Music's defining 'alternative

spirit' was ummed and arred over with great scrutiny by the BBC Trust, its original blueprint marked it out as a far less spiky proposition: one set to a toe-tapping soundtrack that risked pleasing Mondeo Men everywhere.

In the late '90s, as BBC radio headed towards the expectant rejuvenation of a new millennium, its top dogs were clandestinely deliberating the shape of 'Project X' – a mysterious new station designed to broach the scary waters of digital radio, whilst taking advantage of the Beeb's giant and tragically underused archive.

ABOVE
We all stand together: Team 6Music 2012 - featuring the likes of Craig Charles, Tom Robinson, Mark Radcliffe and Cerys Matthews

"I think Matthew Bannister's original vision for 6 when it was Project X was for it to be a classic album-led rock format," recalls Jeff Smith – now the station's head of music, then Radio 1's playlist boss. "Matthew saw there was a gap in the market to dig deep into the culture of the LP, and he thought the BBC music archive was perfect for that. In his head, he saw the station as delving into classic albums by bands like The Eagles, the Byrds and sort of timeless LPs from British groups."

But once the denizens of the Corporation's dusty vault began to pore over its hidden musical produce,



PledgeMusic and...

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CORNERSHOP CRYSTAL FIGHTERS ELLEN & THE ESCAPADES
EMMY THE GREAT GANG OF FOUR ILIKETRAINS KATE WALSH
KILLING JOKE LUSCIOUS JACKSON MULL HISTORICAL SOCIETY
EMILY BARKER THE MISERABLE RICH THE SKINTS THOMAS
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HAPPY BIRTHDAY 6MUSIC

they discovered material awash with hallmarks of the counter-culture - from Siouxsie & The Banshees to The Buzzcocks and The Ruts. The Beeb, it turned out, was a heck of a lot punkier than anyone might have expected.

"The archive started to take things in a different direction," adds Smith. "I remember being in Broadcasting House back then, wondering what people were going to find. I expected Rory Gallagher; what I got was things like these amazing XTC sessions. As it turned out, much of the archive couldn't be digitised or had rights missing - but 6Music's direction was formed naturally out of it anyway. That was the catalyst for it evolving into a home for alternative digital music."

It's tough to look past the P word when you hear of such an integral indie cornerstone to the culture of the station, which recorded an average weekly audience of 1.44 million in its latest Rajar figures. If seeing 6Music as the natural lineage of Sir John Peel is a mite too cosy - and unbecomingly cloying - the influence of his output on its modern-day patrons is inarguable.

"There probably is a little bit of John Peel across the whole of 6Music today," says Steve Lamacq, who has become a 6 thoroughbred since Ash's Burn Baby Burn marked the station's noisy arrival on March 11, 2002. "So many of our listeners probably grew up with John Peel, as did the presenters. And when you're on air, at the back of your mind you do feel a kind of a responsibility to inform people about music they've never heard - on a day-to-day basis."

The retrospective debt the station owes to Peel is clarion - his influence on the likes of Sunday night's oddity showcase *The Freak Show* is abundantly, warmly palpable.

Yet 6Music in 2012 is a significantly modern enterprise, one at the vanguard of both radio technology and fresh, often independent, new artists.

Far more than a mere trendy digital jukebox, its playlist is energetically part-curated by a group of jocks whose journalistic and musical history feeds their desire to offer a leg-up to divisive undiscovered acts. Lamacq, Guy Garvey, Lauren Laverne, Jarvis Cocker, Marc Riley, Shaun Keaveny; their public trusts them not to patronise or play to the crowd - in turn, they trust their public to keep their digits away from the dial.

"Most people on 6Music aren't career DJs - they liked music first and fell into it," explains Stuart Maconie, the ex-*NME* journalist who has fronted *The Freak Show* since 6Music's birth - and last year agreed to migrate his successful *Radio 2* programme with Mark Radcliffe to the station.



"Most people who present on 6Music aren't career DJs - they liked music first and fell into it. I think our listeners are a lot like us: they want to be entertained and they are passionate about alternative music - but they're not anorak-y."

STUART MACONIE

"I had no misgivings about moving our show to 6 - this felt like my spiritual home. I get the impression that the people listening to 6Music are quite a lot like me: they want to be entertained, and they're passionate about and engaged with alternative music - but they're not anorak-y."

"No offence to staunch indie blokes in their bedroom alphabetising their John Peel sessions, but 6Music isn't focused on them. I'm not one of those people, Guy Garvey's not one of those people, Lauren Laverne's not one of those people."

"On air, I'll get the year a record came out wrong or the label wrong, but listeners still trust me; credibility is just as much about passion and love as

anything else. I think our [background] brings us closer to the audience - and I say that with no disrespect to people that DJ for a career."

Adds Lamacq: "We're a bunch of quite knowledgeable people who hope to appreciate music at the same level as the listeners: we take it very seriously, but in a lot of cases we don't take ourselves too seriously. That's how we mix entertainment and information in a way that isn't too stuffy or snobby."

"We're not a station of presenters with flashy cars who went straight into the radio at the age of 18 and haven't had a normal life. Pretty much everyone at 6 has fallen into radio and understands we're not any better than anyone else."

He jokes: "I worked with Stuart Maconie at the *NME* [in the early 1990s]; he had rubbish music taste then and he's probably got rubbish music taste now. But the audience respects us for the same reason we respect each other."

"If you asked all the 6Music presenters to go into the studio on Sunday and make a record, the arguments you'd have even before the drums were set up would be ridiculous. If you're on 6Music, you've managed to get there because you're passionate about the music you love. You can't really knock that, can you?"

Clearly, there's a familial snugness amongst 6Music's current presenter crop. A common anecdotal appreciation of music and spirit of self-deprecation helps create enviable tessellation on the station's schedule. But it hasn't always proven such a harmonised operation.

Marking out a perceived need to force a then-resolutely-indie-hearted 6 towards a new, female-friendly style, previous controller Lesley Joseph controversially rejigged daytime schedules in 2007 and 2008. She ushered in the cheeky chappy patter of George Lamb in the morning - which some said clashed with the humble, erudite nature of 6's ethos.

"When I came back to 6Music in 2007, it was pretty fully-formed - with a brilliant selection of programming and some great ideas - but it didn't have a strong grasp of its core identity," says Jeff Smith. "People can have their own ideas about the presenters at the time. Lesley experimented with certain types of personalities, and I think for the time it was possibly the right thing to do. I helped define the music as 'alternative spirited', which at least allowed us to do a lot more on the playlist."

However, when Bob Shennan arrived as controller in 2009 - following Douglas's resignation over the Russell Brand Sachsgate affair - he immediately bought into Smith's 'alternative spirit' vision; semi-formalising the premise and widening

ABOVE
Maconie: The popular DJ agreed to move his and Mark Radcliffe's show to 6Music from *Radio 2* last year



STEVE LAMACQ MY FONDEST MEMORY OF 6 MUSIC

"We did a show on the Friday night of Camden Crawl in 2009 with Billy Bragg (right). We did the programme from the café next to the Dublin Castle in the day and we did the gig in the evening, for which I asked Bill to come and play. Brilliantly, he said yes."

"He played to about 200 people at the Dublin Castle, which was recorded - I still have the bootleg, which I was listening to the other day. It was such a moving and triumphant gig; possibly one of my favourite gigs

of all time, which says a lot considering how many times I've seen Billy Bragg. He did *New England* at the end and barely sang a word - the audience just lifted it. It was such an amazing night."



"It was such a moving and triumphant gig; possibly one of my favourite gigs of all time. He did *New England* at the end and barely sang a word - the audience just lifted it. It was such an amazing night"

HAPPY BIRTHDAY 6MUSIC



ABOVE
6 appeal: Lauren Laverne was a passionate defender of 6Music when it faced closure in 2010

it to the station's presenters and programming. In came Lauren Laverne in the morning, alongside Maconie and Radcliffe's much-loved Radio 2 show. A newly-confident, consistent palette of programming was born – and never-before seen success awaited.

"I thought that 6Music was completely different in its musical repertoire than anything else in the market," says Shennan. "But I also felt there was a danger it saw itself as too niche; too much of an insular organisation that really needed to be heard by more people. The constant challenge for 6Music is to be incredibly

"Let's be honest about this: Guy [Garvey] and Jarvis [Cocker] aren't presenting on 6Music for the money. They're doing it for the same reason we all are; because they love what we're doing and achieving here."

STUART MACONIE

ABOVE
Save 6: The successful campaign to reverse the BBC Trust decision involved much of the industry, including Music Week

distinctive, and yet to keep reaching more people who would like it if only they knew it existed."

This lack of reach would hit hard a year into Shennan's tenure, when newspaper reports began circulating that 6Music was to close ahead of a review by the BBC Trust. The high-profile outcome of that shaky period has been well-worn; with vivid, heartwarming images of listeners capitalising on the spotlight by protesting outside Broadcasting House in their hundreds.

The 'Save 6Music' campaign grabbed national media attention, filling newspapers (and *Music Week's* front page) with arguments surrounding the station's unique, uplifting nature.

"People had fallen in love with 6Music because it

put them in touch with something they missed," recalls Lamacq. "You grow up with music and mates, but when you reach a certain age, you've got a smaller group of mates and you maybe don't go out to so many gigs."

"I explained to the powers-that-be in the BBC that our audience probably aren't going out as much because they have kids – or are maybe just struggling with the rent. But also, their house is worth nowt, their pension's worth nowt; life is a bit miserable and a bit bleak. And now the BBC say they're going to take away the one thing that cheers them up in the afternoon? They weren't having that – and they let the BBC know."

Adds Maconie: "Some people in the BBC at that time said that other stations were doing what 6Music was doing. That made me angry and exasperated. My initial reaction was: 'Honestly: have you actually listened to it?'"

"The whole thing was a shock, but at least it made people take notice. What happened was brilliant in a way because it showed you can make a difference to the BBC if you pay your licence fee, and that if you do, the BBC is nothing without you."

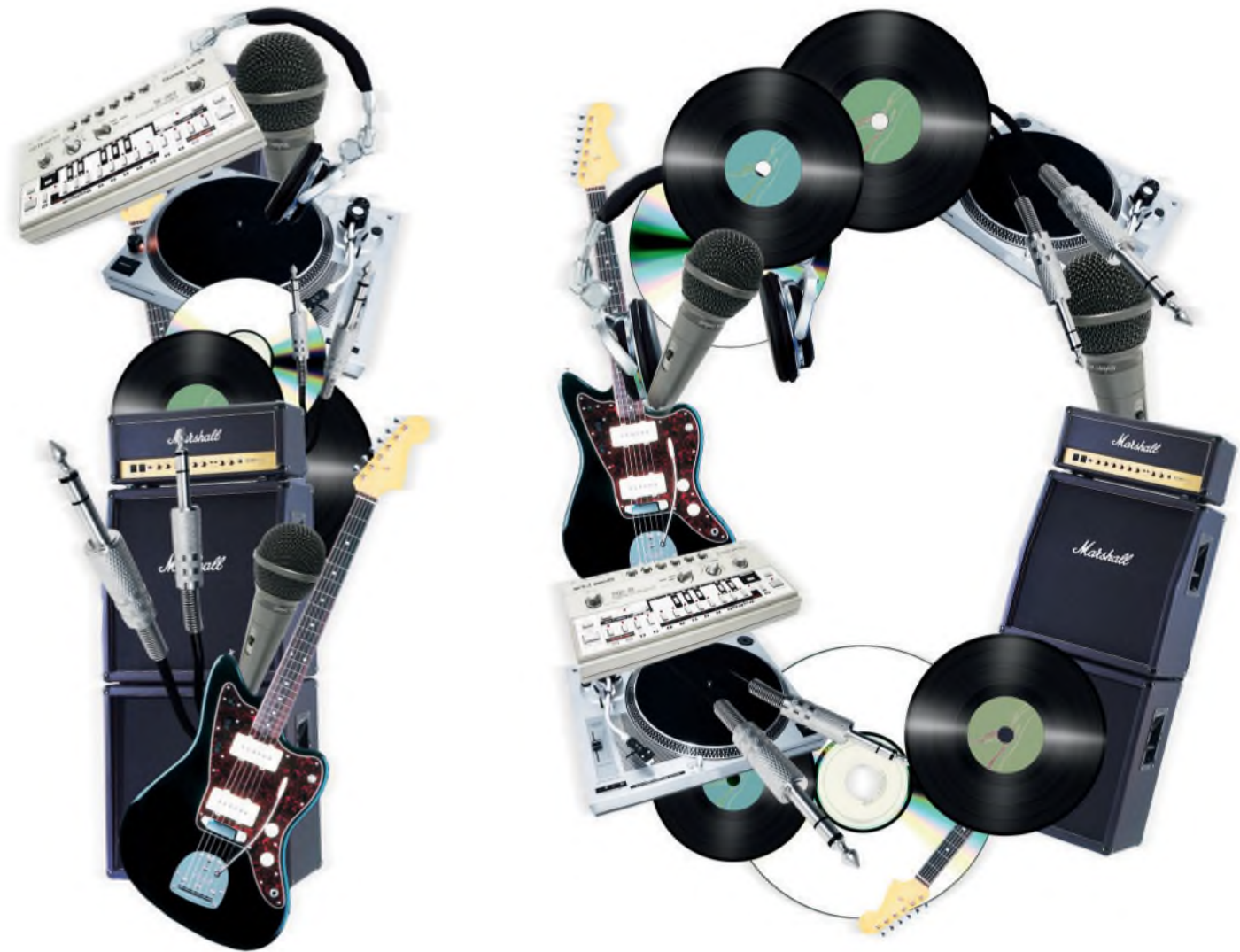
"Some people said: 'Hang on, I don't pay my licence fee for EastEnders or Brucie on Strictly. This is why I pay it, and I deserve to be heard.' The 6Music audience showed themselves as being an articulate and passionate bunch – and the BBC had to take notice."

Lamacq agrees: "We were incredibly fortunate to have an intelligent, eloquent audience who could put together arguments that were hard to disagree with – particularly the economic point about how 6Music drove record sales. I remember hearing two or three 6Music listeners passionately making their case on Radio 4, and one of them brought me close to tears."

The usually quiet, continually polite minority won big – and the station has never



HAPPY BIRTHDAY 6 MUSIC



**CONGRATULATIONS
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HAPPY BIRTHDAY 6MUSIC

JEFF SMITH HE THOUGHT OF CARS



For 6Music to hit the 2 million-listener figure that controller Bob Shennan has his eye on, it needs to look at new ways of reaching audiences. For head of music Jeff Smith, one particularly stands out: "People don't have enough DAB radios in cars, and that's obviously a hindrance. When you look at 6Music's data vs an analogue station like Radio 1, we have a mid-morning or afternoon lift, but when we're in 'drive time' in the afternoon or breakfast we struggle more.

"That's just a question of time. In the next year or so I can completely see DAB going more into cars and our listener 'shape' looking more like Radio 1 and Radio 2's. It's difficult because DAB doesn't have an international standard yet, but anecdotally I hear that the car manufacturers are moving in the right direction."

RIGHT
Someone like her: 6Music has offered a crucial platform to all kinds of 'alternative-spirited' acts, including Adele

looked back. 6Music piled on listeners due to all the publicity and, astonishingly, has managed to hold onto them and build its audience yet further. (Shennan says that "a number beginning with two" is his next target for audience figures.)

But the pastoral Richard-Curtis-movie-in-waiting version of 6's proposed closure masks what was a tough time for BBC staff, says Smith: "It will be more and more romanticised, I'm sure, but it was a great shame it had to happen.

"Outside of all the great protesting and headlines, there was a human cost: inside, the broadcast assistants and producers were looking down the barrel of a gun, thinking they were losing their jobs. It was a bleak time for everyone to go through. Since then, we've built up that team to be more confident than ever before."

The experience galvanised the station in more ways than one – pushing 6Music's on-air presenters to never-before-seen heights of professionalism and inventiveness.

"People here enjoyed the fact that 6Music was in the public eye," remembers Shennan. "They were and remain proud of the station – and everything they believed in was all-of-a-sudden being enjoyed by more and more people. It was strange; there was a horrible sense of peril mixed with a real euphoria around the whole atmosphere.

"The station emerged from that whole period with a sense of confidence and purpose it didn't have before. That's manifested in the sort of programmes you hear now."



"We were incredibly fortunate to have an intelligent, arguments that were very hard to disagree with – 6Music drove record sales" STEVE LAMACQ

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eloquent audience who could put together particularly the economic point about how

Ten years on from its ambitious-if-unfocused beginnings, 6Music has become a truly vital outlet for the wider music industry; whilst within the walls of the BBC, it is now finally widely accepted as a well-defined proposition with bags of future potential.

What really makes it special, though, is the camaraderie and passion that exists amongst its music-loving presenters – something that further fuels each to keep hitting new heights.

“Let’s be honest about this: Guy and Jarvis aren’t presenting on 6Music for the money,” observes Maconie. “They’re doing it for the same reason we all are; because they love what we’re doing and achieving here.

“If you’d said to me and Steve Lamacq in 1990 – when we were but mere children working for the *NME* – that we’d be daily DJs on an alternative-style radio station, we’d have thought it would be mad. But here we are, doing our best every day – and it’s brilliant.

“Without it sounding too cosy, the feeling of 6Music really is a family. There is a great deal of loyalty and commitment amongst us. We think this is a fantastic station and we want each other to do well.

“I’m not sure it was like that with the Seventies career DJs who cheekily said, but didn’t mean: ‘Yeah, we’re all great mates and we go round each others’ farms at the weekend.’

“There’s a genuine affection amongst the presenters here. And, obviously, I’m round at Lauren Laverne and Marc Riley’s farms all the time.”

6 ON THE SPOT



Bob Shennan had been in the controller’s chair for barely six months when the BBC’s review of 6Music began in 2010. And there, on his annual schedule, was a meeting with indie group AIM – one of the more heated gatherings of his and head of music Jeff Smith’s professional careers.

“We do chuckle about it now,” says Shennan. “Jeff and I try to talk to all our key partners in the music business every year. While 6Music was threatened with the axe, nobody in AIM wanted to hear us talk about our presenter and scheduling plans – they wanted to talk about the future and what was going on internally at the BBC.

“In a very public domain, it was hard to field questions – and there were a lot of questions – while maintaining a loyalty to the powers-that-be in the BBC. It was a challenging meeting, let’s put it that way.”



“MODERATE TO FAIR, BECOMING GOOD LATER”

With a 31% increase in afternoon audience year on year, Radcliffe and Maconie congratulate 6 Music on 10 years of progress and are proud to be part of a winning team.



HAPPY BIRTHDAY 6MUSIC

WHY WE LOVE 6

Some of the UK music industry's biggest 6Music admirers share their affection

CHARLIE CAPLOWE Founder, Xtra Mile



"We at Xtra Mile love 6Music. The eclectic programming takes you from feeling warmly nostalgic to bang on trend from one great track to the next. DJ support for the label has been unwavering in these uncertain times for labels. Here's to another 10!"

ALISON WENHAM Chairman & CEO, AIM



"So happy 6Music made it to 10. The world of broadcasting would be a much poorer place without it, and this was nearly the case in 2010 when it was earmarked for closure. Without the station, so many artists signed to indie labels would not get a look in on the UK airwaves so here's to you 6Music - see you at your 20th."

TED COCKLE Co-President, Island



"From Florence + The Machine to Mumford & Sons, from PJ Harvey to Bombay Bicycle Club, 6Music has continually provided a unique platform for our artists to get their music heard. Their in-concert specials, exclusive sessions and insightful interviews, combined with an extremely knowledgeable and passionate team, make 6Music an essential ally for Island and our artists. Here's to the next 10 years."

MALCOLM DUNBAR MD, PledgeMusic



"6Music has continually catered for the refined music lover, providing an original and intelligent mix of new and old which no other station offers in quite the same way. As an industry we must count our blessings for its existence, especially for its support of independent music, labels and more specialist genres. Long may it continue!"

MIKE SMITH MD, Columbia



"I am thrilled 6Music is celebrating its 10th birthday in such robust health. The station and its staff have been incredible supporters of Columbia's artists and of the best new music everywhere. The BBC is Britain's finest institution and 6Music one of its greatest achievements."

SIMON HALLIDAY MD, 4AD



"4AD love working with 6Music. They continue to support diverse and progressive music, proving a vital medium for bringing it to the attention of a previously relatively untapped audience. It's no surprise to us that they're becoming increasingly important players on the British radio landscape and it's great to now see a



significant number of listeners valuing a station as special as theirs. Happy birthday 6Music and here's to many more milestones ahead."

PETER THOMPSON MD, [PIAS] UK



"6Music clearly have less boundaries than most other radio stations and in this demographic-specific, audience-chasing world of radio it's critical that a station as vibrant, current and experimental as 6Music exists. It's a crucial outlet for the vast majority of artists we work with and without it there would be a vacuum. On behalf of everybody at PIAS, our artists and our distributed labels we can honestly say we salute and admire everything you stand for. Thank you."

STEVE LEVINE Chairman, Music Producers' Guild



"The MPG is proud to have a close relationship with 6Music - and we appreciate your support of our Awards and our producers. We fought hard, alongside UK Music, to help prevent your closure and are therefore thrilled that you have reached this milestone."

"Like many in our industry, we recognise the value you add to the British music industry and the platform you give to new and emerging artists. You are also one of the few radio stations that routinely acknowledge the role of the record producer in popular music. Congratulations on your 10th anniversary - long may you continue! Here's to the next milestone. Chin chin!"

STEVE WILD COO, Virtual Festivals



"From Laverne in the morning to Craig 'awooga' Charles at the weekends, BBC 6Music has felt more like an old friend to the Virtual Festivals team than a radio station. In ten illustrious years of broadcasting, 6Music has constantly championed new and developing artists whilst never forgetting to celebrate every recorded second of our rich musical heritage. Virtual Festivals have had the pleasure of sharing the company of 6Music's Matt Everitt and Sinead Garvan across festivals and events in the past year,

and look forward to catching the team in the field once again in 2012. Happy 10th anniversary - here's to celebrating many more birthdays to come!"

NATALIE JUDGE UK Label Manager, Matador



"Playing everything from Cat Power to Delorean, Yo La Tengo to Fucked Up (with the necessary censoring of course), without 6Music Matador wouldn't have a home on the radio. Thanks to the support of many a DJ (those with impeccable taste anyway), Matador has found a way of reaching fans new and old over the airwaves. Congratulations on 10 years of Keeping it 6"

NEILL SULLIVAN CEO, Silver Bullet Entertainment



"We began to explore the idea of visualising the Hub Sessions with the 6Music team in 2006. There were such great artists playing and it was a crying shame that none of them were being filmed. We managed to set up a four-camera shoot within the small confines of The Hub (also known as the coffee area!) and the filmed video was on-air by the end of the day - meaning the 6Music audience could now see favourites like Manic Street Preachers, PJ Harvey, Editors, Foals and The Kills. It's been a joy to work with 6Music - right up to now when we're producing the video webcasts and red button from Lauren Laverne's show in the 10th anniversary week"

MARTIN GOLDSCHMIDT MD, Cooking Vinyl



"I have many, many reasons to be grateful for the existence of 6Music - not least the fact that it gives the wonderful Tom Robinson space on our airwaves."

LAURENCE BELL Founder, Domino



"6Music is one of the best things the BBC has ever done for music in a long time. Its programming is interesting, creative, intelligent and fun to listen to. It means a lot of great artists, both new and established, get proper radio exposure that they wouldn't otherwise and that naturally helps enormously. It's incredibly important to the independent music community and it's very instrumental in breaking open the door

and letting people hear some of the most innovative and exciting sounds today, from both established and underground acts. We couldn't live without it."

SIMON RAYMONDE Founder, Bella Union



"It's a year of significant anniversaries in my small world: Bella Union's 15th and my old band Cocteau Twins' 30th and 6Music's 10th. Where do I begin when trying to explain the importance of this station to the label? One paragraph won't do it! I feel that our growth and the development of 6 have gone hand-in-hand, and their support of bands that no other radio station would go near initially - like Midlake, Beach House, and Fleet Foxes as well as lesser known bands like Devics, The Dears, Fionn Regan and Laura Veirs - gave our campaigns some momentum, and the bands an audience. We remain in awe of the station and their continuing championing of our bands. 6Music we salute you in this your 10th year. Long may it continue!"

MARTIN MILLS Founder, Beggars Group



"The arrival of 6 has made a huge and growing difference to the world of music awareness - Radio 1 and 2 are great, but 6 perfectly fills a gap that neither of them are intended to match. The battle for its survival was crucial - and proved the need for its continued existence. Long live 6!"

ROBERTO NERI Founder, Eagle-i Music



"It seems almost unthinkable that two years ago 6Music was nearly axed, yet in a strange way it was possibly the best thing that could have happened: it took that very near-fatal decision for a lot of people, myself included, to realise just how much they valued its eclectic musical diversity. Eagle-i Music was born subsequent to 6Music's survival and we are a fiercely independent and diverse music publisher. In terms of our roster, you might expect to hear Slow Club and Dutch Uncles on the same station - but Neil Cowley Trio and Random Impulse both sit well next to them on 6. The breadth of styles and genres supported by 6Music is something to be truly celebrated."

JIM CHANCELLOR President, Fiction



"For bands and alternative acts, 6Music is a shining beacon of hope, class and integrity in the world of radio. Vital and refreshingly different, it has instilled great loyalty and long may it continue to satisfy its adoring public. From The Bees to The Duke Spirit to Elbow and Crystal Castles, Fiction salutes and thanks you."

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SECTOR PROFILE COUNTRY

GOING THE COUNTRY MILE

No longer the preserve of a US market far removed from international ambition, country music is going for global reach



GENRES

BY PAUL WILLIAMS

Back in the States Bob DiPiero is Nashville songwriting royalty, having penned country hits for countless stars such as Tim McGraw, Reba McEntire and George Strait. But he learnt at first hand in London the other week the arduous task facing his colleagues at the Country Music Association (CMA) as they look to raise their genre's profile on this side of the Atlantic.

Getting into a cab with his wife, DiPiero was quizzed by the driver about what he did for a living and replied simply: "I write songs." When pressed further he added: "Country songs", only for the cabbie to respond: "What do you mean country?" "You know, country," DiPiero tried to explain as he reeled off a list of "all these big American artists" he had written for, including people like Faith Hill and Kenny Chesney, and the driver – apparently a music fan – had not heard of a single one of them.

While that may be an extreme example, it certainly does spell out in the clearest possible way the size of the challenge facing the CMA which, under their CEO of two years Steve Moore, has made it an absolute priority to try to increase the popularity of country music outside the US.

"I felt that the international marketplace was something we had to focus on and I started here in the UK," says Moore, a veteran of country's live music sector for more than 25 years. "I came over with my associate Bobbi [Boyce, CMA international director] and we met a lot of old

ABOVE
Encouraging signs: Lady Antebellum have made inroads in the UK

RIGHT
Country men: The CMA's Bob DiPiero and Steve Moore (far right) are the men determined to boost the profile of country music in Europe and beyond



Photos: Tony Phillips

"I felt that the international marketplace was something we had to focus on and I started here in the UK"

STEVE MOORE, CMA

friends. Some people we knew from the BBC and just started to cultivate the idea to get things started back up again. There are a lot of great promoters here and a lot of these people are doing country acts already so I thought it was time for us to stimulate the market in a way we can get some festivals back and get some activity going."

While they are already making some progress, Moore and the CMA still have a long way to go in a market where the biggest country sales are still largely generated by the old guard like Johnny Cash and Dolly Parton whose Sony-issued Ultimate album was the genre's biggest seller last year, according to the Official Charts Company.

However, there are equally some encouraging signs

demonstrated by newer successes such as EMI's Lady Antebellum and Universal-handled Taylor Swift and Sugarland.

As a step in the right direction Moore at the end of February led a delegation of some of country music's finest songwriters for the first ever overseas trip for the long-established CMA Songwriters Series. These sessions debuted in the States in 2005 and offer a unique insight into the songwriting process by bringing together on stage a set of top songwriting names, who not only perform some of their songs but discuss how they wrote them, too.

Dates in London, Dublin and Belfast, which were billed under the name CMA & BMI Present the CMA Songwriters Series as they were supported by the US performing rights organisation, came with about as stellar a line-up as you could imagine. Among its number were Clint Black, who has topped the Billboard country singles chart 13 times, while he was joined by the aforementioned DiPiero and veteran Bill Anderson who, across a career of more than half a century, has written for artists including Buck Owens, George Jones, Alison Krauss and Brad Paisley, and even penned the song Happiness, for decades a Ken Dodd staple.

DiPiero, who sits on the CMA board, describes the sessions as his "baby" having helped to get them up and running seven years ago when the CMA Awards took place in about the US's least country music destination of New York City at Madison Square Garden.

"I thought we needed a voice during this week

so we found a great venue in New York City, Joe's Pub, and we had one of these type of songwriter shows and the venue, which has hosted everybody from Dolly Parton to U2, invited us back and then invited us back again and we're now in the beginning of our eighth year of these shows," says DiPiero who is now looking to take the series to Australia next year.

For Black, bringing the sessions to the UK is a good way of getting out the message here about country music.

"We want to promote our music and spread it and this is a great opportunity to do that, especially to an audience I haven't had a lot of interaction with," he says.

For the CMA these sessions are only a start and, given the limited capacity size of the venues – the London date at the Islington Assembly Hall held only a few hundred people – there are far bigger prizes to win. One of these is the support of the BBC and it was no accident the night before the Islington show the same songwriters lined up for a similar session at Bush Hall to be recorded as part of BBC Four's Songwriters Circle series. Executive producing was Later's Mark Cooper, a long-time supporter of country music on the BBC down the years.

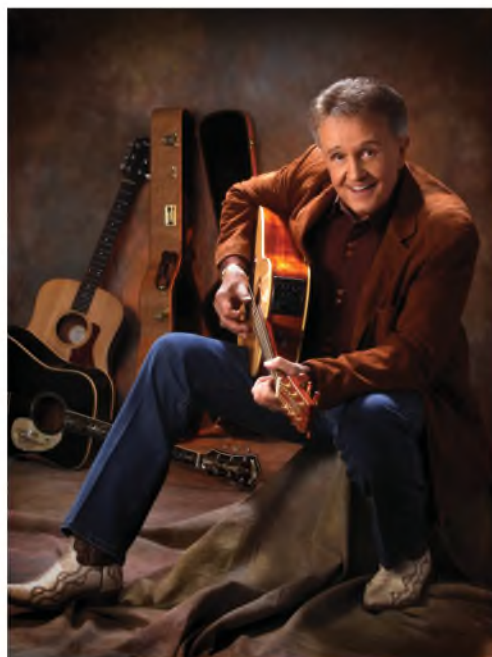
Indeed, for many years BBC Two broadcast the CMA Awards, but the annual spectacular dropped out of the schedules a few years ago and Moore is determined to get the ceremony back on the Beeb.

"Our goal is to reinvigorate those relationships so they want to broadcast our properties," he says.

"We're getting there. We're not there yet, but there is some optimism on both sides we're going to get there. We have three broadcast properties now within the organisation so they can take their pick of which ones they want to use and we can edit it to their time schedules or whatever so I'm hopeful in the year we'll have a commitment to broadcast our properties."

Even without a UK TV slot for his organisation's biggest event, Moore recognises country music has some useful support within the BBC.

"As a general response from them it has been nothing but positive," the CMA chief says about his discussions so far with the Corporation. "I've met the programmers, I've met the administrators, I've met some executives and all seem extremely open to our artists and music and the opportunities. They're smart people. If they didn't want to talk to us they wouldn't have to talk to us. The fact they are talking to us gives me optimism there are things we can do together."



LEFT/RIGHT
Back in the UK: 'Whisperin' Bill Anderson first came to the UK in 1969. He's back for Wembley's International Festival of Country Music, which returned last month after 20 years, with a line-up including Reba McEntire (right), the best-selling female country artist of all time

One of country music's most important outlets in the UK continues to be Radio 2, which regularly supports both heritage and contemporary artists from the genre in daytime and during specialist programming.

"Artists like Brad Paisley, Lady Antebellum, The Band Perry and Sugarland we've seen getting played on Radio 2," he says. "We want to make sure we provide an opportunity for the artists to come and play and the Songwriters Series is a good way to introduce interesting facets of our industry."

For a seasoned songwriter and country artist like "Whisperin'" Bill Anderson, trying to turn the Brits onto country music is nothing new.

He initially came here in 1969 to play the first International Festival of Country Music at Wembley and that same event returned this year after a 20-year absence on February 26 with a line-up including Reba McEntire and Ricky Skaggs.

"It's not a new phenomenon to try to break country music in Great Britain or other places, but it's a new generation now, it's new fans, new audiences, new people writing for the publications so it's kind of time to push it again," says Anderson who suggests a lack of presence in the market by country artists is part of why the genre's popularity in the UK has declined.

"We didn't come as much or as often but I think Steve has really made a commitment



to do this again and this is the logical place to start," he adds.

Black, meanwhile, points to the record labels as to why fewer country artists bother to come to the UK to try to be successful.

"You really need the support of the record companies," he says. "The record company I was with for so many years had no interest in promoting me overseas and I was reluctant to just go out on my own. You really need that support and so I think it's even more difficult now. The CMA will be a great help. But the record companies are in such disarray, [undergoing] reorganisation, it's going to take a big effort to convince them it's worth the effort."

Selling country music again to the UK beyond the diehard fanbase will not be easy, but the CMA's

Moore is convinced the genre is on an upward trajectory in the market and only by having a presence here can it overcome any prejudices from potential fans perhaps reluctant at first to embrace it.

"I think the way you get over it is you expose it," he says. "We can't not be here and not defend ourselves."

"You have to come and let the music speak for itself. There are great opportunities for our music and our artists here because the fans are wonderful here. They understand. They get it."

BELOW
Paint it Black: Award-winning country artist Clint Black joined the CMA delegation for the first-ever overseas trip of the CMA Songwriters Series



'A VIBRANT BUSINESS' COUNTRY MUSIC TICKS ALL THE BOXES IN US

Country music was one of the fastest-growing genres in the US digital albums market in 2011 with unit sales lifting year-on-year by 27.1%.

Only electronic, rap and R&B among the main genres made bigger percentage gains digitally with some 8.2 million country albums downloaded last year, according to Nielsen SoundScan. Overall country album sales fell by 1.8% to 429.2 million units with Jason Aldean's My Kinda Party and Capitol act Lady Antebellum's

Own The Night the top sellers. Both releases were among the year's Top 10 albums across all releases, finishing in fifth and 10th places respectively with Aldean's album on independent label Broken Bow Records shifting nearly 1.6 million copies and Own The Night 1.2 million.

Aldean also had the genre's top one-track download of the year with Dirt Road Anthem, which shifted around 2.6 million copies and helped country singles sales grow across the year by 11.3% to

143.7 million units.

Country Music Association CEO Steve Moore believes the genre remains in a very healthy state back home, not least because its audience and what it offers are so wide.

"Our demographic profile is nine to 90 because we've got something almost for everybody in that spectrum," he says. "If you want Johnny Cash or Alan Jackson or hardcore country or traditional country music you got it. If you want Taylor Swift, which is super

pop for teens, you've got that and everything in between and we still have a vibrant industry.

"The rock business is dead. There are no rock [radio] formats anymore. There are no radio stations playing rock music. They're dead. They are all dinosaurs. We have twenty-two hundred and forty something stations still playing country music in the United States so it's still a vibrant business from a broadcast perspective which helps keep our industry alive."



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SECTOR PROFILE TICKETING

IT'S JUST THE TICKET

New technology, social media and an Olympic year, but secondary sellers are still a primary issue



LIVE

BY TOM PAKINKIS

No prizes for naming the hot topic on the tongues of every ticketing exec in the country right now. While the secondary market has been widely debated for years, a certain Dispatches documentary cast a burning white light into every corner of the issue, implementing new names, exposing previously unseen practices and whipping up fiery opinion on both sides of the fence.

There seems to be some consensus, however, on taking a measured approach when it comes to dealing with the findings of Channel 4's investigation.

"The secondary market continues to be one of the most emotive and challenging aspects of the UK ticketing industry," admits Ticketmaster MD Chris Edmonds. "Our number one objective is to get as many tickets as possible in to the hands of genuine fans."

But Edmonds goes on to say that, while a cap on secondary ticket prices may seem like a straightforward solution on the surface, there's good reason to proceed with caution.

"Attempts to restrict or even prevent the secondary market will only drive the industry underground and put consumers at risk," he explains.

"We support the government's continued view

that the ticketing industry should regulate itself and offer consumers a safe and secure secondary market should they wish to use it."

It's a view shared in many ways by hmv tickets manager Jon Lee. "I think a cap could prove too rigid and restrictive an approach, but I imagine few people would disagree with the idea of increased regulation, particularly given recent developments," he said.

"However, I do believe there is a role for secondary ticketing within the market place where it operates transparently and to best practice standards, providing genuine customers with a trusted and secure platform to sell and purchase tickets to meet their requirements," he adds. "That demand will always be there, so it's better to try and channel it in a legitimate and regulated way."

Indeed, Ticketmaster is trying to do just that. "For those customers who choose to purchase tickets using secondary sites, our aim through our 'Get Me In!' service is to offer the same level of security and consumer protection that exists in the primary market," says Edmonds. "Consumers feel more confident about using a secondary market website associated with a leading and trusted consumer brand like Ticketmaster."

"The alternative to the secondary market for some event organisers is our paperless ticketing," he goes on to suggest. "It continues to work extremely well and is popular with both artists and promoters who wish to either restrict the secondary market or

ensure closed groups, like fan clubs, get priority at their events."

Similarly, WeGotTickets' Dave Newton thinks the problems caused by certain practices in the secondary ticketing sector are best dealt with by the industry itself rather than the government. "It's a huge discussion in its own right," he tells *Music Week*, "I feel [industry body] UK Music could be taking the lead."

Ray Boggiano, marketing and communications manager at 'social ticketing network' Fatsoma feels differently, saying that the Dispatches documentary "really hammered home the need for legislation in order to protect the fans from immoral touting practices by some of the larger promoters and secondary ticketing companies".

He believes that the efforts of some politicians are a step in the right direction, pointing out: "Labour MP Sharon Hodgson, among others, is campaigning for the Sale of Tickets Bill to be passed."

"I fully support the proposed 10% cap above face value, which unfortunately fell short in Parliament last month, and expect consumer pressure to result in this receiving a fair debate and approval."

But, as far as Boggiano is concerned, the secondary market isn't the only issue that the major players in the ticketing sector need to have on their radar.

"The advent of direct-to-fan promotions has allowed promoters to use custom methods to sell

SECTOR PROFILE TICKETING

tickets direct to their customers," he explains. "Over the past two years we've seen the two biggest promoters take ownership of their ticketing with Live Nation's merger with Ticketmaster and AEG partnering with Outbox and Eventim.

"However all promoters are still using imperfect ad-hoc systems to try to increase sales. Therefore the major challenge in ticketing is for companies to become experts in online promotions and provide promoters with a system to sell more tickets and add value for all promoters, including those that have direct-to-fan ticketing solutions in place."

It's something that's already on the agenda for the likes of Ticketmaster and HMV, both of which are looking to new technologies and innovations in order to reach fans more effectively.

"Social media continues to be an increasingly integral part of ticketing and we are already making use of these platforms to engage with consumers and, in turn, help them engage with each other," says Ticketmaster's Edmonds.

"Our Facebook integration across Ticketmaster.co.uk allows fans to 'Like' and also 'RSVP' to events so their friends can see they are attending, which has proven extremely popular. Also, our interactive seating maps give Facebook users the ability to tag where they're sitting so their friends can buy tickets nearby"

HMV's Jon Lee says mobile platforms also need to be utilised. Although he admits there is still some way to go before the technology available can be fully utilised, he expects the mobile arena to be a key area of growth for the ticketing sector over the next 12 months, and for the HMV brand.

"Further integration within social media platforms will also continue to change the way that the public will look to purchase tickets in future," he adds.

"Although neither of these are particularly new innovations, I feel there is plenty of scope for customers to gain better access to tickets at more relevant prices, with the additional upside for ticketing companies being that they can expect to see a significant increase in sell-through and market penetration over time."

WeGotTickets' Newton points out that, regardless of the channels used to do so, an ever-present goal for ticketing companies is to nurture the relationship with its customer base in the most streamlined way possible.

"For us [the next ticketing innovation] will be intelligent, non-invasive customer marketing," he says. "We have an existing relationship with over a million customers who have been entertained at the events that they have chosen to buy tickets for through us. That association should be a powerful thing and we need to develop it further."

Where technology is involved, companies like Intellitix and ID&C aim to provide promoters and ticket companies with solutions to do just that, making the event environment a more efficient, secure, interactive and altogether intelligent place for both punters and promoters.

By utilising Radio Frequency Identification (RFID) chips, Intellitix and ID&C offer a range of services from ticket accreditation and cashless payments to brand activation and the means for social network interaction.

"Some of the UK's larger events have been forward thinking and looked to adopt high-tech solutions to set a precedent with their fans and



ABOVE
Ticket masters:
Chris Edmonds,
Jon Lee, Ray
Boggiano, Dave
Newton, Steve
Daly and Serge
Grimaux

within the industry," says ID&C's operations director Steve Daly. "Early adopters include the Isle of Wight Festival who offered an RFID-based cashless payment solution inside their VIP tent last year."

Intellitix CEO Serge Grimaux explains, "We step in once the tickets are sold. Tickets are a right of admission and personalising that right of admission with a wristband - or any kind of support with an RFID chip - allows a person to be linked between two communities: an online community with social networks and the real-life community - the reason they wanted to be there in the first place."



"It allows the event organiser and the person participating to exchange not only with the people inside the event but people outside as well. The possibilities become endless."

As a landmark year for London, 2012 will mean big logistical challenges for ticketing companies, as well as big opportunities, as tourists from all over the world flock to the capital to be a part of the Olympic fever.

"Although there are a number of festivals taking a break this year there is still a multitude of other outdoor live events taking place broadly around the same time as the Olympics, so there are plenty of alternatives out there to work with," suggests HMV's Lee.

"Early signs are showing improved ticket sales for the events that we are selling for and a number of major festivals seem keen to utilise more ticket agents this year."

WeGotTickets' Newton agrees, although he is expecting something of a slump following the Olympic party: "There is going to be an upturn in general cultural activity that will produce an increase in the number of events. But come September there may well be something of an event 'hangover'."

"I think it will affect the overall live industry, music and beyond," he adds.

Maybe it's worth comparing strategies beforehand, then - and it's for that reason that you might want to scribble 2012's Europe Talks Tickets conference and exhibition into your diary.

"We always try and bring together people from a lot of different industries as well as outside sources," says ETT head Sue Uings. "It's all well and good having industry people but we also include representatives from museums, galleries, palaces - it's a very dynamic cross-section of people and the events they control."

Taking place in Madrid from May 23-25, the event will welcome an international clutch of ticketing delegates from across the tourism and live entertainment industry. Many of them will be touched by 2012's Olympic events and all of them will take, scan and tear tickets on the door. In what could prove to be a make or break year for many in the sector, it might be a good idea for ticket execs everywhere to sit down, shake hands and share notes.

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In association with Platform One



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

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

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

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

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

Hurry! Entries close 9th March...

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

FEATURE LOVEBOX ANNIVERSARY**BOXING CLEVER**

Music Week takes a special look back at a decade of Lovebox

Lovebox 2012 is shaping up to be a cracker, with the likes of Lana Del Rey, Emeli Sandé, Bobby Womack and Azealia Banks set to storm the stage in Victoria Park in June.

The unique festival has continually grown and improved in its impressive 10-year history, ever since starting life as a 93 Feet East club night in 2002.

Here, Lovebox director Rob Silver reminisces on a decade of music, starting with the first outside Lovebox festival in 2003...

2003

Back in 2003, the production was a little bit more basic than it is now, but Mr Scruff's Tea Party venue went down an absolute treat in the first outdoor Lovebox event on Clapham Common and the start of the Festival journey.

LOVEBOX**2004**

The legendary Grandmaster Flash on the "Wheels of Steel" on the Main Stage at our first home on Clapham Common. Despite the concerned look from the man himself he went on to deliver one of the all-time great DJ sets in Lovebox history.

2005

We've always tried to capture a true festival element in a Central London location, and as these colourful characters show, we had that in abundance in the first year we took up residence on east London's beautiful Victoria Park, our spiritual home ever since.

2006

Generally, we have been blessed with exceptional weather at every Lovebox and 2006 was one of our hottest events ever in many number of ways, as summed up in this beautiful night-time image.



'I WAS RIGHT TO GET KNEE-DEEP IN DEBT'

Lovebox Festivals head of operations Jools Butterfield looks back on a decade of hard work and big rewards:

"Lovebox is a combination of the two things that have defined my first 40 years: a professional life in music, and the odd party here and there – just one or two. If someone had told me back in 2002 that the small club night we started would turn into the capital's premier outdoor event with over 70,000 people attending, I would have called the men in white coats. But that's exactly how it's turned out. So here we are after ten years, and the dream lives on.

"So what does Lovebox mean to me? It means I was right to tell my parents to stick it when I bunked off the last year of school to go and work in a record shop, it means I was right to get neck-deep in debt spending 20 years working in the London music industry, it means I was I was right to take some chances and risks along the way when others have bottled it.

"The posters are at home on my walls, and whatever the future holds, no one can ever take those away. So what Lovebox really means to me is an overwhelming sense of pride and achievement. Here's to another 10 years."



2007

Ah yes, the year of the Maypole...a feature that centered in the middle of the Main Stage arena and spread all the way out to the edges. Somewhat miraculously it somehow stayed up the whole weekend!



2008

The Stockade has become a favourite dance venue over the years and if you look closely you can spot the trademark mirror ball hanging from the beautiful copse of trees. East London clubbing institutions Mulletover and Secretsundaze went back-to-back across the weekend, giving daytime clubbers 11 hours of the coolest beats.



2009

We've always worked hard to spot the next superstars and bring them to Lovebox before they break. Here's the amazing Florence Welch and her Machine delivering one of the best sets in our history. We'd love to welcome her back one day as a headliner - like we have with Friendly Fires and Hot Chip this year, who we've both championed throughout Lovebox's history.

2010

2010 was the first year we grew to three days and the NYC Downlow took centre stage.

You can only catch it at Glastonbury and Lovebox so we're in exalted company!



2011

2011 was our biggest event ever, and as this photo shows, we have come a very long way from that one-day event in Clapham Common in 2003 for 10,000 people. Last year's three-day extravaganza saw 70,000 people attend over the weekend.



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BODY TALK AIF**SAFE IN THE KNOWLEDGE**

Why UK festivals must ensure they carry out basic structural precautions this summer season

LIVE

■ BY CLAIRE O'NEILL, AIF GENERAL MANAGER



I am not a structural expert and I think it's fair to say that, in this respect, I am much the same as other event organisers. It is impossible to be an expert in everything that goes into putting on a festival. You rarely see the festival organiser performing the headline slot, for example.

However, what an organiser must be expert in is continuous planning, assessment, communication and evaluation of the event they are running. Understanding what is happening on their site is crucial, as is knowing when expert advice is needed, what is required of their contractors, and fully understanding their duty of care to their crew, their audiences and to themselves.

This is why the AIF Structural & Crowd Safety Conference was conceived. This year, we were privileged to welcome an outstanding group of experts including Simon James (TESS) and Andy Yates (Webb Yates Engineers).

Held at the Southbank Centre, the event consisted of a morning workshop on crowd management and emergency planning from Tony Ball (Show & Event Security). The afternoon began with an introduction by Rudi Enos (Special Structures Lab), followed by Chris Kemp (ICCMSS) on the European response to Climate Issues. A panel led by Andrew Lenthall (PSA) looked at Structural Safety at Outdoor Events. Paul Cook (Live Nation) led the final panel, Emergency Planning for Crowd Safety.

Regrettably there are still some incidents of poor practice and evidence of complacencies. To help organisers it is important to have some clear industry-led standards, education and advice. For instance, is there an emergency procedures plan in place? Are there clearly defined roles and responsibilities? Have all of the risk assessments been written, received and read? Do drawings and calculations match final structures? Is there someone on site with responsibility for the structures who thus can react effectively if there is an issue?

Roger Barrett (Star Events Group) highlighted that they always use a minimum 1:1 ratio of their own crew - who know the structure - to local crew. Barrett also described that when guy wires are needed to hold structures in place, if these terminate out of the footprint of the stage, then whoever decides where and what these are takes the legal

responsibility of being the designer.

Organisers must be familiar with liability laws and insurances. Stephen Howell of RTIB discussed the need for equipment insurance in addition to PLI. If marquees, sound or lighting hired and signed for by the organiser get destroyed, it may be a hefty bill to pay. It was also recommended to speak with insurers in advance as they will help in mitigating risks - it is, after all, in their interest to reduce claims.

Paul Cook highlighted that there is not a one-size-fits-all solution and plans must be reviewed repeatedly. It is only tedious until something goes wrong. Dan Wilson (Loud Sound) described how in the face of adverse weather at Bestival, continuous assessment and appraisal of the event plan took place. This led to the site being closed for one day during the build and thankfully no major incidents occurred.

It is worth noting that the majority of incidents at events occur during load in and load out, and thus the event plan should reflect this.

Rich Bryan of Bearded Theory, who experienced a main stage collapse in 2009, described how they since assessed the soil composition and wind exposure of their site and now hired structural engineers to sign off structures. A tender process has now been introduced for contractors. These actions have added to the cost of the event but when compared with the costs if something goes wrong it is immaterial, as appropriate timelines and budgets are essential for safety.

These points are all echoed in the first official findings recently announced by IOSHA following the fatal stage collapse at Indiana State Fair last August (pictured). Improper consideration of soil conditions at key anchor points, and stage scaffolding not being properly erected, were cited in the report.

The company, who owned and supervised the construction of the scaffolding, were found to have not inspected the rigging. Mid-America gave defence that the organisers were warned in advance to evacuate the structure in winds above 25mph. The organisers were said to have had inadequate pre-event life-safety evaluation and planning. There are further investigations and lawsuits still to be concluded.

ABOVE
Safe and enjoyable: All corners of the industry must come together to ensure the live experience is fun and above all safe

"There is not a one-size-fits-all solution and plans must be reviewed repeatedly. It is only tedious until something goes wrong"

CLAIRE O'NEILL, AIF



ABOVE
Official findings: Improper safety considerations contributed to last year's Indiana State Fair tragedy

So, what changes can we expect to see, if any? Andy Lenthall highlighted the decision at a recent convention for key touring production professionals to encourage band management to include stage safety in their contracts. Conversely cases were discussed where tour security or bands have become an obstacle when a show stop is called.

There are only a handful of people with the authority to call show stops on an event the scale of Glastonbury. Such procedures should be made clear and even contractually agreed in advance with bands and management. It is argued in the Indiana State Fair case that the band Sugarland declined requests from the organisers to delay the show.

Another notable change is the cost recovery for HSE interventions. If HSE visit a site and issue a notice for a material breach of health and safety, the cost will be to the tune of £133 per hour. Such material breaches are becoming more costly even when incidents have not occurred.

So what can organisers and contractors do? Already there are useful tools and guidelines such as IstructE's Temporary Demountable Structures: Guidance on Procurement, Design and Use. In March, Special Structures Lab are hosting the seminar Examining Large Temporary Structures. Yourope are developing Europe-wide standards

following their meetings at Eurosonic in January. There is the SPA Passport. ICCMSS, TDS, TESS and MUTA all run courses and training applicable for safety at events.

I left the Structural & Crowd Safety Seminar with a sense of grounded confidence in

an industry that is constantly looking for ways to improve. Through careful planning with competent people, appropriate resourcing and banishing complacency, the risk of event disasters can be mitigated.

The AIF Structural & Crowd Safety Conference is one of many events and talks surrounding this subject. All corners of the industry need to come together to share, learn, plan and act to keep festivals and events safe for us all to experience and enjoy.

RETAIL

HIGH STREET HEROES

MUSIC WEEK SALUTES THE INDIE RETAILERS STILL FIGHTING THE GOOD FIGHT

Give us a brief history of If Music... If you've ever heard of a group called The Amalgamation Of Soundz – that's me. I used to run a shop called Release The Groove back in the day, which I left at the end of 2002 before opening If Music in 2003. Funnily enough, last week was our ninth anniversary.

How's business today compared to nine years ago?

Let's not even try and compare. We'd be here all day chatting about the ramifications of how messed up everything is. I don't want to sound like some bitter, twisted old man but it is pretty grim out there.

I have to say, though, as bad as things are, I have no right to complain; I'm still in business, and we're celebrating nine years with a party at Plastic People on Saturday. I'm still DJing all over the world, I have residencies all over the world and I'm still able to produce. I've got a really good client list with the likes of Patrick

Forge, Ross Allen and Craig Kallman – the head of Atlantic Records in the US – when he's in town. So we can't complain.

You have to look at things in a different way. Okay, we're not selling records as much as we used to but, then again, nobody's buying records as much as they used to from anywhere.

The industry itself is probably very much to blame because it didn't see this coming and it refused to accept that this was going to happen. A lot of labels and record shops refused to embrace new technology in the way they should have.

That includes myself. I refuse to sell downloads because the amount of time it takes to upload a track for the amount of money you make isn't worth the hassle.

How have you adapted as a high-street seller?

We downsized. We moved from



our shop on Berwick Street to where we are now, which is on the first floor of a building that faces the BBC.

It really is a boutique: we've got signs outside and you ring the

"I've been in retail for 36 years and out of all the things that have happened, the internet has probably been the worst"

JEAN-CLAUDE THOMPSON, IF MUSIC

doorbell and come up. If you've ever been to Japan, they have quite a few shops like this

But retail in its traditional sense is dead because of the internet. Nobody goes to a shop for a bargain now, they go to a website.

The only thing that's left are shops that have a really high level of clientele, really good service or super cheap prices. We're not super cheap but we have really high-end clientele and we give a really good service.

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

Conceptually it's a great idea but it's a bit of a pain in the arse. You don't get more clients coming to the shop on a regular basis, you just get this bunch of internet nerds who buy the record for £4.99, hold on to it for a few days, then put it on eBay at triple the price.

We've got this new form of retail that's appeared from out of nowhere and sees a record sell for twice or maybe three times its original price before it reaches the hands of its rightful owner. I find that a little bit disconcerting.

The positive side, I suppose, is that it keeps the record alive. If a guy comes to your shop on Record Store Day and buys a record for four quid but is managing to sell it online for 15, you can't resent him because that record is now wanted for £15

The big one for us last year was the Rome seven-inch with Jack White. It was really massive for us. We sold it for £4.99 but if you look on the net now, they're £25 a pop. If I put it out for that much I wouldn't sell any.

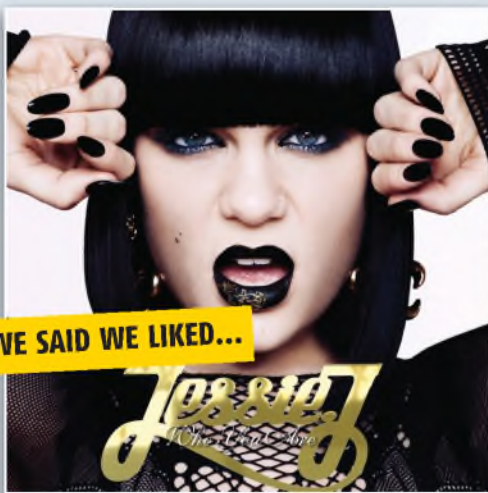
Is there any hope for high-street stores now?

I've been in retail for 36 years – since I was 14 – and I have to say that, out of all the things that have happened, the internet has probably been the worst. As a piece of technology it's amazing but you can see how the younger generation love to interact with their iPad more than they do their best mate.

But I've also been around long enough to know that things change. We couldn't sell dubstep for years but now it's taking the world by storm. It all goes around in cycles. Things shift and change

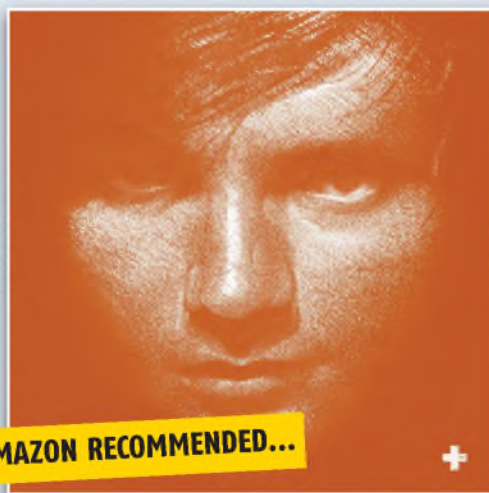
INTERNET vs HUMAN

This week's High Street Hero Jean-Claude Thompson takes on his digital rivals ...



WE SAID WE LIKED...

JESSIE J Who You Are



AMAZON RECOMMENDED...

ED SHEERAN +



JEAN-CLAUDE RECOMMENDED...

FINK Perfect Darkness

| FOPP Top 10 retail chart | | |
|-----------------------------|-----------------------------|----------------------------|
| POS | ARTIST | ALBUM |
| 1 | LEONARD COHEN | Old Ideas |
| 2 | EMELI SANDE | Our Version Of Events |
| 3 | LANA DEL REY | Born To Die |
| 4 | TINDERSTICKS | Something Rain |
| 5 | BLACK KEYS | El Camino |
| 6 | JAMES TAYLOR | James Taylor: Bonus Tracks |
| 7 | KING CREOSOTE & JON HOPKINS | Diamond Mine |
| 8 | LAMBCHOP | Mr M: Includes DVD |
| 9 | BAND OF SKULLS | Sweet Sour |
| 10 | ADELE | 21 |

| iTUNES Top 10 retail chart | | |
|-------------------------------|------------------------|--------------------------------------|
| POS | ARTIST | ALBUM |
| 1 | EMELI SANDE | Our Version Of Events |
| 2 | ADELE | 21 |
| 3 | LANA DEL REY | Born To Die |
| 4 | FLORENCE + THE MACHINE | Ceremonials |
| 5 | COLDPLAY | Mylo Xyloto |
| 6 | GOTYE | Making Mirrors |
| 7 | THE BLACK KEYS | El Camino |
| 8 | VARIOUS | Now! 80 |
| 9 | BEN HOWARD | Every Kingdom |
| 10 | VARIOUS | The BRIT Awards With MasterCard 2012 |

| SPOTIFY Top 10 streamed chart | | |
|----------------------------------|--------------|------------------------------------|
| POS | ARTIST | ALBUM |
| 1 | GOTYE | Somebody That I Used To Know |
| 2 | FLO RIDA | Wild Ones |
| 3 | DAVID GUETTA | Titanium (Feat. Sia) |
| 4 | JESSIE J | Domino |
| 5 | LANA DEL REY | Born To Die |
| 6 | ED SHEERAN | Drunk |
| 7 | NICKI MINAJ | Starships |
| 8 | LANA DEL REY | Video Games |
| 9 | RIHANNA | We Found Love (Feat Calvin Harris) |
| 10 | EMELI SANDE | Next To Me |

REISSUE/REPACKAGE

T.REX Electric Warrior **Universal April 23 2012**

Housed in a foil blocked and de-bossed box, this limited super deluxe edition is full of previously unreleased demos and outtakes. Two CDs provide a strictly sonic experience including a Marc Bolan poem recital and a Tony Visconti remaster of Electric Warrior.

A DVD offers rare, unreleased TV performances and promos by the group including the only two surviving TOTP performances from the BBC archive of the band's Electronic-Warrior-era hits – Hot Love and Get It On.

A 32-page hardback book also comes as part of the package containing a brand new essay from Marc

Bolan biographer Mark Paytress. Reproductions of rare photos, a coaster and a vintage press release round off the deal nicely.



| PRICE CHECK | | | | | |
|---|--------|---------|--------|----------|-------|
| ARTIST / ALBUM | amazon | hmv.com | iTunes | play.com | TESCO |
| BRUCE SPRINGSTEEN Wrecking Ball | £8.97 | £8.99 | £7.99 | £8.99 | £8.97 |
| SINEAD O'CONNOR How About I Be Me | £7.99 | £7.99 | £7.99 | £8.99 | £9.47 |

KIWANUKA MAKES A HOME AT AMAZON AND HITS TOP 5 AT HMV

With Bruce Springsteen's Wrecking Ball and Military Wives' In My Dreams now out of the picture, Michael Kiwanuka has strolled into pole position in the Amazon predictive charts with Home Again. He's followed by Madonna and Paul Weller, both of whom take gold at HMV and Play respectively.



Weller follows Madonna at HMV as Sonik Kicks shifts up a place along with the Queen of Pop's MDNA, which stays behind Labrinth's Electronic Earth at Play, in a chart that remains unchanged from last week all the way down to No.9 where The Shins' Port Of Morrow takes the place of Ladyhawke's Anxiety.

While Kiwanuka rules the roost at Amazon, his debut album drops out of Play's predictive charts altogether, despite tickling the Top 10 last week from No.11.

Completing the Top 5 at Amazon are Noah Stewart's almost self-titled Noah, and Ramin's fully self-titled album in

four and five respectively. They were in seven and eight last week.

Iron Maiden takes the third spot at HMV with En Vivo. They're closely followed by Lostprophets Weapons in fourth, while Kiwanuka's Home Again moves up from 7-5 to snap up a second Top 5 finish.

| AMAZON PRE-RELEASE | | |
|--------------------|--|--|
| POS | ARTIST/ ALBUM / LABEL | |
| 1 | MICHAEL KIWANUKA Home Again Polydor/Comm. | |
| 2 | PAUL WELLER Sonik Kicks Island | |
| 3 | MADONNA MDNA Interscope | |
| 4 | NOAH STEWART Noah Decca | |
| 5 | RAMIN Ramin Sony CMG | |
| 6 | FAITHLESS Passing The Baton... Nates Tunes | |
| 7 | IRON MAIDEN En Vivo! EMI | |
| 8 | VARIOUS Now! 81 EMI TV/UMTV | |
| 9 | IAN ANDERSON Thick As A Brick 2 EMI | |
| 10 | NEW ORDER The Lost Sirens Rhino | |
| 11 | LEONA LEWIS Glassheart Syco | |
| 12 | VARIOUS Philadelphia Int. Harmless | |
| 13 | REN HARVIEU Through... Island/Kid Gloves | |
| 14 | THE CULT Choice Of Weapon Cooking Vinyl | |
| 15 | THE SHINS Port of Morrow Columbia | |
| 16 | SLASH... Apocalyptic Love Future | |
| 17 | ADAM LAMBERT Trespassing 19/RCA | |
| 18 | MADONNA Complete... Warner Brothers | |
| 19 | MADONNA Give Me All Your Lovin Polydor | |
| 20 | ALTER BRIDGE Live At Wembley Dc3 Global | |

| HMV PRE-RELEASE | | |
|-----------------|--|--|
| POS | ARTIST/ ALBUM / LABEL | |
| 1 | MADONNA MDNA Interscope | |
| 2 | PAUL WELLER Sonik Kicks Island | |
| 3 | IRON MAIDEN En Vivo! EMI | |
| 4 | LOSTPROPHETS Weapons Columbia | |
| 5 | MICHAEL KIWANUKA Home Again Polydor/Comm. | |
| 6 | MADONNA Complete... Warner Brothers | |
| 7 | LABRINTH Electronic Earth Syco | |
| 8 | MIKE SNOW Happy To You Columbia | |
| 9 | THE SHINS Port of Morrow Columbia | |
| 10 | VARIOUS Now! 81 EMI TV/UMTV | |
| 11 | MARCUS COLLINS Marcus Collins RCA | |
| 12 | MYSTERY JETS New Album tbc 679 | |
| 13 | ADAM LAMBERT Trespassing 19/RCA | |
| 14 | SHINEDOWN Amaryllis Roadrunner | |
| 15 | FAITHLESS Passing The Baton... Nates Tunes | |
| 16 | LADYHAWKE Anxiety Island | |
| 17 | THE USED Vulnerable Hopeless | |
| 18 | ALTER BRIDGE Live At Wembley Dc3 Global | |
| 19 | JASON DONOVAN Sign Of... Polydor | |
| 20 | NICKI MINAJ Pink Friday... Cash Money/Island | |

| PLAY.COM PRE-RELEASE | | |
|----------------------|---|--|
| POS | ARTIST/ ALBUM / LABEL | |
| 1 | PAUL WELLER Sonik Kicks Island | |
| 2 | LABRINTH Electronic Earth Syco | |
| 3 | MADONNA MDNA Interscope | |
| 4 | ALL THE YOUNG Welcome... Warner | |
| 5 | SHINEDOWN Amaryllis Roadrunner | |
| 6 | IRON MAIDEN En Vivo! EMI | |
| 7 | BLOOD RED SHOES In Time... V2 | |
| 8 | KING CHARLES LoveBlood Island | |
| 9 | THE SHINS Port of Morrow Columbia | |
| 10 | LADYHAWKE Anxiety Island | |
| 11 | VARIOUS Now! 81 EMI TV/UMTV | |
| 12 | LOSTPROPHETS Weapons Columbia | |
| 13 | LEONA LEWIS Glassheart Syco | |
| 14 | SPECTOR New Album tbc Polydor | |
| 15 | ALTER BRIDGE Live At Wembley Dc3 Global | |
| 16 | HALESTORM Strange Case of... Roadrunner | |
| 17 | ADAM LAMBERT Trespassing 19/RCA | |
| 18 | FEEDER Generation Freakshow EMI | |
| 19 | IAN ANDERSON Thick As A Brick 2 EMI | |
| 20 | KILLING JOKE MMXII Spinefarm | |

| LAST.FM HYPED TRACKS | | |
|----------------------|--|--|
| POS | ARTIST/ ALBUM / LABEL | |
| 1 | NZCA/LINES Atoms & Axes LO Recordings | |
| 2 | FANFARLO Tunguska Canvasback/Atlantic | |
| 3 | NICKI MINAJ Roman... Cash Money/Island | |
| 4 | FANFARLO Everything... Canvasback/Atlantic | |
| 5 | FANFARLO Bones Canvasback/Atlantic | |
| 6 | FANFARLO Feathers Canvasback/Atlantic | |
| 7 | THE TING TINGS Ain't Got Shit Columbia | |
| 8 | FANFARLO Dig Canvasback/Atlantic | |
| 9 | FANFARLO A Flood Canvasback/Atlantic | |
| 10 | THE MONKEES Theme Warner | |
| 11 | FANFARLO Everything... Canvasback/Atlantic | |
| 12 | FANFARLO Tightrope Canvasback/Atlantic | |
| 13 | THE MONKEES Cuddly Toy Warner | |
| 14 | THE MONKEES Take A Giant Step Warner | |
| 15 | THE MONKEES Saturday's Child Warner | |
| 16 | THE MONKEES The Girl I Knew... Warner | |
| 17 | EVERYTIME I DIE Revival Mode Epitaph | |
| 18 | FANFARLO Replicate Canvasback/Atlantic | |
| 19 | MORGAN PAGE Body Work Nettwerk | |
| 20 | ELLIE GOULDING Your Song Polydor | |

| SHAZAM TAG CHART | | |
|------------------|---|--|
| POS | ARTIST/ ALBUM / LABEL | |
| 1 | NICKI MINAJ Starships Cash Money/Island | |
| 2 | MARCUS COLLINS Seven Nation Army RCA | |
| 3 | LABRINTH Last Time Syco | |
| 4 | ASON MRAZ I Won't Give Up Atlantic | |
| 5 | SEAN PAUL She Doesn't Mind Atlantic | |
| 6 | CONOR MAYNARD Can't Say No Parlophone | |
| 7 | USHER Clima RCA | |
| 8 | CHRIS BROWN Turn Up The Music Sony RCA | |
| 9 | KATY PERRY Part Of Me Capitol | |
| 10 | ALEXANDRA BURKE Elephant Syco | |
| 11 | B.TRAITS/E TROY Fever Dig 5Boy/Polydor | |
| 12 | D'BANJ Oliver Twist Mo'Hits | |
| 13 | GOTYE Game Of Thrones Island | |
| 14 | MIKE SNOW Paddling Out Columbia | |
| 15 | LIONEL RICHIE Endless Love Mercury | |
| 16 | JLS Proud Epic | |
| 17 | FOO FIGHTERS These Days RCA | |
| 18 | OLLY MURS Oh My Goodness Epic/Syco | |
| 19 | BLACK KEYS Gold On Ceiling Nonesuch | |
| 20 | TRAIN Drive By Columbia | |

PEOPLE

PERSONNEL FRANKIEWICZ MOVES TO IMAGEM FROM UNIVERSAL

■ IMAGEM



KIM FRANKIEWICZ has been appointed UK managing director of Imagem Music, the pop music publishing arm of Imagem. She took up the new role on March 1 after 15 years at Universal Music Publishing where she was vice president of International.

Frankiewicz said of the role: "I am genuinely honoured to have been given this opportunity to work with the team at Imagem. In just four years, they have built a vibrant and dynamic company that is the template for modern music publishing. My main priorities will be to maintain an environment in

which new talent can make great music alongside our existing roster of world class songwriters, and to look for new ways to create exciting new creative and commercial opportunities for everyone we represent."

■ TICKETSCRIPT

The online, mobile and social ticketing solutions service has appointed **JASON**

LEGG as head of sales, UK. Prior to joining Ticketscript, Legg was live manager at HMV and has 20 years experience in the live, music and ticketing industries. He launched HMV's entrance into the ticketing market before managing their ongoing day-to-day relationship with Mama Group.

Frans Jonker, CEO of Ticketscript, commented: "We are delighted to welcome Jason to the Ticketscript team. Not only will he bring extensive industry experience, but his knowledge of the UK events and ticketing market will enable us to continue



to expand our market share in the United Kingdom."

■ INGROOVES



The digital distribution, marketing and promotions company has promoted **DAVE**

ZIERLER to president.

Zierler joined INGrooves as executive vice president/general manager in 2008. Previously he worked at Fontana Distribution and Universal Music Group Distribution.

He said: "As we celebrate INGrooves' 10th anniversary, we look forward to providing continued first-class service and creating even more opportunities for our label partners to manage and grow their business."

■ PIAS



Former head of digital PR at [PIAS] Recordings UK **TASHA ANDERSON** has

left the company to launch her own digital music PR venture, House of 27. Its client roster includes: Lana Del Rey, De La Soul's Plug 1 & 2 presents: First Serve, Girls, The Jezabels.

She took on the PIAS role in 2011, looked after acts such as Enter Shikari, Girls and Grace Jones and picked up a Best In-House Online PR award along the way.

Anderson has more than six years of expertise within PR, marketing and communications in the fashion and music industries. After working on national PR and marketing for high-street retailer JOY, she joined Anorak London PR in 2007 and played a part in shaping its award-winning digital department.

■ UMG NASHVILLE



Capitol and EMI Nashville President/CEO of 12 years **MIKE DUNGAN**,

is leaving the label to become Chairman/CEO of Universal Music Group Nashville from May 1, taking over from the current post-holder **LUKE LEWIS**

Lucian Grainge Chairman/CEO. UMG, described Dungan as "one of music's most formidable creative executives, whose determination, talent and passion for music have given rise to the careers of countless superstar artists," adding "We're delighted to welcome him to the UMG family."

Lewis is reportedly "[focusing] on launching a new music venture in partnership with UMG."

Of Lewis' departure, Grainge said: "During his long, successful tenure leading our Nashville family of labels, Luke has been a bold maverick in applying fresh new approaches to nurture and break country artists. We look forward to continuing our relationship with him."

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

NEED TO KNOW

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

#19 **Geeneus** Co-founder and head of Rinse FM and Rinse Recordings, producer and talent mentor

Formerly a member of garage/grime collective Pay As You Go, Geeneus - real name Gordon Warren - was featured in the Guardian Music Power 100 in 2011. He is the co-founder and head of Rinse FM and its offshoot label, Rinse Recordings.

In Pay As You Go, alongside fellow member Wiley and others, Geeneus was part of the pioneering movement of the early underground sounds of garage and grime in London.

With Rinse FM, he helped take the station from being broadcast from various friends' and relatives' flats some 18 years ago, to London's biggest pirate radio station and finally a licensed community FM station in 2010. As part of its community broadcasting remit, the station is engaged in training young people in broadcasting skills who are considered marginalised.

The station is famed for featuring a young Dizzee Rascal and now plays a mix of grime,



dubstep, UK garage, UK funky, drum&bass and other emerging underground genres.

Via Rinse Recordings, one of Geeneus' big successes has been discovering and launching Katy B's career into the mainstream - he has production and writing credits on almost every track on her No.2-charting debut album, the Mercury Prize-nominated *On A Mission*.

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

Pete Bassett Managing Director, Quite Great Communications



TOP TIP: Always remember COD... be Creative, Organised and Determined!

"I studied at Oxford University and when I left I decided to take out an advert in *Music Week* to promote myself as I really wanted to land my dream job with a big record company. I managed to get an interview with Jive Records and was interviewed by Bob Nolan and Stephen Howard. I spent three months bombarding them with postcards, coins with their names on... I even got a friend to deliver two cakes to their secretaries containing personal messages saying 'Please Tell Stephen and Bob that I called'.

"Despite my efforts I never got a call back and got offered a merchandising job elsewhere. Whilst deciding on whether I would accept the job offer, I gave one last call to Bob Nolan who said he was waiting for my call 'and with that determination how can we not say yes?!'

"After Jive, I went on to be head of press at MCA and Polydor and head of media at Jackie Cooper.

"And in 1996 I formed Quite Great."



38 SINGLES & ALBUMS

Gotye holds on to top spot on the Official Singles Chart, having regained the No.1 crown last week

CHARTS FOCUS

40 UK AIRPLAY

Jessie J tumbles from the Radio Airplay peak after five weeks as Emeli Sandé (*left*) rises

41 EU AIRPLAY / INTERNATIONAL

We turn our attention to the overseas singles chart with Michel Teló and Japan's AKB48

42 INDIES & COMPILATIONS

Arctic Monkeys and The Cranberries are the big independent names flying high this week

43 CLUB

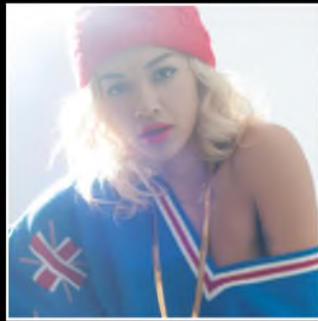
Sarah Atereth's Without You pips Kirsty's Twilight to the Upfront Chart No.1

44 ANALYSIS

Music Week crunches the numbers and highlights the week's movers and shakers

46 KEY RELEASES & PRODUCT

Harlem tenor Noah Stewart is our Album of the Week and Rita Ora (*left*) is our track in focus



CHARTS UK SINGLES WEEK 9



For all charts and credits queries email isabelle.nesmon@intentionmedia.co.uk

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

THE OFFICIAL UK SINGLES CHART

| THIS WEEK | LAST WEEK | WKS ON CHRT | ARTIST / TITLE / LABEL | CHART POSITION | CHART POSITION | CHART POSITION | ARTIST / TITLE / LABEL | CHART POSITION | CHART POSITION | CHART POSITION | ARTIST / TITLE / LABEL | CHART POSITION | CHART POSITION | CHART POSITION | |
|-----------|-----------|-------------|--|-------------------|----------------|----------------|--|----------------|----------------|----------------|---|----------------|----------------|----------------|--|
| 1 | 1 | 8 | GOTYE FEAT. KIMBRA Somebody That I Used To Know <i>Island</i> AUZ571100007 (ARV) (Gorje) Kobalt/Hill & Range/Carim (De Backer/Bonfa) | 1 | 2 | 3 | DAPPY FEAT. BRIAN MAY Rockstar <i>AATW/Island</i> GBCT21200013 (ARV) (TMS) Sony ATV/CC (Contostavlos/Kohn/Keller/Barnes/Think/Danger) | 2 | 3 | 4 | EMELI SANDE Next To Me <i>Virgin</i> GBAAA1200003 (E) (Craze & Hoax) Sony ATV/Naughty Words/EMI/Stellar (Sander/Chewini/Craze) | 4 | 5 | 6 | FLO-RIDA FEAT. SIA Wild Ones <i>Atlantic</i> USAT21104103 (ARV) (Softy & Nius/Axwell) EMI/Universal/Sony ATV/Warner Chappell/Mai On Sunday/E Class/Published by Jackpot Artist 101 (Dillard/Judrin/Melki/Furler/Axwell/Luttre/VCooper/Medcal) |
| 2 | New | | DAPPY FEAT. BRIAN MAY Rockstar <i>AATW/Island</i> GBCT21200013 (ARV) (TMS) Sony ATV/CC (Contostavlos/Kohn/Keller/Barnes/Think/Danger) | HIGHEST NEW ENTRY | | | | | | | | | | | |
| 3 | 2 | 3 | EMELI SANDE Next To Me <i>Virgin</i> GBAAA1200003 (E) (Craze & Hoax) Sony ATV/Naughty Words/EMI/Stellar (Sander/Chewini/Craze) | | | | | | | | | | | | |
| 4 | 4 | 6 | FLO-RIDA FEAT. SIA Wild Ones <i>Atlantic</i> USAT21104103 (ARV) (Softy & Nius/Axwell) EMI/Universal/Sony ATV/Warner Chappell/Mai On Sunday/E Class/Published by Jackpot Artist 101 (Dillard/Judrin/Melki/Furler/Axwell/Luttre/VCooper/Medcal) | | | | | | | | | | | | |
| 5 | 7 | 3 | NICKI MINAJ Starships <i>Cash Money/Island</i> USCMS1200060 (ARV) (RedOne) Universal/Sony ATV/Kobalt/Warner Chappell (Minaj/RedOne/Falk/Yacoub/Hector) | SALES INCREASE | | | | | | | | | | | |
| 6 | 3 | 3 | DJ FRESH FEAT. RITA ORA Hot Right Now <i>Mos</i> GBCE1102204 (ARV) (Stein) Sony ATV/Bucks/Universal (Evans/Stein/The Invisible Men) | | | | | | | | | | | | |
| 7 | 5 | 12 | DAVID GUETTA FEAT. SIA Titanium <i>Positiva/Virgin</i> GB2BK1100036 (E) (Guetta/Tunfort/Afrosack) EMI/Bucks/Afrosack/Talpa/Piano/Long Lost Brother/What A Publishing (Furler/Guetta/Tunfort/Van De Wall) | | | | | | | | | | | | |
| 8 | 13 | 8 | KELLY CLARKSON Stronger (What Doesn't Kill You) <i>RCA</i> GBCT1100364 (ARV) (Kurstin) Universal/EMI/BMG Rights/Sony ATV/Perfect Storm (Kurstin/Elofsson/Garnson/Tampost) | SALES INCREASE | | | | | | | | | | | |
| 9 | 11 | 7 | ED SHEERAN Drunk <i>Asylum</i> GBASH1100199 (ARV) (Gosling) Sony ATV/BDi (Sheeran/Gosling) | SALES INCREASE | | | | | | | | | | | |
| 10 | 6 | 11 | JESSIE J Domino <i>Island/Lava</i> USUM71113573 (ARV) (Dr Luke/Cirkut/Trc) Warner Chappell/Kobalt/Sony ATV/Prescription (Kelly/Gottwald/Walter/Cornish/Martin) | | | | | | | | | | | | |
| 11 | 8 | 9 | DAVID GUETTA FEAT. NICKI MINAJ Turn Me On <i>Positiva/Virgin</i> GB2BK1100029 (E) (Guetta/Tunfort/Black Raw) Sony ATV/Perfect Storm (Guetta/Tunfort/Black Raw) | | | | | | | | | | | | |
| 12 | New | | MATT REDMAN & LZ7 Twenty Seven Million <i>Six Steps</i> USSP31200177 (E) (tbc) EMI/Zebra 1/Bucks/Thank You/Said & Done (Redman/Myrin/Weeks) | HIGHEST NEW ENTRY | | | | | | | | | | | |
| 13 | New | | CHIDDY BANG Ray Charles <i>Regal</i> GBG401100174 (E) (Holland/Johnson) Universal/Mya/Sy/Malco/EML/Chiddy Bang/Ju/Anthony Martin/Riptain/Mighty Seven/Songs For Beans/Myapp: Even Da (Anamgod/Benson/Martin/O'Leary/Katz/Pelini) | HIGHEST NEW ENTRY | | | | | | | | | | | |
| 14 | 15 | 13 | RIZZLE KICKS Mama Do The Hump <i>Island</i> GBUM71106438 (ARV) (Loek) Stage Three/Chrysalis/BMG Rights/XXX/Asongs (Alexander-Saule/Stephens/Creck) | SALES INCREASE | | | | | | | | | | | |
| 15 | 9 | 2 | GYM CLASS HEROS FEAT. NEON HITCH Ass Back Home <i>Decadance/Fueled By Ramen</i> USAT21102797 (ARV) (Benny Blanco) EMI/Cosco/EMI/Matza Ball/Where Do I Kasir/Mani/Cha Cha/E A/BMG/Ruby/Lanevew (McCoj/McCarley/Roberts/Lu/Umabong/Omele/Lewis/Malk/Siberstein) | | | | | | | | | | | | |
| 16 | 16 | 24 | LMFAO Sexy And I Know It <i>Interscope</i> USUM71108090 (ARV) (Party Rock) Yeah Baby/Cheba/Patty Rock (Gordy/Dwyer/Robertson/Isisten/Beck) | | | | | | | | | | | | |
| 17 | 12 | 5 | ALYSSA REID FEAT. JUMP SMOKERS Alone Again <i>3 Beat/AATW</i> GBXS1100290 (ARV) (Humphrey/Appleby/Kelly/Steinberg/Reid) Sony ATV/EMI/Ultra Empire/Wax On Wax Off/CC (Humphrey/Appleby/Kelly/Steinberg/Reid/Roman/Arzdan/Garza) | | | | | | | | | | | | |
| 18 | 10 | 4 | WILL.I.A.M. FEAT. MICK JAGGER & JENNIFER LOPEZ T.H.E (The Hardest Ever) <i>Interscope</i> USUW71116912 (ARV) (will.i.am/Audiobot/Austin/Lovine) EMI/Cytron/Sug/CC (Lacey/Austin/Lovine/will.i.am/Lopez/Jagger) | | | | | | | | | | | | |
| 19 | 18 | 9 | PITBULL FEAT. CHRIS BROWN International Love <i>J US</i> AV1100015 (ARV) (Souhssick/Sireal/Hurley) Universal/Warner Chappell/Atlantic/Decca/Duettes/Studio Beast (Perez/Kelly/Schack/Siker/Hurley) | SALES INCREASE | | | | | | | | | | | |
| 20 | 21 | 5 | LIL' WAYNE FEAT. BRUNO MARS Mirror <i>Cash Money/Island</i> US:MS1100327 (ARV) (Reo/The Smeezings) CC (Carter/Lawrence/Dwinn/Hernandez) | SALES INCREASE | | | | | | | | | | | |
| 21 | 14 | 6 | LANA DEL REY Born To Die <i>Po'ydor/Stranger</i> GBUM71111399 (ARV) (Haynie) EMI/Sony ATV (Lel Rey/Parker) | | | | | | | | | | | | |
| 22 | New | | MADEON Icarus <i>Popculture</i> FR9W11114946 (ARV) (Ledezca) Warner Chappell (Ledezca) | HIGHEST NEW ENTRY | | | | | | | | | | | |
| 23 | New | | ARCTIC MONKEYS R U Mine <i>Domino</i> GB:EL1200081 (PIAS) (Dillon) EMI (Turner) | HIGHEST NEW ENTRY | | | | | | | | | | | |
| 24 | 22 | 22 | RIHANNA FEAT. CALVIN HARRIS We Found Love <i>Def Jam</i> USUM71115507 (ARV) (Harris) EMI (Harris) | | | | | | | | | | | | |
| 25 | 35 | 6 | JASON DERULO Breathing <i>Warner</i> Brothers/Beatleg Heights <i>US:WB11102509 (ARV)</i> (DJ Frank E) Universal/Warner Chappell/EMI/Artist Music Group East/Le/Que Celler (Frank/Deschene/Luttre/Christy/Bunetta/Kirkchisky/Ted/Lee/Cheng/Thrice) | SALES INCREASE | | | | | | | | | | | |
| 26 | 19 | 6 | COVER DRIVE Twilight <i>Global Talent/Po'ydor</i> GBUM71110802 (ARV) (Quiz & Lams) P&P/Sony ATV/Universal (Reifer/Armstrong/Harding/Hill/Weldsen/Rmdhane/Larossi) | | | | | | | | | | | | |
| 27 | 37 | 2 | JAY-Z & KANYE WEST N***S In Paris <i>Roc-a-fella/Mercury</i> USUM71111621 (ARV) (Hit-Boy/West/Dean/Kihloffer) Warner Chappell/EMI/Universal (West/Carter/Lean/Hollis/Donaldson) | SALES INCREASE | | | | | | | | | | | |
| 28 | New | | UTAH SAINTS V DRUMSOUND & BASSLINE SMITH What Can You Do For Me <i>Mos</i> GB:EM1102102 (ARV) (Utah Saints/Maitland/Drumsound & Bassline Smith) Notting Hill/Universal/Polygram (Willis/Stewart/Lennox/Guthrie) | HIGHEST NEW ENTRY | | | | | | | | | | | |
| 29 | 17 | 22 | ED SHEERAN Lego House <i>Asylum</i> GBASH1100205 (ARV) (Gosling) Warner Chappell/Sony ATV/BDi (Sheeran/Gosling/Lemond) | | | | | | | | | | | | |
| 30 | 26 | 15 | OLLY MURS Dance With Me Tonight <i>Epic/Syco</i> GBAR11101197 (ARV) (Robson/Future Cut) Warner Chappell/Universal/Sali/Kask/Imagem (Murs/Robson/Kelly) | | | | | | | | | | | | |
| 31 | 23 | 19 | COLDPLAY Paradise <i>Parlophone</i> GBAYE110143 (E) (Dravs/Green/Simpson) Universal/Opal (Berryman/Surkland/Champion/Martin/Ero) | | | | | | | | | | | | |
| 32 | New | | DEMI LOVATO Skyscraper <i>Hollywood/Po'ydor</i> USHR11132837 (ARV) (Gad/tbc) 3MG Rights/KC/La/Universal/Polygram Int. (Gad/Koiv/Robbins) | HIGHEST NEW ENTRY | | | | | | | | | | | |
| 33 | 25 | 8 | CHER LLOYD FEAT. ASTRO Want U Back <i>Syco</i> GBHMU1100104 (ARV) (Shellback) Kobalt/Matone/EMI/Mr. Kanani (Schuster/Kotecha) | | | | | | | | | | | | |
| 34 | 20 | 20 | LANA DEL REY Video Games <i>Po'ydor/Stranger</i> GBUM71107954 (ARV) (Robopop) EMI/Sony ATV (Lel Rey/Parker) | | | | | | | | | | | | |
| 35 | 31 | 29 | MAROON 5 FEAT. CHRISTINA AGUILERA Moves Like Jagger <i>A&M/Octone</i> USUM71109132 (ARV) (Shellback/Slanco) Universal/Kobalt (Levine/Lewis/Malk/Schuster) | | | | | | | | | | | | |
| 36 | 29 | 16 | FLO-RIDA Good Feeling <i>Atlantic</i> USAT21101961 (ARV) (Dr Luke/Cirkut) Sony ATV/EMI/Kobalt/Mai On Sunday/E Class/Onomylog/Pre-Scripton Songs (Dillard/Gottwald/Walter/kaar/Paunoun/Berjling/Jamie/Kirkland/Woods) | | | | | | | | | | | | |
| 37 | 30 | 3 | COLDPLAY Charlie Brown <i>Parlophone</i> GBAYE1101163 (E) (Dravs/Green/Simpson) Universal/Opal (Berryman/Surkland/Champion/Martin/Ero) | | | | | | | | | | | | |
| 38 | 34 | 13 | LLOYD FEAT. ANDRE 3000 & LIL WAYNE Dedication To My Ex (Miss That) <i>Interscope</i> USUW71101292 (ARV) (Smith/Polow da Don) Universal/Warner Chappell/Chrysalis (Smith/Jones/Carter/Benjamin) | | | | | | | | | | | | |

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| <p>212 67 AKA - What A Life! 68 Alone Again 17 Ass Back Home 15 Bad Girls 56 Bitter Sweet Symphony 59 Born To Die 21 Breathing 25 Charlie Brown 37 Dance With Me Tonight 30 Daydream Believer 69</p> | <p>Dedication To My Ex (Miss That) 38 Domino 10 Drunk 9 Earthquake 40 Get Out My Head 50 Gold Digger 65 Good Feeling 36 Heart Skips A Beat 63 Heaven 41 Hot Right Now 6 I Need A Dollar 74 Icarus 22</p> | <p>International Love 19 Jar Of Hearts 39 Kiss The Stars 61 Led Astray 57 Lego House 29 Levels 43 Love On Top 58 Mama Do The Hump 14 Man Or Muppet 51 Mirror 20 Moves Like Jagger 35 N***S In Paris 27</p> | <p>Next To Me 3 No Light, No Light 64 One Thing 42 Paradise 31 Party Rock Anthem 53 Pumped Up Kicks 72 R U Mine 23 Rock City 49 Rapture 44 Rockstar 7 Rolling In The Deep 45 Set Fire To The Rain 52</p> | <p>Sexy And I Know It 16 Shake It Out 55 Skyscraper 32 Somebody That I Used To Know 1 Someone Like You 46 Starships 5 Stronger (What Doesn't Kill You) 8 Super Bass 73 T.H.E (The Hardest Ever) 18 Take Care 47</p> | <p>Talk That Talk 75 The A Team 48 The One That Got Away 62 The Wolves 70 Titanium 7 Turn Me On 11 Twenty Seven Million 12 Twilight 26 Video Games 34 Want U Back 33 We Found Love 24 What Can You Do For Me 28</p> | <p>What Makes You Beautiful 54 Wild Ones 4 Without You 66 You Da One 71</p> | <p>Key ★ Platinum (600,000) ● Gold (400,000) ● Silver (200,000)</p> |
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CHARTS UK ALBUMS WEEK 9



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THE OFFICIAL UK ALBUMS CHART

| THIS WK | LAST WK | CHRT | ARTIST / TITLE LABEL/CATALOGUE NUMBER (DISTRIBUTOR) | THIS WK | LAST WK | CHRT | ARTIST / TITLE LABEL/CATALOGUE NUMBER (DISTRIBUTOR) |
|---------|----------|------|---|---------|----------|------|---|
| 1 | 2 | 3 | EMELI SANDE Our Version Of Events <i>Virgin CDV3094 (E)</i> ● (Spencer/Hayne/Naughty Boy/Mojam/Herman/Millard/Harrison/Craze/Hoax/Keys/Sand?) | 39 | 68 | 7 | THE MACCABEES Given To The Wild <i>Fiction 2787389 (ARV)</i> (The Maccabees/Goldsworthy/Killingham) |
| 2 | 1 | 58 | ADELE 21 <i>XLCD520 (PIAS)</i> 15★2★ (FT Smith/Rubin/Epworth/Abbiss/Wilson/Adkins) | 40 | 22 | 5 | BLUR The Best Of <i>Food 5298682 (E)</i> 2★ (Blur/Street/Cribb/Lovell/Power/Hagus/Hillier) |
| 3 | 3 | 25 | ED SHEERAN + <i>Asylum 5249864652 (ARV)</i> 3★ (Gosling/Huggall/Sheeran/No I D) | 41 | 34 | 121 | FLORENCE + THE MACHINE Lungs <i>Island 1797940 (ARV)</i> 5★ (Epworth/Ford/Mackie/Huggall/White) |
| 4 | 4 | 5 | LANA DEL REY Born To Die <i>Polydot/Stranger 2787091 (ARV)</i> (Hayme/Parker/Berger/Robopop/Bhasker/Daly/Sneddon/Bauer-Mein/Novels/Braider/Shur/Skatcek/Howe) | 42 | 37 | 41 | LADY GAGA Born This Way <i>Interscope 2764126 (ARV)</i> ★ (Lacey/Gaga/Garbay/Laurson/DJ White Shadow/Rec One/5tarks) |
| 5 | New | | MEAT LOAF Hell In A Handbasket <i>Sony 88691928872 (ARV)</i> (Cavallo/Crook/Hil Jon/tbc) | 43 | 43 | 25 | EXAMPLE Playing In The Shadows <i>MOS MOSART2 (ARV)</i> (Walden/Stephens/Ray/Woods/Loadstar/Fidless/Clarke/Laidback/Luke/Pomaz/Sheldrake/Havers/The Brookes Brothers/Chase & Status/Good/James/One/Dirty South/Jenks/Felguk) |
| 6 | 5 | 3 | GOTYE Making Mirrors <i>Island 2792285 (ARV)</i> (De Becker) | 44 | 30 | 5 | LEONARD COHEN Old Ideas <i>Columbia 88697986711 (ARV)</i> (Leonard/Sanders/Thomas/Scico) |
| 7 | 17 | 3 | WHITNEY HOUSTON The Essential Whitney Houston <i>Arista 88697829802 (ARV)</i> (Wasser/Walden/Foster/Kash/Babyface/Crawford/Rawling/Taylor/Herkins/Saadiq/O-Tip/Jean/Duplessis/Soulhook & Karlin/Lipson/LA Reid/Jellybean) | 45 | New | | HIGH CONTRAST The Agony And The Ecstasy <i>hospital NHS204CD (SRE)</i> (Barrett) |
| 8 | 6 | 19 | COLDPLAY Mylo Xyloto <i>Parlophone 0875531 (E)</i> 3★ (Dravs/Green/Simpson) | 46 | 46 | 16 | SNOW PATROL Fallen Empires <i>Fiction 2780117 (ARV)</i> (Blacknife Lee) |
| 9 | 9 | 18 | FLORENCE + THE MACHINE Ceremonials <i>Island 2782808 (ARV)</i> ★ | 47 | 51 | 16 | DRAKE Take Care <i>Cash Money/Island 2783262 (ARV)</i> ● (Shebib/Boi 1da/Montagne/The Weeknd/Kx Smith/T-Minus/Just Blaze/Graham/Cashe/McKinney) |
| 10 | 7 | 128 | ADELE 19 <i>XLCD313 (PIAS)</i> 6★ (Abbiss/White/Ranson) | 48 | 63 | 10 | LADY ANTEBELLUM Own The Night <i>Capitol/Parlophone 6807032 (E)</i> (Worley/Lady Antebellum) |
| 11 | 13 | 27 | DAVID GUETTA Nothing But The Beat <i>Positiva/Virgin PV0838942 (E)</i> ● | 49 | 45 | 29 | MAROON 5 Hands All Over <i>A&W/O:tone 2749822 (ARV)</i> (Lang) |
| 12 | 12 | 20 | NOEL GALLAGHER'S HIGH FLYING BIRDS Noel Gallagher's High Flying Birds <i>Sour Mash JDNCC10 (E)</i> 2★ (Gallagher/Sandy) | 50 | 44 | 16 | JLS Jukebox <i>Epic 88697940902 (ARV)</i> ★ (Ginnell/Hornfeldt/Jay/Innu/Buonetta/Jimmy Joker/Berke/Keicy/Sky/Abweh/Chris/mtcs/Curt/Hether/CMD/Downsen/Tennr/H/Money/Burnt/Shipe/Bill/Stafford/Clark/Bea/Bo/Frington/Craig/Forkko) |
| 13 | 10 | 53 | JESSIE J Who You Are <i>Island/Lava 2758627 (ARV)</i> 3★ (Dr. Luke/Bissett/Cornish/Martin K/DaKThe Invisible Men/Parker & James/Thomas/God/Gordon) | 51 | 41 | 36 | BEYONCE 4 <i>Columbia/Parkwood Ent. 88697908242 (ARV)</i> (Knowles/Kash/Stewart/Bhasker/Taylor/Babyface/Dixie/S1/West/Switch/Leple/TeCcar/Nutzie) |
| 14 | 8 | 4 | MAVERICK SABRE Lonely Are The Brave <i>Mercury 2770559 (ARV)</i> (Utters/Prime/Sabre/Hogarth/FT Smith/Eg White) | 52 | 49 | 9 | SKRILLEX Bangarang <i>Asylum 7567882576 (ARV)</i> (Skrillex/Carter/12th Planet/Kill The Noise) |
| 15 | 11 | 59 | BRUNO MARS Doo-Wops & Hooplas <i>Elektra 7567882721 (ARV)</i> 4★ ★ (The Smeezingtons/Needlz/The Supers Dupz) | 53 | 50 | 28 | WILL YOUNG Echoes <i>RCA 88697940092 (ARV)</i> ★ (Richard X/Eliot/Helmann) |
| 16 | 20 | 13 | THE BLACK KEYS El Camino <i>Nonesuch 7559796331 (ARV)</i> ● | 54 | 70 | 21 | NERO Welcome Reality <i>Mercury/MIA 2768195 (ARV)</i> ● |
| 17 | 15 | 15 | ONE DIRECTION Up All Night <i>Syco 88697843642 (ARV)</i> (Mac/Falk/Yatoub/Rawling/Meehan/Square/Solomon/Meredith/Stannard/Hovs/Ged/Robson/RedOne/Bea/Ceek/jimmy Joker/Rawling/Meehan/Gaudin/Rocroy) | 55 | 55 | 26 | FOSTER THE PEOPLE Torches <i>Columbia 88697744572 (ARV)</i> (Kurstin/Foster/Epworth/Costey/Hoffer) |
| 18 | 23 | 18 | RIZZLE KICKS Stereo Typical <i>Island 2780337 (ARV)</i> ● | 56 | 62 | 164 | LADY GAGA The Fame <i>Interscope 1785477 (ARV)</i> 4★2★ (RedOne) |
| 19 | 16 | 14 | OLLY MURS In Case You Didn't Know <i>Epic/Syco 88697940942 (ARV)</i> ★ (The Fearless/Angyle/Brammer/Robson/Future Cut/Franpton/Jordan-Patrikos/Smith/Fitzmaurice/Helms/Prime/Metropolitan) | 57 | 57 | 19 | MATT CARDLE Letters <i>Columbia 88597843592 (ARV)</i> (Stannard/Hovs/Balow/White/Wheatley/Walsh/James/Green/Thornalley) |
| 20 | 24 | 16 | BEN HOWARD Every Kingdom <i>Island 2771686 (ARV)</i> ● | 58 | New | | DAVID SYLVIAN A Victim Of Stars - 1982-2012 <i>Virgin CDV3097 (E)</i> (Sylvian/tbc) |
| 21 | 18 | 15 | RIHANNA Talk A Talk <i>Def Jam 2787842 (ARV)</i> 2★ (Dr. Luke/Cirkut/Harrell/Harris/SarGate/Crawford/Da Internz/The-Dream/NO-ID/Swire/McGrillen/Hit-Boy/Alex Da Kid/Chase N' Status/Daen) | 59 | 47 | 124 | MICHAEL BUBLE Crazy Love <i>Reprise 9362496277 (ARV)</i> 8★3★ (Foster/Rock/Gatica/Chang) |
| 22 | Re-entry | | PINK FLOYD The Wall <i>EMI 0270327 (E)</i> ★ (Ezrin/Gilmour/Waters) | 60 | 61 | 48 | NOAH & THE WHALE Last Night On Earth <i>Mercury/Young & Lost 2760096 (ARV)</i> ★ (Fink/Lader) |
| 23 | New | | THE TING TINGS Sounds From Nowheresville <i>Columbia 88691944112 (ARV)</i> (de Martino) | 61 | 56 | 23 | JAMES MORRISON The Awakening <i>Island 2778944 (ARV)</i> ★ (Buller/Taylor) |
| 24 | 25 | 15 | JAY-Z & KANYE WEST Watch The Throne <i>Roc-a-fella/Mercury 2765057 (ARV)</i> (West/Dean/Keith/O-Tip/Pharrell/Dan Jazzy/Hit-Boy/Killafer/The Neptunes/RZA/Lewis/Bhasker/Swizz Beatz/Joseph/S1) | 62 | Re-entry | | ARCTIC MONKEYS Suck It And See <i>Domino WIGCD258 (PIAS)</i> ● (Freel) |
| 25 | 19 | 13 | REBECCA FERGUSON Heaven <i>RCA 8869789822 (ARV)</i> ★ (Eg White/Smith/Taylor/Higgins/Xenomani/a/l/arrimer/Christie/Booker/FT Smith) | 63 | New | | UFO Seven Deadly <i>Sasnammer 309250 (PH)</i> (Knutson) |
| 26 | 21 | 24 | LMFAO Sorry For Party Rocking <i>Interscope 2774463 (ARV)</i> (Party Rock/Afumi/Harris/Redfoo/LMFAO) | 64 | 72 | 12 | BIRDY Birdy <i>14th Floor/Atlantic 5249859582 (ARV)</i> ● (Costey/Ford/Abbiss/P-Dub Walton) |
| 27 | 26 | 68 | RIHANNA Loud <i>Def Jam 2752365 (ARV)</i> 6★2★ (StarGate/Vee/Harrell/3ocemanni/The Runners/Riddick/Pelow/DaDon/Sham/Mel&Mus/Stewart/Dean/Soundz/Alex Da Kid) | 65 | 53 | 61 | OLLY MURS Ollly Murs <i>Epic/Syco 88697765022 (ARV)</i> 2★ (Prims/Isaak/Future Cut/Robson/Angyle/Brammer/Creem/Fitzmaurice/Shanks/Abott/Black/Byrne/The Invisible Men/Taylor/Hcun) |
| 28 | 35 | 7 | KELLY CLARKSON Stronger <i>RCA 88697961802 (ARV)</i> (Kennedy/Dean/Jones/Kurstin/Abraham/Oliver/Gad/Roberts/Miley/Halbert/Jerkins/Lindal/DeStefano/Benson) | 66 | 40 | 4 | PAUL MCCARTNEY Kisses On The Bottom <i>hearmusk 7233574 (ARV)</i> (LiPuma) |
| 29 | 29 | 79 | KATY PERRY Teenage Dream <i>Virgin CDV3084 (E)</i> 3★ (Dr. Luke/Blanco/Martin/StarGate/Stewart/Harrell/Amino/Wells) | 67 | 69 | 122 | MUMFORD & SONS Sigh No More <i>GenTeen: Of The Road/Island 2722538 (ARV)</i> 4★ ★ (Dravs) |
| 30 | Re-entry | | CHRIS ISAAK Beyond The Sun <i>Rhino 5310500672 (ARV)</i> (Isaak/Neidham) | 68 | 74 | 4 | THE BLACK KEYS Brothers <i>Cooperative/V2 VVR237198 (ROM ARV)</i> ● (Black Keys/Neill/Danger Mouse) |
| 31 | 38 | 24 | KASABIAN Velociraptor! <i>Columbia 88697933502 (ARV)</i> (Pizzorno/Dan the Automator) | 69 | New | | SCHOOL OF SEVEN BELLS Ghostory <i>Full Time Hobby/FT140CD (PIAS)</i> (Curtis) |
| 32 | 27 | 13 | AMY WINEHOUSE Lioness: Hidden Treasures <i>Island 2790436 (ARV)</i> 2★ (Remi/Ronson/Duffy/Ramone/Bennett) | 70 | Re-entry | | MEAT LOAF Piece Of The Action - The Best Of <i>(Amstar, Gelexe 88697467082 (ARV))</i> (Various) |
| 33 | 31 | 57 | CHASE & STATUS No More Idols <i>Mercury 2745135 (ARV)</i> ★ (Kermond/Milton/Novels/Sub Focus/Plan B) | 71 | Re-entry | | FOO FIGHTERS Greatest Hits <i>RCA 88697369212 (ARV)</i> (Jones/Norton/Kasper/Raskulnec/Vig) |
| 34 | 33 | 40 | THE VACCINES What Did You Expect From The Vaccines? <i>Columbia 88697841451 (ARV)</i> (Greth-Marguerat) | 72 | 52 | 5 | ETTA JAMES At Last - The Best Of <i>Decca 5330843 (ARV)</i> (Various) |
| 35 | 32 | 24 | CHRISTINA PERRI Lovestrong <i>Atlantic 7567889945 (ARV)</i> ● (Chiccarelli/Hodges) | 73 | 64 | 39 | FOO FIGHTERS Wasting Light <i>RCA 88697844931 (ARV)</i> (Vig) |
| 36 | 39 | 60 | NICKI MINAJ Pink Friday <i>Cash Money/Island 2754184 (ARV)</i> ● (Kane/Swizz Beatz/Crawford/Money/Rotem/Wanale/Oak/T-Minus/Will I am/Drew Money) | 74 | Re-entry | | ABBA 18 Hits <i>Polar 9831452 (ARV)</i> ★ (Andersson/Ilvaesus) |
| 37 | New | | THE CRANBERRIES Roses <i>Cooking Vinyl COOK552 (Essential/GEM)</i> (Street) | 75 | 58 | 4 | VAN HALEN A Different Kind Of Truth <i>Interscope 2793527 (ARV)</i> (Van Halen/Shanks) |
| 38 | 14 | 2 | BAND OF SKULLS Sweet Sour <i>Electric Blues EBRCD001 (PIAS)</i> (Davensport) | | | | |

Official Charts Company 2012.

| | | | | | | | |
|--------------------|---------------------------|-----------------------|--------------------|-----------------------|--------------------------|----------------------|--------------------------|
| Abba 74 | Clarkson, Kelly 28 | Foster The People 55 | Lady Gaga 42 | Murs, Ollly 19 | Rizzle Kicks 18 | Key | EPI Awards |
| Adele 2 | Cohen, Leonard 44 | Gotye 6 | Lady Gaga 56 | Murs, Ollly 65 | Sande, Emeli 4 | ★ Platinum (300,000) | Albums |
| Adele 10 | Coldplay 8 | Guetta, David 11 | LMFAO 26 | Nero 54 | School Of Seven Bells 69 | ● Gold (100,000) | Noel Gallagher's High |
| Arctic Monkeys 62 | Cranberries, The 37 | High Contrast 45 | Maccabees, The 39 | Noah & The Whale 60 | Sheeran, Ed 3 | ● Silver (60,000) | Flying Birds: Noel |
| Band Of Skulls 38 | Drake 47 | Houston, Whitney 7 | Mars, Bruno 15 | Noel Gallagher's High | Skrillex 52 | ★ im European sales | Gallagher's High Flying |
| Beyonce 51 | Example 43 | Howard, Ben 20 | Maverick Sabre 14 | Flying Birds 10 | Snow Patrol 46 | | Birds (2 x platinum) |
| Birdy 64 | Ferguson, Rebecca 25 | Isaak, Chris 30 | McCartney, Paul 66 | One Direction 17 | Sylvian, David 58 | | Adele: 21 (6 x platinum) |
| Black Keys, The 16 | Florence + The Machine 9 | James, Etta 72 | Meat Loaf 5 | Perri, Christina 35 | Ting Tings, The 23 | | |
| Black Keys, The 68 | Florence + The Machine 41 | Jay-Z & Kanye West 24 | Meat Loaf 70 | Perry, Katy 29 | Ufo 63 | | |
| Blur 40 | Florence + The Machine 41 | Jessie J 13 | Minaj, Nicki 36 | Pink Floyd 22 | Vaccines, The 34 | | |
| Buble, Michael 59 | Foo Fighters 71 | JLS 50 | Morrison, James 61 | Rey, Lana Del 4 | Van Halen 75 | | |
| Cardie, Matt 57 | Foo Fighters 73 | Kasabian 31 | Mumford & Sons 67 | Rihanna 21 | Winehouse, Amy 32 | | |
| Chase & Status 33 | | Lady Antebellum 48 | | Rihanna 27 | Young, Will 53 | | |

CHARTS UK AIRPLAY WEEK 9

Radio playlists are online at www.musicweek.com

CHARTS KEY
■ HIGHEST NEW ENTRY
■ HIGHEST CLIMBER
■ AUDIENCE INCREASE
■ AUDIENCE INCREASE +50%

UK RADIO AIRPLAY CHART TOP 50

| POS | LAST | WKS | SALES | CHT | ARTIST / ALBUM / LABEL | TOTAL PLAYS | PLAYS +/- | TOTAL AUD (m) | AUD % +/- |
|-----|------|-----|-------|-----|---|-------------|-----------|---------------|-----------|
| 1 | 2 | 7 | 3 | | EMELI SANDE Next To Me <i>Virgin</i> | 4706 | 16.46 | 85.57 | 11.83 |
| 2 | 3 | 7 | 1 | | GOTYE FEAT. KIMBRA Somebody That I Used To Know <i>Island</i> | 3648 | 16.36 | 74.9 | 6.57 |
| 3 | 1 | 9 | 10 | | JESSIE J Domino <i>Island/Lava</i> | 4776 | 2.49 | 70.1 | -12.25 |
| 4 | 4 | 7 | 7 | | DAVID GUETTA FEAT. SIA Titanium <i>Positiva/Virgin</i> | 2548 | 2.82 | 54.01 | 2.25 |
| 5 | 5 | 7 | 6 | | DJ FRESH FEAT. RITA ORA Hot Right Now <i>MoS</i> | 1850 | -2.37 | 53.81 | 7.58 |
| 6 | 6 | 17 | 30 | | OLLY MURS Dance With Me Tonight <i>Epic/Syco</i> | 3746 | -5.71 | 49.89 | 1.75 |
| 7 | 7 | 8 | 8 | | KELLY CLARKSON Stronger (What Doesn't Kill You) <i>RCA</i> | 3836 | 3.68 | 49.26 | 4.43 |
| 8 | 21 | 4 | 37 | | COLDPLAY Charlie Brown <i>Parlophone</i> | 1546 | 58.24 | 47.58 | 61.34 |
| 9 | 8 | 8 | 17 | | ALYSSA REID FEAT. JUMP SMOKERS Alone Again <i>3 Beat/AATW</i> | 3564 | 3.6 | 46.5 | 1.48 |
| 10 | 12 | 4 | | | MARCUS COLLINS Seven Nation Army <i>RCA</i> | 2258 | 7.27 | 41.75 | 2.1 |
| 11 | 10 | 33 | 35 | | MAROON 5 FEAT. CHRISTINA AGUILERA Moves Like Jagger <i>A&M/Octone</i> | 3009 | -5.67 | 41.63 | 0.95 |
| 12 | 13 | 21 | 24 | | RIHANNA FEAT. CALVIN HARRIS We Found Love <i>Def Jam</i> | 2234 | -5.26 | 41.44 | 1.52 |
| 13 | 9 | 9 | 26 | | COVER DRIVE Twilight <i>Global Talent/Polyster</i> | 2842 | -3.53 | 40.1 | -3.56 |
| 14 | 15 | 5 | 4 | | FLO-RIDA FEAT. SIA Wild Ones <i>Atlantic</i> | 1536 | 9.71 | 38.87 | 0.83 |
| 15 | 14 | 15 | 38 | | LLOYD FEAT. ANDRE 3000 & LIL WAYNE Dedication To My Ex (Miss That) <i>Interscope</i> | 2961 | -3.01 | 38.45 | -2.29 |
| 16 | 11 | 6 | 9 | | ED SHEERAN Drunk <i>Asylum</i> | 2206 | 3.47 | 36.29 | -11.77 |
| 17 | 31 | 2 | | | KATY PERRY Part Of Me <i>Capitol</i> | 1559 | 47.08 | 33.26 | 48.55 |
| 18 | 18 | 10 | 14 | | RIZZLE KICKS Mama Do The Hump <i>Island</i> | 1424 | -3.13 | 31.77 | 1.08 |
| 19 | 29 | 2 | 5 | | NICKI MINAJ Starships <i>Cash Money/Island</i> | 1356 | 58.6 | 31.66 | 36.23 |
| 20 | 17 | 19 | 29 | | ED SHEERAN Lego House <i>Asylum</i> | 2736 | -3.42 | 30.38 | -8.22 |
| 21 | 23 | 3 | | | STOOSHE FEAT. TRAVIE MCCOY Love Me/F**K Me <i>Cne More Tune/Warner</i> | 1079 | 24.31 | 30.16 | 11.62 |
| 22 | 22 | 16 | 36 | | FLO-RIDA Good Feeling <i>Atlantic</i> | 1427 | -1.25 | 30.07 | 3.01 |
| 23 | 16 | 24 | 31 | | COLDPLAY Paradise <i>Parlophone</i> | 2783 | -9.08 | 29.95 | -12.12 |
| 24 | 19 | 59 | 45 | | ADELE Rolling In The Deep <i>XL</i> | 1528 | -12.84 | 29.39 | -3.48 |
| 25 | 24 | 20 | 40 | | LABRINTH FEAT. TIMIE TEMPAH Earthquake <i>Syco</i> | 928 | -1.59 | 27.64 | 2.87 |
| 26 | 32 | 4 | | | JODIE-MARIE I Got You <i>Decca</i> | 329 | 15.03 | 24.84 | 12.2 |
| 27 | 20 | 16 | 62 | | KATY PERRY The One That Got Away <i>Virgin</i> | 2262 | -18.13 | 24.49 | -18.42 |
| 28 | 34 | 2 | 2 | | DAPPY FEAT. BRIAN MAY Rockstar <i>AATW/Island</i> | 931 | 50.89 | 23.45 | 14.56 |
| 29 | 25 | 51 | 46 | | ADELE Someone Like You <i>XL</i> | 1359 | -7.8 | 22.57 | -14.38 |
| 30 | 35 | 30 | | | PIXIE LOTT All About Tonight <i>Mercury</i> | 1362 | 6.07 | 20.67 | 5.08 |
| 31 | 28 | 15 | 58 | | BEYONCE Love On Top <i>Columbia/Parkwood Ent</i> | 2279 | -17.37 | 20.13 | -17.47 |
| 32 | 27 | 4 | | | BRUCE SPRINGSTEEN We Take Care Of Our Own <i>Columbia</i> | 453 | 24.11 | 20.09 | -20.44 |
| 33 | 42 | 26 | | | WILL YOUNG Jealousy <i>RCA</i> | 1360 | 4.78 | 19.92 | 19.48 |
| 34 | 33 | 32 | 52 | | ADELE Set Fire To The Rain <i>XL</i> | 1430 | 3.25 | 18.87 | -13.84 |
| 35 | 26 | 4 | 18 | | WILL.I.AM. FEAT. MICK JAGGER & JENNIFER LOPEZ T.H.E. (The Hardest Ever) <i>Interscope</i> | 715 | -10.85 | 18.19 | -29.47 |
| 36 | 38 | 6 | 19 | | PITBULL FEAT. CHRIS BROWN International Love <i>J</i> | 892 | -0.78 | 17.51 | -3.69 |
| 37 | 41 | 13 | 43 | | AVICII Levels <i>Island</i> | 743 | -22.68 | 16.92 | 0.77 |
| 38 | 49 | 41 | | | PITBULL FEAT. NAYER, AFROJACK & NE-YO Give Me Everything <i>J</i> | 854 | 7.96 | 16.39 | 4.53 |
| 39 | NEW | | | | WILL YOUNG Losing Myself <i>RCA</i> | 977 | 0 | 16.14 | 0 |
| 40 | 48 | 2 | | | KATIE MELUA Better Than A Dream <i>Dramatico</i> | 185 | 120.24 | 16.05 | 1.84 |
| 41 | NEW | 1 | | | PAUL CARRACK Good Feeling: About It <i>Carrack-UK</i> | 57 | 0 | 15.84 | 0 |
| 42 | 43 | 34 | | | BEYONCE Best Thing I Never Had <i>Columbia/Parkwood Ent</i> | 1015 | 6.73 | 15.74 | -3.85 |
| 43 | NEW | 1 | | | LIONEL RICHIE FEAT. SHANIA TWAIN Endless Love <i>Mercury</i> | 388 | 0 | 15.4 | 0 |
| 44 | 44 | 28 | 39 | | CHRISTINA PERRI Jar Of Hearts <i>Atlantic</i> | 1233 | -8.46 | 15.16 | -7.05 |
| 45 | NEW | 1 | | | LABRINTH Last Time <i>Syco</i> | 531 | 0 | 15.16 | 0 |
| 46 | NEW | 1 | | | CHRIS BROWN Turn Up The Music <i>Sony RCA</i> | 739 | 0 | 14.72 | 0 |
| 47 | 39 | 22 | 66 | | DAVID GUETTA FEAT. USHER Without You <i>Positiva/Virgin</i> | 841 | -22.91 | 14.69 | -18.21 |
| 48 | 30 | 6 | 42 | | ONE DIRECTION One Thing <i>Syco</i> | 1276 | -3.04 | 14.69 | -35.17 |
| 49 | RE | | | | BRUNO MARS Marry You <i>Elektra</i> | 1361 | 0 | 14.54 | 0 |
| 50 | NEW | 1 | 70 | | BEN HOWARD The Wolves <i>Island</i> | 198 | 0 | 14.33 | 0 |

Nielsen Music Control monitors the following stations 24 hours a day, seven days a week: XTRA, 100-102 Real Radio, 102.4 Wish FM, 103.4 The Beach, 105.4 Real Radio, 106.3 Bridge FM, 107.6 Juice FM, 107.7 EFM, 108.2, 108.3, 108.4, 108.5, 108.6, 108.7, 108.8, 108.9, 109.0, 109.1, 109.2, 109.3, 109.4, 109.5, 109.6, 109.7, 109.8, 109.9, 110.0, 110.1, 110.2, 110.3, 110.4, 110.5, 110.6, 110.7, 110.8, 110.9, 111.0, 111.1, 111.2, 111.3, 111.4, 111.5, 111.6, 111.7, 111.8, 111.9, 112.0, 112.1, 112.2, 112.3, 112.4, 112.5, 112.6, 112.7, 112.8, 112.9, 113.0, 113.1, 113.2, 113.3, 113.4, 113.5, 113.6, 113.7, 113.8, 113.9, 114.0, 114.1, 114.2, 114.3, 114.4, 114.5, 114.6, 114.7, 114.8, 114.9, 115.0, 115.1, 115.2, 115.3, 115.4, 115.5, 115.6, 115.7, 115.8, 115.9, 116.0, 116.1, 116.2, 116.3, 116.4, 116.5, 116.6, 116.7, 116.8, 116.9, 117.0, 117.1, 117.2, 117.3, 117.4, 117.5, 117.6, 117.7, 117.8, 117.9, 118.0, 118.1, 118.2, 118.3, 118.4, 118.5, 118.6, 118.7, 118.8, 118.9, 119.0, 119.1, 119.2, 119.3, 119.4, 119.5, 119.6, 119.7, 119.8, 119.9, 120.0, 120.1, 120.2, 120.3, 120.4, 120.5, 120.6, 120.7, 120.8, 120.9, 121.0, 121.1, 121.2, 121.3, 121.4, 121.5, 121.6, 121.7, 121.8, 121.9, 122.0, 122.1, 122.2, 122.3, 122.4, 122.5, 122.6, 122.7, 122.8, 122.9, 123.0, 123.1, 123.2, 123.3, 123.4, 123.5, 123.6, 123.7, 123.8, 123.9, 124.0, 124.1, 124.2, 124.3, 124.4, 124.5, 124.6, 124.7, 124.8, 124.9, 125.0, 125.1, 125.2, 125.3, 125.4, 125.5, 125.6, 125.7, 125.8, 125.9, 126.0, 126.1, 126.2, 126.3, 126.4, 126.5, 126.6, 126.7, 126.8, 126.9, 127.0, 127.1, 127.2, 127.3, 127.4, 127.5, 127.6, 127.7, 127.8, 127.9, 128.0, 128.1, 128.2, 128.3, 128.4, 128.5, 128.6, 128.7, 128.8, 128.9, 129.0, 129.1, 129.2, 129.3, 129.4, 129.5, 129.6, 129.7, 129.8, 129.9, 130.0, 130.1, 130.2, 130.3, 130.4, 130.5, 130.6, 130.7, 130.8, 130.9, 131.0, 131.1, 131.2, 131.3, 131.4, 131.5, 131.6, 131.7, 131.8, 131.9, 132.0, 132.1, 132.2, 132.3, 132.4, 132.5, 132.6, 132.7, 132.8, 132.9, 133.0, 133.1, 133.2, 133.3, 133.4, 133.5, 133.6, 133.7, 133.8, 133.9, 134.0, 134.1, 134.2, 134.3, 134.4, 134.5, 134.6, 134.7, 134.8, 134.9, 135.0, 135.1, 135.2, 135.3, 135.4, 135.5, 135.6, 135.7, 135.8, 135.9, 136.0, 136.1, 136.2, 136.3, 136.4, 136.5, 136.6, 136.7, 136.8, 136.9, 137.0, 137.1, 137.2, 137.3, 137.4, 137.5, 137.6, 137.7, 137.8, 137.9, 138.0, 138.1, 138.2, 138.3, 138.4, 138.5, 138.6, 138.7, 138.8, 138.9, 139.0, 139.1, 139.2, 139.3, 139.4, 139.5, 139.6, 139.7, 139.8, 139.9, 140.0, 140.1, 140.2, 140.3, 140.4, 140.5, 140.6, 140.7, 140.8, 140.9, 141.0, 141.1, 141.2, 141.3, 141.4, 141.5, 141.6, 141.7, 141.8, 141.9, 142.0, 142.1, 142.2, 142.3, 142.4, 142.5, 142.6, 142.7, 142.8, 142.9, 143.0, 143.1, 143.2, 143.3, 143.4, 143.5, 143.6, 143.7, 143.8, 143.9, 144.0, 144.1, 144.2, 144.3, 144.4, 144.5, 144.6, 144.7, 144.8, 144.9, 145.0, 145.1, 145.2, 145.3, 145.4, 145.5, 145.6, 145.7, 145.8, 145.9, 146.0, 146.1, 146.2, 146.3, 146.4, 146.5, 146.6, 146.7, 146.8, 146.9, 147.0, 147.1, 147.2, 147.3, 147.4, 147.5, 147.6, 147.7, 147.8, 147.9, 148.0, 148.1, 148.2, 148.3, 148.4, 148.5, 148.6, 148.7, 148.8, 148.9, 149.0, 149.1, 149.2, 149.3, 149.4, 149.5, 149.6, 149.7, 149.8, 149.9, 150.0, 150.1, 150.2, 150.3, 150.4, 150.5, 150.6, 150.7, 150.8, 150.9, 151.0, 151.1, 151.2, 151.3, 151.4, 151.5, 151.6, 151.7, 151.8, 151.9, 152.0, 152.1, 152.2, 152.3, 152.4, 152.5, 152.6, 152.7, 152.8, 152.9, 153.0, 153.1, 153.2, 153.3, 153.4, 153.5, 153.6, 153.7, 153.8, 153.9, 154.0, 154.1, 154.2, 154.3, 154.4, 154.5, 154.6, 154.7, 154.8, 154.9, 155.0, 155.1, 155.2, 155.3, 155.4, 155.5, 155.6, 155.7, 155.8, 155.9, 156.0, 156.1, 156.2, 156.3, 156.4, 156.5, 156.6, 156.7, 156.8, 156.9, 157.0, 157.1, 157.2, 157.3, 157.4, 157.5, 157.6, 157.7, 157.8, 157.9, 158.0, 158.1, 158.2, 158.3, 158.4, 158.5, 158.6, 158.7, 158.8, 158.9, 159.0, 159.1, 159.2, 159.3, 159.4, 159.5, 159.6, 159.7, 159.8, 159.9, 160.0, 160.1, 160.2, 160.3, 160.4, 160.5, 160.6, 160.7, 160.8, 160.9, 161.0, 161.1, 161.2, 161.3, 161.4, 161.5, 161.6, 161.7, 161.8, 161.9, 162.0, 162.1, 162.2, 162.3, 162.4, 162.5, 162.6, 162.7, 162.8, 162.9, 163.0, 163.1, 163.2, 163.3, 163.4, 163.5, 163.6, 163.7, 163.8, 163.9, 164.0, 164.1, 164.2, 164.3, 164.4, 164.5, 164.6, 164.7, 164.8, 164.9, 165.0, 165.1, 165.2, 165.3, 165.4, 165.5, 165.6, 165.7, 165.8, 165.9, 166.0, 166.1, 166.2, 166.3, 166.4, 166.5, 166.6, 166.7, 166.8, 166.9, 167.0, 167.1, 167.2, 167.3, 167.4, 167.5, 167.6, 167.7, 167.8, 167.9, 168.0, 168.1, 168.2, 168.3, 168.4, 168.5, 168.6, 168.7, 168.8, 168.9, 169.0, 169.1, 169.2, 169.3, 169.4, 169.5, 169.6, 169.7, 169.8, 169.9, 170.0, 170.1, 170.2, 170.3, 170.4, 170.5, 170.6, 170.7, 170.8, 170.9, 171.0, 171.1, 171.2, 171.3, 171.4, 171.5, 171.6, 171.7, 171.8, 171.9, 172.0, 172.1, 172.2, 172.3, 172.4, 172.5, 172.6, 172.7, 172.8, 172.9, 173.0, 173.1, 173.2, 173.3, 173.4, 173.5, 173.6, 173.7, 173.8, 173.9, 174.0, 174.1, 174.2, 174.3, 174.4, 174.5, 174.6, 174.7, 174.8, 174.9, 175.0, 175.1, 175.2, 175.3, 175.4, 175.5, 175.6, 175.7, 175.8, 175.9, 176.0, 176.1, 176.2, 176.3, 176.4, 176.5, 176.6, 176.7, 176.8, 176.9, 177.0, 177.1, 177.2, 177.3, 177.4, 177.5, 177.6, 177.7, 177.8, 177.9, 178.0, 178.1, 178.2, 178.3, 178.4, 178.5, 178.6, 178.7, 178.8, 178.9, 179.0, 179.1, 179.2, 179.3, 179.4, 179.5, 179.6, 179.7, 179.8, 179.9, 180.0, 180.1, 180.2, 180.3, 180.4, 180.5, 180.6, 180.7, 180.8, 180.9, 181.0, 181.1, 181.2, 181.3, 181.4, 181.5, 181.6, 181.7, 181.8, 181.9, 182.0, 182.1, 182.2, 182.3, 182.4, 182.5, 182.6, 182.7, 182.8, 182.9, 183.0, 183.1, 183.2, 183.3, 183.4, 183.5, 183.6, 183.7, 183.8, 183.9, 184.0, 184.1, 184.2, 184.3, 184.4, 184.5, 184.6, 184.7, 184.8, 184.9, 185.0, 185.1, 185.2, 185.3, 185.4, 185.5, 185.6, 185.7, 185.8, 185.9, 186.0, 186.1, 186.2, 186.3, 186.4, 186.5, 186.6, 186.7, 186.8, 186.9, 187.0, 187.1, 187.2, 187.3, 187.4, 187.5, 187.6, 187.7, 187.8, 187.9, 188.0, 188.1, 188.2, 188.3, 188.4, 188.5, 188.6, 188.7, 188.8, 188.9, 189.0, 189.1, 189.2, 189.3, 189.4, 189.5, 189.6, 189.7, 189.8, 189.9, 190.0, 190.1, 190.2, 190.3, 190.4, 190.5, 190.6, 190.7, 190.8, 190.9, 191.0, 191.1, 191.2, 191.3, 191.4, 191.5, 191.6, 191.7, 191.8, 191.9, 192.0, 192.1, 192.2, 192.3, 192.4, 192.5, 192.6, 192.7, 192.8, 192.9, 193.0, 193.1, 193.2, 193.3, 193.4, 193.5, 193.6, 193.7, 193.8, 193.9, 194.0, 194.1, 194.2, 194.3, 194.4, 194.5, 194.6, 194.7, 194.8, 194.9, 195.0, 195.1, 195.2, 195.3, 195.4, 195.5, 195.6, 195.7, 195.8, 195.9, 196.0, 196.1, 196.2, 196.3, 196.4, 196.5, 196.6, 196.7, 196.8, 196.9, 197.0, 197.1, 197.2, 197.3, 197.4, 197.5, 197.6, 197.7, 197.8, 197.9, 198.0, 198.1, 198.2, 198.3, 198.4, 198.5, 198.6, 198.7, 198.8, 198.9, 199.0, 199.1, 199.2, 199.3, 199.4, 199.5, 199.6, 199.7, 199.8, 199.9, 200.0, 200.1, 200.2, 200.3, 200.4, 200.5, 200.6

CHARTS EU AIRPLAY WEEK 8



| PAN-EUROPEAN | |
|--------------|--|
| POS | ARTIST/ ALBUM / LABEL |
| 1 | GOTYE FEAT. KIMBRA Somebody That I Used To Know UNI |
| 2 | JESSIE J Domino UNI |
| 3 | MICHEL TELO Ai Se Eu Te Pego SME |
| 4 | DAVID GUETTA FEAT. SIA Titanium VR |
| 5 | MADONNA FEAT. NICKI MINAJ & M.I.A. Give Me All Your Lovin' UNI |
| 6 | PITBULL FEAT. CHRIS BROWN International Love SME |
| 7 | AVICII Levels UNI |
| 8 | FLO RIDA FEAT. SIA Wild Ones WEA |
| 9 | MARLON ROUDETTE New Age WEA |
| 10 | ADELE Someone Like You IND |



| ITALY | |
|-------|--|
| POS | ARTIST/ ALBUM / LABEL |
| 1 | MADONNA FEAT. NICKI MINAJ & M.I.A. Give Me All Your Lovin' UNI |
| 2 | COLDPLAY Charlie Brown EMI |
| 3 | FRANCESCO RENGA La Tua Bellezza UNI |
| 4 | DOLCENERA Ci Vediamo A Casa EMI |
| 5 | LIGABUE M'abituero WMI |
| 6 | EMMA Non E' L'inferno UNI |
| 7 | NOEMI Sono Solo Parole SME |
| 8 | TIZIANO FERRO L'ultima Notte Al Mondo EMI |
| 9 | NOEL GALLAGHER'S HIGH FLYING BIRDS AKA - What A Life! WMI |
| 10 | DAVID GUETTA FEAT. SIA Titanium EMI |

| DENMARK | |
|---------|--|
| POS | ARTIST/ ALBUM / LABEL |
| 1 | GOTYE FEAT. KIMBRA Somebody That I Used To Know UNI |
| 2 | USHER Climax SME |
| 3 | NABIHA Never Played The Bass SME |
| 4 | TRAIN Drive By SME |
| 5 | DAVID GUETTA FEAT. SIA Titanium EMI |
| 6 | RASMUS SEEBACH FEAT. ANKERSTJERNE Millionær ART |
| 7 | MADONNA FEAT. NICKI MINAJ & M.I.A. Give Me All Your Lovin' UNI |
| 8 | OH LAND Speak Out Now ALM |
| 9 | KELLY CLARKSON Stronger (What Doesn't Kill You) SME |
| 10 | MEDINA KI. 10 ALM |



| NETHERLANDS | |
|-------------|--|
| POS | ARTIST/ ALBUM / LABEL |
| 1 | ED SHEERAN The A Team WEA |
| 2 | ADELE Turning Tables V2R |
| 3 | LYKKE LI I Follow Rivers WEA |
| 4 | MICHEL TELO Ai Se Eu Te Pego CNR |
| 5 | BIRDY People Help The People WEA |
| 6 | GERS PARDOEL FEAT. SEF Bagagedrager UNI |
| 7 | TRAIN Drive By SME |
| 8 | TAIO CRUZ FEAT. FLO RIDA Hangover UNI |
| 9 | GOTYE FEAT. KIMBRA Somebody That I Used To Know V2R |
| 10 | SNOOP DOGG & WIZ KHALIFA FEAT. BRUNO MARS Young, Wild & Free WEA |

| FRANCE | |
|--------|--|
| POS | ARTIST/ ALBUM / LABEL |
| 1 | DAVID GUETTA FEAT. NICKI MINAJ Turn Me On CAP |
| 2 | PITBULL FEAT. CHRIS BROWN International Love SME |
| 3 | BASTO Again And Again SME |
| 4 | MICHEL TELO Ai Se Eu Te Pego UNI |
| 5 | JESSIE J Domino UNI |
| 6 | GLOBAL DEEJAYS Hardcore Vibes PLA |
| 7 | MARLON ROUDETTE New Age UNI |
| 8 | AVICII Levels UNI |
| 9 | SHAKIRA Je L'aime A Mourir SME |
| 10 | SEAN PAUL Hold On ATL |



| NORWAY | |
|--------|---|
| POS | ARTIST/ ALBUM / LABEL |
| 1 | LALEH Some Die Young WMN |
| 2 | ADELE Set Fire To The Rain PLY |
| 3 | DONKEYBOY City Boy WMN |
| 4 | BRUCE SPRINGSTEEN We Take Care Of Our Own SME |
| 5 | MAROON 5 FEAT. CHRISTINA AGUILERA Moves Like Jagger UNI |
| 6 | ADELE Someone Like You PLY |
| 7 | WILLIAM HUT The Perfect Storm UNI |
| 8 | REBECCA FERGUSON Nothing's Real But Love SME |
| 9 | COLDPLAY Paradise EMI |
| 10 | LADY ANTEBELLUM Just A Kiss EMI |

| GERMANY | |
|---------|--|
| POS | ARTIST/ ALBUM / LABEL |
| 1 | MICHEL TELO Ai Se Eu Te Pego UDD |
| 2 | OLLY MURS Heart Skips A Beat SME |
| 3 | MADONNA FEAT. NICKI MINAJ & M.I.A. Give Me All Your Lovin' UDD |
| 4 | GOTYE FEAT. KIMBRA Somebody That I Used To Know UDD |
| 5 | SILBERMOND Himmel Auf SME |
| 6 | SEAN PAUL She Doesn't Mind WMG |
| 7 | ADELE Someone Like You IDG |
| 8 | AURA DIONE FEAT. ROCK MAFIA Friends UDD |
| 9 | MARLON ROUDETTE Anti Hero (Brave New World) UDD |
| 10 | LANA DEL REY Video Games UDD |



| SPAIN | |
|-------|--|
| POS | ARTIST/ ALBUM / LABEL |
| 1 | ADELE Someone Like You EVE |
| 2 | MAROON 5 FEAT. CHRISTINA AGUILERA Moves Like Jagger UNI |
| 3 | RIHANNA FEAT. CALVIN HARRIS We Found Love UNI |
| 4 | LA OREJA DE VAN GOGH Cometas Por El Cielo SME |
| 5 | GYM CLASS HEROES FEAT. ADAM LEVINE Stereo Hearts WMG |
| 6 | MADONNA FEAT. NICKI MINAJ & M.I.A. Give Me All Your Lovin' UNI |
| 7 | ANTONIO OROZCO No Hay Mas UNI |
| 8 | MICHEL TELO Ai Se Eu Te Pego SME |
| 9 | COLDPLAY Paradise EMI |
| 10 | ESTOPA Me Quedare SME |

| IRELAND | |
|---------|--|
| POS | ARTIST/ ALBUM / LABEL |
| 1 | GOTYE FEAT. KIMBRA Somebody That I Used To Know UNI |
| 2 | EMELI SANDE Next To Me EMI |
| 3 | JESSIE J Domino UNI |
| 4 | OLLY MURS Dance With Me Tonight SME |
| 5 | COLDPLAY Charlie Brown EMI |
| 6 | LLOYD FEAT. ANDRE 3000 & LIL WAYNE Dedication To My Ex (Miss That) UNI |
| 7 | THE CORONAS Mark My Words 3UR |
| 8 | KELLY CLARKSON Stronger (What Doesn't Kill You) SME |
| 9 | FLO RIDA FEAT. SIA Wild Ones WEA |
| 10 | ONE DIRECTION One Thing SME |



| SWEDEN | |
|--------|---|
| POS | ARTIST/ ALBUM / LABEL |
| 1 | ADELE Someone Like You PGM |
| 2 | TAKIDA You Learn UNI |
| 3 | AMANDA FONDELL All This Way UNI |
| 4 | TRAIN Drive By SME |
| 5 | RIHANNA FEAT. CALVIN HARRIS We Found Love UNI |
| 6 | NICKELBACK When We Stand Together WEA |
| 7 | MOA LIGNELL When I Held Ya UNI |
| 8 | ADELE Set Fire To The Rain PGM |
| 9 | DAVID GUETTA FEAT. SIA Titanium EMI |
| 10 | VERONICA MAGGIO Satan I Gatan UNI |

GLOBAL SALES ANALYSIS

BY ALAN JONES

TAKING A BREAK from documenting Adele's continued domination of the international album chart, we look instead this week at the singles scene, such as it is, overseas. Adele has, of course, dominated there too, but the current sensation is Brazilian Michel Teló, whose recording of Ai Se Eu Te Pego topped the domestic Brazilian chart six months ago, and has since gone on to become the biggest international hit to emerge from the country since Morris Albert's Feelings in 1975.

Its success is inextricably linked to its use at football matches with the likes of Robinho, Cristiano Ronaldo and even Arsenal's Brazilian defender Andre Santos dancing to it in celebration of goals. Currently No.1 in Austria (sixth week), Flanders (seventh week), Germany (fifth week), the Netherlands (11th week), Spain (13th week) and Wallonia (fifth week), the track also closes 3-2 in Sweden, and debuts at No.14 in Norway. It dips 2-6 in Brazil on its 28th chart appearance, being overtaken by Teló's follow-up,



Humilde Residencia, which jumps 7-3. It has yet to register in the Top 200 in the UK, though it has sold 8,549 copies here to date, and is adding to that tally at the rate of about 800 a week.

Although Adele's Someone Like You, Rolling In The Deep and Set Fire To The Rain are all resurgent around the globe, Ed Sheeran makes the best improvement by a UK act week-on-week, with The A Team simultaneously jumping 29-9 in Germany, 9-8 in New Zealand, 9-7 in the Netherlands, 70-31 in Switzerland and 66-19 in Austria. Sheeran's current UK single Lego House leaps 15-10 in Ireland and 11-7 in New Zealand. We should also mention the breakout success of The Wanted's Glad You Came, which explodes 23-5 on the US Hot 100 this week.

But it is not Teló, Sheeran, Adele, The Wanted or even Fun – whose

We Are Young collaboration with Janelle Monáe is the US current top seller – who sold most singles around the world last week. It was Japanese girl group AKB48 (pictured), whose latest single Give Me Five! secured them their 12th No.1 from 25 releases in their homeland, and instantly became their seventh million seller by exploding to the top of the chart with first-week sales of 1,287,217. That's nearly 22 times as many copies as the No.2 (V6's Bari Bari Buddy) sold – but it's not the highest first-week sale in Japan. That was an earlier AKB48 single, Flying Get, which sold 1,354,492 copies the week it debuted last year.

CHARTS INDIES/COMPILATIONS WEEK 9



INDIE SINGLES TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



Arctic Monkeys

- 1 1 DJ FRESH FEAT. RITA ORA Hot Right Now / MoS (ARV)
- 2 NEW ARCTIC MONKEYS R U Mine / Domino (PIAS)
- 3 NEW UTAH SAINTS V DRUMSOUND & BASSLINE SMITH What Can You Do For Me / MoS (ARV)
- 4 4 NADIA ALI Rapture / MoS (ARV)
- 5 2 ADELE Rolling In The Deep / XL (PIAS)
- 6 3 ADELE Someone Like You / XL (PIAS)
- 7 5 ADELE Set Fire To The Rain / XL (PIAS)
- 8 NEW FRICTION Led Astray / Shogun Audio (SRD)
- 9 8 M83 Midnight City / Na'Ve (am arv)
- 10 13 AZEALIA BANKS FEAT LAZY JAY 212 / Azealia Banks
- 11 6 NOEL GALLAGHER'S HIGH FLYING BIRDS AKA - What A Life! / Sour Mash (E)
- 12 7 CHARLENE SORAIA Wherever You Will Go / Peacefrog (E)
- 13 9 DJ FRESH FEAT. SIAM EVANS Louder / MoS (ARV)
- 14 18 BEAUTIFUL PEOPLE Turn Up The Music / Life Is Music
- 15 10 ADELE Make You Feel My Love / XL (PIAS)
- 16 14 THE WHITE STRIPES 7 Nation Army / XL (PIAS)
- 17 NEW JACK WHITE Love Interruption / XL/Third Man (PIAS)
- 18 12 EXAMPLE Changed The Way You Kiss Me / MoS (ARV)
- 19 NEW TEENAGE DREAMERS Part Of Me / TGIF
- 20 RE KNIFE PARTY Internet Friends / Earstorm

INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



The Cranberries

- 1 1 ADELE 21 / XL (PIAS)
- 2 2 ADELE 19 / XL (PIAS)
- 3 3 NOEL GALLAGHER'S HIGH FLYING BIRDS Noel Gallagher's High Flying Birds / Sour Mash (E)
- 4 NEW THE CRANBERRIES Roses / Cooking Vinyl (Essential/GEM)
- 5 4 BAND OF SKULLS Sweet Sour / Electric Blues (PIAS)
- 6 6 EXAMPLE Playing In The Shadows / MoS (ARV)
- 7 NEW HIGH CONTRAST The Agony And The Ecstasy / Hospital (SRD)
- 8 12 ARCTIC MONKEYS Suck It And See / Domino (PIAS)
- 9 NEW UFO Seven Deadly / Steamhammer (Ph)
- 10 NEW SCHOOL OF SEVEN BELLS Ghostory / Full Time Hobby (PIAS)
- 11 9 CARO EMERALD Deleted Scenes From The Cutting Room Floor / Dramatico/Grand Mono (ACA ARV)
- 12 5 LAMBCHOP Mr. M / City Slang (am arv)
- 13 19 DJANGO DJANGO Django Django / Because (ACA ARV)
- 14 10 BENJAMIN FRANCIS LEFTWICH Last Smoke Before The Snowstorm / Dirty Hit (ARV)
- 15 13 FIRST AID KIT The Lion's Roar / Wichita (PIAS)
- 16 NEW DAVID ARNOLD & MICHAEL PRICE Sherlock - Series Two - Ost / Silva Screen (isk/qam)
- 17 15 MARK LANEGAN BAND Blues Funeral / AAD (PIAS)
- 18 18 BON IVER Bon Iver / AAD (PIAS)
- 19 NEW THE MONKEES I'm A Believer - The Best Of / Music Club Deluxe (SDU)
- 20 14 YOUNG GUNS Bones / Play It Again Sam (PIAS)

COMPILATION CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



OVER 50 FANTASTIC TRACKS FROM THE GREATEST TIME OF YOUR LIFE: HELEN CHAPMAN, BRENDA LEE, MARTHA REEVES & THE VAMPILES, BOBIC DAVE, DONNIE FRANCIS, THE CHIFFONS, ETNA JAMES, BUSTY SPRINGFIELD AND MORE

- 1 NEW VARIOUS Dreamboats & Petticoats - Petticoat Collection / UMTV/EMI TV (ARV)
- 2 1 VARIOUS Brit Awards 2012 With Mastercard / UMTV (ARV)
- 3 2 VARIOUS Be My Baby / Sony (ARV)
- 4 3 VARIOUS Now That's What I Call Music 80 / EMI TV/UMTV (E)
- 5 4 VARIOUS Addicted To Bass 2012 / MoS (ARV)
- 6 5 VARIOUS R&B Slowjamz / Rhino/UMTV (ARV)
- 7 7 VARIOUS XX - Twenty Years / MoS (ARV)
- 8 NEW VARIOUS Cream Club Anthems 2012 / EMI TV/New State (E)
- 9 6 VARIOUS Anthems - Hip Hop 2 / MoS/Sony (ARV)
- 10 8 OST The Muppets / Walt Disney (E)



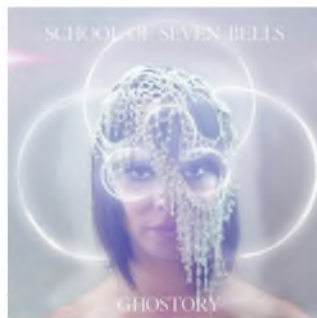
Utah Saints Indie Singles (3)



Friction Indie Singles (8), Indie Singles Breakers (1)



UFO Indie Albums (9)



School Of Seven Bells Indie Albums (10), Indie Albums Breakers (2)



Shearwater Indie Albums Breakers (3)

INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



Friction

- 1 NEW FRICTION Led Astray / Shogun Audio
- 2 1 AZEALIA BANKS FEAT LAZY JAY 212 / Azealia Banks
- 3 3 BEAUTIFUL PEOPLE Turn Up The Music / Life Is Music
- 4 NEW JACK WHITE Love Interruption / XL/Third Man
- 5 7 TEENAGE DREAMERS Part Of Me / TGIF
- 6 5 KNIFE PARTY Internet Friends / Earstorm
- 7 4 JAY GIVES I Won't Give Up / Trespass
- 8 13 IBIZA BASSHEADS Titanium / Lushgroove
- 9 6 COLLEGE FEAT. ELECTRIC YOUTH A Real Hero / Valerie
- 10 14 FLOW RID A Wild Ones / Water Music Dance
- 11 NEW RICHARD WISKER Broken / Richard Wisker
- 12 12 AWOLNATION Sail / Red Bull
- 13 RE HIGH CONTRAST The Agony And The Ecstasy / Hospital
- 14 RE ALT-J Matilda / Infectious
- 15 9 DISCLOSURE Tenderly / Make Mine
- 16 NEW DATA One In A Million / Eklers/shack
- 17 10 MICHEL TELO Ai Si Eu Te Pego / Roster
- 18 11 KAVINSKY Nightcall / Record Makers
- 19 NEW HITS NOW She Doesn't Mind / Euro Pop Covers
- 20 NEW LINDSEY STIRLING Crystallize / Lindsey Stirling

INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



High Contrast

- 1 NEW HIGH CONTRAST The Agony And The Ecstasy / Hospital
- 2 NEW SCHOOL OF SEVEN BELLS Ghostory / Full Time Hobby
- 3 NEW SHEARWATER Animal Joy / Sub Pop
- 4 4 SBTRKT SBTRKT / Young Turks
- 5 1 FIELD MUSIC Plumb / Memphis Industries
- 6 NEW DJ FORMAT Statement Of Intent / Project Blue Book
- 7 10 KING CREOSOTE & JON HOPKINS Diamond Mine / Double Six
- 8 NEW R & B CHARTSTARS Huge R&B Chart Hits 2012 / Lushgroove
- 9 5 GREGORY PORTER Be Good / Motema
- 10 18 LPO/PARRY The 50 Greatest Pieces Of Classical / XS
- 11 2 PERFUME GENIUS Put Your Back N 2 It / Organs
- 12 3 JUNE TABOR AND THE OYSTER BAND Ragged Kingdom / Topic
- 13 NEW PHILIP SAYCE Steamroller / Provoque
- 14 NEW CORROSION OF CONFORMITY Corrosion Of Conformity / Candlelight
- 15 12 SHARON VAN ETTEN Tramp / Jagjaguwar
- 16 20 PORTICO QUARTET Portico Quartet / Real World
- 17 9 RODRIGO Y GABRIELA Area 52 / Ruby Works
- 18 NEW LOREENA MCKENNITT Troubadours On The Rhine / Quinlans Road
- 19 NEW FAUST/OR MOZART/ABBADO Berg/Beethoven/Violin Concertos / Harmonia Mundi
- 20 RE RODRIGO Y GABRIELA Rodrigo Y Gabriela / Ruby Works



Cream Club Anthems 2012

- 11 9 VARIOUS Love 2 Club 2012 / UMTV (ARV)
- 12 11 VARIOUS The Workout Mix 2012 / AATV/UMTV (ARV)
- 13 13 OST Drive / Lakeshore
- 14 14 VARIOUS Running Trax Gold / MoS (ARV)
- 15 RE VARIOUS Dreamboats And Petticoats Five / UMTV/EMI TV (ARV)
- 16 10 ORIGINAL TV SOUNDTRACK Victorious / Columbia/Nickelodeon (ARV)
- 17 17 VARIOUS The Annual 2012 / MoS (ARV)
- 18 16 VARIOUS Pop Party 9 / UMTV (ARV)
- 19 20 VARIOUS Now That's What I Call Disney / Walt Disney (E)
- 20 RE VARIOUS Getdarker Pts This Is Dubstep 2012 / Getdarker (PIAS)

CHARTS CLUB WEEK 9
 Club charts are available on MusicWeek.com every Friday
UPFRONT CLUB TOP 40

POS ARTIST / ALBUM / LABEL

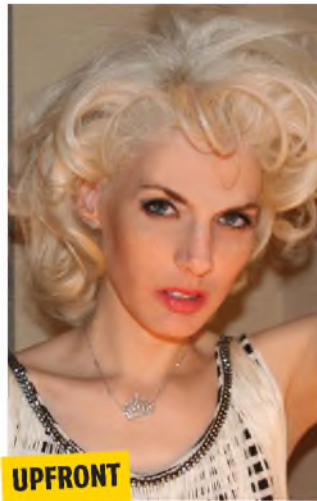
| | | | |
|----|-----|----|--|
| 1 | 3 | 10 | SARAH ATERETH Without You / <i>White Label</i> |
| 2 | 6 | 7 | KIRSTY Twilight / <i>KB</i> |
| 3 | 5 | 3 | NERO Must Be The Feeling / <i>MIA/Mercury</i> |
| 4 | 12 | 4 | FERRY CORSTEN/AND FEAT. BEN HAGUE Check It Out/Ain't No Stoppin' / <i>Newstate</i> |
| 5 | 15 | 4 | STOOSHE FEAT. TRAVIE MCCOY Love Me/F**K Me / <i>One More Tune</i> |
| 6 | 8 | 4 | MAVERICK SABRE No One / <i>Mercury</i> |
| 7 | 2 | 4 | NADIA ALI Rapture / <i>MoS</i> |
| 8 | 11 | 2 | THE GHOSTS Ghosts / <i>Pocket</i> |
| 9 | 31 | 2 | EMELI SANDE Next To Me / <i>Virgin</i> |
| 10 | 9 | 8 | ROBBIE RIVERA/JES/DIMITRI VEGAS/LIKE MIKE/LIZZIE CURIOUS Dance Or Die / <i>Jukys</i> |
| 11 | 22 | 3 | SAK NOEL Paso (The Nini Theme) / <i>3 Beat</i> |
| 12 | 10 | 5 | THE DISCO FRIES FEAT. NILES MASON Born To Fly / <i>Strictly Rhythm</i> |
| 13 | 32 | 2 | LABRINTH Last Time / <i>Syco</i> |
| 14 | 19 | 3 | LAIDBACK LUKE FEAT. WYNTER GORDON Speak Up / <i>New State</i> |
| 15 | 21 | 3 | SERGE DEVANT FEAT. COYLE GIRELLI On Your Own / <i>Ultra</i> |
| 16 | 18 | 7 | CHICANE The Nothing Song / <i>Modena</i> |
| 17 | 26 | 2 | AYA MARAH Mind Controller / <i>White Label</i> |
| 18 | 1 | 5 | HANNAH Falling Away / <i>Snowdog/Armada</i> |
| 19 | 35 | 2 | E'VOKE Arms Of Loren / <i>Pinball/Manifesto</i> |
| 20 | 23 | 3 | FOSTER THE PEOPLE Don't Stop (Color On The Walls) / <i>Columbia</i> |
| 21 | NEW | | JASON DOTTLEY Pop It / <i>JD3</i> |
| 22 | 29 | 3 | 13TH SHELL This Is How I Swing / <i>White Label</i> |
| 23 | NEW | | DOT ROTTEN R U Not Entertained? / <i>Mercury</i> |
| 24 | 4 | 5 | RUFF LOADERZ & CUTMORE FEAT. INAYA DAY Lift Your Head Off / <i>RGS</i> |
| 25 | 20 | 8 | DJ FRESH FEAT. RITA ORA Hot Right Now / <i>MoS</i> |
| 26 | NEW | | LADYHAWKE Black, White & Blue / <i>Island/Modular</i> |
| 27 | NEW | | CAHILL FEAT. CHROME Can't You See / <i>3 Beat</i> |
| 28 | 37 | 2 | ROSABEL WITH TAMARA WALLACE Let Me Be Myself / <i>Tommy Bcy</i> |
| 29 | NEW | | BODYROX FEAT. CHIPMUNK Bow Wow Wow / <i>Transmission</i> |
| 30 | 40 | 2 | GENEVIEVE MARIKO WILSON Turning Japanese / <i>Silver Blue/Loverush Digital</i> |
| 31 | NEW | | ROBBIE RIVERA FEAT. JES Turn It Around / <i>Black Hole</i> |
| 32 | 13 | 7 | ALEXANDRA BURKE FEAT. ERICK MORILLO Elephant / <i>Syco</i> |
| 33 | 24 | 3 | JLS Proud / <i>Epic</i> |
| 34 | 27 | 10 | DAVID GUETTA FEAT. SIA Titanium / <i>Positiva/Virgin</i> |
| 35 | NEW | | ADAM F When The Rain Is Gone / <i>3 Beat</i> |
| 36 | NEW | | CAAN Every Little Thing / <i>Camouflage</i> |
| 37 | 28 | 2 | MADONNA FEAT. NICKI MINAJ & MIA Give Me All Your Lovin' / <i>Interscope</i> |
| 38 | 33 | 4 | BETSIE LARKIN & JOHN O'CALLAGHAN The Dream / <i>Premier</i> |
| 39 | 7 | 4 | LAURA LARUE Un Deux Trois / <i>White Label</i> |
| 40 | 34 | 3 | FLO-RIDA FEAT. SIA Wild Ones / <i>Atlantic</i> |

COMMERCIAL POP TOP 30

POS ARTIST / ALBUM / LABEL

| | | | |
|----|-----|---|---|
| 1 | 3 | 6 | NADIA ALI Rapture / <i>MoS</i> |
| 2 | 8 | 4 | STOOSHE FEAT. TRAVIE MCCOY Love Me/F**K Me / <i>One More Tune</i> |
| 3 | 1 | 3 | MADONNA FEAT. NICKI MINAJ & MIA Give Me All Your Lovin' / <i>Interscope</i> |
| 4 | 9 | 3 | MARCUS COLLINS Seven Nation Army / <i>RCA</i> |
| 5 | 4 | 4 | JLS Proud / <i>Epic</i> |
| 6 | 13 | 3 | KAMALIYA Rising Up / <i>Handz</i> |
| 7 | 19 | 2 | SAK NOEL Paso (The Nini Theme) / <i>3 Beat</i> |
| 8 | 11 | 3 | EMELI SANDE Next To Me / <i>Virgin</i> |
| 9 | 18 | 4 | MARLON ROUDETTE New Age / <i>Warner Brothers</i> |
| 10 | 6 | 6 | ALEXANDRA BURKE FEAT. ERICK MORILLO Elephant / <i>Syco</i> |
| 11 | NEW | 1 | OLLY MURS Oh My Goodness / <i>Epic/Syco</i> |
| 12 | NEW | 1 | LABRINTH Last Time / <i>Syco</i> |
| 13 | 20 | 4 | SIOBHAN DILLON Powerless / <i>White Label</i> |
| 14 | 29 | 2 | STACEY JACKSON Is This Love / <i>3BTG</i> |
| 15 | 25 | 3 | SHOCKOLADY Get It On / <i>Red Star/Right</i> |
| 16 | NEW | 1 | CAHILL FEAT. CHROME Can't You See / <i>3 Beat</i> |
| 17 | 23 | 3 | K.I.G. FEAT. KELLY PIPER Dreams / <i>GV</i> |
| 18 | NEW | 1 | TAIO CRUZ FEAT. FLO-RIDA Hangover / <i>4th & Broadway</i> |
| 19 | 12 | 3 | FLO-RIDA FEAT. SIA Wild Ones / <i>Atlantic</i> |
| 20 | 2 | 5 | RUFF LOADERZ & CUTMORE FEAT. INAYA DAY Lift Your Head Off / <i>RGS</i> |
| 21 | NEW | 1 | NICKI MINAJ Starships / <i>Cash Money/Island</i> |
| 22 | 14 | 8 | BEYONCE End Of Time / <i>Columbia/Parkwood Ent.</i> |
| 23 | 15 | 6 | DJ FRESH FEAT. RITA ORA Hot Right Now / <i>MoS</i> |
| 24 | 7 | 4 | REBECCA FERGUSON Too Good To Lose / <i>RCA</i> |
| 25 | 26 | 4 | LEELEE Looks Good On You / <i>Dcwalker</i> |
| 26 | 21 | 4 | TONY AERO Super Hero / <i>Blacktree</i> |
| 27 | 17 | 8 | DAVID GUETTA FEAT. SIA Titanium / <i>Positiva/Virgin</i> |
| 28 | NEW | 1 | ROB EAGLE Place Your Bet / <i>Bluebird/Fyil</i> |
| 29 | NEW | 1 | NIKI & THE DOVE DJ, Ease My Mind / <i>Mercury</i> |
| 30 | NEW | 1 | ERASURE Fill Us With Fire/A Whole Lotta Love Run Riot/Be With You / <i>Mute</i> |

© 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), Catapult (Cardiff), Hard To Find (Birmingham), Plastic Music (Brighton), Power (Wigan), Streetwise (Cambridge), The Disc (Bradford) Kahua (Middlesbrough) Bassdivision (Belfast), Beatport, Juno, Unique & Dynamic.



UPFRONT



COMMERCIAL POP



URBAN

Sarah Atereth shines as she moves out of Twilight's shadow

ANALYSIS

■ BY ALAN JONES

By the narrowest of margins, Sarah Atereth lands her first Upfront No.1, moving to the top of the chart with Without You, with DJ support just 0.7% greater than unlucky runner-up Kirsty's Twilight. It is the second coming for Without You, which reached No.9 last year. Since then, Atereth was named as one of the four Future Faces Of 2012 in this very magazine, and Without You has

been re-served in a plethora of mixes by Mync, Richard Dinsdale, Sol Brothers, Nightstylers, Felix Leiter, Riley & Durrant, Solasso and Rockstar. It is the second song called Without You to top the chart in three months but is not related to the David Guetta and Usher smash of the same name. It is also the second No.1 Upfront hit this year to be co-penned by Canadian rock veteran Bryan Adams, who also collaborated with Loverush UK! for the January No.1, Tonight In Babylon.

Two weeks after reaching the top of the Upfront club chart, Nadia Ali's reworking of ii0's 2001 smash Rapture – on which she was vocalist – achieves pole position on the Commercial Pop chart. It leads the list by a comfortable 13.99% margin over StooShe's F**k Me/Love Me.

After three weeks at number one on the Urban chart, T.H.E. (The Hardest Ever) collapses to 11. In an unusually competitive field, OMG manages to claim the No.1 place for Metz & Trix.

URBAN TOP 30

POS ARTIST / ALBUM / LABEL

| | | | |
|----|-----|----|--|
| 1 | 2 | 5 | METZ & TRIX FEAT. SURINDER RATTAN Omg / <i>White Label</i> |
| 2 | 3 | 3 | FLO-RIDA FEAT. SIA Wild Ones / <i>Atlantic</i> |
| 3 | 12 | 3 | DOT ROTTEN R U Not Entertained? / <i>Mercury</i> |
| 4 | 18 | 10 | TAIO CRUZ FEAT. FLO-RIDA Hangover / <i>4th & Broadway</i> |
| 5 | 4 | 4 | CHRIS BROWN Turn Up The Music / <i>Sony RCA</i> |
| 6 | 8 | 6 | CHIDDY BANG Ray Charles / <i>Regal</i> |
| 7 | NEW | 1 | NICKI MINAJ Starships / <i>Cash Money/Island</i> |
| 8 | 11 | 3 | RIHANNA FEAT. JAY-Z Talk That Talk / <i>Def Jam</i> |
| 9 | 19 | 2 | LABRINTH Last Time / <i>Syco</i> |
| 10 | 5 | 10 | JASMIN KORA FEAT. M-TIDDA Electrifying / <i>Helicopta</i> |
| 11 | 1 | 6 | WILL.I.AM. FEAT. MICK JAGGER & JENNIFER LOPEZ T.H.E. / <i>Interscope/Polydor</i> |
| 12 | 6 | 6 | DJ FRESH FEAT. RITA ORA Hot Right Now / <i>MoS</i> |
| 13 | 14 | 2 | JULIETTE Love Me And My Hair / <i>Nu Vybe</i> |
| 14 | 7 | 8 | BEYONCE End Of Time / <i>Columbia/Parkwood Ent.</i> |
| 15 | 24 | 3 | MAGEE Ima Own It/Stress Control/Sweat (Sampler) / <i>Urban Vibes</i> |
| 16 | 21 | 2 | B.TRAITS FEAT. ELISABETH TROY Fever / <i>Digital Soundbcy/Polydor</i> |
| 17 | RE | 2 | 50 CENT FEAT. TONY YAYO I Just Wanna / <i>Interscope</i> |
| 18 | RE | 3 | TYGA Rack City / <i>Cash Money/Island</i> |
| 19 | NEW | 1 | USHER Climax / <i>RCA</i> |
| 20 | NEW | 1 | DON TRIP FEAT. CEE LO GREEN Letter To My Son / <i>Interscope</i> |
| 21 | 9 | 4 | NICKI MINAJ Stupid Hoe / <i>Cash Money/Island</i> |
| 22 | NEW | 1 | FAR EAST MOVEMENT FEAT. RYE RYE Jello / <i>Interscope/Cherrytree</i> |
| 23 | NEW | 1 | HYPE KRONIK Dutty Weekend / <i>White Label</i> |
| 24 | 17 | 3 | EMELI SANDE Next To Me / <i>Virgin</i> |
| 25 | 15 | 4 | MOHOMBI In Your Head / <i>Island</i> |
| 26 | 13 | 4 | SEAN PAUL She Doesn't Mind / <i>Atlantic</i> |
| 27 | 10 | 4 | PITBULL FEAT. CHRIS BROWN International Love / <i>J</i> |
| 28 | 22 | 8 | JASON DERULO Breathing / <i>Warner Brothers/Beluga Heights</i> |
| 29 | 16 | 12 | ALYSSA REID FEAT. JUMP SMOKERS Alone Again / <i>3 Beat/AATW</i> |
| 30 | 23 | 15 | TONY AERO Super Hero / <i>Blacktree</i> |

COOL CUTS TOP 20

POS ARTIST / ALBUM

| | |
|----|--|
| 1 | DJ MUGGS FEAT. DIZZEE RASCAL Snap Ya Neck Back |
| 2 | SUB FOCUS/ALICE GOLD Out The Blue |
| 3 | WOLFGANG GARTNER There & Back |
| 4 | DE LA SOUL'S PLUG 1 & PLUG 2 PRES FIRST SERVE Must B The Music |
| 5 | PAUL VAN DYK/AUSTIN LEEDS Verano |
| 6 | JACQUES LU CONT Church |
| 7 | DAVID GUETTA FEAT. NICKI MINAJ Turn Me On |
| 8 | DEADMAU5 Maths |
| 9 | SANDER VAN DOORN Chasin |
| 10 | RUFF LOADERZ & THE HAYMAN FEAT. PERNILLE Anthem (I'm Still Waiting) |
| 11 | KRIS MENACE Falling Star |
| 12 | MARK PINCH/PRIMAL SCREAM Autonomia |
| 13 | B. TRAITS FEAT. ELISABETH TROY Fever |
| 14 | KLANKARBEIT Art Is Hard |
| 15 | COLL SELINI/JOHN HARRIS Essential Love |
| 16 | NORMAN DORAY Leo |
| 17 | ANALOG PEOPLE IN A DIGITAL WORLD, GRAMOPHONEDZIE & BEN ONONO Brassaholics (On The Floor) |
| 18 | THE MILK Broke Up The Family |
| 19 | PATRICK HAGENAAR FEAT. AMPM L.O.V.E. (You Give The) |
| 20 | ROMAIN CURTIS Nandaya |



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

CHARTS ANALYSIS WEEK 9



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

- **STOOSHE** *Love Me* Warner Bros



- **MARCUS COLLINS** *Seven Nation Army* RCA

- **TINCHY STRYDER FEAT. PIXIE LOTT**

Bright Lights Island

- **DOT ROTTEN** *Are You Not Entertained*

Mercury

- **LMFAO** *Sorry For Party Rocking* Interscope

- **BLACK KEYS** *Gold On The Ceiling* Nonesuch

- **KASABIAN** *Goodbye Kiss* Columbia

- **CHARLENE SORAIA** *Wherever You Will Go*

Peacetrog

UK ALBUMS CHART

- **BRUCE SPRINGSTEEN** *Wrecking Ball*

Columbia

- **MILITARY WIVES** *In My Dreams* Decca

- **KATIE MELUA** *Secret Symphony* Dramatic

- **LIONEL RICHIE** *Tuskegee* Mercury

- **DRY THE RIVER** *Shallow Bed* RCA

- **SINEAD O'CONNOR** *How About I Be Me*

(*And You Be Me*) One Little Indian

- **CIVIL WARS** *Barton Hollow* Columbia

- **GILBERT O'SULLIVAN** *The Very Best Of*

Gilbert O'Sullivan USM Media

- **JUSTIN FLETCHER** *Hands Up – The Album*

Little Demon

- **THE FRAY** *Scars & Stories* Epic

- **CHIDDY BANG** *Breakfast* Regal Recordings

- **JODIE MARIE** *Mountain Echo* Verve

- **BLACK COUNTRY COMMUNION**

Live Over Europe Mascot

- **WE ARE AUGUSTINES** *Rise Ye Sunken Ships*

Oxcart



- **BREAD** *The Very Best Of* Rhino

- **TRACY CHAPMAN** *Tracy Chapman* Elektra

- **EVERY TIME I DIE** *Ex Lives* Epitaph

- **ANDRE RIEU** *You Raise Me Up – Songs*

For Mum Decca

- **DORIS DAY** *The Ultimate Collection* Sony

- **ANDREW BIRD** *Break It Yourself* Bella Union

- **BEE GEES** *Number Ones* Reprise

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

Having enjoyed a comfortable victory atop the singles countdown for a third time on Sunday, Gotye featuring Kimbra's *Somebody That I Used To Know* opened this week's new chart still outselling everything else. However, it commanded a lead of only around 4,500 sales on the Tuesday Sales Flashes over second-placed *Next To Me* by Emeli Sandé, while Nicki Minaj's *Starships* progressed 3-5, girl group Stooshe's debut *Love Me* arrived in fourth position, Flo Rida featuring Sia's *Wild Ones* dropped 4-5 and there were new entries in sixth and seventh places respectively from X Factor runner-up Marcus Collins and Tinchy Stryder featuring Pixie Lott.

Somebody That I Used To Know moved to the top of the year-to-date chart last week after selling another 87,057 copies,



MIDWEEK NO.1

Gotye feat. Kimbra:
Somebody That I Used To Know

relegating *Titanium* by David Guetta feat. Sia (456,704 sales) to second place. On the weekly chart that total put it nearly 30,000 sales ahead of runner-up Dappy featuring Brian May's *No Regrets*, which had begun last week just 74 sales behind.

The only record from within the Top 10 to increase sales on

last Sunday's chart was Nicki Minaj's *Starships*, which climbed 7-5 with sales up 23.20% at 49,556. However, Kelly Clarkson's *What Doesn't Kill You (Stronger)* added 45.93% as it re-entered the Top 10, climbing 13-8 (34,973 sales), to match the position in which it peaked five weeks ago.

Christian singer/songwriter

Matt Redman debuted at 12 with *Twenty Seven Million* (25,777 sales), while a tribute to the late, great singer of the same name, hip-hop band Chiddy Bang's second Top 20 hit *Ray Charles* debuted at 13 (24,003 sales). Its arrival came two years to the week since their first Top 20 hit *Opposite Of Adults* peaked at 12.

Seventeen-year-old French dance artist/producer Madeon scored his first hit with *Icarus* debuting at No.22 (16,700 sales), while the Arctic Monkeys' ninth Top 40 hit *R U Mine?* entered at No.23 (15,828 sales).

The death of Davy Jones precipitated a return to the list last week for the Monkees hit on which he sang lead, *Daydream Believer*. Re-emerging at 69 (4,438 sales), it is The Monkees' biggest-selling track in the digital era, with sales of 90,399 since tracking began.

Overall singles sales were up 2.67% week-on-week to 3,433,007 – 13.11% above same-week 2011 sales of 3,035,072.

ALBUMS

■ BY ALAN JONES

Bruce Springsteen is heading for his ninth UK number one album this weekend after *Wrecking Ball* opened up an 88% lead on the Tuesday midweeks over fellow new release and closest rival *In My Dreams* by Military Wives. The two albums are likely to be joined in the Top 10 on Sunday by Katie Melua's fifth studio album *Secret Symphony*, which was a new entry at five on the week's first Sales Flashes, and the newly-issued *Tuskegee* by Lionel Richie who is benefiting from an appearance on Jonathan Ross's ITV1 show by starting the week at No.8.

Although down to third place on the midweeks, Emeli Sandé's *Our Version Of Events* remains ahead of Adele's *21* in fourth spot having denied the record-breaking album a 22nd week at No.1 last Sunday. Adele's album sold a further 41,030 copies last week, but failed to prevent Sandé from recapturing pole position, despite sales of her album slipping 27.8% week-on-week to 44,722. While *21* lost its weekly supremacy, it regained the No.1 position on the year-to-date listing, where its total of 289,517 sales put it ahead of Lana Del



MIDWEEK NO.1

Bruce Springsteen:
Wrecking Ball

Rey's *Born To Die* (284,983).

Ed Sheeran's + last week became the third British album release of 2011 to pass the million sales mark, joining Adele's *21* (4,061,863 sales, but newly certified as 15 times platinum, indicating trade sales of 4,500,000) and Coldplay's *Mylo Xyloto* (1,050,580 sales). Holding at three on sales of 31,463 copies, + has taken 25 weeks to reach the target. The album has remained in the Top 10 throughout its chart career, and has sold 1,021,072 in total – 739,920 of them on CD, 805 on vinyl, and the remainder on download.

Veteran rocker Meat Loaf, 64, landed the week's highest debut

last Sunday, entering at No.5 (16,513 sales) with new album *Hell In A Handbasket*. It is his sixth straight Top 10 studio set and his 10th in 11 releases since his 1977 breakthrough *Bat Out Of Hell*.

However, its opening week was well down on the 31,034 copies his last studio album *Hang Cool Teddy Bear* sold to debut at number four in 2010.

Pink Floyd's 1979 number three album *The Wall* returned to the chart, entering at No.22 after selling 6,747 copies. The vast majority of those sales were generated by the newly-released three-disc *Experience* edition, seven-disc *Immersion* edition

and double vinyl edition of the set, which racked up sales of 1,564, 2,418 and 729 respectively.

The Ting Tings' debut album *We Started Nothing* hit the ground running when it was released in 2008, debuting at No.1 on sales of 47,907 copies a week after their introductory single, *That's Not My Name*, topped the chart. With first single, 2010 offcut *Hands* reaching No.29, and 2012 follow-up *Hang It Up* debuting at 125 (2,098 sales) last week, the album understandably made a less impressive debut, arriving at No.23 (6,246 sales).

The Essential Whitney Houston continued to climb last Sunday, jumping 17-7 (13,441 sales), while *The Greatest Hits* – which made a bigger immediate impression following her death last month, ebbed 36-99 (1,359 sales). The Essential is Houston's eighth Top 10 album.

Lana Del Rey's *Born To Die* was static at No.4 (26,575 sales) on its fifth week, while Australian-based Belgian Gotye's *Making Mirrors* eased 5-6 (15,989 sales) on its third appearance.

Overall album sales were down 3.84% week-on-week to 1,612,430 – 19.20% below same-week 2011 sales of 1,995,595.

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INDUSTRY EVENTS DATES FOR YOUR DIARY



26/04 MUSIC WEEK AWARDS
The Brewery, London

March

13-18 SXSW, Austin, Texas
sxsw.com

16-25 Winter Music Conf., Miami
wintermusicconference.com

April

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

29-2 (May) MUSEXPO
musexpo.net

May

4-6 The Camden Crawl
thecamdencrawl.com

4-7 Live At Leeds Festival
liveatleeds.com

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

17-19 Sound City, Liverpool
liverpoolsoundcity.co.uk

23-25

International Music Summit, Ibiza
internationalmusicsummit.com

June

6-7 goNorth, Inverness
gonorth.biz

8-17

Meltdown, South Bank, London
meltdown.southbankcentre.co.uk

July

6-7 T In The Park, Kinross-shire,
Scotland
tinthepark.com

FORTHCOMING FEATURES



Coming in April...

Distribution Special
Physical media still rules sales – but which companies handle the bulk of it, and what are the main issues facing them?



Sheet Music Focus

An often-unsung hero in the music industry's publishing sector, sheet music continues to remain popular. We take a special look at the market

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

* All feature dates subject to change

PRODUCT KEY RELEASES



▶ NOEL GALLAGHER'S HFB Dream On



▶ TANLINES Mixed Emotions

MARCH 12

SINGLES

- BIRDY 1901 (14th Floor/Atlantic)
- BLACK KEYS Cold On The Ceiling (Nonesuch)
- ALEXANDRA BURKE FEAT. ERICK MORILLO Elephant (Syco)
- DR JOHN Revolution (Nonesuch)
- ERASURE Fill Us With Fire (Mute)
- FIXERS Iron Deer Dream (Mercury)
- JAY-Z & KANYE WEST N****S In Paris (Roc-A-Fella/Mercury)
- KINDNESS Gee Up (Polydor)
- MICHAEL KIWANUKA I'm Getting Ready (Polydor/Communion)

- ADAM LAMBERT Better Than I Know Myself (15/RCA)
- THE MACCABEES Feel To Follow (Fiction)
- KATIE MELUA Better Than A Dream (Dramatic)
- MIA Bad Girls (Mercury/Interscope)
- MIKE SNOW Paddling Out (Columbia)
- MISSING ANDY Money (Invasion)
- NERVO FEAT. AFROJACK AND STEVE AOKI We're All No One (Astralwerks/Virgin)
- NOEL GALLAGHER'S HIGH FLYING BIRDS Dream On (Sour Mash)
- LIONEL RICHIE FEAT. SHANIA TWAIN Endless Love (Mercury)
- THE SILVER SEAS Candy (The Lights/EMI)
- RUFUS WAINWRIGHT Out Of The Game (Polydor)
- PAUL WELLER That Dangerous Age (Island)
- WHIPPING BOY No One Takes Prisoners Anymore (Rocket Girl)

ALBUMS

- TONY BENNETT Duets - An American Classic (Re-Pack) (Columbia)
- MARCUS COLLINS Marcus Collins (RCA)
- JASON DONOVAN Sign Of Your Love (Polydor)
- ESTELLE All Of Me (Atlantic)
- GRIMES Visions (Arbutus/4AD)
- HOODED FANG Tosta Mistá (Full Time Hobby)
- INJA Bass Music/Escapism (INFi)
- MICHAEL KIWANUKA Home Again (Polydor/Communion)
- CHARLIE LANDSBOROUGH Destination (Edel Demon)
- ROMEO'S DAUGHTER Rapture (RC)
- SOULFLY Enslaved (Roadrunner)
- TYGA Careless World: Rise Of The Last King (Island)

MARCH 19

SINGLES

- ANGEL FT. WRETCH 32 Co In Co Hard (Island)

- THE BAND PERRY If I Die Young (Mercury)
- CAAN Every Little Thing (Camouflage)
- COLDPLAY Charlie Brown (Parlophone)
- HEAVYFEET & NATE JAMES Eack Foot (Champion)
- JLS Froué (Epic)
- LABRINTH Last Time (Syco)
- LADYHAWKE Black, White & Blue (Island/Mauai)
- MADONNA FEAT. NICKI MINAJ & MIA Give Me All Your Lovin' (Interscope)
- NICKI MINAJ Starships (Cash Money/Island)
- MODESTEP Show Me A Sign (A&M)
- MOHOMBI In Your Head (Island)
- SEAN PAUL She Doesn't Mind (Atlantic)
- RIHANNA FEAT. JAY-Z Talk That Talk (Def Jam)
- MARLON ROUDETTE Mew Age (Warner)
- THE SHINS Simple Song (RCA)
- SUMMER CAMP Losing My Mind (ATP)
- THE VAN DOOS Black It Out (Tri-Tone)
- WILL YOUNG Losing Myself (RCA)

ALBUMS

- THE BAND PERRY The Band Perry (Mercury)
- BLOOD RED SHOES Colé (V2/Cooperative Music)
- MELANIE FIONA The Mi Life (Island)
- HUE & CRY Hot Wire (Fop)
- KINDNESS World You Need A Change Of Mind (Polydor)
- ADAM LAMBERT Trespassing (15/RCA)
- MIKE SNOW Happy To You (Columbia)
- MISSING ANDY Generation Silenced (Invasion)
- FRANKIE ROSE Interstellar (Memphis Industries)
- MARLON ROUDETTE Matter Fixé (Warner)
- THE SHINS Part Of Morrow (Columbia)
- TANLINES Mixed Emotions (True Panther)
- VARIOUS The Hunger Game Ost (Mercury)
- WE THE KINGS Sunshine State Of Mind (S-Curve/Warner Brothers)
- THE WEDDING PRESENT Valentini (Scapitones)
- PAUL WELLER Sonik Kicks (Island)

MARCH 26

SINGLES

- ALL-AMERICAN REJECTS Bee Keeper?S Daughter (Interscope)
- ALL THE YOUNG The Horizon (Midlands Calling/Warner)
- ALPINES Cold (Polydor)
- AZEALIA BANKS FEAT. LAZY JAY 212 (Azealia Banks/Polydor)
- B. TRAITS FEAT. ELISABETH TROY fever (Digital Soundboy/Polydor)
- BLACK VEIL BRIDES Ritual (Island/Lava)
- CHRIS BROWN Turn Up The Music (Sony RCA)

▶ **DEV** The Night The Sun Came Up▶ **ALL THE YOUNG** Welcome Home▶ **JASON MRAZ** Love Is A Four Letter Word▶ **SWEET BILLY PILGRIM** Crown & Treaty▶ **LESLEY GARRETT** A North Country Lass

- **JAKE BUGG** Troubled Town (*Mercury*)
- **CLEMENT MARFO & THE FRONTLINE FEAT KANO** Mayhem (*Warner Brothers*)
- **CARO EMERALD** Dr Wanna Do (*Dramatica/Grand Mana*)
- **FEIST** The Bad In Each Other (*Polydor*)
- **CHRIS ISAAK** My Baby Left Me (*Rhino*)
- **LOSTPROPHETS** Bring Em Down (*Columbia*)
- **PAUL MCCARTNEY** Accentuate The Positive (*Heamusic*)
- **JAMES MORRISON** One Life (*Island*)
- **JASON MRAZ** I Won't Give Up (*Atlantic*)
- **PLAN B** Ill Manors (*679/Atlantic*)
- **POLICA** Lay Your Cards Out (*Memphis Industries*)
- **CHARLIE SIMPSON** Farmer And His Gun EP (*Nusic Sounds*)
- **WALE** Slight Work (*Warner Brothers*)
- **JESSIE WARE** Running (*Island*)

ALBUMS

- **ALL-AMERICAN REJECTS** Kids In The Street (*Interscope*)
- **AMADOU & MARIAM** Folia (*Because*)
- **CAROLINA CHOCOLATE DROPS** Leaving Eden (*Nonesuch*)
- **DEV** The Night The Sun Came Up (*Island*)
- **DJ FORMAT** Statement Of Intent (*Project Blue Book*)
- **FEEDER** Generation Freakshow (*Big Teeth*)
- **MADONNA** Mdn (*Interscope*)
- **MADONNA** Original Album Series (*Warner Brothers*)
- **THE MARS VOLTA** Noctourniquet (*Warner Brothers*)
- **MORRISSEY** Viva Hate (*EMI Catalogue*)
- **CHARLOTTE O'CONNOR** For Kenny (*Quiksilver/Drop In*)
- **KATY PERRY** Complete Confection (*Virgin*)
- **SHINEDOWN** Amaryllis (*Roadrunner*)
- **SLY & ROBBIE** Blackwood Dub (*Attack*)
- **THE USED** Vulnerable (*Hopeless*)

APRIL 2

SINGLES

- **GABRIEL BRUCE** Dark Lights (*Mercury*)
- **GRAHAM COXON** What'll It Take (*Parlophone*)
- **DRAKE FEAT. LIL' WAYNE** The Motto (*Cash Money/Island*)
- **DRAKE FEAT. NICKI MINAJ** Make Me Proud (*Cash Money/Island*)
- **FLORENCE + THE MACHINE** Never Let Me Go (*Island*)
- **L MARSHALL FEAT. SINCERE & SNEAKBO** The Wait Pt 2 (*Mercury*)
- **JULIAN LENNON** Guess It Was Me **** (*Conehead*)

- **LAURA MARLING** All My Rage (*Virgin*)
- **THE MILK** Broke Up The Family (*Sony/Sign Of The Time*)
- **OLLY MURS** Oh My Goodness (*Epic/Syco*)
- **CHRISTINA PERRI** Arms (*Atlantic*)
- **SEEKER LOVER KEEPER** Even Though I'm A Woman (*Microdata*)
- **TAYLOR SWIFT FEAT. THE CIVIL WARS** Safe And Sound (*Mercury*)
- **TRIBES** Corner Of An English Field (*Island*)

ALBUMS

- **ALL THE YOUNG** Welcome Home (*Midlands Calling/Warner*)
- **GRAHAM COXON** A&E (*Parlophone*)
- **DR JOHN** Locked Down (*Nonesuch*)
- **EAST 17** Dark Light (*Foa*)
- **KILLING JOKE** MMXII (*Spinefarm*)
- **LABRINTH** Electronic Earth (*Syco*)
- **LOSTPROPHETS** Weapons (*Columbia*)
- **DEMI LOVATO** Unbroken (*Polydor*)
- **MADNESS** Forever Young - The Skia Collection (*Salvo/Union Square*)
- **LAURA MARLING** A Creature I Don't Know - Deluxe (*Virgin*)
- **NICKI MINAJ** Pink Friday... Roman Reloaded (*Cash Money/Island*)
- **SEAN PAUL** Tomahawk Technique (*Atlantic*)
- **SEEKER LOVER KEEPER** Seeker Lover Keeper (*Microdata*)
- **TALK TALK** 3X Remasters (*EMI Catalogue*)
- **ROBIN THICKE** Love After War (*Interscope*)

APRIL 9

SINGLES

- **2:54** You're Early (*Fiction*)
- **BOMBAY BICYCLE CLUB** How Can You Swallow So Much Sleep (*Island*)
- **CARLY RAE JEPSEN** Call Me Maybe (*604/Polydor*)
- **MONICA & BRANDY** It All Belongs To Me (*RCA*)
- **PARACHUTE YOUTH** Can't Get Better Than This (Sweet It Out) (*Sweet It Out*)
- **LANA DEL REY** Blue Jeans (*Polydor/Stranger*)
- **RIZZLE KICKS** Traveller's Chant (*Island*)
- **SANTIGOLD** Disparate Youth (*Atlantic*)
- **TAIO CRUZ FEAT. FLO-RIDA** Hangover (*4th & Broadway*)
- **YELAWOLF** Let's Roll (*Interscope*)
- **YOU ME AT SIX** No One Does It Better (*Virgin*)

ALBUMS

- **BREATHE CAROLINA** Hell Is What You Make It (*Columbia*)
- **COUNTING CROWS** Underwater Sunshine (*Cooking Vinyl*)

- **FLORENCE + THE MACHINE** MTV Unplugged (*Island*)
- **HALESTORM** The Strange Case Of? (*Roadrunner*)
- **M WARD** A Wasteland Companion (*Bella Union*)
- **MONICA** New Life (*RCA*)
- **JULIAN OVENDEN** Legacy (*Decca*)
- **RAMIN** Ramin (*Sony Cmg*)
- **JOE SATRIANI** Satchurated: Live In Montreal (*Sony*)
- **SEA OF BEES** Orangefarben (*Heavenly*)
- **LISSY TRULLIE** Lissy Trullie (*Wichita/Universal*)

APRIL 16

SINGLES

- **A\$AP ROCKY** EP (*Columbia*)
- **B.O.B** So Good (*Rebel Rock Enu/Atlantic/Grand Hustle*)
- **CHILDISH GAMBINO** Heartbeat (*Glassnote/Island*)
- **CLOCK OPERA** Man Made (*Island*)
- **DRY THE RIVER** New Ceremony (*RCA*)
- **NEWTON FAULKNER** Write It On Your Skin (*Ugly Truth/RCA*)
- **MAYER HAWTHORNE** The Walk (*Island*)
- **LMFAO** Sorry For Party Rocking (*Interscope*)
- **MARINA AND THE DIAMONDS** Primadonna (*679/Atlantic*)
- **SERENADES** Birds (*Polydor*)
- **THE STAVES** The Motherload EP (*Atlantic*)
- **SWEET BILLY PILGRIM** Joyful Reunion (*Parlophone*)
- **USHER** Climax (*RCA*)

ALBUMS

- **BAHAMAS** Barchards (*Island*)
- **CANCER BATS** Dead Set On Living (*Hassle*)
- **FUTURES** Start A Fire (*Mercury*)
- **THE GHOSTS** The End (*Packet*)
- **JACK JOHNSON & FRIENDS** The Best Of Kokuia (*Island*)
- **BOB MARLEY** Marley OST (*Island*)
- **JASON MRAZ** Love Is A Four Letter Word (*Atlantic*)
- **SERENADES** Criminal Heaven (*Polydor*)
- **STORM CORROSION** Storm Corrosion (*Roadrunner*)
- **SWEET BILLY PILGRIM** Crown & Treaty (*Parlophone*)

APRIL 23

SINGLES

- **FOSTER THE PEOPLE** Don't Stop (Color On The Walls) (*Columbia*)

- **GOTYE** Eyes Wide Open (*Island*)
- **REN HARVIEU** Open Up Your Arms (*Island/Kid Gloves*)
- **LONSDALE BOYS CLUB** Light Me Up (*Island*)
- **MAVERICK SABRE** I Used To Have It All (*Mercury*)
- **SLEIGH BELLS** Crush (*Columbia/Mom & Pop*)
- **VARIOUS CRUELITIES** Neon Truth (*Hideout/Mercury*)
- **WILLY MOON** Yeah, Yeah (*Island*)

ALBUMS

- **CLOCK OPERA** Ways To Forget (*Island*)
- **HANNAH COHEN** Child Bride (*Bella Union*)
- **ELECTRIC GUEST** Monde (*Because*)
- **LESLEY GARRETT** A North Country Lass (*Music Intirity*)
- **REN HARVIEU** Through The Night (*Island/Kid Gloves*)
- **MAYER HAWTHORNE** How Do You Do (*Island*)
- **POLICA** Give You The Ghost (*Memphis Industries*)
- **SANTIGOLD** Master Of My Make Believe (*Atlantic*)
- **RUFUS WAINWRIGHT** Out Of The Game (*Polydor*)
- **JACK WHITE** Blunderbuss (*XL/Third Man*)

APRIL 30

SINGLES

- **BASTILLE** Overjoyed (*Virgin*)
- **JOSH OSHO FEAT. CHILDISH GAMBINO** Giants (*Island*)
- **KASSIDY** I Can't Fly (Instant Grat) (*Vertigo*)
- **KEANE** Silenced By The Night (*Island*)
- **LIANNE LA HAVAS** Lost & Found EP (*Warner Brothers*)
- **CONOR MAYNARD** Can't Say No (*Parlophone*)
- **S.C.U.M** Amber Hands (*Mute*)
- **SUBFOCUS** Out Of The Blue (*Mercury*)

ALBUMS

- **ANISON** Memory Flashes (*Spectra*)
- **B.O.B** Strange Clouds (*Rebel Rock Enu/Atlantic/Grand Hustle*)
- **BRENDAN BENSON** What Kind Of World (*L.I.jinx*)
- **EUROPE** Bag Of Bones (*Farmusic*)
- **KASSIDY** Cassidy (*Vertigo*)
- **MARINA AND THE DIAMONDS** Electra Heart (*679/Atlantic*)
- **STARBOY NATHAN** 3D Determination Dedication Desire (*Vibes/Camer/Mona*)
- **VARIOUS CRUELITIES** Various Cruelties (*Hideout/Mercury*)

MAY 7

SINGLES

- **BAND OF SKULLS** Sweet Soul (*Electric Blues*)
- **JAKWOB** We Are (*Mercury*)
- **JESSIE J** Laser Light (*Island/Lava*)
- **KING CHARLES** Lady Percy (*Island*)

ALBUMS

- **CHRIS BROWN** Fortune (*RCA*)
- **THE HEARTBREAKS** Funtimes (*Nusic Scurds*)
- **KEANE** Strangeland (*Island*)
- **KING CHARLES** Loveblood (*Island*)
- **THE MAGNETIC NORTH** Orkney: Symphony Of The Magnetic North (*Full Time Hobby*)
- **SADE** Live Concert (*RCA*)

MAY 14

SINGLES

- **KARIMA FRANCIS** Wherever I Go (*Mercury*)
- **GAZ COOMBES** Hot Fruit (*Hot Fruit/Virgin*)
- **BEN HOWARD** Diamonds (*Island*)
- **JOYCE** Keep The Lights On (*Island*)
- **KATY B & MARK RONSON** Move To The Beat (*RCA*)
- **MAC MILLER** Frick Park Market (*Island/Rostrum*)
- **NEON HITCH** Love U Betta/F**K U Betta (*Warner Brothers*)
- **NIKI & THE DOVE** Tomorrow (*Mercury*)

ALBUMS

- **NIKI & THE DOVE** Instinct (*Mercury*)

MAY 21

SINGLES

- **FIXERS** Really Great World (*Mercury*)
- **LADYHAWKE** Sunday Drive (*Island*)
- **PALOMA FAITH** Picking Up The Pieces (*Epic*)

ALBUMS

- **ADMIRAL FALLOW** Tree Bursts In Snow (*Nettwerk*)
- **COLD SPECKS** I Predict A Graceful Expulsion (*Mute*)
- **FIXERS** We'll Be The Moon (*Mercury*)
- **GAZ COOMBES** Caz Coombes Presents - Here Come The Bombs (*Hot Fruit/Virgin*)
- **HERVE** Pick Me Up, Sort Me Out, Calm Me Down (*Cheap Thrills*)
- **MAC MILLER** Blue Slide Park (*Island/Rostrum*)
- **SOULSAVERS** The Light The Dead See (*V2/Cooperative*)

PRODUCT RECOMMENDED

ALBUM OF THE WEEK



NOAH STEWART

NOAH
(Decca)



March 26

The debut album from Harlem tenor Noah Stewart mixes a classical music foundation with a popular edge.

A few years ago Stewart was a receptionist at New York's Carnegie Hall, working to pay for his singing lessons - recently he performed on the venue's stage. He's also lent backing vocals to Mariah Carey, and is now building a reputation as a fast-rising operatic superstar.

LP Noah includes renditions of classic operatic arias and pop standards. With input from producers and arrangers Steven Baker and Christian Seitz, it also presents Stewart's rich, resonant voice in traditional tunes like Silent Night, alongside a fresh reappraisal of The Star Spangled Banner, which he sang at the NFL International Series game at Wembley Stadium in October last year.

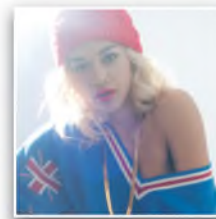
Further building his profile in the UK, Stewart will make his Royal Opera House debut in March 2012, starring in a new production. At the time of writing, the album sits at No.7 on the Amazon pre-release chart.

TRACK OF THE WEEK



RITA ORA

R.I.P featuring
Tinie Tempah
(Roc Nation/Columbia)



May 6

21-year-old female singer Rita Ora recently took The Official Chart top spot, courtesy of her guest vocal on DJ Fresh track Hot Right Now. This success has primed Ora perfectly to step into her solo spotlight with debut UK single R.I.P.

Signed directly to Roc Nation by Jay-Z after just one phone call, she's been developing her sound for a few years and is set to be a transatlantic urban-pop hit.

R.I.P. was debuted on Twin B's 1Xtra breakfast show last week and boasts writing and production credits from Drake, Chase and Status and Stargate. Ora will tour with DJ Fresh on his series of UK live dates this summer.

INCOMING ALBUMS

KASSIDY One Man Army (Vertigo)

In the run-up to the release of their second album, One Man Army, Glasgow four-piece Kassidy released lead single, I Can't Fly, on February 27.

In 2011, through relentless gigging, high-profile festival slots and the release of their debut album Hope St, the band became one of Scotland's biggest new acts.

Kassidy are known for their trademark stage set-up of the four band members, each armed with a guitar in a line across the front of the stage, where they belt out songs from spine-tingling acoustics to rousing rock 'n' roll.

One Man Army was recorded with long-time collaborator Thomas McNeice (Gang of Four) and mastered at Abbey Road Studios. The band will tour the UK in March in support of the record.

APRIL 30

INCOGNITO Surreal (Dome)



Popular UK soul/funk/jazz band, Incognito, have added to their line-up two new vocalists in UK jazz scene luminary Natalie Williams and German-born Mo Brandis (who is also an accomplished pianist and sax player). US singer Maysa, who first featured with Incognito on their 1992 set Tribes Vibes & Scribes, also features on the latest record as well as Vanessa Haynes who joined the band two years ago.

Surreal is a collection of original songs (and one cover track) that resonate over a 'bed of fluid basslines and irresistible drum grooves' that is said to reflect the energy of the band's live shows and incorporates influences from Brazilian jazz funk, soul and bossa nova.

Incognito will tour the UK in May.

MARCH 26

KEANE Strangeland (Island)



It's been four years since the release of their last LP and soon Keane will return with their fourth studio album. Recorded with producer Dan Grech (Radiohead, The Vaccines, Lana Del Rey), Strangeland is described by the band as being their most personal and honest record yet.

The multi-million selling group have 3 No.1 LPs to follow, and are now a four-piece with new member, bass player Jesse Quin.

Singer Tim Rice-Oxley said of the album's sound: "It feels like an adventure... full of uncertainty and the potential for mishap as well as the possibility of amazing things and glorious discoveries."

Keane will tour the UK in May and June and will perform at the South by Southwest festival.

MAY 7

STAFF PICK: TOM PAKINKIS, SENIOR STAFF WRITER



LANA DEL REY

Born To Die
(Polydor)

Sandwiched between a bloke's armpit and a pair of particularly grimy tube train doors, I started to wonder if the opening three tracks to Lana Del Rey's Born To Die were the best I'd heard in succession for years.

They might well be: Born To Die is as haunting as Video Games but in a completely different way. Del Rey shows her vocal range with lower verses pushing with a subtle, relentless drive, while the chorus lifts beautifully and gathers a floaty momentum before stopping dead.

Off To The Races is tragically playful in its subject matter as Lana flits between a tainted romance and a

frivolous social life, flicking her vocals as she as she paints a picture of a giggling, fun-loving character. It's a great example of a smart singer/storyteller. Blue Jeans rounds off a perfect opening trio with Del Rey's voice soaring and dropping, carried by a groove that



comes more from the rhythm of the words than the music itself.

Similar qualities can be found in each track: Million Dollar Man has a smokey atmosphere with lyrics that trudge along on a sorrowful journey and, while tracks like National Anthem and Dark Paradise are the obvious airtime candidates, they're still snappy and full of attitude, with orchestral surges that give a guy a sense of temporary invincibility.

Just what you need if you're being nasally assaulted on the underground.

OUT NOW

PRODUCT REISSUES

DORIS DAY • REGGAE • CHILLOUT • MADNESS

DORIS DAY • The Ultimate Collection (Sony Music 88691952342)



My Heart, a collection of previously unreleased recordings by

Doris Day, has sold 60,000 copies since its release last September, proving that the legendary actress/singer is still highly regarded by the record-buying public. With Mother's Day and Easter looming large, this new 25-song compilation should fare at least equally well. Spanning Day's entire career, it includes her best-known recordings – The Deadwood Stage, Whatever Will Be Will Be (Que Sera Sera), Move Over Darling, Perhaps Perhaps and the 1964 hit Move Over Darling, penned and produced by her late son Terry Melcher. Day's sweet vocal style, with its warm phrasing, lends a timeless elegance to a wide array of material and should ensure The Ultimate Collection of strong catalogue sales for years to come.

VARIOUS • Club Reggae/Sly And Robbie Present Taxi (Trojan/Spectrum SPECORIG 1012 / Island/Spectrum SPECORIG 1013)



Two exceptional reggae compilations from different eras are welcome

new additions to Universal's budget Spectrum range. An extremely fecund source of commercial reggae from the very start, the Trojan label helped to cement its reputation with a series of compilations under the title Tighten Up in the late 1960s, but found even greater success with a series issued under Club Reggae branding. Over 40 years after the fact, the very first Club Reggae album is finally made available on CD, sourced from the original mastertapes and artwork. Although slender by modern standards, with 12 songs and a playing time of 34 minutes, it is a perfect time capsule, housing iconic recordings like 54-46 Was

My Number by Toots & The Maytals, Double Barrel by Dave & Ansel Collins and The Melodians' Rivers Of Babylon. Riddim Twins Sly Dunbar and Robbie Shakespeare helped reggae to evolve and mutate during the Dancehall era, using their Taxi imprint to release a series of innovative and successful recordings, 12 of which were collected for the 1981 compilation Sly And Robbie Present Taxi – which is on CD for the first time, and includes such significant recordings as Black Uhuru's World Is Africa, The Tamlins' Smiling Faces Sometimes and General Echo's Drunken Master.

VARIOUS • Keep Calm And Relax (Sony Music 88691959552)



Its title inspired by the celebrated 1939 wartime poster Keep Calm And Carry On, this is a soothing selection of songs

aimed at the Mother's Day market. Comprising 53 songs across three CDs, it is a contemporary and comforting chillout selection housing recent hits like Nothing's Real But Love by Rebecca Ferguson, Matt Cardie's Run For Your Life, Jason Mraz's I'm Yours and Loick Essien's Me Without You. These are interspersed with slightly more vintage recordings of immaculate chillout pedigree, including Kinobe's Slip Into Something More Comfortable, Jose Gonzalez's Heartbeats, Zero 7's Destiny and Dido's Thank You. Overall, it's a fairly formidable collection, which will likely also enjoy an upturn in business at Easter, on Father's Day and other gifting occasions.

MADNESS • Forever Young – The Ska Collection (Salvo SALVOCD 052)



Racking up sales of more than 360,000 Madness albums

since 2009, the Salvo label has given the ever popular Nutty Boys' catalogue a new lease of life. Although they have expanded their musical horizons somewhat since their 1979 recording debut, Madness are still essentially a ska band, and it is that beating heart of their music which provides the inspiration for Forever Young, which compiles all their best ska sides, including major hit singles like One Step Beyond, Baggy Trousers, House Of Fun, The Prince, and similarly styled album highlights Tarzan's Nuts, Swan Lake and The Communicator. The collection is further enriched by the inclusion of a 32 page fold-out poster booklet featuring words of wisdom from band members Chrissy Boy and Lee Thompson, and the inclusion of previously unreleased recordings of Jimmy Cliff's Vietnam and Edvard Grieg's classical masterpiece In The Hall Of The Mountain King which makes a surprisingly successful selection for skanking to.

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The owners of CELAS are recruiting a new Head of Licensing who will be responsible for CELAS' licensing activities and revenue growth targets, as well as helping to ensure CELAS delivers on all of its commercial and legal obligations to EMI, PRS for Music and GEMA.

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Richard Newman has been working for the last four years with producer, songwriter and photographer, Fran May on her major fine art rock project featuring a photographic exhibition in London in Autumn 2012.
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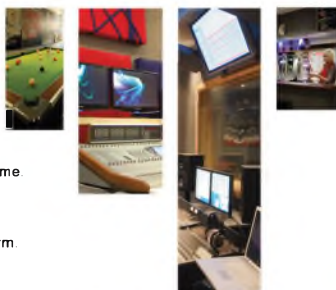


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WE'RE JAMMING...

Writers, producers artists and publishers came from all over the world to Anchor Recording Studios in Kingston, Jamaica for the BMI Songwriter Camp. Attendees wrote and recorded 22 new songs over the course of the trip. John Saunderson from Notting Hill Music said: "We all salute Brandon [Bakshi] and the BMI crew for hosting this amazing event. What great vision and commitment to the songwriting world." Pictured left to right to right (top row): Steven Weber, Andrew T. Mackay, Matt Backer, Garry Hughes, Ronaldo, Patrick Jordan-Patrikios, Jessica Bennett, Tony Grund, Brandon Bakshi (BMI), Ruby Coe, John Saunderson (Notting Hill Music), Don Yute, Italee, Elexican Eldemire, Christina Grand, Cameal Davis. Pictured left to right (bottom row): M1, Senior & Dizzle.

KEY SONGS IN THE LIFE OF...

ERIKA THOMAS



Communications Director, Cornerstone

First record you remember buying?



I'm pretty sure it was Band Aid's Do They Know It's Christmas? Either that or Toni Basil's Hey Mickey. I remember both seven-inch sleeves getting very tatty with wear.

Last track you downloaded? Simple Song by The Shins. I am very excited for the new album. I think Wincing The Night Away has to be one of my most played records.

Which track would you like played at your funeral? Blur's For Tomorrow. But the long version please, with the trumpets.

What's your karaoke speciality? I don't do karaoke.

Which song would be the first dance at your wedding? I don't think I'll be a wedding dance kind of girl but if I had to choose... Something by The Beatles would fit the bill.

Recommend a track that Music Week listeners might not have heard...

Beautiful Heart by Richard Swift. Heartbreakingly beautiful. I think Richard Swift is incredible and totally underrated. If you like Harry Nilsson you'll love him.



Left: John Lydon/Johnny Rotten and BMI's Brandon Bakshi. Right: John Saunderson Sly & Robbie.



IN THE CLUB

Hotly-tipped Sheffield duo Slow Club have signed a deal with independent publisher Eagle-I Music – fresh from their NME Awards 2012 tour appearances. The group have released two albums on London's uber-cool independent Moshi Moshi Records. From left: Roberto Neri (Eagle-I Music), Rebecca Taylor (Slow Club), Charles Watson (Slow Club), Stephen Bass (Moshi Moshi) & Michael McClatchey (Moshi Moshi).



ARCHIVE

MUSIC WEEK March 9, 1985

"A gloomy picture for the future" leads *Music Week's* front page this week as an in-depth financial survey of the UK record industry sees the independent, specialist retailer in "absolute decline". Total sales of records and tapes have fallen 20% from £123m to £99m. Heavy discounting policies from major multiple retailers such as WH Smith and Woolworths are blamed along with specialist chains such as HMV, Virgin and Our Price. They're networking a few computers over in the US and calling it an 'Internet' as well, but that's probably nothing... More worries for record dealers as some have expressed concern about back-catalogue and chart albums being available through newsagents under the Musicpoint scheme... Meanwhile labels distributed by Pinnacle are concerned that the company is yet to strike a deal with the aforementioned Our Price... Away from the retail turmoil, pirate Luke Scarbrow has been ordered by the High Court to pay more than £14,000 after being sued by CBS on behalf of the BPI.



SINGLES TOP 5 09.03.85

| POS | ARTIST | SINGLE |
|-----|-----------------------------|--------------------|
| 1 | DEAD OR ALIVE | You Spin Me Round |
| 2 | ELAINE PAGE & BARB. DICKSON | I Know Him So Well |
| 3 | COMMODORES | Nightshift |
| 4 | STEPHEN 'TINTIN' DUFFY | Kiss Me |
| 5 | MADONNA | Material Girl |



ALBUMS TOP 5 09.03.85

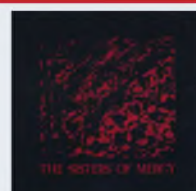
| POS | ARTIST | ALBUM |
|-----|-------------------|--------------------------|
| 1 | PHIL COLLINS | No Jacket Required |
| 2 | TEARS FOR FEARS | Songs From The Big Chair |
| 3 | BRUCE SPRINGSTEEN | Born In The USA |
| 4 | MEAT LOAF | Hits Out Of Hell |
| 5 | ALISON MOYET | Alf |



NEW RELEASES RECOMMENDED 09.03.85



PAUL QUINN Ain't That Always The Way
THE SISTERS OF MERCY No Time To Cry
 The Power Station's Some Like It Hot and UB40's I'm Not Fooled are considered 'Chart Certs' this week, but getting a fuller write-up is Paul Quinn's Ain't That Always The Way. The single is described as "the perfect vehicle" for Quinn's strong vocals as *Music Week* predicts it being the artist's first big hit. Meanwhile The Sisters Of Mercy's No Time To Cry is dubbed "another effective single" that should get them a fair deal of attention.





◀ **JUST A RASCAL (OR FOUR)**

Plenty wanted 'em, EMI got 'em. Pop/urban group The Rascals have signed a long-term deal with Virgin – and popped along to the label's offices to sign on the dotted line.

Back row: Nick Burgess (VP A&R, Virgin Records UK), Elias Bally (Rascals' co-Manager), Miles Leonard (President Parlophone & Virgin A&R Labels), Gary Mandel (Rascals' lawyer), Jade Richardson (A&R Manager, Virgin Records UK) and Dee Burrell (Rascals' co-Manager). Front row: Rascals band members Merkar, Kay Willz, Tempz and Big Shizz



▲ **SOLID AS A ROCK**

Some industry and rock royalty descended on Parliament last week, for a healthy debate on live music as part of MP Mike Weatherley's Rock The House initiative. Those joining Weatherley – and later Speaker John Bercow – included Mark Hoppus (Blink 182), Lord Clement-Jones (Lord for Culture, Media & Sport), Andy Copping (Vice President of Music UK, Live Nation), Alex Milas (Editor Metal Hammer, Future Publishing), Charlie Simpson (Fightstar, formerly of Busted), Ian Moss (Public Affairs Director at the BPI), Laurent Barnard (Gallows), Rob Damiani (Don Broco), Tyler Connolly (Theory of a Deadman) and Rick Wakeman (musician, songwriter and radio presenter, formerly of Yes).

▶ **THE MOSHI PIT**

Sony Music announced that it is to distribute the sweet, sweet music of Moshi Monsters earlier this week – the brainchild of UK software company Mind Candy. Its execs even got to meet one of the cuddly creatures. From left to right: Jason Perry, Head Of Music Mind Candy; Nicola Tuer, EVP Sony Music; Katsuma – Moshi Music artist; Nick Gatfield, Chairman and CEO Sony Music; Pete Leggatt, VP Sales Sony Music



FABLED LABELS

POLYDOR

Founded 1924

Key artists Slade, The Jam, Take That, Girls Aloud

Polydor was originally an independent branch of the German classical label Deutsche Grammophon Gesellschaft and didn't become a popular music label until 1946. In the early Sixties orchestra leader Bert Kaempfert signed Tony Sheridan to Polydor along with an unknown Liverpoolian group called The Beat Brothers...

Polydor merged with Philips-owned Phonogram Records in 1972 to create PolyGram in the US while the Polydor name ran as a subsidiary.

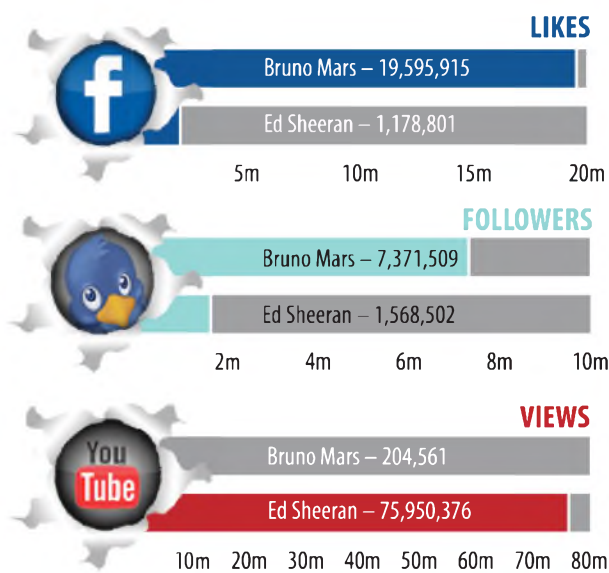
Polydor became a major rock label throughout the 1970s, seeing enormous success with Slade (left) in the UK, and a healthy dose of hit disco acts including The Bee Gees and Gloria Gaynor. It took over Decca's pop catalogue in the Eighties and went on to have hits with artists such as Coast to Coast, Ian Dury and Billy Fury throughout the decade as well as being home to The Jam.



Although Polydor is now defunct in the US it remains one of the strongest names in the UK having put out acts such as Take That (right), Girls Aloud and N-Dubz as well as the likes of Ian Brown, Elbow and The Maccabees on its Fiction imprint.



SOCIAL STANDING Official fan pages go head-to-head



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Music Week is published 50 times a year by Intent Media London, 1st Floor, Suncourt House, 18-26 Essex Road, London, N1 8LR, England

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Intent Media is a member of the Periodical Publishers' Association
ISSN - 0265 1548

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Printed by Pensord Press Ltd, Tram Road, Pontllanfraith, Blackwood, Gwent NP12 2YA

Subscription hotline 020 7354 6000
Email craig.swan@intentmedia.co.uk

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UK £235; Europe £275;
Rest of World Airmail (1) £350;
Rest of World Airmail (2) £390.
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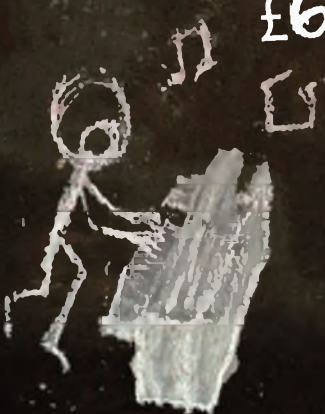
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