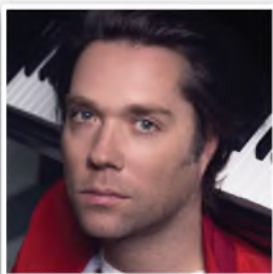




BIG INTERVIEW

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Rufus Wainwright discusses Universal and making a 'pop' record with Mark Ronson



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WITH THIS ISSUE

All the Music Week 2012 Awards finalists named and celebrated



BEGGARS PASSES ITS ARTISTS 50% OF STREAMING REVENUE: WHY ARE RIVALS LESS GENEROUS?

Given half a chance

LABELS

BY TIM INGHAM

Beggars Group has told *Music Week* that it pays a generous 50% of all revenue accrued from music streams to its artists and managers - and suggested that if rival labels matched it, acts could get three times the money they currently receive from the likes of Spotify.

A meagre 10-15% of streaming revenues are reportedly passed from some labels to artists as royalties, often due to traditional 'sale'-based contracts.

Some managers accuse labels of a lack of transparency - criticising NDAs which block them from seeing certain details of artist accounts.

"When we looked at the streaming models we felt that splitting this revenue 50/50 as licensed income was the right thing to do - we couldn't justify it as a 'sale'," Beggars director of



Xtra incentive: The xx are given 50% of all streaming revenues on a licence basis by Beggars

strategy Simon Wheeler told *Music Week*. "It really affects how many streams artists need to achieve in order to earn the same amount as from a download or physical purchase.

"If all labels applied the same approach it would definitely make things simpler: artists

could be seeing two or three times their current income per play. Some of the figures [that artists receive] are frankly offensive and if they are true it's no surprise many people are complaining that streaming doesn't pay."

Mercury nominee Jon Hopkins recently claimed that he received £8

for 9,000 plays on Spotify.

Wheeler's comments come after a fiery panel discussion at a MusicTank event in London, where Pink Floyd co-manager Paul Loasby revealed that in 2007 and 2008, Pink Floyd attracted 14 million plays on various ad-funded streaming services - which

translated into a total payment of "just over five figures". Loasby unsuccessfully requested that Floyd be placed on Spotify's paid-for service in 2010, but exempt from its free ad-supported platform.

Wheeler and Loasby were joined on the panel by the likes of Spotify's head of content Steve Savoca, who conceded that there were "a great deal of growing pains" as the firm strives to educate artists on payment.

Savoca added: "We're being as transparent as we can. We will be publishing information that we hope explains the model better. We can only go so far because we don't control the rest of that value chain [once money goes to labels]. But we won't play this out in the press. We've devoted staff to comb the world to meet with artists directly."

Wheeler said that Beggars was "bullish" about the future of streaming, revealing that

► *Continued on Page 3...*

She Found Love: Rihanna tops 15m record sales in UK

The UK's love for Rihanna has hit a new peak: the Barbadian star has sold a total of 15 million albums and singles in the domestic market - with five million coming in the last 12 months.

Albums *Loud* and *Talk That Talk* have sold more copies in the UK than anywhere else in the world - and Mercury Music Group/Def Jam UK president Jason Iley believes we might not be waiting too long before the star sells another 15 million.

"Selling 15 million records in the UK is a remarkable achievement," Iley told *Music Week*. "Rihanna's only 24 and I have no doubt she'll sell another 15 million records in the near future - but it's not about speed, it's about longevity, and Rihanna has a long career ahead of her."

Mercury launched Rihanna's career in the UK seven years ago. The label has released each of her six albums - five of which have gone multi-platinum.

She is the only female artist to have had a No.1 hit single in five consecutive years in the UK, and has had a total of six UK No.1 singles and three No.1 albums.

"From the start Rihanna and her team have treated the UK like home," added Iley. "She's totally embraced Britain - right down to our public transport systems.

"Her work ethic is incredible. She understands the label, as well as the promotional opportunities that we've created.

"We have a great relationship with her manager Jay Brown. Since the very early days of Rihanna's career he's always shown an exceptional understanding of the UK market. He's worked with us on the UK strategy on every album."

Rihanna was the UK's highest selling singles artist of the year in both 2010 and 2011, and spent more weeks at No. 1 in the singles chart than any other artist last year.



NEWS

EDITORIAL

The GAME blame



WHEN I FIRST STUMBLED INTO THIS INDUSTRY from the thumb-twiddling world of video games, I was asked the same behind-closed-doors question by labels time and time again: how do they do it?

The headlines pouring out of that market have, for a long time, been led by its shiny, gargantuan record-breakers. Some \$400 million taken by Modern Warfare 3 in a single day – that's a personal favourite. Angry Birds being downloaded 500 million times – another good 'un. Nintendo's 3DS shifting 5 million in Japan. The list goes on.

There are plenty more examples of what seems like endless wild prosperity in the past few years; enough to make record company vets go glossy-eyed at the memory of CD's heyday, when one beautiful, ever-giving revenue stream dwarfed all others.

And then, of course, there's those platform lockdowns; Sony and Microsoft 'own' media players on which (a) the audience can be closely monitored and (b) entertainment from the artists they outright own (just imagine!) can be exclusively played.

That's piracy and contract turmoil knocked into a cocked hat.

Yet this week, the fragility of the interactive entertainment market was laid on for public consumption as GAME Group – the owner of both GAME and Gamestation specialist stores – teetered on the brink of administration.

"If GAME goes under, interactive entertainment retail might still live on. Music would struggle to say the same about HMV"

The secret hope from the record industry will be that one fewer entertainment stockist on the High Street might bolster HMV's stability – despite its run-ins with the video games industry of late.

But look past the prospect of GAME's demise, and there's yet another bit of troubling cross-industry macro-economics. After failing to reach consignment terms with GAME, Electronic Arts' new blockbuster game Mass Effect 3 wasn't stocked in its stores. EA missed out on what should be over 20% of the retail market.

Yet earlier this week, Mass Effect 3 was certified as the biggest selling physical title in the series' history.

If HMV disappears, music's distribution network is in turmoil. Unlike games (or, indeed, GAME) there are no back-up options. The supermarkets are hardly likely to step into the breach.

70% of albums are still sold on CD in the UK – a frightening prospect for an industry that is quite so digitally obsessed, and has such a vulnerable model at play in the world of bricks and mortar.

It is right for music, on the vanguard of so much innovation that will benefit other entertainment markets in years to come, to ponder and squabble on the subject of the access-model – as it did at the fantastic MusicTank event the other week.

We have much to gloat about: video games, for one, are just getting their head round direct-to-fan power plays and crowd-sourcing (hi, Pledge Music!).

But the fact remains: GAME or no GAME, their industry continues to be patiently invested in retail – and it has been rewarded for that loyalty with a High Street safety net.

So labels: be nice on Record Store Day, yeah?

Tim Ingham, Editor

LIVE NATION AND ATC DEBATE TRADE'S HOT TOPIC

ILMC weighs in on secondary ticketing

LIVE

BY TOM PAKINKIS

ILMC 2012 saw a panel of managers and concert promoters offer fresh insight on the issue of secondary ticketing, urging the industry to be more transparent with fans and to get on board with dynamic ticketing as a potential solution.

Creative Artists Agency manager Emma Banks had no qualms in talking about the fact that some artists are aware of secondary ticketing, but suggested that transparency about the practice would be a better solution than trying to combat it.

"An artist putting tickets up on Viagogo or eBay is ultimately about supply and demand," said Banks. "They can't say they don't know about it because there are shows that go on sale where Viagogo is on the advert."

"I think we should be frank with [the public]," Banks added. "We need to say, 'The problem is that this happens, but also the artist needs to make a living."

"I have acts that won't allow tickets to be placed there knowingly – but of course they end up there anyway and they accept they're not going to take the 90% upside that Viagogo generously offer us to give them tickets," she added. "There are others that buy into the idea and say 'If you can't beat them, join them.'"

She continued: "I think every artist I know would rather control the price of their ticket so that they can sell it to a fan at the price they believe it should be sold at. That's their number one goal but the real world doesn't work like that."

Banks also flagged up empty seats as another problem linked to secondary tickets.

"I had two shows at the Hammersmith Apollo with a



From left: Speakers Emma Banks, Wayne Forte, Brian Message and John Reid

"This is about industrial organised crime. We need technology to deal with it"

JOHN REID, LIVE NATION

really hot act and there was no reason why every ticket that had been sold wouldn't have shown," she explained. "But we had 10% no-shows on both days and when you went on the secondary sites there were tickets on there."

Live Nation's John Reid commented on the rampant use of 'ticketing bots' – software applications used by some ticket resale brokers to unfairly obtain as many seats as possible from ticketing websites.



"95% of our traffic at Ticketmaster for a Saturday on-sale in the US is from bots," he said. "That's why people can't get online and why the systems crash."

"This is about industrial organised crime," he added. "We need technology to deal with it and that's where we're putting our resources."

One suggestion that rose to the surface during discussions with the floor was to learn from outside companies like airlines, both for inspiration on security and dynamic ticket pricing.

"We're trying to work on dynamic pricing," said Reid. "We've got about 400 shows this summer that are dynamically

priced in the US, maybe more now, but we have to get agents, artists and managers to buy in.

"It's very difficult for an artist to get their head around a manager saying, 'I'm trying to protect your income, so you're guarantee is X but if you take dynamic pricing there's a chance it might be Y – which might be lower than X – or it might be Z.'"

Entourage Talent president Wayne Forte, talked up the progress being made "Ticketmaster is working on this now, heavily," he said. "I saw some phenomenal statistics on what they're doing and what they're trying to do but it can't happen overnight."

"I don't agree with what's happening with tickets, I hate it," he added. "But the reality is that tickets have become as important a commodity as gold and oil to some of these people. These guys are making a lot of money."

Brian Message of the Music Managers' Forum and ATC Management felt that lessons could be learned from the recorded music sector.

"There's been a ten year turf war between technology and rights-holders, who turned their back on technology when Napster came out," he said. "There's also a whole load of artists who are yet to find out how they get paid in a digital world."

"We have to build transparent models and get away from non-disclosure agreements where tech companies are blaming rights holders and rights holders are blaming tech companies," he concluded.

PERFORMANCE SCHOOL LAUNCHES LABEL VIA MAJOR'S SERVICES ARM

Sylvia Young's Seymour Place teams up with EMI

LABELS

BY TINA HART

Renowned theatre school founder Sylvia Young ROBE has launched a record label venture using EMI label services.

Young has partly created Seymour Place Music to help ensure standout talent doesn't leave her world-famous performing arts school without getting a deal in the music business.

She has seen the likes of Emma Bunton, Amy Winehouse, Nathan Sykes (The Wanted) and Dionne Bromfield pass through her school.

Young told *Music Week*: "We had a tremendous amount of talent that was leaving the school, some going off to be in bands but some didn't get picked up straight away. I was amazed that out of my about-to-leave kids how much talent was left and I think that was the point we said 'Why



don't we do something with them?"

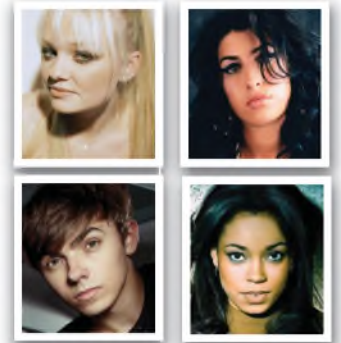
Vast rehearsal space and facilities at the school also work to the advantage of the label in terms of availability and costs.

Its debut single will arrive from EverYoung (pictured with Young, above), a four-piece made

up of the school's former students, aged 16 and 17. Track Warrior, co-written by the band, has been promoted via a school tour whilst Tony Lundon, formerly of pop group Liberty X, has been mentoring them.

The label has been co-founded by former pupil and

music executive Simon Hanning. He explained: "I went to EMI and had a conversation with Mike Rowe at label services. They said we were able to develop acts at our own pace and not have things forced upon us. It felt right and what they offered to us is fantastic because we can buy in



Sylvia Young alumni: Emma Bunton, Amy Winehouse, Nathan Sykes, Dionne Bromfield

any element of their expertise that we want and other things we can outsource."

As well as potentially nurturing more pupils of the school via the label, Hanning and Young are open to working with outside acts. The label's other signing falls into that category - former Fame Academy contestant, singer-songwriter Gary Phelan who has been working on material with Guy Chambers.

Hanning added: "We're probably primarily a development label with the ability to release records ourselves - I wanted to be realistic about it.

"The ultimate goal for the label is that we develop the act, release two or three singles and hopefully at that point the majors then will come in, have a look and maybe license from us. If they don't, we can carry on putting albums out but we're taking things step by step."

'Is a stream a sale or a licence? Our band's contract only covers analogue music'

► ...continued from page 1

access-based services made up two of the label's top five digital partners globally by revenue. He commented that the independent label sector enjoyed a bumper market share on streaming services, which was "very high indeed - multiples of our overall [recorded] market share".

He continued: "We're starting to be quite happy with the revenues that we see [from streaming]. We as the recorded music industry need to make sure that we're able to process all the statements that we get and pay through that money efficiently to the artists. It's really not easy to do - it's on another level of complexity than we've seen before. But it's our obligation."

FAC CEO and Marillion member Mark Kelly said: "All our music's on Spotify and we don't

really know how we're accounted to by EMI. I don't really understand the statements. A lot of artists have spoken out against Spotify recently - [their] response to that has been: 'It's not our fault. Talk to your labels.' But is a stream a sale or a licence? Under



the terms of our contract we're paid for physical analogue music. When we signed that deal back in 1982, none of this existed."

EMI's SVP of digital business Cosmo Lush responded: "Artist contracts are for negotiation. If there are issues around how artists get paid for digital services

or streaming services, we should be open and talk through it. If you're not getting transparent data, we should fix that and it's something we're working on."

Lush was upbeat about streaming, saying that EMI had seen "no evidence of

cannibalisation" of music purchases from consumers, citing analysis of a "mid-range artist" whose streams in a single year created revenue equivalent to 100,000 additional sales. He added: "Some artists, particularly artists who are big in the Nordics, will see more than half of their

total revenue from EMI from music sales - physical and digital - coming from streaming."

Equity purchased by labels in companies such as Spotify caused concern on the MusicTank panel (pictured). Loasby claimed that even if a label's equity "wasn't very

high, it's still biased against the artist". Wheeler added: "When that equity becomes something of real value, what then happens to the money? That's the important question. If it goes to company's bottom line, personally I think there's a bit of a problem. If it gets split amongst all of the

people that participate in the success - ie. all the music that was consumed - that's a much more reasonable route to take."

Lush responded: "Equity's a controversial topic... if you have a stake in your partner's business, your incentives and objectives are much better aligned. If you assume a label's objectives are the same as its artist's - to monetise content - that equity stake a label may have is very positive for the artist and is absolutely working in their favour."

According to BPI figures, UK industry income from subscription digital music services jumped 47.5% to £24m in 2011 - but claimed just 3% of the market's total income in the year.

Meanwhile, advertising supported free digital services earned £10.7m for UK record companies in 2011, dipping 1.4% year-on-year.

NEWS

NEWS IN BRIEF

■ **SPOTIFY:** The streaming service is now available in Europe's biggest music market after launching in Germany. The country becomes the 13th territory where Spotify has rolled out as it looks to build on more than 10 million active users globally, more than 3 million of which are paying subscribers.

■ **BBC:** Katy Perry is to give an exclusive UK performance of her brand new single on BBC One's Let's Dance For Sport Relief. Part Of Me, which recently became Perry's first single to debut at number one on the Billboard Hot 100, will feature on the live grand final of the show on Saturday (March 17).

■ **IBIZA ROCKS:** The 16 week-long series of open-air gigs at Mallorca Rocks and Ibiza Rocks are set to open with Ed Sheeran in June and close with Two Door Cinema Club in September. Acts confirmed to play in-between include Kasabian, Bloc Party, Tinie Tempah, Example, Kaiser Chiefs, Chase & Status, Professor Green, Maverick Sabre, Labrinth and DJ Fresh presents FRESH/LIVE.

■ **JAY-Z:** American hip hop superstar Jay-Z will be headlining Radio 1's Hackney Weekend 2012 on Saturday June 23.

■ **ONE DIRECTION:** The boy band occupied the top two slots on iTunes US album chart this week following the Stateside release this week of their debut *Up All Night*. A deluxe version of the Syco act's album hit No.1, while the standard version reached No.2.

■ **RECORD STORE DAY:** The indie retail celebration launches in the UK next month (April 21) with exclusives including a limited edition purple vinyl from Arctic Monkeys and a 7" David Bowie *Starman* picture disc.

■ **NOW!:** The official Now! App has become EMI's most popular music app, with over 10,000 downloads in one week. The app, created by Noise Inc, lets consumers view the full tracklist for every numbered Now! album ever released, and allows them to preview, rate, comment and buy any track from the archive.

■ **SKY TELEVISION:** The media company has clarified that the sync deal that will see Alistair Griffin's *Just Drive* used on its F1 coverage was struck directly between publisher Perfect Songs, artist manager Gary Kett and Sky's licensing team.

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

LIVE EVENTS, COMPILATIONS AND ARTIST RELEASES ALL ON THE AGENDA

Ministry partners with Mistajam to expand Speakerbox brand

TALENT

■ BY TINA HART

Ministry of Sound (MoS) has entered into a joint venture with BBC Radio 1 and 1Xtra DJ Mistajam, which will grow his touring brand Speakerbox into compilation and artist releases, as well as the world of live.

The partnership is the biggest external deal of its type for MoS to date.

Mistajam, real name Pete Dalton, told *Music Week*: "The new incarnation of Speakerbox is what we've done already but super-powered. I've turned down a lot of offers to do compilations over the years as I didn't want to lend my name to anything that I wasn't allowed to fully have control over - Speakerbox is my opportunity to do that."

He added: "With the compilations, it's just basically for me to put together the best possible track list each time - I'm not involved with technicalities or the signing at all."

Those technicalities will be handled by Phil Faversham and his team at Hed Kandi / MoS which will be solely responsible for the



Photo: Shaun Elccworth

A&R processes - signing artists for records and compilations, and delivering a measured and experienced approach to artist development. Early notable signings include Cutline, Jacob Plant, Bass Boy and Kiss Radio's DJ Swerve.

In addition to singles and physical compilations, Speakerbox will also release a bi-monthly playlist from April - a 15-track digital mix available on iTunes.

Speakerbox events are planned, with hosted stages at clubs and festivals including Creamfields and Snowbombing. "The thing that I'm most passionate about is to try and shine a light on up-and-coming talent and hopefully this will be a vehicle to allow me to do that in the live and compilation arenas," said Dalton. DJs selected for the brand may also be given the opportunity to mix some of the compilation releases.

Speaking about fellow bass culture brand UKF Dalton added: "[UKF has] firmly established itself as the place online for people to discover bass music... Speakerbox takes more of a holistic view. Whereas UKF is strictly about dubstep, for me it's about grime, hip hop, the full 360 degrees of what's going on right now. It's about underground sounds at the same time as the sounds that are very commercially viable."

Ministry's Faversham said of the partnership: "It's a pleasure and a privilege to be working with one of the UK's most exciting broadcasting and DJ talents in Mistajam and we aim to establish the brand on a global basis by the close of 2012."

Obituary: Doreen Loader 1932-2012

Many will be saddened to hear the death of Doreen Loader, who passed away peacefully on Wednesday 29 February, 2012, aged 79.

Doreen began her career in the industry with Decca in 1949 and went on to work with various acts and label executives, including John Kennedy who remembers her as "one of the great selfless characters; a fabulous wicked sense of humour who always wanted to help others and never worried about helping herself".



She worked at the Ensign record label for many years with Nigel Grainge (pictured with Loader) and Chris Hill, overseeing the day-to-day management of bands such as Boomtown Rats, The Waterboys, World Party and

Incognito. Ensign was founded by former Phonogram A&R Nigel in the Seventies, and he recalls inviting Doreen to be 'mother hen' at the label.

"She ran the place much in the way a quaint and patient version of Gordon Ramsay would run his kitchen. When Chris Hill wanted to claim a 'boiler' as a Midem expense, she told him she was refusing to pay his central heating bill!"

While Nigel was away, a Dublin teenage wannabe called Sinead O'Connor called Doreen

and convinced her that he'd offered to fly her to London to make some demos. Doreen promptly arranged a ticket without telling Grainge - an error that led Karl Wallinger to make Sinead's first recordings, and gave rise to a new international star.

Everyone connected to the Ensign label loved Doreen. She was an unsung but unique part of its success story and will be sadly missed. She is survived by her brother John Loader with one niece and five nephews. (Will Page)

Music stars to take part in Titanic anniversary special

Bryan Ferry, Joss Stone, Alfie Boe, violinist Nicola Benedetti and rising classical star Charlie Siem will feature in a 90-minute special being aired on BBC Two to mark the *Titanic* sinking's 100th anniversary.

Titanic: A Commemoration in Music and Film will be broadcast live on the channel on April 14 from the Waterfront Hall in Belfast, near to the Harland and Wolff shipyard where the ill-fated liner was built.

The programme is being made by the Anderson Spratt Group and independent production company Whizz Kid Entertainment whose chief executive Malcolm Gerrie said: "Part of the challenge was not just finding the right artists to

perform, but asking them to perform a track which isn't their current single but fits the narrative. Bryan Ferry, for example, is performing *Song To The Siren*, which is a very evocative song and it talks about the sea."

BRITISH PUBLISHER EXPANDS INTO RECORDED MUSIC SIDELINE AS IT LAUNCHES FLY 2

T-Rex imprint flies again as Bucks becomes a fully-fledged label



LABELS

■ BY TIM INGHAM

Bucks Music has become a record label - on the hunt for exciting new acts with its own Fly 2 imprint.

The Fly Records label is best known for handling T-Rex material in the 1970s, including the Marc Bolan band's debut single Ride A White Swan and classic album Electric Warrior.

Bucks has traditionally focused on its publishing business, whilst occasionally licensing its recordings and its clients' recordings to labels.

This year it has begun to use The Fly label - owned by



Onward Music Ltd and managed by Bucks - for catalogue acts.

However, now it will target new artists for the first time with its own launch of Fly 2. The first release on the label will arrive in April: artist Saul Ashby's single Debutantes.



On the Fly: Saul Ashby will be the label's first release

"We feel that in light of the changing music climate, majors are less willing to take risks, which means less acts are being signed," said Bucks A&R manager Jimmy Smith.

"Starting a label gives us the freedom to release artists we work

with who are unsigned for records, and also for fresh new acts we're keen to sign for publishing deals."

Bucks head of recorded media Ronen Guha added: "The ethos of Fly 2 is to release exciting fresh new music and to hopefully

replicate the success of the original Fly Records label. We don't want to pigeonhole ourselves with particular genres but our strengths lie more with guitar and dance-orientated music. We also feel that guitar music will make a resurgence in the next couple of years."

The duo said that Bucks is now on the lookout to add to its roster with new acts - but that it hadn't set any firm goals in terms of expansion.

"For the moment we'll be signing acts we publish and also fresh new acts - but that's not to say that we'll not look at more established acts in the future," added Smith.

LoveLive accesses new areas with Asian move



Black van men: Maverick Sabre (above) and King Charles (far right) perform for Bands In Transit.

Music video and content provider LoveLive has launched an Asia-Pacific division.

The company - which counts former Capital Radio CEO David Mansfield as its chairman and UK Music founder Andy Heath on its Board - was recently nominated for a Music Week Award for its work on Ford's Bands In Transit campaign.

Under the banner of Access All Areas, its new division will be headed up by former Yahoo! exec Tim Richards.

Initially, Access All Areas - which will share LoveLive's existing infrastructure, catalogue and capabilities - will focus on

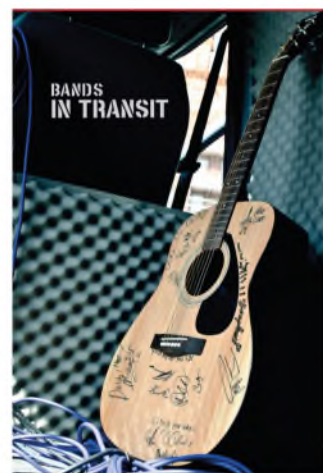


"We are already working at a global scale but Access All Areas will really allow us to hone and perfect our international but location-specific services"

RICHARD COHEN, LOVELIVE

distribution and syndication opportunities in Australia, New Zealand and South East Asia territories, with filming and production capabilities to come later.

The new division will bring consumers legal premium music



footage from their favourite bands and musicians - via HD live-streaming and on-demand concerts, as well as backstage interviews, sessions and exclusive artist access.

As with LoveLive's existing catalogue, all content is geo-rights-cleared for streaming, digital and mobile viewing.

Richard Cohen, CEO, LoveLive, said: "The Australasia and South East Asia markets are ideal testbeds to expand our international offering. We are already working at a global scale but Access All Areas will really allow us to hone and perfect our international but location-specific services.

Ex-Island and Rough Trade duo launch Plan A agency

Former Ministry Of Sound marketing head Pru Harris has teamed up with ex-PIAS/Global Project Management director Clare Britt to launch management and marketing consultancy Plan A.

Between them, the pair have also worked or consulted at the likes of Island, Mercury and Rough Trade.

Plan A will specialise in music, entertainment and consumer brands. The duo have previously worked together on self-released campaigns for McFly, Charlotte Church and The Hours.



Plan A project: Dionne Warwick's 50th anniversary

Plan A's launch projects include Dionne Warwick's 50th anniversary, magician Dynamo and Wichita Recordings.



"There are vast, untapped opportunities in the region, particularly in regard to digital music. As bands often miss out Australia and New Zealand on their world tours, there is a real hunger for high-quality, exclusive live streams over the web. We're confident our offering will attract a very positive response from consumers, brands and digital platforms alike."

Tim Richards, founder, Access All Areas, added: "With HD-quality event recordings and interviews, Access All Areas gets consumers closer to the artists and delivers compelling and unique content to media outlets and brands alike."

NEWS

COMPANY TO HANDLE SALES AND DISTRIBUTION IN UK FOR US PUNK AND METAL LABEL

PIAS scores deal with Hopeless

LABELS

BY TIM INGHAM

PIAS has signed a partnership deal with US indie Hopeless Records, assuming responsibility for the sales and distribution of the California record label in the UK & Ireland.

Hopeless Records, located in Van Nuys, LA, was started in 1993 by Louis Posen.

The label's artists cross punk rock, pop punk, post-hardcore, alternative rock and metal. They include: Yellowcard (pictured), The Used, We Are The In Crowd, Silverstein, The Wonder Years, There For Tomorrow, Enter Shikari (in North America), Anarbor, The Dangerous Summer, and many more.

Throughout the 18-year history of the label, Hopeless has released over 200 albums and launched the careers of such



artists as Avenged Sevenfold, All Time Low and Thrice. The Hopeless Records Sub City arm of the label hosts an annual charity benefit tour called the Take Action Tour, which produces a compilation album Take Action! To date, the effort has raised more than \$2 million for more than 50 non-profit organisations. Sub City was recently recognised



for its humanitarian work by the 110th US Congress, the California Senate, the Los Angeles City Council, the National Association of Retail Merchandisers (NARM), Billboard magazine, Alternative Press and the Los Angeles Times, amongst others.

Nav Sidhu, UK representative for Hopeless Records, said: "We're excited to be working with [PIAS] in the UK, they have a successful history of working with great labels, and it's the perfect home for Hopeless Records."

Craig Caukill, head of label management at PIAS UK added: "Hopeless are a very exciting proposition for [PIAS], they arrive with a great catalogue, a new album from The Used out on March 26 and we pick-up the reins with on-going priority act We Are The In Crowd."

FRANK TURNER XTRA MILE ON ROAD TO WEMBLEY

PIAS MEDIA has teamed up with Xtra Mile act Frank Turner to release an iPhone App that will allow the artist to capture video, audio and photos on the road, and share the content with thousands of fans in the lead-up to his sold out Wembley Arena show on April 13.

The Road to Wembley App will also let fans read, reply and retweet Turner's tweets as they happen, and show the artist's biography.

Turner said: "Folk musicians have a bit of a reputation for being old school, but I'm actually really interested in how technology can help me engage with my fans

on a new level. I'm a huge fan of blogging and always make sure my website is up-to-date with the latest video and audio content. With the App, I can still share news with my fans when I'm on the road. I'm so excited about this app as it gives me a way to share backstage secrets with my fans before the Wembley concert."

MixPixie offers labels 'significant additional revenues'

Personalised CD site MixPixie has reached out to labels to trial CD releases via its service, after a successful 'world-first' campaign with Westlife's Greatest Hits.

The company co-founder and MD Buffie Du Pon – a former Global Radio and Universal Music executive – told *Music Week* that it had delivered "significant additional revenues" to RCA/Sony.

The Christmas campaign allowed consumers to customise digipacks with personalised messages. MixPixie, which counts 40+ ABC1 females as its key demographic now has its eye on Mothers' Day, counting a new Polydor Jason Donovan album amongst its targeted licensed products.

"All labels are looking for additional revenue streams," said Du Pon. "Sony seemed pleased to offer a world-first of personalised CDs, offer fans



"Sony seemed pleased to offer a world-first of personalised CDs, offer fans another format of the album and earn significant additional revenues from the format without taking any financial risk"

BUFFIE DU PON, MIXPIXIE

another format of the album and earn significant additional revenues from the format without taking any financial risk or being required to build the

website, design the album artwork or run any of the fulfilment side of the process."

All sales via MixPixie are chart-eligible, with financial splits largely based on "a labels' digital dealer prices for albums and singles."

Added Du Pon: "Talks continue with many of the outstanding labels to secure their catalogues. We have an agreement in place with 7digital which we take our current 8 million-track audio feed from. Setting up new labels for inclusion is fairly straightforward."

As well as its own dedicated website, the MixPixie service "feeds in directly to retail sites, so as soon as we receive a customer order via that sales platform, it is



manufactured and dispatched direct to the consumer" in addition to "integration with download stores – we provide widgets or full-integration with download stores so that they can offer a digital or physical version of what their customer is buying."



Big hit: MixPixie scored a success with its Westlife Greatest Hits campaign

The drinks are on Absolute!

Absolute Marketing has signed up to sponsor the Music Week Awards' drinks reception immediately before the main ceremony on April 26.

The Awards will take place at The Brewery in London. Finalists were announced for all categories in last week's magazine – and can be found in a special brochure in today's *Music Week*.

An industry-wide judging panel comprised of over 300 execs will now vote on the majority of awards, whilst a handful will be decided by specialist constituencies.

"We are delighted to be involved with this year's re-vamped awards," said Absolute MD Henry Semmence.

"Once again, it offers us the opportunity to meet with our artists, labels, colleagues and friends to celebrate another year of success."

 absolute

MusicWeek Awards 2012

Thursday, April 26th



Hosted by
Greg Davies



Venue
The Brewery
Chiswell Street
London

Sponsorship opportunities
Please contact
Darrell.Carter@intentmedia.co.uk
or call him on 020 7354 6000
www.musicweekawards.com

Last few tables!

To book contact
kathryn.humphrey@intentmedia.co.uk
or call her on 01992 535646



TOURSUPPORT
Manager of the Year

DATA DIGEST

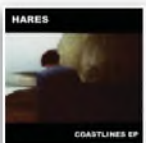
Music Week highlights 10 tracks you need to hear...

▶ THE PLAYLIST



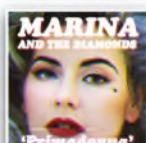
SUB FOCUS

Out The Blue feat. Alice Gold (Mercury)
Sub Focus sticks to the guest vocal formula on single two, this time calling on Alice Gold to deliver commercial edge. This has serious potential. (Single, April 29)



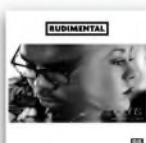
HARES

Coastlines (Unsigned)
There is much to fall in love with about this slice of breezy, sun-splashed indie-pop from the young London three-piece who are courting label and publisher interest. (Demo)



MARINA & THE DIAMONDS

Primadonna (679/Atlantic)
Dr Luke-produced pop perfection to kick-start Marina's second album campaign. Fearné Cotton gave the track its first Radio 1 spin last week. (Single, April 16)



RUDIMENTAL

Spoons (Black Butter)
Rudimental drop this independent single ahead of their Atlantic debut later this year. Spoons boasts early plays on Radio 1. (Single, March 19)



YOU ME AT SIX

No One Does It Better (Virgin)
Recently called on by Thorpe Park to write a song to its new rollercoaster, You Me At Six keep things a little friendlier at radio with this soaring rock ballad. (Single, April 8)



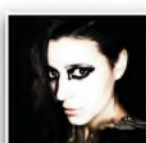
MONICA & BRANDY

It All Belongs to Me (RCA Records)
Written and produced by Rico Love, this poignant song reunites these powerhouse vocalists for the first time since their smash single The Boy Is Mine. (Single, April 8)



CANTERBURY

Ready Yet? (White label)
Canterbury's debut was downloaded over 40,000 times and the second album sees them stepping up the songwriting to deliver a very promising record. (Single, March 12)



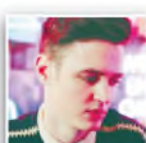
YADi

Guillotine (Warner)
A soaring, dramatic pop song underpinned by the big drum sound storming our air-waves, this is a stunning introduction to the young Londoner's talents. (Single, April 23)



VIDA

Boombox (Vida Music)
About to hit the road with JLS, and already boasting supports with Ed Sheeran and Chipmunk, this girl group deliver bright, playful summer pop. (Single, May tbc)



L-VIS 1990

Tonight (PMR)
Nick Grimshaw has already given it his Record of the Week and the video is getting plenty of style-press interest. Another winner for the PMR label. (Single, April 6)

BREAKOUT



HUDSON TAYLOR

This duo, consisting of Dublin-born brothers Harry and Alfie Hudson-Taylor have gained more than 2 million views on YouTube and an ever-growing worldwide fanbase. They'll bring their blend of folk pop to April's Breakout event at the Proud Galleries in Camden.

Get on the guest list at musicweek.com/breakout

SIGN HERE



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

GIG OF THE WEEK



Who: Caro Emerald
Where: 02 ABC, Glasgow
When: March 18
Why: The songstress is set to dazzle on her UK tour with her polished fusion of pop, jazz and swing. With her band she'll be performing songs from hit album Deleted Scenes From The Cutting Room Floor.

SALES STATISTICS



CHART WEEK 10

Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	3,196,574	1,435,764	310,468	1,746,222
PREVIOUS WEEK	3,433,007	1,332,118	280,311	1,612,429
% CHANGE	-6.9%	+7.8%	+10.8%	+8.3%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	34,219,526	14,342,082	2,950,711	17,292,793
PREVIOUS YEAR	31,766,640	16,941,496	3,029,117	19,970,613
% CHANGE	+7.7%	-15.3%	-2.6%	-13.4%

TOP 10 STORIES ON MUSICWEEK.COM

Musicweek.com's most-read stories for period ending March 13, 2012



- 01** Music Week Awards 2012: All the finalists
Thursday, March 8
- 02** Live Music Bill becomes law
Thursday, March
- 03** DEA: ISPs fail in latest bid to block rightsholders
Tuesday, March 6
- 04** Live Music Bill on verge of becoming Live Music Act
Tuesday, March 6
- 05** Francis Keeling promoted at UMG
Wednesday, March 7
- 06** Channel Islands make bid to block tax loophole closure
Monday, March 12
- 07** iPad 3 unveiled as iPad 2 price is slashed
Thursday, March 8
- 08** BMG: Dexys' release shows artists want alternatives
Wednesday, March 7
- 09** Sony Music reviewing £10 million media account
Thursday, March 8
- 10** Taylor Swift is highest-earning pop artist of 2011
Monday, March 12

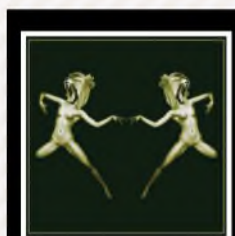
CRITICAL MASS



metacritic
Keeping score of entertainment.

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

www.metacritic.com



82

Beth Jeans Houghton
Yours Truly, Cellophane Nose



67

We Have Band
Ternion



60

The Cranberries
Roses

For daily news visit musicweek.com

THE MAGIC NUMBERS

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

10

Years of BBC Radio 6Music celebrated on Sunday

9

Official No.1 albums for Bruce Springsteen as The Boss' latest release Wrecking Ball beats Military Wives to hit the top spot

4

Years since the last Radiohead UK tour. The band announced three UK dates for October last week



50,000

Tracks in the Michael Jackson catalogue stolen from Sony servers, it emerged last week, including unreleased songs

25

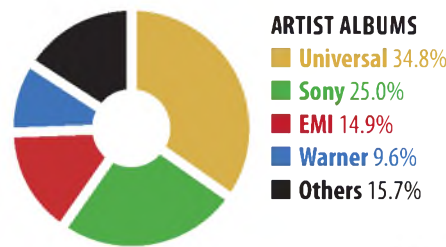
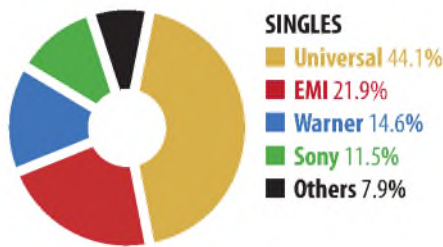
Cents for digital versions of albums such as Coldplay's Mylo Xyloto offered on AmazonMP3 and Google Play

10m

Dollars of investment from venture capital firm Sequola snapped up by Songkick - the first UK headquartered company to get investment from the Silicon Valley firm

MARKET SHARES BY CORPORATE GROUP WEEK 10

Official Charts Company



© Official Charts Company

FEEDBACK

● **Live Music Bill on verge of becoming Live Music Act – but won't be implemented in time for Olympics**

Tom Harker: "Great news for those of us doing benefit gigs for local charities. Small venues have been put off in the past by the need to obtain licences from local authorities."

● **Digital Economy Act: ISPs fail in latest bid to block rightsholders**

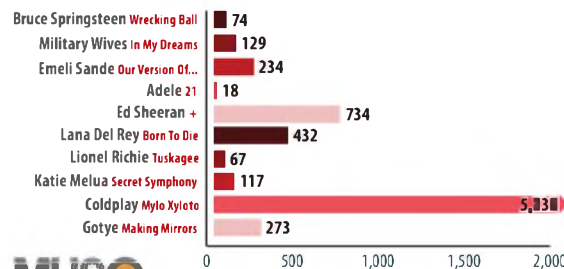
Lana Del Rey: "Lord Puttnam CBE (pictured)



hopes '...young people, can come to appreciate the damage piracy inflicts on the whole of the creative community'. These are the same young people who have no money and can't get jobs? The Government need to think about the plight of real people rather than wealthy movie and music executives. Good on BT and TalkTalk.

PIRATES' BAY

NUMBER OF ILLEGAL FILES FOUND BY MUSO.com OF TOP 10 ALBUMS ON MARCH 12



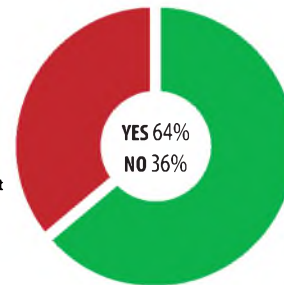
MUSO
Source: Muso.com

MUSIC WEEK POLL

This week we asked...

Do strict quotas laid down by regulators, defining the sort of music commercial radio stations play need reform?

Vote at www.musicweek.com



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



@DexysOfficial There are plans to do more shows later this year, but no more will be added to this current run. For now, this is it.

(Dexys) Tuesday, March 6



@AndrewMaleMojo Trying to think of a more dated, mid-90s band name than Groove Corporation. Failing.

(Andrew Male, Mcjo) Tuesday, March 6



@Tim_Burgess I'm sure if Radiohead let you pay whatever you wanted for a gig ticket, not many people would have chosen seventy quid plus #justsaying

(Tim Burgess) Wednesday, March 7



@neil_mccormick In a local goth bar, watching one of my son's teachers sing about the evils of the press. She can't mean me, surely?

(Neil McCormick, Daily Telegraph) Wednesday, March 7



@AnnMariePR Still can't get used to wifi on planes..

(Ann-Marie Thomson, Syco) Wednesday, March 7



@ameliaoshea I'm going to be in the office until about 11pm this evening. Better get on the beer then.

(Amelia O'Shea, Dawbell) Friday, March 9



@timchipping Q. What's the difference between bagpipes and my wife? A. One is a bag that makes a squeaking sound, the other is... I'm not married.

(Tim Chipping, journalist) Saturday, March 10



@mrstevelevine It's very satisfying when an old bit of studio gear suddenly starts working again - turned it off then turned on - brilliant!

(Steve Levine) Saturday, March 10



@Ryan_Maher Trying to be a lad and watch the football. Apparently there's one minute of added time. Seems like good value.

(Ryan Maher, Mercury Records) Saturday, March 10



@acton The new Moshi Monsters music album is top of the pre-order charts, ahead of Madonna. Gaga next...

(Michael Acton Smith, Mind Candy) Saturday, March 10



@simon_price01 My girlfriend just said "It looks sunny, but is it?" It's gonna take a while for my brain to work out the full cosmic implications.

(Simon Price, Independent On Sunday) Saturday, March 10



@tomdark "It's much better than their last album" - well that's not a fricking surprise! Can't name the band, but feel free to guess...

(Tom Dark, Warner Music) Monday, March 10

INK SPOTS

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

A very dapper looking Paul Weller dons the cover of *Mcjo*'s April edition, celebrating "20 years of the out-there solo genius".



Inside the guitar icon and former Jam man relives a career of hard work and equally hard play, pays tribute to his own heroes and muses on getting older.

Florence Welch also gets a good going over, as *Mcjo* interviews the powerful singer in an attempt to establish just how a "chubby grunger" became a modern-day icon both in the world of music and fashion. Welch talks about the anxiety that drives her work and the madness that comes with being the public eye, as well as how she's handling it.

Simple Minds' journey from post-punk, Velvet Underground-inspired, art band to one of the biggest stadium acts in the world is mapped out and Rocket Juice & The Moon talk to Louis Wilson.

The Shins' Port Of Morrow heads up the review section, having been awarded a stellar four stars. *Mcjo* says "the intermesh of emotion and technique is a rare trick to pull on pop yet The Shins have just made it look easy."



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

DATA DIGEST

PICTURE OF THE WEEK



NEXT BRIT THING

March 5, Indigo2, London:
Competition winner Paul Shevlin poses with judges McFly as he is honoured at Next Brit Thing – the nationwide new talent search put on by the BRIT Awards, BPI and the Government.

THE TASTEMAKERS

Today's opinion formers predict tomorrow's headline acts



MIKE WALSH (XFM)
Kids On Bridges - This Is Widescreen/Check Your Head
Rise International

Drawing from Depeche Mode to Daft Punk, from New Order to Oasis, Kids On Bridges are not shy of the BIG chorus and their debut album is full of tunes that will satisfy fans of sophisticated electro-pop as much as lovers of a lad-rock singalong.



BILLY VIBES (ARTROCKER, DIRTY VIBES)
Discopolis - Zenithobia
Kids Records

With a sound showing maturity beyond their years, patient build-ups and soul piercing vocals, it's a safe bet to lock a few thousand kids in a tent at Reading Festival and let Discopolis blow their minds. Bring on the album!



CAMILLA PIE (THE FLY)
Team Me - To The Treetops
Propeller Recordings

This Oslo sixsome's debut heralds yet another triumph for the current crop of ace Scandinavian pop. Its 10 tracks are propelled by an intricately crafted tapestry of pounding pianos and skittering synths, handclaps, stomping feet and luscious strings.



JEREMY ALLEN (STOOL PIGEON)
Zebra And Snake - Money In Heaven

The world may lurch under the strain of economic turmoil, yet Finland's Zebra & Snake transcend such piffing adversity, delivering chorus after joyous chorus strewn over artsy Eighties-influenced electro with an irrepressible message of uplift.

ON THIS DAY

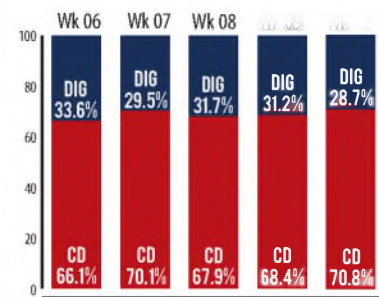


Thursday, March 16 1989

Happy Mondays' Bez is arrested at Manchester Airport before boarding a flight to Belfast where the band are scheduled to play a gig. He is charged with trying to leave the country and breaking bail conditions set for a previous arrest.



DIGITAL vs PHYSICAL



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

CD
DIGITAL



CAMPAIGN SUPERNOVA

RAMIN • Ramin

CROSS-MEDIA

Ramin plays the lead part of Jean Valjean in the West End production of *Les Misérables* currently showing at the Queen's Theatre in London.

LIVE

A 10-date tour is scheduled to run in the UK throughout May. Venues include London's Royal Festival Hall, Liverpool's Philharmonic Hall and Manchester's Bridgewater Hall. Ramin will also be playing Sainsbury's Jubilee Family Festival in Hyde Park in June.

PRESS

Ramin has already featured in the *Sunday Express*, *Heat*, *The Sunday Times Culture Playlist*, *Metro* and *Love It*.

Coverage in *Gay Times*, *OK!* magazine and the *Daily Express* will follow.

TV

Ramin performed on the Alan Titchmarsh Show and has also appeared on *Songs Of Praise* and *BBC Breakfast*.

RADIO

Interviews with Ramin have run on Radio 2 with Barbara Windsor and Steve Wright as well as on Aled Jones' *Good Morning Sunday* show and *Friday Night Is Music Night*.

THE LOWDOWN

Released: April 9
Label: Sony Masterworks
Contact: Joanna Burns
joannaburns@joannaburnspr.com



ON THE RADAR OBERHOFER

NYU student Brad Oberhofer was courted by record labels for a year and a half after he got noticed at small venues on the local live circuit. After taking the plunge and signing to Glassnote Records last summer, the Washington native and his three-piece backing band have been tipped for big things.

The 21-year-old former freestyle rapper is now more inclined to produce orchestral-style pieces. He said of his sound: "I think that the art of speaking is very different from the art of making music. I'd describe it as just me and some

friends experiencing stuff and expressing it melodically."

"We get compared to Animal Collective and Two Door Cinema Club - I don't think we sound like them though!"

The tracks Oberhofer releases are made available in a vinyl format each time, playing to his personal tastes: "I like the mechanics of [vinyl]. I really only listen to records at my apartment and I like the idea of people sharing that with me."

Debut album Time Capsules II is already highly-anticipated - at one

point Oberhofer was one of the most-blogged-about artists on Hype Machine and was lauded as an "indie wunderkid" by Dazed Digital. Steve Lillywhite (known for his work with U2, The Rolling Stones and Morrissey) produced the record which Oberhofer says contains: "A lot of orchestral arrangements and a bunch of, mostly emotional, observations."

Prior to the album, single Away From U will be released, and is described as 'a nostalgic yet upbeat ode to saying goodbye to that love'.



Looking forward, Oberhofer has Letterman, SXSW and Coachella festival appearances lined up. In terms of ambitions for the record he said: "My ultimate goal is to make a record that's true to who I am. All that [chart] stuff is great for everyone I work with - everyone that I work with deserves the reward for working so hard - but honestly, all I care about is the music itself and that I still get to

LIVE & RELEASE SCHEDULE

DISCOGRAPHY

Jan 9 2012 single: Gotta Go (seven-inch and download)

LIVE: March / April

US and Canadian tour: SXSW, Coachella
April 18 Camp Basement, London

RELEASES

April 9 single: Away From U (seven-inch and download)

April 16 album: Time Capsules II

write songs for my whole life and have fun when I'm doing it."

LABEL

Glassnote Records - Maureen Lloren (US) 646 214 6000

MANAGEMENT

Oblique Artist Management - Simon Henderson

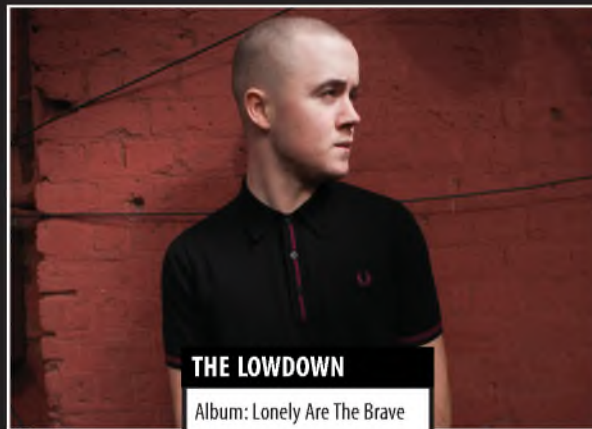
HE SAID / SHE SAID



“Artists want transparency and an alternative to the old-style record deal”

Senior VP of BMG Chrysalis Alexi Cory-Smith celebrates signing Kevin Rowland's Dexy's to the firm's masters model.

TAKE A BOW TEAM MAVERICK SABRE



THE LOWDOWN

Album: Lonely Are The Brave
Highest chart position: 2

Label: Mercury

General Manager: Ben Karter, Mercury

A&R: Jamie Nelson and Semtex, Mercury

Manager: Darius Malik

Marketing: Mike Rivalland, Mercury

National Press: Ash Collins, Mercury

Regional Press: Gordon Duncan, APB

Online Press: Ryan Maher, Mercury

National radio: Rob Pascoe, Mercury

Regional radio: Mark Rankin, Mercury

TV: Helena McGeough and Rachel Dicks, Mercury

MUST-SEE MUSIC TICKETING CHARTS

HITWISE Primary Ticketing Chart

POS	PREV	EVENT
1	NEW	LIONEL RICHIE
2	3	ONE DIRECTION
3	6	T4 ON THE BEACH
4	NEW	LATITUDE
5	NEW	RADIOHEAD
6	4	WIRELESS FESTIVAL
7	7	ED SHEERAN
8	1	V FESTIVAL
9	14	BRUCE SPRINGSTEEN
10	18	JLS
11	17	COLDPLAY
12	15	SECRET GARDEN PARTY
13	11	OLLY MURS
14	16	RIZZLE KICKS
15	19	FLORENCE AND THE MACHINE
16	NEW	DAVID ESSEX
17	NEW	AHA
18	NEW	MCFLY
19	5	GUNS N' ROSES
20	NEW	JUSTIN BIEBER

VIAGOGO Secondary Ticketing Chart

POS	EVENT
1	ONE DIRECTION
2	LIONEL RICHIE
3	COLDPLAY
4	ED SHEERAN
5	FLORENCE AND THE MACHINE
6	DRAKE
7	JLS
8	WESTLIFE
9	MADONNA
10	JAY-Z
11	GUNS N' ROSES
12	THE GASLIGHT ANTHEM
13	X FACTOR LIVE
14	MCFLY
15	BRUCE SPRINGSTEEN
16	NKOTBSB
17	STING
18	NEW ORDER
19	BLUR
20	LAURA MARLING

TIXDAQ Primary Ticketing Chart

POS	PREV	EVENT
1	1	ONE DIRECTION
2	2	COLDPLAY
3	4	EXAMPLE
4	7	STONE ROSES REUNION TOUR
5	6	EMELI SANDE
6	11	NOEL GALLAGHER
7	8	KEANE
8	12	NKOTBSB
9	10	V FESTIVAL
10	13	MADONNA
11	NEW	LIONEL RICHIE
12	14	BRUCE SPRINGSTEEN
13	16	TEENAGE CANCER TRUST
14	17	ELTON JOHN
15	18	BARRY MANILOW
16	19	T IN THE PARK
17	20	STING
18	NEW	TOM PETTY & HEARTBREAKERS
19	NEW	ISLE OF WIGHT FESTIVAL
20	NEW	DOWNLOAD FESTIVAL

HALL & NOTES



LEAF on Bold St.

65-67 Bold St., Liverpool, L1 4EZ
t 0151 707 7747
w thisisleaf.co.uk
Bands contact
info@thisisleaf.co.uk

THE BEST LIVE VENUES IN THE UK

Capacity (1st floor)
300

Coming up

- 21/3 Jonny Kearney & Lucy Farrell Doors
- 23/3 Harvest Sun presents.. Sun Drums
- 28/3 Mellowtone presents.. Paper Aeroplanes
- 15/4 Harvest Sun presents... Sea of Bees
- 19/4 Harvest Sun presents... Christiaan Webb
- 21/4 Harvest Sun presents... Kyla La Grange
- 23/5 The Handsome Family
- 25/5 Glasswerks Presents.. Gemma Hayes

THE BIG INTERVIEW RUFUS WAINWRIGHT

'I'VE HAD MY DRESS-UP TIME. LET'S GET TO WORK'

The singer-songwriter on label loyalty, the status of fellow superstars and how he's bounced back from personal turmoil...

TALENT

■ BY TIM INGHAM

It takes Rufus Wainwright less than five minutes of interview time to toss *Music Week* some salient, sticky tabloid gold.

When it arrives, we're in full complimentary flow about the dapper singer-songwriter's excellent new album *Out Of The Game*. Trendily pitched as 'Wainwright goes pop!', in truth the project's a honeyed mesh of Elton'n'Nilsson vintage-isms and daring, swooping melodies – all uninterruptedly modernised by the neoteric sheen of Mark Ronson.

We're not sure if it's playfulness, sincerity or sheer weariness that drives Wainwright to inject such an early jolt of libidinous cheek into our chat – but when he portrays the hormonal stimulation that Ronson inspired in his studio performance, he leaves us close to blushing.

"We kind of fell in love with each other," he reveals, half-draped over the sofa of manager and publicist Barbara Charone in north-west London, clad in a typically dapper check suit and trainers.

"There's a real attraction between Mark and I, which is a little harder for me being gay. I have to battle with it. Whether it's the Beatles or the Stones or Eurythmics, there's an unrequited sexual, romantic energy in the studio – and it becomes volatile if not dealt with.

"To have someone to sing to and dream about in that amorphous state is what it's all about in the end. People fall in love with people – yes, there are gay people, straight people and bisexuals. But crushes are universal."

And to think we wanted to talk about streaming monetisation and direct-to-fan initiatives.

Turns out there's plenty more gossip provocation in Wainwright's media arsenal, too: not least when we dig a little deeper in the singer-songwriter's motivations for some of the strikingly acerbic lyrics on his consistently sweet-sounding seventh studio LP. (*'Look at you suckers/Does your mama know what you're doing?'*)

"I think a lot of it has to do with Lady Gaga, to be honest," he replies, dejectedly tipping his brow

skywards. "I totally admire her tenacity, her ambition and her strength of vision. There's just not one good song there.

"People, especially gay men, are falling so hard for it. Certain things that [she] says: 'Look at me. I was like you one day and now I'm this – and you can do it too.' I find it a bit disingenuous. We are in this somewhat sinister period and [artists have] got to kind of toughen up and be real. I guess I want to put a little bit more grit into my presentation of what's happening in the world. It's about conveying what's inside us, as opposed to the return of the cone breasts. I find it predictable and boring."

Predictable and boring: labels even the most ardent Gaga fan would struggle to pin on Wainwright. Like his mother and father – folk nobility Kate McGarrigle and Loudon Wainwright III – Rufus has never been shy of documenting his personal triumphs and tribulations in song; and they've rarely been conventional.

One of his greatest recent personal joys was the birth of biological daughter Viva: who will be brought up by the triumvirate of Wainwright, fiancé Jorn Weisbrodt and mum Lorca Cohen – daughter of Leonard.

"A lot of this record is to do with Lady Gaga. I totally admire her tenacity, ambition and strength of vision – there's just not one good song there"

Wainwright's ode to Viva and her unorthodox parentage, Montauk, is one of *Out Of The Game*'s loveliest moments; a scampering, surprising vocal set to a swirling, twinkling synth backdrop.

Wainwright hasn't been this satisfied – or, to be frank, this stable – for some time. The death of mother Kate from cancer in January 2010 hit him seriously hard, her final months informing the moving if commercially-disinterested bleakness of last album *Songs For Lulu*.

It's a tricky subject to broach; one loaded with mercurial potential. But one, says Wainwright, that his US label Decca has treated with kid gloves.



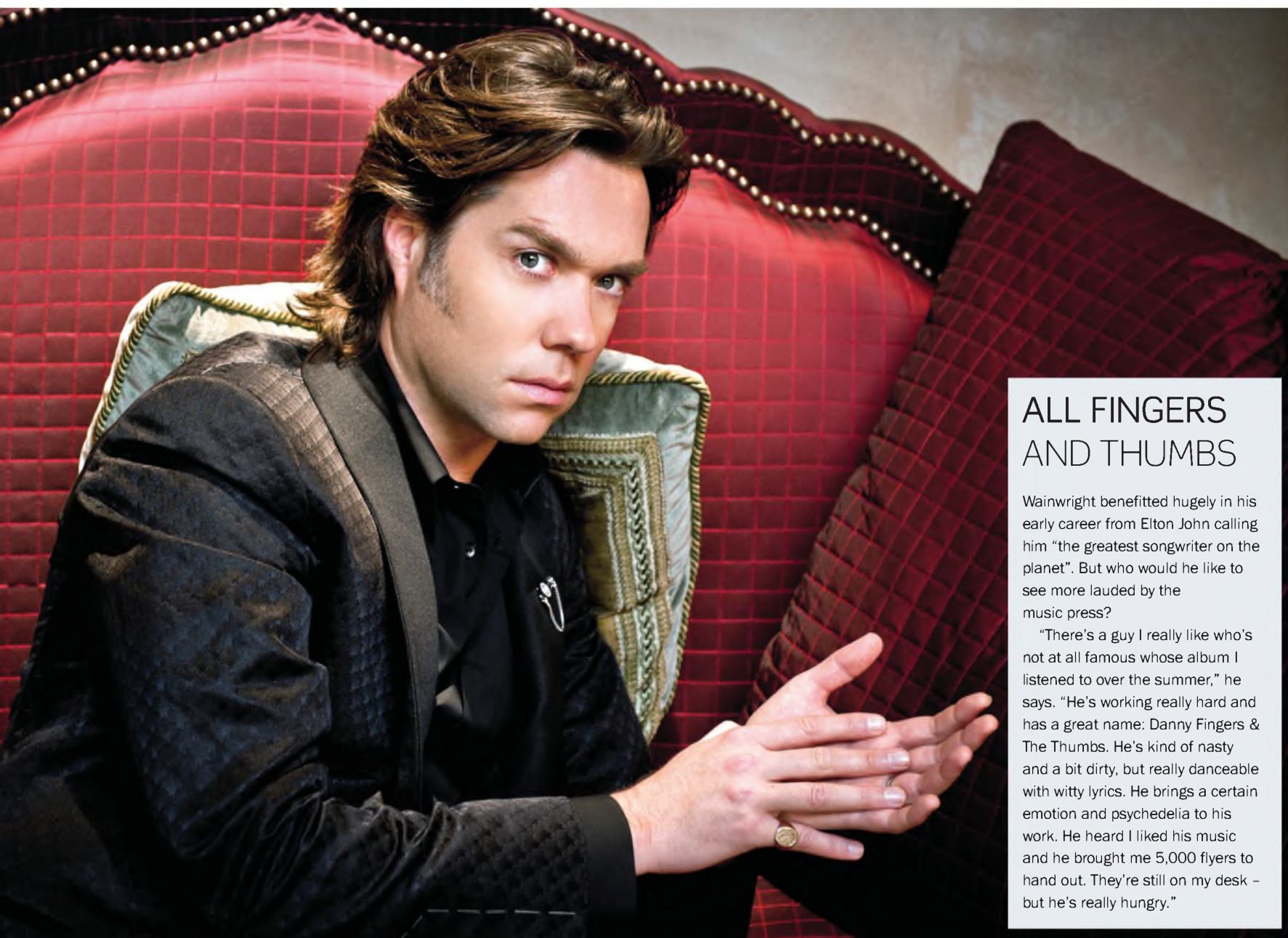
"They've been pretty good with me," he comments. "On my last album, a lot of them were holding their breath: 'What the hell are we going to do with this thing?' We'd had such a traumatic period in the Wainwright-McGarrigle enclave.

"I'm very thankful and appreciative of them giving me that space – but it was understood that the next record had to be pop. That was intimated to me by my agent, by my label and by Barbara [Charone] to a certain degree: 'Okay, you've had your dress-up time with the feathers and the make-up. Now we need to be able to get to work.' It was very gently done."

Charone's name materialises a few times in our chat: Wainwright says the MBC PR co-founder championed him in the UK back when the knives were out – even, to some degree, amongst his own professional clique. (It may be no fluke that track four on *Out Of The Game* is simply entitled 'Barbara'.)

"When I started out in America I had this insane posse of record company people like Mo Ostin, Lenny Waronker and David Geffen," he recalls. "I hung out with them because there was nobody else on the label except me and George Michael.

"At that time, there was a brief period of serious cross-continental blindness. Initially in England, even some of the same people I still work with now



ALL FINGERS AND THUMBS

Wainwright benefitted hugely in his early career from Elton John calling him “the greatest songwriter on the planet”. But who would he like to see more lauded by the music press?

“There’s a guy I really like who’s not at all famous whose album I listened to over the summer,” he says. “He’s working really hard and has a great name: Danny Fingers & The Thumbs. He’s kind of nasty and a bit dirty, but really danceable with witty lyrics. He brings a certain emotion and psychedelia to his work. He heard I liked his music and he brought me 5,000 flyers to hand out. They’re still on my desk – but he’s really hungry.”

were a little bit resentful towards me. They felt I’d been handed to them by the LA music monarchy, and that they had to work with me out of deference to these historical [business] figures. It wasn’t easy. But then I think that they – and I’m talking about the product managers and the record label heads – began to appreciate me as an artist.”

“Initially in England, even some of the label people I still work with now were a bit resentful towards me. But then they began to appreciate me as an artist”

This led to what Wainwright calls a “long-lead” perspective of his career expectations from Universal in London. He has remained on the UK label ever since – bringing a stability for which he is very grateful, and at odds with his imprint-shuffling in the States. (He made records with the likes of Dreamworks, Geffen and Interscope over the Pond before signing with Decca.)

Which all reminds us that Wainwright can boast a rather rare position for a trend-averse singer/songwriter in the modern age: that of a true industry survivor.

He recorded his first album 14 years ago, and despite it costing near a reported \$1 million, didn’t

release any singles from it. He squirms slightly as he recalls the “floor falling out” of major labels’ patience with their investments – after which his bigwig US record company supporters “cut me loose, and put me back into the ocean”.

So how come he has never become lost amongst all the unsigned plankton? Talent aside, what is it that has repeatedly drawn the market’s cautious purse-holders to covet his signature?

“Being able to perform solo at a moment’s notice has really helped,” he says. “That’s something I learned from my dad: he mostly does shows alone.

ABOVE Stable: Wainwright has remained on Universal in the UK for more than a decade

“When the buildings have crumbled and the street lights aren’t working anymore, I can get up and play a song on the guitar. That is very much appreciated, especially here in the UK.

“Also, my first label could tell early on that I was able to ingratiate myself press-wise. I had a certain amount of knowledge, the ability to converse and I don’t look so bad in a picture. It’s quite simple: I give a great interview.”

Lady Gaga and Mark Ronson might have a few words to say about that – but you won’t hear any argument from us.

CRUEL TO BE KIND LIKE MOTHER, LIKE SON

Wainwright says that mother Kate McGarrigle was “completely merciless” in her critique of his music when he began writing songs. He pledges to do the same with daughter Viva, should she ever pick up an instrument, as “there is such a thing as killing with kindness”.

He adds: “Kids of a certain age can take it. It’s important to be completely honest with how you feel about their work and to kind of give them a

sounding board, even if it’s negative. I was very lucky to have that. You’ve got to be gentle and respect human dignity – I’m not going to Joan Crawford my own daughter – but it’s important not to patronise.”

He is surprisingly gentle on the proponents of reality music TV shows – but has concerns over the public airing of criticism.

“I’ve never been able to watch those shows for more than 50

seconds,” he comments. “There are stars born from that Dead Sea. But it just makes me sad. The presentation of artists on the Ed Sullivan Show was a great celebration – they might not be your cup of tea, but they’d been through the fire.

“Now, you’re still under the microscope; you’re still being dissected. It’s so horrific for an artist: it’s like a medieval mob ready to throw rotten fruit at you.”

BUSINESS ANALYSIS ARENAS

EDITORIAL

Laughing all the way to the bank

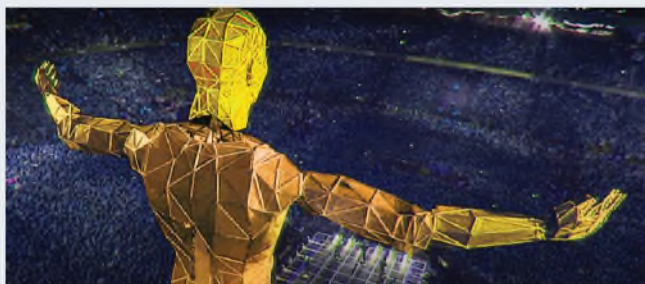


THE LINE ABOUT COMEDY being the new rock'n'roll passed into cliché many years ago, but it is hard to avoid when you look at the National Arenas Association figures for its highest-selling live propositions of 2011.

Live has rightly been repeatedly hailed in the last few years as one of the music industry's brightest spots, but the on-stage appeal of even some of its leading names has to be put into context by someone like Peter Kay who last year sold 700,000 tickets for 68 shows.

It is hard to know what to be more impressed about with Kay: his ability to sell that number of tickets or his stamina to perform so many shows in a calendar year. The length of his UK tour last year would never be matched by any of the music acts playing the same or similar arenas, not least because for most of them there would simply not be the demand. More practically, commitments would also draw them to other parts of the planet.

However, while Kay shines so strongly in the NAA stats, it would be a huge oversight to suggest there are not the music artists who can match or even outsell him in the UK. The association's numbers released last week provide an important, but only partial guide to what went in the live sector last year.



Missing from the figures, for example, are those 29 UK and Ireland dates played by Take That for their Progress Live tour (above), which included eight sell-outs at Wembley Stadium when they played to 623,737 people. That tally alone matches most of Kay's 2011 ticket sales. And, of course, all those festival tickets sold last year do not concern the NAA statistics.

However, while it covers just a fraction of 2011's activity, the association's report does provide some revelations about the live sector, including the fact that music within the arenas continues to be a big pull, despite the obvious economic pressures. Outside the incredible rise posted for comedy, music was the only sector which increased arena ticket sales last year, albeit by less than 1%.

The NAA's figures also throw light on what was a steep drop in average ticket prices for its music events last year, falling to the lowest level in at least five years. This 14.5% decline to £39.05 was far bigger than that of any other sector as defined by the association and happened despite some real big names like Rihanna playing its venues last year.

It is an indication that even in the live music sector, where prices have generally only gone up, what a ticket costs matters even more now in these belt-tightening times.

Paul Williams, Head of Business Analysis

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

A RISE FOR THE

Music posts a small rise in ticket sales in 2011 - but comedy



BELOW
Talk on tour: Rihanna topped ticket sales as far as music artists were concerned but was third overall in 2011

EXECUTIVE SUMMARY

- Overall attendance at National Arenas Association venues up 10.3% to 12.1 million, driven largely by comedy
- Music tickets sales at arenas up by 0.8% on 2010's numbers to 6.6 million.
- Rihanna leading music artist on chart of tours and events with highest ticket sales, but behind both Peter Kay and Lee Evans
- The Big Guide 2011, targeting girl guides, beats Coldplay and Red Hot Chili Peppers to head chart of highest average attendance
- Average price of music tickets drops year-on-year by 14.5% to £39.05

LIVE

■ BY PAUL WILLIAMS

More people watched music gigs held in the UK's leading arenas last year compared to 2010, but the slight rise was overshadowed by a surge in demand for comedy tickets.

An extra 50,103 tickets were sold for music shows taking place in the 19 venues covered by the National Arenas Association (NAA) in 2011 compared to the year before, taking the total up to 6,640,582. That represented a year-on-year rise of 0.8%.

However, while music was one of the few sectors to report a rise in ticket sales in figures released by the NAA last week at the ILMC conference in London, its annual increase is dwarfed by the extra demand experienced for comedy shows.

Having accounted for nearly 750,000 tickets sold in 2010 across the NAA's venues, comedy experienced a 180.2% expansion over the following year to 2.1 million tickets. An explanation of this rise can largely be explained by just two names: Peter Kay and Lee Evans.

Leaving music superstars such as Rihanna and Katy Perry deeply in the shadows, the two comics between them accounted for nearly 1.3 million arena tickets sold during the year and comfortably occupy the top two slots on the NAA's Top 10 attendance chart of 2011.

Kay leads the list with 702,583 arena tickets sold having played a staggering 68 dates of his Tour

That Doesn't Tour Tour during the year, including 20 at Manchester's MEN Arena and 10 at London's O2 arena. This came on the back of 40 dates having been staged of the same tour the previous November and December, another 20 of which were in Manchester and five apiece in London, Newcastle, Cardiff, Sheffield and Belfast.

Evans' numbers are almost as impressive with 557,597 tickets sold in 2011 having played 67 dates of his Roadrunner tour between August and November.

Rihanna comes the nearest of any music artist to the two comedy giants in the number of arena tickets sold last year with 413,833 takers for her Loud tour. This comprised 50 UK and Irish dates between September and December, a run interrupted in October and November for her to play concerts in mainland Europe.

The Def Jam/Mercury artist is one of four music propositions in 2011's Top 10 attendance chart, matching 2010's survey, which then included Lady Gaga in fourth position and Rod Stewart finishing 10th.

The 2010 chart also took in The X Factor and BBC Proms, both of which are also represented in the following year's list, finishing fourth and eighth respectively, while Katy Perry is in ninth position. Completing the chart is Disney On Ice, which staged an unrivalled 107 arena performances during the year and is fifth, ice hockey and tennis in sixth and seventh places, and comedian Russell Howard who is 10th.

OCCASION... ALBEIT SMALL

rules the roost in an arenas sector showing little growth

The X Factor's fourth position is on the back of 50 shows, which included 413,833 tickets sold at venues that are members of the NAA. The TV brand had topped the chart for 2010 with 407,833 tickets sold in a chart dominated by sporting events.

Perry's California Dreams UK tour last spring to support her third album Teenage Dreams included 248,050 arena tickets sold as she played the likes of the Trent FM Arena in Manchester, Newcastle's Metro Radio Arena and the SECC in Glasgow.

The rise in tickets sold for music and especially for comedy helped to slightly reverse a decline in attendance at NAA venues experienced in 2010. This increase the following year happened despite slightly fewer arena shows having been staged in 2011, down by 2.5% to 2,127 events.

A year ago the association was reporting a 19.9% drop in annual ticket sales as numbers fell from 13.6 million to 10.9 million. However, this drop was partially clawed back in 2011 as numbers rose by 10.3% to 12.1 million, even though fewer tickets were sold in categories defined by the NAA as family (down 8.1%), dance (dropping 33.4%), sport (slipping 3.5%) and miscellaneous (down 1.1%).

Also on the up was the average attendance of shows, rising 13.1% on the year to 5,683 people. This took the average nearer back to where it was in 2009 when 5,834 people on average attended a show, while in 2010 this dropped 13.9%.

Average ticket prices across the board fell during the year, dropping 10.3% to £32.83 with music experiencing the biggest decline of any sector.

TOP 10 ATTENDANCE

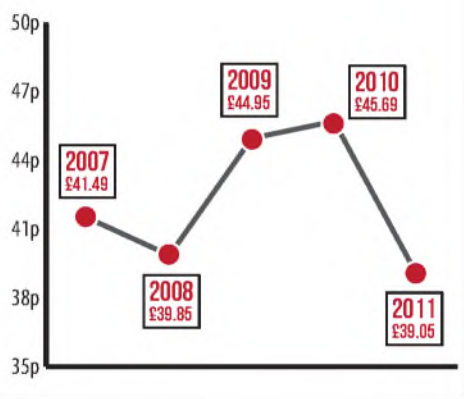
POS ACT / ATTENDANCE Source: Market Research Department of SEC for NAA

- 1 PETER KAY 702,583
- 2 LEE EVANS 557,597
- 3 RIHANNA 413,833
- 4 THE X FACTOR 407,833
- 5 DISNEY ON ICE 403,257
- 6 ICE HOCKEY 271,927
- 7 TENNIS 267,775
- 8 BBC PROMS 261,972
- 9 KATY PERRY 248,050
- 10 RUSSELL HOWARD 205,741



LEFT
Peter the great: Comedy overshadowed rock'n'roll in 2011

AVERAGE TICKET PRICES FOR MUSIC EVENTS



Source: Market Research Department of SEC for NAA

BELOW
Dreams theatre: Katy Perry's California Dreams tour sold 248,050 tickets



Graph left shows average ticket price each year for music events at NAA venues

Tickets for arena music shows cost an average of £39.05 in 2011, 14.5% lower than in 2010 and the first annual drop in three years. The only categories to register increased average prices were family shows, which rose 1.8% to £31.91 and dance, up 6.7% to £37.33.

Given the number of shows taking place during that end of the year, Q4 naturally had by the highest ticket sales of any quarter. The last three months of 2011 accounted for 38% of all attendance experienced by the NAA's members during the year, a similar pattern to what occurred in previous years. However, in the other three quarters there was a bit more movement, perhaps reflecting when some of the year's big tours and events were occurring in the calendar compared to those of previous years. The first quarter of 2011

was particularly strong, covering 30% of the year's ticket sales, compared to just 24% in 2010, while Q3's share grew year-on-year from 9% to 12%. Going the other way, Q2's share of attendance dropped year-on-year from 29% to 20%.

Figures have also been released covering 25 of the 31 venues that are part of the NAA's sister European Arena Association (EAA), which has members in key cities across Europe. Here the number of events held during the year fell from 2,274 to 2,165, although total attendance rose by 2.0% to 14.3 million. Some 35% of the EAA's events were music, although ice hockey was the association's top performer with more than 1.5 million tickets sold last year.

SOME GIGS ARE BIGGER THAN OTHERS GIRL GUIDES OUTSCORE STAR ATTRACTIONS

A SERIES OF CONCERTS aimed at girl guides outscored tours by the likes of Coldplay, Rihanna and Paul McCartney to top the highest average attendance chart for 2011.

The Big Gig, an annual event targeting girl guides aged 10 or over, took place at Wembley Arena on October 1 and 2 last year with three shows featuring a line-up including The Wanted, Ollie Murs and Pixie Lott.

Average attendance at the three shows was 16,423, enough for the Big Gig - which returns on March 31 with afternoon and evening shows at Birmingham's LG Arena - to head the National Arenas Association's chart ranking 2011 tours and events by the average number of people attending each show.

Two other multi-artist events also make the Top 10 with Global Radio brand 95.8 Capital FM's Jingle Bell Ball in sixth position and rival Bauer Radio's Key 103 Live cropping up in ninth place. With a line-up at London's O2 arena featuring Rihanna, Ed Sheeran, The Wanted, the fourth annual Jingle Bell Ball averaged 13,220 attendees across its two days last December, while 12,194



TOP 10 AVERAGE ATTENDANCE

POS ACT / ATTENDANCE

- 1 THE BIG GIG 16,423
- 2 COLDPLAY 14,604
- 3 RED HOT CHILI PEPPERS 13,990
- 4 RIHANNA 13,794
- 5 PAUL MCCARTNEY 13,225
- 6 JINGLE BELL BALL 13,220
- 7 ROGER WATERS 13,022
- 8 GLEE LIVE 12,706
- 9 KEY 103 LIVE 12,194
- 10 JUSTIN BIEBER 12,052

Source: Market Research Department of SEC for NAA

turned out to Key 103 Live at Manchester's MEN Arena last July where performers also included The Wanted and Jessie J.

Coldplay occupy silver medal position after an average 14,604 people turned up at two gigs at the O2 arena and one apiece at the MEN Arena and Glasgow's SECC last December, while the Red Hot Chili Peppers are third after a 10-date arena tour last November that included three nights at The O2 and two



apiece in Birmingham and Manchester averaged a turn-out of 13,990.

Rihanna uniquely makes the NAA's Top 10 charts for 2011 covering both total attendance and average attendance. Third behind Peter Kay and Lee Evans on total ticket sales, she occupies fourth place on the average attendance countdown after her Loud tour averaged crowds of 13,794 people. The UK and Irish leg of the tour comprised 50 dates between September and December, seven of which took place in The O2 arena in North Greenwich.

A fortnight before Rihanna closed her tour there, Sir Paul McCartney returned to The O2 Arena for one night on December 5 for his On The Run tour ahead of dates at the MEN Arena and Liverpool's Echo Arena. Average attendance at these concerts was 13,225, placing Macca in fifth place on the list.

Fellow Sixties survivor Roger Waters is in seventh spot after attracting an average turnout of 13,022 people for his The Wall 2011 tour, which last May took in six nights at The O2 arena, one of which reunited him with Pink Floyd colleagues David Gilmour and Nick Mason, and two nights each at the MEN Arena and Dublin's O2 Arena.

The first European concert dates by the cast of Glee put the hugely-successful TV franchise into eighth position with an average 12,706 people having attended 13 shows last June and July in Manchester, London and Dublin. Four of these concerts were matinee performances, reflecting the age of some of Glee's followers.

Appealing to a similar demographic, Justin Bieber rounds off the chart in 10th position thanks to his first-ever full European tour. This launched last March with 13 dates in the UK and Ireland.



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SECTOR FOCUS ARENAS



Photo: Fiona McKinlay/donkeyjockey45

ARENAS: LEANER, MEANER, AND A LITTLE BIT KEENER

Comedy and family entertainment have snatched a share of the seats in the UK's biggest live venues over the past year - but the sector says music still has plenty of reason to smile...

LIVE

BY TOM PAKINKIS

In these jobless days of economic depression, a visit to one of the UK's many arena shows might well be marked down as the rarest of treats amongst most consumers.

Take a look at the figures of this year's National Arena Association report, however, and you'll see that 2011 attendance was actually up by 10%. A pleasant surprise, you might think - but it's important to remember that Britain's arenas are home to more than just rock stars, pop queens and rappers.

While music events still made up by far the largest portion (46%) of last year's 2,127 performances in all 19 NAA venues, it's a number that has actually declined by 1% year-on-year. Meanwhile, the comedy industry stepped up to the mark and pushed a significant amount of extra cash into the arenas. Its event contribution jumped from 5% to 13%.

When you take into account the fact that music event attendance at arenas was down by 4% last year compared to 2010, it could be estimated that the relationship between arenas and this industry has waned slightly.

But NAA chairman and chief executive at Nottingham Arena and National Ice Centre,



ABOVE / LEFT
Heading in an upwards direction: 2011 was The O2 arena's most successful year, according to Sally Davis (left), the venue's assistant general manager. The O2 has booked One Direction (above) for seven dates this year

Geoff Huckstep, shows little concern - and is keen to emphasise that any decline in music's arena presence is slight. He tells *Music Week* that last year's figures are actually pretty positive.

"2012's going to be very interesting because although the music events were down last year compared to 2010, I don't think it was the carnage that most of us were expecting," he says. "In fact it was really quite a good performance considering the economic climate that we're experiencing."

That's not to say there isn't work to be done for arena managers, music promoters, artists and agents in the year ahead. "2012 is looking a lot stronger for most of the venues but there are a

number of challenges for the arenas themselves," Huckstep continues. "One is really to try and grow the marketplace in terms of products. Whether we can do that with promoters or specialist agencies I don't know but there's clearly a need to get more volume going through the venues because the more volume you have the more it lowers the cost base for ourselves. That means you can do better deals on rentals with promoters."

Still, Huckstep reiterates that he isn't too concerned when it comes to the music industry specifically, noting a few acts that have really come of age recently as they start to pull in massive crowds with relative ease.

"I think there's been a renaissance of good British bands coming through over the last few years; acts like JLS, One Direction, The Wanted



"2012 is looking a lot stronger for most of the venues but there are a number of challenges for the arenas themselves"

— GEOFF HUCKSTEP, NAA

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Hurry! Entries close 30th 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.

SECTOR FOCUS ARENAS



LEFT
 'A renaissance of good British bands coming through', says the NAA's Geoff Huckstep: Among those he counts JLS, who embark on their Jukebox tour this month



"We see more and more festivals - which almost create their own tour circuit for managers and artists with less risk"

JOHN DRURY,
 WEMBLEY ARENA

has happened."

But Kane is still keen to press promoters to bring even more to the table, especially in what she sees as a time when roles are shifting in the music industry.

"In five years time will there still be enough bands coming through? I hope so, but it is a question," she says. "I think the business model has changed enormously in the last ten years: it's no longer record companies that are the key to making money and reinvesting in bands. We all know that promoters are now in charge much more because live is where it's at.

"That's really exciting and why Ally Pally has been doing so well but what promoters will have to do is keep investing in new talent," she advised. "And why wouldn't they? They'd strangle their own business if they didn't so I have every faith that the new model will work itself out and become stronger."

The O2 is another venue in which music still continues to thrive, but one that is also in its own little bubble. "We seem to buck the trend," says assistant general manager Sally Davies. "2011 was our most successful year ever. When you think that we're in the middle of a recession yet we had a phenomenal number of tickets sold in 2011 and a phenomenal number of shows, it gives me a degree of confidence for 2012.

She adds that the O2 hasn't seen a drop in musical performances specifically. "We've had One Direction for seven dates," she points out - but that's not to say that the venue isn't taking more advantage of entertainment outside of music as well. "What we are seeing is an increase in family entertainment," she continues. "With productions like *Batman Live* and *Walking With Dinosaurs*, we're seeing family shows come into the touring cycle and do quite long residencies. It's the same with comedy - the fact that Michael McIntrye's

"The X-Factor is producing artists in its own right who are going on to fill arenas, so we're really thankful for that. Particular examples are acts like JLS - who we've got two shows coming up with"

IAN CONGDON, ACC LIVERPOOL ARENA

Wembley Arena's John Drury expands: "What we see is more and more festivals - which to a certain extent, create their own tour circuit for artists, managers and agents, without them having to run the risk and costs of putting their own production in place."

For some arenas, however, the music offering has actually increased. According to the MD of north London's Alexandra Palace, Rebecca Kane, it's little surprise: "When I came here three and a half years ago no one would have said Ally Pally was a music venue. People had kind of forgotten the music heritage we had. It lost its way.

"But we did two gigs in 2009, six in 2010 and 18 in the year we're just coming out of. In 2012/13, I reckon it could be 20 and, you never know, it might get up to the magic 30."

"Music is definitely growing for us and that's because we made that real attempt to grow in that area," she continues. "We put a lot of energy and focus into that, so it's not an accident that

BELOW
 Non-music revenue earners: The O2 arena has seen family entertainment including *Batman Live* and *Walking With Dinosaurs* keep their numbers up

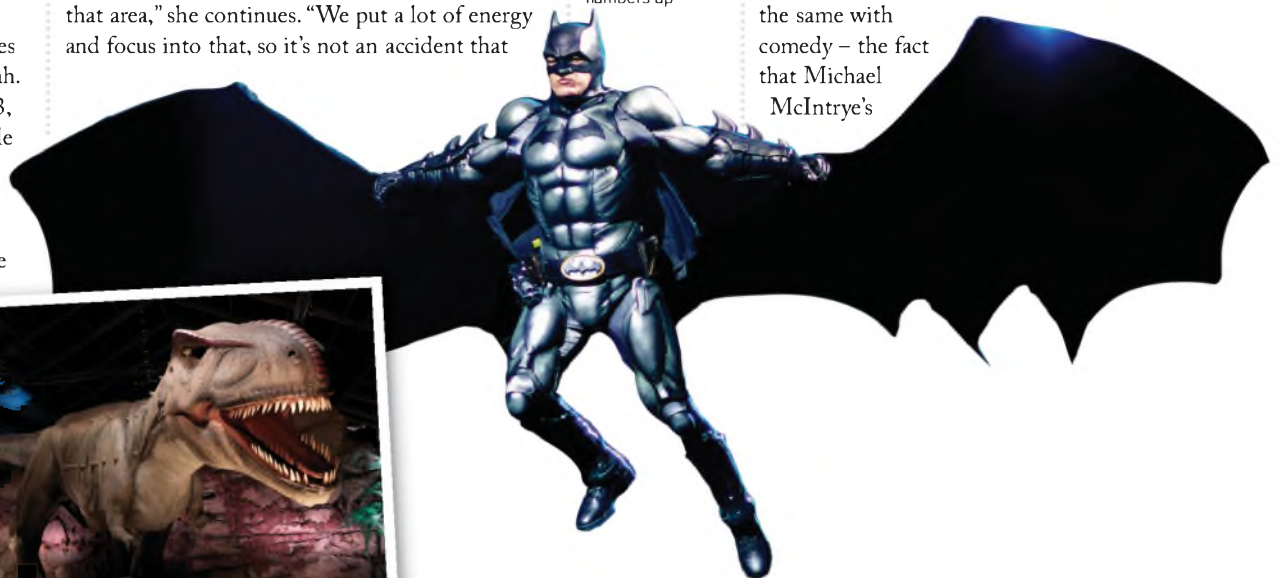


and The Script," he says. "We're actually seeing, I think, some real quality acts in the genre. I'm not too concerned."

While Huckstep notes that the big winner over the past two or three years has been comedy, he sees it as "just a moment in time", pointing to evidence that normalises a surge in popularity for a gag or two when the economy suffers.

Liverpool ACC's arena manager Ian Congdon agrees saying, "It's just natural fluctuation. If music was down 50% we'd be a bit worried. But you only need to look at some of the artists that are appearing here or have done in the past: the likes of Adele, Katy Perry, Rihanna and Tinie Tempah. One Direction just sold out two nights for 2013, which is something they wouldn't have been able to do a few years ago. So I think the future looks really bright."

Access to enough musical product is a concern for some arena managers, however. Live Nation GM Phil Sheeran feels that there aren't enough big-name music acts to consistently fill arena venues at the moment. "Hopefully we'll see an upsurge in the cycle," he tells *Music Week*. "I do believe that the almost year-round global festival circuit is having an impact on who tours where and for how long."



SECTOR FOCUS ARENAS



"Everyone in this industry wants to make money and we are very keen to work with promoters to make sure that everyone gets a fair slice of the cake. We understand the pressures on the promoters: they're the risk takers and we want them to be successful"

ALLAN SNEDDON, SECC GLASGOW

ABOVE LEFT
Comedy kings: The likes of Michael McIntyre, Lee Evans and John Bishop continue to make the most of comedy's 'moment in time'

ABOVE RIGHT
SECC appeal: The new Glasgow venue will be Scotland's largest exhibition centre

doing 10 dates with us this year is pretty impressive."

But, like Geoff Huckstep, Davies explains that the rise of family entertainment doesn't necessarily have to be to the detriment of music, while also suggesting that if outside events like festivals lead to gaps in the calendar, it's sensible to look elsewhere: "Music is seasonal. During summer you won't be doing gigs because of the festivals. That's when we'd book family entertainment and it fits quite neatly. We'd also look to book comedy in Q1 and Q3 where music is slightly quieter."

Former NAA chairman and current NIA and LG Arena Birmingham MD Phil Mead does, however, believe that there are lessons the music industry can learn from comedy and the way in which its performers are taking arenas by storm.

"The obvious one is ticket prices, which have stayed fairly sensible for main comedy acts," he tells *Music Week*. "You could say that you don't have the same costs with a comedy act but I'm sure it's got something to do with the success in sales."

"It's gained from TV exposure as well," he adds. "These artists are moving to arena level quite quickly. If you look at last year, X Factor was the [top performer across NAA venues] and Strictly and Dancing On Ice do well too. You can see the power of TV."

The importance of X Factor goes well beyond the live competition itself. "If you take X Factor in isolation, the live tour does very big business, but it's also producing artists in its own right who are going on to fill arenas, so we're really thankful for that," says ACC Liverpool's Arena Congdon.

"Particular examples are acts like JLS - who we've got two shows coming up with - Rebecca Ferguson and One Direction. The success stories from X Factor just seem to keep coming and it's continuing to be successful."

Of course, TV will be at its most powerful during the London 2012 Olympic Games, when some of the nation's arenas will be showcasing to

the world. But will the coverage, added custom and tourist influx have any lasting effect on the NAA venues once the party has died down? Wembley Arena's Drury isn't sure, saying, "The viewing figures that we saw last year will be dwarfed globally by the number of people that will be watching, so it's great for us in terms of exposure, but whether it knocks down to business going forward, who knows?"

For Davies and The O2, the Games pose a rather unusual challenge. "The arena will be out of action for three months prior in order to prepare for the Olympics," she explains. "When we do open we'll have a huge opportunity to show everyone what an amazing venue we have, but building up to that we'll pretty much be closed. So that's where my concerns lie."

She also talks about the effect the Games have had on the 2012 calendar: "We're seeing a displacement effect where a lot of acts are booking for the latter half of the year. So the second quarter is unusually quiet whereas the last four or five months of the year is phenomenally busy. There isn't a date that hasn't got three or four pencils stacked, it's just unbelievable. People are scheduling after the Olympics rather than before and we just don't have enough dates to manage that demand. It's an interesting anomaly."

Geoff Huckstep doesn't want to give the Olympics too much weight, arguing that they won't have much impact on business beyond the capital and will bend NAA figures for 2012 generally.

"I think 2012 is going to be distorted by the Olympics and I don't think there's going to be a great deal of gain outside of London arenas. I would say let's get it out of the way and see where we are then," he advises.

Ultimately Huckstep is buoyant about business and the foreseeable future, as are many of the

UK's arena managers. But they are also careful to keep current economics in mind and keen to develop relationships with promoters and artists even further.

"What the industry has to be aware of - and is aware of, I think - is the recession and the fact that money is tight," summarises Allan Sneddon, head of concerts and events sales at Glasgow's soon to be completed Scottish Exhibition and Conference Centre.

"The concert-going public is a bit more price-aware and, in my opinion, that's why comedy has done well, which three or four years ago that wasn't the case. A lot of that is down to the fact that it's a reasonably cheap ticket and comedy's just very big at the moment."

"The key is communication and collaboration," he continues. "Everyone in this industry wants to make money and we are very keen to work with promoters to make sure that everyone gets a fair slice of the cake."

"We understand the pressures on the promoters: they're the risk-takers and we want them to be successful."

Huckstep believes that there's work to be done inside a lot of venues. He points out that the health of an arena relies on more than the act on stage: "We're finding that people are buying tickets and coming to the shows - certainly in Nottingham where I manage, the shows are selling well but we've seen our spend-per-head on bars, catering and merchandise go down quite considerably."

"We need to try and leverage as much money as we can from the people that are coming to the shows," he stresses.

Wembley's Drury points out the continued value of a concert above any other entertainment type for arenas for this very reason. "What we really want is music," he says.

"Music is what makes the venue work best and commercially it's the best for us because we're either selling t-shirts or beer or both. It's a big winner."

Huckstep ultimately urges parties on all sides of the table to "find ways of working more closely together and take risks."

He concludes: "What I would like to see happen in 2012 is for everyone to really try and build a more joined up way of working with promoters, managers, agents and with the bands and acts themselves to grow the cake rather than have an annual discussion about how much of the cake we all get."

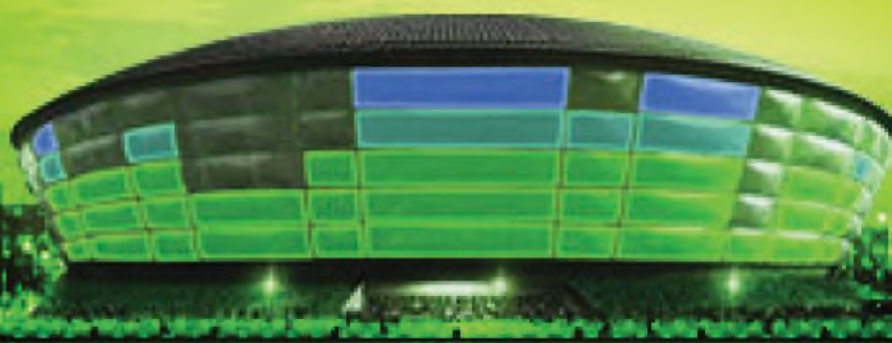
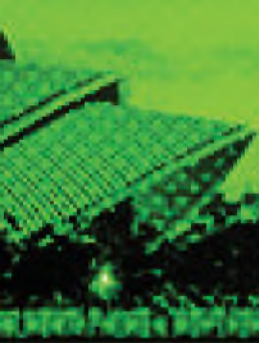
"[Comedy's success] has got something to do with the success in sales. It's gained from TV exposure as well. These artists are moving to arena level quite quickly. If you look at last year, X Factor was the [top performer across NAA venues] and Strictly and Dancing On Ice do well too. You can see the power of TV"

PHIL MEAD, LG ARENA BIRMINGHAM



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INTERVIEW VINCE POWER**ALL POWERED UP**

It's been 30 years since Vince Power founded Mean Fiddler – and he's lost little of his energy

**LIVE**

■ BY TIM INGHAM

"Ask any of my ex-wives. They'll all tell you: 'He's never satisfied.'"

His work has often defined the brightest and best of the UK and European live music scene in the past three decades, but Vince Power isn't anywhere near finished.

Music Week greets the bestubbed, placid 65-year-old Irishman at his Kentish Town offices above Power's Bar – a natural enough sideline for a man whose adult prosperity has largely revolved around the joyous marriage of music and boozy punters.

We settle down to conduct a chat we admittedly expect to nudge towards the emotional and the ceremonial: it has, after all, been 30 years since Power set up the first ever Mean Fiddler venue in Harlseden, north-west London.

Power tells us he's put on pretty much every act he's ever loved in that time – including the trio of musical greats that photographically adorn the mantelpiece above the fireplace behind his desk: Johnny Cash, James Brown and Prince.

With three incident-packed decades to cover, Power's a prime candidate for a bit of pathos-drenched wistfulness – commencing with a glance back at how he started off in London as a hard-handed furniture reseller with nothing to his name; as well as his penniless beginnings in County

ABOVE
Vince, you've been gone: Power now works as chief of Music Festivals PLC in Kentish Town – above Power's Bar

Waterford, where he tragically lost four of 10 siblings.

But Power is politely dismissive of these "well-worn" tales of woe – and despite acknowledging their manifestation in his commercial tenacity, has little time for delving back into his formulative past.

He even seems a little jaded, it must be said, when we attempt to sift out the career highlights, via unpredictable journalistic zingers like: "What's the best concert you've ever put on?" (Probably The Rolling Stones at the 2,000-capacity London Astoria in 1997 – a fine pick in anyone's book.)

"Throughout my career, I've never run a bullshit business. Yet people thought us booking Prince for Hop Farm was a joke."

Which is all a bit of a pisser for what was supposed to be a nostalgic celebration of one of the UK music industry's biggest and most talked-about characters.

Yet when the conversation turns to Power's latest success, Hop Farm – and how, amazingly, he managed to attract Prince to a drizzly field in Kent last year for the artist's first ever UK festival appearance – we get his full attention, and his gentle demeanor becomes far less laid-back.

Clearly, Vince Power's not too interested in raking over what he's achieved; it's what he's yet to

achieve that puts fire in his belly.

True story: until *Music Week* got in touch, Power didn't even notice the three-decade anniversary of his music career was due. His ex-wives' hypothetical criticism might raise a titter; but Power never suggests it's inaccurate.

"Throughout my career, I've never run a bullshit business," he says, responding to the disbelief over Prince's appearance which existed right up until the purple pixie sauntered on-stage – an hour late.

"People did think it was a joke and I think that was one of the problems that meant we didn't sell out. The other thing was Prince's booking confirmation came six weeks before the festival Business-wise, I suppose in retrospect, the [right] decision would have been to let it go, but I couldn't resist. As a marketing tool, it's been amazing. I've never had so many good reviews of anything in the last 30 years."

Power says that Hop Farm succeeds by reining in its scale – as he tries not to act like a "kid in a sweet shop" when it comes to choosing the bill.

The serene nature of the event (Morrissey called it "the most civilized festival in the world") is helped along by a few unique tricks of the trade: Power does his best to ban VIP backstage areas to maintain an "all in it together" vibe, and he refuses to have a dedicated family camping section as "people usually don't let themselves behave like fools when they know children are around".

The event – unlike another Power enterprise, Benicassim in Spain – is also famously sponsor-free. Power dissuades anyone from assuming his No.1 priority is ever anything less than commercial, however.

“All I want is to make a profit,” he says, frankly. “I noticed the regular festival customer who buys the burgers and the pint of beer and T-shirt were starting to feel sidelined by all these special VIP areas and branded sponsorship bars [at other events]. I wasn’t worried if we made half-a-million on a festival or three-quarters of a million – which might be the difference between the £250,000 sponsorship we might get. We wanted to treat people better.”

After Power founded Mean Fiddler in 1982, he had a string of high-profile successes at the company. These included Reading Festival, the UK’s first legal raves and a flurry of much-loved bars and venues nationwide.

He sold the firm in 2005 for £38 million, along with the rights to the Mean Fiddler name (something he one day hopes to reclaim) and the branding for Fleadh, the Irish-themed event he held in Finsbury Park in the mid-Nineties.

The loss of the latter’s name particularly sticks in Power’s craw – rather daftly in terms of ownership, it literally means ‘festival’ in

Irish Gaelic. The exec went some way to making up for the annoyance last year with Feis: effectively a rebirth of Fleadh at the same site, which included performances from two of Power’s all-time favourites, Van Morrison and Bob Dylan.

Feis will get another revamp this year, as the key brand at the centre of a three-week ‘Irish Village’ festival in London’s Grange Park which Power has planned to coincide with the Olympics.

In addition, he’s looking to create a pop music-centric spin-off to Hop Farm – predictably dubbed ‘Pop Farm’ – and a classical event taking place at various sites across the UK.

But for Power’s Music Festivals PLC – which floated last year – the key area of growth will be acquisition. The company’s quest to become one of the industry’s biggest players in the space (and Power’s personal mission to triumph financially) will be driven by the purchase of established festivals outside the UK, says the exec.

“We’re looking for known brand names, profitable festivals – the size and the price depends really on how much money we can raise at the time,” he comments.

“Generally when we begin to look [at a prospective festival buyout opportunity] we have a commitment from investors that they will put up the money to buy it, which is a critical thing to a public company.

“I think this is a good time to buy festivals. I don’t necessarily mean in this country, it’s pretty tightly run here; there’s only myself and a few other operators that do festivals, like Live Nation. Abroad, there are ‘new’ European countries that are good. Places like Croatia and Serbia and all that area of coastal line. You could do Benicassim-type festivals there. We’re looking at that.”

With Power’s high profile status as a businessman combining with the coffers of



RIGHT
Power’s latest ventures: The Feis recalls the Mean Fiddler-operated Fleadh of the Nineties, while Kent’s Hop Farm festival is buoyant

Music Festivals’ investors – which include Isis Equity Partners and Axa Framlington – his phone rarely lies silent.

“I think we get offered a festival a day, which we usually turn down,” he says. “Our strategy is to buy branded festivals and then keep the existing owners in for a period of time. I wouldn’t go into any country totally clean without maintaining the extra local operators for a time. It took us at least three years to fully understand everything in Spain. Each country does things slightly differently.”

It’s these kind of smarts that have directed Vince Power’s energy and drive in the live music business towards great success (and just a couple of regretful turkeys) over the last 30 years. Patient, clinical and considerate, he can spot gaps in the market a mile off – and has clearly learned when not to let his heart-thumping fandom of musicianship rule his business savvy.

We ask if Power has a level of personal prosperity – or perhaps company market share – in mind at which point he could happily leave his position as chief of Music Festivals. After a bit of deliberation, he responds affirmatively.

And what then?

“I’d probably get up the next morning and take a moment – then start in this business all over again.”



COSTA EFFECTIVE

Vince Power’s newest festival will be Costa de Fuego, held at the familiar Benicassim concert venue on the east coast of Spain between July 20 and 21.

The event – devoted to the rock, hardcore and metal genres – will be headlined by two major names: Guns’N’Roses (pictured right) and Marilyn Manson.

Featuring three stages and more than 50 acts, the event is being organised by Maraworld, established in the country in 1995.

The capacity of the festival is planned to be 30,000 people.



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BODYTALK BPI

CELEBRATING THE 10th BIRTHDAY THAT ALMOST WASN'T

Remembering how close 6Music came to an early demise - and how its passionate fans saved it

MEDIA

BY TONY WADSWORTH CBE, CHAIRMAN BPI



It was the day the music nearly died.

In late February 2010, a leaked story in *The Times* broke the news to music fans that the BBC Trust had taken the crazy decision to close BBC 6Music. The given reason: 6Music delivered relatively few unique listeners to BBC Radio and was servicing an audience that was well served by commercial radio.

This was missing the point several times over.

Alternative proposals - including the creation of a Radio 2 Extra for the output of 6Music during the day whilst its content merged with Radio 2 in the evenings - abounded; ideas which defied belief in the eyes of the music industry for a publically-funded radio station which has diversity, inclusiveness, and creative genius embedded in its DNA.

A series of petitions, protest rallies, campaign websites and gigs erupted. Broadcasting House became the focal point for musicians and fans to demonstrate their opposition to the proposed closure on many occasions.

As BPI chairman, I felt it was imperative that we be at the forefront of its fight for survival. In the same way that Radio 3 services the aficionado of quality classical music, 6Music provides a similar function for serious fans of popular music. The fact that popular music has a cultural value and a growing heritage of its own had escaped some BBC decision-makers who were simply viewing it through the prism of commercial entertainment.

Within days we pulled together a series of meetings with senior BBC management, including sessions with DG Mark Thompson and a pan-music industry session with the Trust's Chairman, Sir Michael Lyons. The meeting led to a pivotal turning point in the campaign. Led by the BPI, the summit brought together the MMF, AIM, indie, and major labels to set out the case to keep 6Music on air. We focused on the role played by 6Music in the cultural life and knowledge of the country and highlighted how the station encapsulates the *raison d'être* of the BBC, delivering programming that commercial radio does not and could not realistically provide. The industry got its points across with a mixture of passion and clear logic.

The BPI's campaign site - The Joy of 6 - was a forum where the artist and songwriting communities could channel their personal messages



TO L.A. ON A MISSION

The 2012 BPI/MPA US Sync Licensing mission is scheduled to take place in Los Angeles from April 24-27 at the Capitol Records Tower in Hollywood.

The event links UK independent music companies with many of the biggest Los Angeles-based music supervisors over a three-day programme. The mission delegates hear first-hand exactly how the process of placing music into film, TV and computer games works in the entertainment capital of the world and provides attendees the opportunity to connect and pitch their music directly to programme, film and games makers.

The previous seven missions have delivered impressive results for delegates. Many have had their music placed in the network TV series 90210 and the CSI franchise, amongst others.

BPI Director of International Events, Julian Wall, who works with the UK Trade & Investment office in Los Angeles to put the programme together, says, "This year we hope to build on the fantastic successes already achieved in previous missions by offering a first-class cast list of presenters and a range of diverse and relevant seminar panels for our mission delegates."



to the BBC Trust. It attracted the support of many well-known voices, including Damon Albarn, Coldplay, 6Music's very

own Guy Garvey, Duran Duran's Nick Rhodes, Elly Jackson from La Roux, Friendly Fires, The Zutons, The Cure's Robert Smith, Editors, Sigur Ros, Katie Melua, Doves and many more.

The reversal of the Trust's decision was a real victory for music. And since then, we've seen the station go from strength to strength. With nearly 1.5 million listeners, new record audience figures for programmes hosted by artists-turned-DJs: Guy Garvey, Cerys Matthews and Jarvis Cocker, things are looking good. So this month we celebrate 10 years of this new national treasure - a birthday that it almost didn't reach. But, thankfully, due to the united voice of true music fans - both working within the industry and without - we can look forward to the next 10 years of 6Music enriching the life of the nation.

TOP Artists-turned-DJs: Cerys Matthews and Guy Garvey are helping 6Music to reach record audience figures

ABOVE Campaign memories: The BPI's Joy Of 6 website and a pin badge dedicated to the cause

RETAIL

HIGH STREET HEROES

MUSIC WEEK SALUTES THE INDIE RETAILERS STILL FIGHTING THE GOOD FIGHT

Give us a brief history of Rough Trade West...

Rough Trade started with the original shop at 202 Kensington Park Road. The label and distribution were going to shut it down in the early Eighties and we bought it from them. It suited everyone really because they wanted the shop to carry on and we just took it over.

The landlord of 202 wasn't happy with our security so he kicked us out and we moved to 130 Talbot, which is where we've been since. We've been here for 30 years or so now.

How's business compared to 30 years ago and how has it changed throughout your time?

For us it's a bit like a cheese shop or a butcher: there are always going to be people who want that specialist service, you just sell different things. In the old days we used to only sell vinyl and then it was mostly CDs but now it's come back around and we're selling lots of vinyl again.

Do you think the Rough Trade name helps you out a bit?

Of course. I think people want that history and authenticity because there are so many dodgy dealings happening on the internet so you need more of a face. We've kept the Rough Trade name quite pure over the years. We don't do things because we necessarily have to, we do them because we want to. It doesn't matter if it's on XL or Universal, if it's good we'll do it.

We sold loads of Kiwanuka and he's on Universal, as is a band like Nirvana. It doesn't matter to us, if it's good, it's good.

What are the differences between Rough Trade East and Rough Trade West?

Rough Trade West is much more old school and the clientele is much older. If you go to East you'll see it's full of kids, which is fantastic. Maybe the average spend is less because people will come into West and buy a big stack whereas they might just buy



one CD at East.

West is also a bit more of a destination as well, in a way. When people come here they tend to stick around and spend a bit whereas they tend to just pop in and pop out at East.

With all of the posters and sleeves we have on the wall I suppose we have more of a sense of history, which East is getting. It's not a shrine, because we don't want it to be that, we want it to be fresh and new and exciting. We don't want it to become a museum; we keep it up to date with the latest releases.

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

The first year was fantastic but it's become a bit too product-led for my liking. It's supposed to be about celebrating record stores, not just buying records for eBay.

In the first or second year there were lots of families and mums and dads would come in with

"Some people don't mind paying a bit extra coming into the shop. It's a bit more fun: you can come and talk about records and that's how you counteract the internet"

NIGEL HOUSE, ROUGH TRADE

their kids and say, "This is what a record store is all about," which was a lot more fun. Last year was fantastic for business but it was crazy. We didn't really have time to watch the bands playing outside and just have fun. It was pure mental selling, which is good and I'm not complaining about it but I'd rather it was more about selling individual record shops and everything they can offer. It's not just about records on that day, it's about records all year around.

How are you faring in the fight against the internet?

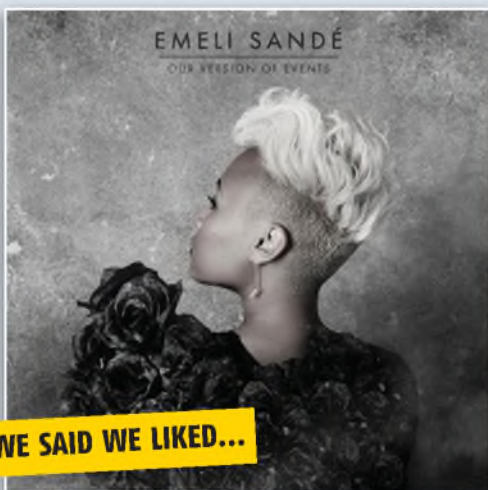
You can get everything from Amazon for £8.99, shops just have to make it a bit more interesting exciting. We sell Black Keys for £12.99 here, which you can get for £8.99 at Amazon, but some people don't mind paying a bit extra coming into the shop. It's a bit more fun: you can come and talk about records and I think that's how you counteract the effects of the internet. You have to make it an interesting experience.

What are you looking forward to this year?

We've got Memory House playing in the shop quite soon, which I'm looking forward to and this year we're looking to the Toy and Friends albums. But it's the little things that come from nowhere like Julia Holter where you just think, "This is a fantastic record and we're going to do really well out of it." That's what I like the most, the things that just drop in.

INTERNET vs HUMAN

This week's High Street Hero Nigel House takes on his digital rivals ...



WE SAID WE LIKED...

EMELI SANDE Our Version Of Events



AMAZON RECOMMENDED...

LANA DEL REY Born To Die



NIGEL RECOMMENDED...

KINDNESS World You Need A Change Of Mind

FOPP Top 10 retail chart		
POS	ARTIST	ALBUM
1	LANA DEL REY	Born To Die
2	LEONARD COHEN	Old Ideas
3	THE BLACK KEYS	El Camino
4	DJANGO DJANGO	Django Django
5	EMELI SANDÉ	Our Version Of Events
6	SCHOOL OF SEVEN BELLS	Ghostory
7	LAMBCHOP	Mr M
8	MARK LANEGAN BAND	Blues Funeral
9	KING CREOSOTE/JON HOPKINS	Diamond Mine
10	ADELE	21

iTUNES Top 10 retail chart		
POS	ARTIST	ALBUM
1	VARIOUS	Now... Running!
2	EMELI SANDÉ	Our Version Of Events
3	BRUCE SPRINGSTEEN	Wreckin Ball
4	LANA DEL REY	Born To Die
5	ADELE	21
6	COLDPLAY	Mylo Xyloto
7	VARIOUS	One R&B
8	FLORENCE + THE MACHINE	Ceremonials
9	TRACY CHAPMAN	Tracy Chapman
10	GOTYE	Making Mirrors

SPOTIFY Top 10 streamed chart		
POS	ARTIST	ALBUM
1	GOTYE FEAT. KIMBRA	Somebody That I Used To Know
2	FLO-RIDA FEAT. SIA	Wild Ones
3	NICKI MINAJ	Starships
4	DAVID GUETTA FEAT. SIA	Titanium
5	LANA DEL REY	BOrn To Die
6	ED SHEERAN	Drunk
7	JESSIE J	Domino
8	EMELI SANDÉ	Next To Me
9	RIHANNA FEAT. CALVIN HARRIS	We Found Love
10	DAVID GUETTA FT. NICKI MINAJ	Turn Me On

REISSUE/REPACKAGE

ELVIS PRESLEY The Complete '68 Comeback Special - The 40th Anniversary Edition **Sony Music / March 12, 2012**

An incredibly healthy 103 tracks to mark what is widely considered the pivotal performance of Elvis Presley's career as The King returned to the stage after a stint in Hollywood with a comeback performance that would be remembered forever.

In celebration of that show's 40th anniversary, this box set looks to tell the whole story with a range of alternate takes, rehearsals, rare gems and, of course, the finished product.

It all comes in a deluxe-edition four-disc box set with a text foil-stamped lift-off lid. Inside, each disc is given its own mini LP-style wallet. The package is rounded off nicely with a 36-page booklet.



PRICE CHECK					
ARTIST / ALBUM	amazon	hmv.com	iTunes	play.com	Sainsbury's
MEAT LOAF Hell In A Handbasket	£8.99	£8.99	£7.99	£8.99	£8.99
THE CRANBERRIES Roses	£7.99	£7.99	£7.99	£7.99	£9.99

NOW! IS THE TIME 81st IN COMPILATION SERIES ACHIEVES TOP 10 SPOTS

THE ALL-CONQUERING compilation brand Now! makes waves this week with Top 10 finishes in the predictive charts of all three of our retailers.

More impressively, two of these sit in the Top 5 with Now! 81 placed in the fifth spot at Amazon, and in No.3 at HMV. Unfortunately the album falls



just short at Play but looks in good stead for a hat-trick next week sitting in sixth place.

It's the usual suspects up in the very top positions once more. With Michael Kiwanuka vacating the Amazon pre-order chart, Paul Weller moves up to first, dragging everyone up a place from last week with him. Madonna's MDNA

is in second, Noah's Noah Stewart third, and Ramin's self-titled debut is in fourth.

Madge and Weller can be found in first and second at Play.com once again, with the pop queen's Complete Studio Albums moving from sixth to fifth. Marina & The Diamonds sit at No.4 with Electra Heart. The standings at the top of

Play.com are once again unchanged all the way down to No.5 until Now! knocks Iron Maiden from sixth position. Weller, Labrinth and Madonna make up the top three. Meanwhile, All-American Rejects are feeling some love, appearing on HMV at No.14 with fourth album Kids In The Street

AMAZON PRE-RELEASE	
POS	ARTIST/ALBUM/LABEL
1	PAUL WELLER Sonik Kicks Island
2	MADONNA MDNA Interscope
3	NOAH STEWART Noah Decca
4	RAMIN Ramin Sony CMG
5	VARIOUS Now! 81 EMI TV/UMTV
6	SLASH Apocalyptic Love Future
7	FAITHLESS Passing The Baton Nates Tunes
8	IRON MAIDEN En Vivo! EMI
9	MOSHI MONSTERS Music Rox Sony
10	THE SHINS Port Of Morrow Columbia
11	IAN ANDERSON Thick As A Brick 2 EMI
12	NEW ORDER The Lost Sirens Rhino
13	VARIOUS Philadelphia Int Classics Harmless
14	ALTER BRIDGE Live At Wembley DC3 Global
15	MADONNA Complete: 1983-2008 Warner
16	LEONA LEWIS Glassheart Syco
17	REN HARVIEU Through... Island/Kid Gloves
18	SHINEDOWN Amaryllis Roadrunner
19	MADONNA Give Me All Your Lovin' Polydor
20	ABBA The Visitors Polydor

HMV PRE-RELEASE	
POS	ARTIST/ALBUM/LABEL
1	MADONNA MDNA Interscope
2	PAUL WELLER Sonik Kicks Island
3	VARIOUS Now! 81 EMI TV/UMTV
4	MARINA & DIAMONDS Electra Heart 679/Atlantic
5	MADONNA Complete: 1983-2008 Warner
6	THE SHINS Port Of Morrow Columbia
7	IRON MAIDEN En Vivo! EMI
8	MIKE SNOW Happy To You Columbia
9	LOSTPROPHETS Weapons Columbia
10	LLOYD King Of Hearts Interscope
11	SHINEDOWN Amaryllis Roadrunner
12	LABRINTH Electronic Earth Syco
13	NICKI MINAJ Pink Friday Reloaded Cash Money/Island
14	ALL-AMERICAN REJECTS Kids... Interscope
15	JAY SEAN Freeze Time Cash Money/Island
16	FAITHLESS Passing The Baton Nates Tunes
17	ORBITAL Wonky ACP
18	KEANE Strangeland Island
19	LADYHAWKE Anxiety Island
20	FEEDER Generation Freakshow Big Teeth

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... Midlands Calling/Warner
5	SHINEDOWN Amaryllis Roadrunner
6	VARIOUS Now! 81 EMI TV/UMTV
7	BLOOD RED SHOES In Time To Voices V2
8	IRON MAIDEN En Vivo! EMI
9	KING CHARLES Loveblood Island
10	LADYHAWKE Anxiety Island
11	LOSTPROPHETS Weapons Columbia
12	MOSHI MONSTERS Music Rox Sony
13	LEONA LEWIS Glassheart Syco
14	KILLING JOKE MMXII Spinefarm
15	SLASH Apocalyptic Love Future
16	KASSIDY One Man Army Vertigo
17	ALTER BRIDGE Live At Wembley DC3 Global
18	SPECTOR New Album Tbc Polydor
19	IAN ANDERSON Thick As A Brick 2 EMI
20	FEEDER Generation Freakshow Big Teeth

LAST.FM OVERALL CHART	
POS	ARTIST/ALBUM/LABEL
1	GOTYE/KIMBRA Somebody... Island
2	LANA DEL REY Born To Die Polydor/Stranger
3	LANA DEL REY Video Games Polydor/Stranger
4	M83 Midnight City Na'Ve
5	COLDPLAY Paradise Parlophone
6	RIHANNA/C HARRIS We Found Love Def Jam
7	FLORENCE + MACHINE Shake It Out Island
8	LANA DEL REY Off To The Races Polydor/Stranger
9	DAVID GUETTA/SIA Titanium Postiva/Virgin
10	FOSTER THE PEOPLE Pumped Up Kicks Columbia
11	ED SHEERAN Drunk Asylum
12	JESSIE J Domino Island/Lava
13	THE BLACK KEYS Lonely Boy Nonesuch
14	ADELE Rolling In The Deep XL
15	LANA DEL REY National Anthem Polydor/Stranger
16	BON IVER Skinny Love 4AD
17	LANA DEL REY Diet Mountain... Polydor/Stranger
18	ED SHEERAN Lego House Asylum
19	BON IVER Holocene 4AD
20	LANA DEL REY Radio Polydor/Stranger

SHAZAM TAG CHART	
POS	ARTIST/ALBUM/LABEL
1	NICKI MINAJ Starships Cash Money/Island
2	CONOR MAYNARD Can't Say No Parlophone
3	JASON MRAZ I Won't Give Up Atlantic
4	SEAN PAUL She Doesn't Mind Atlantic
5	LABRINTH Last Time Syco
6	USHER Climax RCA
7	RITA ORA/TINIE TEMPAH R.I.P Roc Nation
8	KATY PERRY Part Of Me Capitol
9	B. TRAITS/E TROY Fever Digital Soundboy/Polydor
10	CHRIS BROWN Turn Up The Music Sony RCA
11	LISSIE Go Your Own Way Columbia
12	CALVIN HARRIS/NE-YO Let's Go Columbia
13	PLAN B III Manors 679/Atlantic
14	D'BANI/SKEPTA/SNEAKBO Oliver Twist MoHits
15	FUN/J MONAE We Are Young Fueled By Ramen/Atlantic
16	JAKWOB FEAT. JETTA Electrify Mercury
17	GOTYE/DICE RAW Game Of Thrones Island
18	FAR EAST M. Live My Life Interscope/Cherrytree
19	ANGEL/WRETCH 32 Go In Go Hard Island
20	CLEMENT MARFO Mayhem Warner Brothers

PEOPLE

PERSONNEL 'BEST IN THE BUSINESS': UMG DIGITAL EXEC PROMOTED

■ UMG



Universal Music Group has promoted **FRANCIS KEELING** to global head of Digital Business. He has held the role of vice president of Digital at Universal Music Group International for the past three years. Keeling will be responsible for generating growth and new revenue for Universal Music's digital businesses worldwide, working closely with digital partners including retailers, telecom operators, ISPs, device manufacturers and social networks to create and license new digital propositions.

Keeling will report to president of Global Digital Business at UMG, Rob Wells, who said: "Francis is by far the best at what he does in the entire global music industry."

"He is expert at finding the commercial viability in any new business model or in an existing model that needs to be finessed. He troubleshoots like a true entrepreneur, is a joy to work with, and continues to impress

and inspire people who work alongside him."

Keeling said: "I am extremely excited to be leading this process to grow the digital business for UMG and our incredible roster of artists."

■ AMAZING RADIO



Former Capital, GLR and XFM presenter **GARY CROWLEY** is joining the new music radio station to host a Sunday afternoon show. His arrival at the DAB and online station, which specialises in playing recordings only by new and emerging acts, comes after that of Bella Union co-founder **SIMON RAYMONDE** who will host a

programme on Monday nights.

The station's new line-up is completed by **SHELL ZENNER**, a regular on the live band circuit in Manchester and beyond, who is hosting a Friday afternoon show.

Amazing Radio programme director Matt Jamison said: "This is such an exciting time for Amazing Radio. With our time shift to the United States generating huge interest across the pond and our UK station going from strength to strength Gary, Simon and Shell serve to further enhance our worldwide standalone dedication to new and emerging music."

■ AMG/LIVE NATION

Academy Music Group (AMG) and Live Nation has detailed a new management structure for its two south coast venues as **MANDY FIELDS** is appointed area general manager.

Her new role will mean continuing to oversee operations at Southampton Guildhall, where she has spent more than 18 years, as well as heading the team at AMG's O2 Academy

Bournemouth, looking to new business opportunities and event based activity at the 1,800 capacity venue in Boscombe.

Graham Walters, chief executive officer, UK Venues, AMG/Live Nation said: "Mandy has an excellent reputation in the local community as well as with national promoters and knows the intricacies of the south coast entertainment scene. With a sound commercial knowledge and business acumen, she will extend that experience to developing the diary in Bournemouth."



Meanwhile **NIKKI MILES** (left) has been promoted to venue manager of O2 Academy Bournemouth.

■ BBC RADIO MANCHESTER

Currently head of BBC Local Radio Development, **KATE SQUIRE**, is to take up the role of managing



editor at BBC Radio Manchester in April and will replace **JOHN RYAN** (above right) as he leaves the role after six years to start his own consultancy and production company. Squire (above left) has been at the BBC for 20 years. She joined the corporation as a graduate trainee studio manager at Broadcasting House before becoming a reporter in news and sport on the Leicester and Nottingham stations, as well as hosting the Leicester breakfast show and serving as its managing editor. Aziz Rashid, Head of Region, BBC North West, said: "Kate is a highly experienced manager with a long and varied career in radio and I am really looking forward to working with her."

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

#20 **Barbara Charone**, Co-founder MBC PR



Chicago native Barbara Charone is a formidable force in the music industry and well-known for her infectious enthusiasm she works after the affairs of many high-profile

clients, including Madonna, Primal Scream, REM and Rufus Wainwright amongst others.

From humble beginnings writing a high school column she moved on to freelancing for titles including *Chicago Sun Times*, *NME* and *Rolling Stone*, later writing an authorised biography on Keith Richards (*Life As A Rolling Stone*) after she spent two years with the band.

Charone joined the Warner UK press office in the early Eighties and ended up running it for eight years. She left in 2000 with her former boss Moira Bellas and set up MBC PR, where she works today.

Her reputation is widely regarded in the industry. Former *NME* editor Conor McNicholas once said of the MBC founder: "There aren't many true legends in the music business but BC genuinely deserves this title – there are few in the world who can match her."

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

Camilla Waite, Senior Legal and Business Affairs Executive, PPL



"My favourite track? At University it was the athletics track! Throughout my degree course I raced over middle distance, competing as a member of the British athletics team. I even set a couple of world records!

"But as much as I love sport, I have always been passionate about the arts, particularly music. Having decided to pursue a career in law, on graduation I managed to land a work experience placement at a music industry law firm. I later trained at a leading City law firm, where I practised for several years as an Intellectual Property specialist.

"I was thrilled when the opportunity arose to join PPL's Legal and Business Affairs team in 2010. Whether championing the rights of performers or negotiating the hurdles of copyright law, my job requires hard graft, focus and determination – not so different from life on the athletics track!"

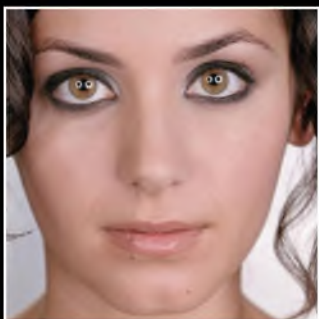
TOP TIP: Don't underestimate the value of transferable skills. Your outside interests can help secure your spot on the inside lane of the music industry.



30 SINGLES & ALBUMS

The Boss is back on top. Bruce Springsteen's *Wrecking Ball* is his ninth UK No.1 album

CHARTS FOCUS



32 UK AIRPLAY

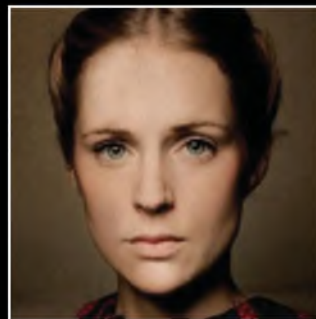
Gotye adds the UK radio airplay crown to his European No.1s and his sales chart topper

33 EU AIRPLAY / INTERNATIONAL

Adele's *21* returns to the top in five countries while The Cranberries make in-roads in Europe

34 INDIES & COMPILATIONS

Azealia Banks and Flux Pavilion climb the Indie Singles list while Katie Melua is Albums hit



35 CLUB

Dutch trance master Ferry Corsten claims first No.1 since 2005 with dynamic double bill

36 ANALYSIS

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

38 KEY RELEASES & PRODUCT

Faithless' live offering is album of the week and Agnes Obel (*left*) is our Staff Pick

CHARTS UK SINGLES WEEK 10



For all charts and credits queries email isabelle.nesmon@intendmedia.co.uk. Any changes to credits, etc, must be notified to us by Monday morning to ensure correction in that week's printed issue

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

THE OFFICIAL UK SINGLES CHART

THIS WK	LAST WK	CHRT	ARTIST / TITLE / LABEL	CHARTLOGUE NUMBER (DISKNOYOR)	SALES INCREASE
1	1	9	GOTYE FEAT. KIMBRA Somebody That I Used To Know <i>Island AU257110007 (ARV)</i> (Gotye) Kobalt/Hill & Range/Carim (De Backer/Bonfa)		
2	3	4	EMELI SANDE Next To Me <i>Virgin GBAA1200003 (E)</i> (Craze & Hoax) Sony ATV/Naughty Words/EMI/Stellar (Sander/Chegwini/Craze)		
3	5	4	NICKI MINAJ Starships <i>Cash Money/Island USCM51200060 (ARV)</i> (RedOne) Universal/Sony ATV/Kobalt/Warner Chappell (Minaj/RedOne/Falk/Yacoub/Hector)	SALES INCREASE	
4	4	7	FLO-RIDA FEAT. SIA Wild Ones <i>Atlantic USA712104103 (ARV)</i> (Sofiy & Nius/Arwell) EMI/Universal/Sony ATV/Warner Chappell/Mal On Sunday/E-Class/Published by Jackpot/Artist 101 (Dillard/Judrin/Melki/Furter/Axwell/Luttrell/Cooper/Maddalena)		
5	New		STOOSHE FEAT. TRAVIE MCCOY Love Me/****K Me <i>Warner Bcs/One More Tune GBAH1200019 (ARV)</i> (Future Cut) Universal/EMI/Kobalt/Future Cut/Razor Boy/The Owerk/CC (Perry/Lewis/Babalola/McKichan/McManus/McCoy/Rumbicld/Barrand)	HIGHEST NEW ENTRY	
6	6	4	DJ FRESH FEAT. RITA ORA Hot Right Now <i>Mos GBCE1102204 (ARV)</i> (Stein) Sony ATV/Bucks/Universal (Evans/Stein/The Invisible Men)		
7	New		TINCHY STRYDER FEAT. PIXIE LOTT Bright Lights <i>Island GBUV71101818 (ARV)</i> (Rogers) Imagem/Sony ATV (Rogers/Lott/Canquah)		
8	7	13	DAVID GUETTA FEAT. SIA Titanium <i>Positiva/Virgin GB28K1100036 (E)</i> (Guetta/Tunfort/Alfajoki) EMI/Bucks/Afrojack/Talpa/Piano/Long Lost Brother/What A Publishing (Furter/Guetta/Tunfort/Van De Wall)		
9	New		MARCUS COLLINS Seven Nation Army <i>RCA GB1101200092 (ARV)</i> (Smith/Jarmidge/Rawlings) EMI/Peppermint Stripe (White)		
10	11	10	DAVID GUETTA FEAT. NICKI MINAJ Turn Me On <i>Pcsitina/Virgin GB28K1100029 (E)</i> (Guetta/Tunfort/Alfajoki) EMI/Bucks/Afrojack/Talpa/Piano/Long Lost Brother/What A Publishing (Furter/Guetta/Tunfort/Van De Wall)		
11	10	12	JESSIE J Domino <i>Island/Lova USUM71113573 (ARV)</i> (Dr Luke/Cirkut/Hill) Warner Chappell/Kobalt/Sony ATV/Prescription (Kelly/Gottwald/Walter/Cornish/Marin)		
12	8	9	KELLY CLARKSON Stronger (What Doesn't Kill You) <i>RCA GBCE11100364 (ARV)</i> (Kurstin) Universal/EMI/BMG Rights/Sony ATV/Perfect Storm (Kurstin/Elofsson/Gamson/Tampson)		
13	2	2	DAPPY FEAT. BRIAN MAY Rockstar <i>AATW/Island GBCE12100017 (ARV)</i> (TMS) Sony ATV/CC (Conostasos/Kohn/Kellerher/Barnes/Thirk/Danger)		
14	9	8	ED SHEERAN Drunk <i>Asylum GBAH51100199 (ARV)</i> (Gosling) Sony ATV/BDI (Sheeran/Gosling)		
15	16	25	LMFAO Sexy And I Know It <i>Interscope USUM71108090 (ARV)</i> (Party Rock) Yeah Baby/Cheba/Party Rock (Cody/Oliver/Rctbertson/Lstenbee/Beuk)		
16	14	14	RIZZLE KICKS Mama Do The Hump <i>Island GBUM71105438 (ARV)</i> (Cook) Stage Three/Chrysalis/BMG Rights/XXX/Asengs (Alexander-Sule/Stephens/Cock)		
17	20	6	LIL WAYNE FEAT. BRUNO MARS Mirror <i>Cash Money/Island USCM51100327 (ARV)</i> (Red/The Smeagingtons) EMI/CC (Carter/Jawrence/Owen/Hernandez)	SALES INCREASE	
18	2	3	JAY-Z & KANYE WEST N****S In Paris <i>Rca - Jella/Mercury USUM71111521 (ARV)</i> (Hit-Boy/West/Dan/Kihoffner) Warner Chappell/EMI/Universal (West/Carter/Dean/Holmes/Caldison)	SALES INCREASE	
19	17	6	ALYSSA REID FEAT. JUMP SMOKERS Alone Again 3 Beat <i>AATW GBKS51100290 (ARV)</i> (Humphrey/Appley/Kelly/Steinberg/Red) Sony ATV/EMI/Ultra Empire/Wax On Wax Off/CC (Humphrey/Appley/Kelly/Steinberg/Red/Roman/Arzodon/Garcia)		
20	13	2	CHIDDY BANG Ray Charles <i>Regal GBG401100174 (E)</i> (Hollander/Jones) Universal/Mayday Malone/EMI/Various (Anamago/Beresin/Martini/Hollander/Katz/Pallin)		
21	15	3	GYM CLASS HEROES FEAT. NEON HITCH Ass Back Home <i>Decydance/Fueled By Ramen. USA721102797 (ARV)</i> (Benny/Banz) Electra/Casas/EMI/Matze/Bal/WheDe Da Kasz/Ai/Mani/Cha Cha/E A/B/MG/Ruby/Lareview/McCoy/McKinley/Roberts/Lurumba/Kasago/Omeilo/Levin/Malk/Siberster		
22	19	10	PITBULL FEAT. CHRIS BROWN International Love <i>JUSAY1100015 (ARV)</i> (Soulsouth/Biker/Murley) Universal/Warner Chappell/Notting Hill/Full Of Soul/Dos Duettes/Studio Beatz (Perez/Kelly/Schack/Biker/Murley)		
23	18	5	WILL.I.AM. FEAT. MICK JAGGER & JENNIFER LOPEZ T.H.E (The Hardest Ever) <i>Interscope USUM71116912 (ARV)</i> (Will.I.Am/Audioton/Austin/EMI) EMI/Cytron/Bug/CC (Jaggar/Austin/Owens/Will.I.Am/ Lopez/Jagger)		
24	30	16	OLLY MURS Dance With Me Tonight <i>Epic/Syco GBAR11101197 (ARV)</i> (Robson/Future Cut) Warner Chappell/Universal/Salli/Kaak/Imagem (Murs/Robson/Kelly)		
25	26	7	COVER DRIVE Twilight <i>Global Talent/Polydar GBUM71110802 (ARV)</i> (Quiz & Larros) P&P/Sony ATV/Universal (Reifer/Armstrong/Harding/Hill/Wrclesen/Rcmdh/ane/Larros)		
26	24	23	RIHANNA FEAT. CALVIN HARRIS We Found Love <i>Def Jam USUM71115507 (ARV)</i> (Harris) EMI (Harris)		
27	31	20	COLDPLAY Paradise <i>Parlophone GBAYE1101143 (E)</i> (Dravs/Green/Simpson) Universal/Opal (Berryman/Buckland/Champincn/Martin/Enc)		
28	21	7	LANA DEL REY Born To Die <i>Polydar/Stranger GBUM71111399 (ARV)</i> (Haynie) EMI/Sony ATV (Del Rey/Parker)		
29	35	30	MAROON 5 FEAT. CHRISTINA AGUILERA Moves Like Jagger <i>A&M/Qu. tance USUM71109132 (ARV)</i> (Shellback/Blanco) Universal/Kobalt (Levine/Levin/Malk/Chuster)		
30	25	7	JASON DERULO Breathing <i>Warner Bitches/Beluga Heights USNB1102509 (ARV)</i> (DJ Frank E) Universal/Warner Chappell/EMI/Artist Music Group East/Disques Cellier (Frank/Durolo/au/Luttrell/Christy/Bunetta/Kurkchipski/Tad/Folsong/Thrax)		
31	75	4	RIHANNA FEAT. JAY-Z Talk A Talk <i>Def Jam USUM71118095 (ARV)</i> (Star/Gate/Harrell) Sony ATV/Universal/EMI/Carter Boys/MGB SCG Songs (Dean/Erksen/Hermansen/Carter/Best/CCmbs/Thompson)	HIGHEST CLIMBER	
32	34	21	LANA DEL REY Video Games <i>Polydar/Stranger GBUM71110954 (ARV)</i> (Robopop) EMI/Sony ATV (Del Rey/Parker)		
33	36	17	FLO-RIDA Good Feeling <i>Atlantic USA712101961 (ARV)</i> (Dr Luke/Cirkut) Sony ATV/EMI/Kobalt/Mal On Sunday/E-Class/Oneology/Prescription Songs (Dillard/Gottwald/Walter/Isaac/Pomourou/Bergling/James/Wildand/Woods)		
34	New		TAI0 CRUZ FEAT. FLO-RIDA Hangover 4th & Broadway <i>GBUM71108687 (ARV)</i> (Dr Luke/Cirkut) EMI/Kobalt/Kasz/Money/Oneology/Prescription Songs (Cruz/Gottwald/Walter)		
35	29	23	ED SHEERAN Lego House <i>Asylum GBAH51100205 (ARV)</i> (Gosling) Warner Chappell/Sony ATV/BDI (Sheeran/Gosling/Leonard)		
36	40	20	LABRINTH FEAT. TINIE TEMPAH Earthquake <i>Syco GBHMU100027 (ARV)</i> (Labrinth/Da Diggler) EMI/Stellar (Drogwu/McKenzie/Williams)		
37	47	17	DRAKE FEAT. RIHANNA Take Care <i>Cash Money/Island USCM51100547 (ARV)</i> (Kev Smith/Shebib) Universal/EMI/Kobalt/Arwest/Mavor & Moses (Graham/Shebit/Palman/Jxx Smith/Madley-Croft)	SALES INCREASE	
38	3	4	COLDPLAY Charlie Brown <i>Parlophone GBAYE1101163 (E)</i> (Dravs/Green/Simpson) Universal/Opal (Berryman/Buckland/Champincn/Martin/Enc)		

THIS WK	LAST WK	CHRT	ARTIST / TITLE / LABEL	CHARTLOGUE NUMBER (DISKNOYOR)	SALES INCREASE
39	23	2	ARCTIC MONKEYS R U Mine <i>Domino GBCEL1200081 (PIX)</i> (Orton) EMI (Turner)		
40	38	14	LLOYD FEAT. ANDRE 3000 & LIL WAYNE Dedication To My Ex (Miss That) <i>Interscope USUM71101292 (ARV)</i> (Smith/Picow da Cca) Universal/Warner Chappell/Chrysalis (Smith/Jones/Carter/Berjoni)		
41	22	2	MADEON Icarus <i>Popcultri FR9W1114946 (ARV)</i> (LeLeqa) Warner Chappell (LeLeqa)		
42	53	49	LMFAO FEAT. LAUREN BENNETT & GOONROCK Farty Rock Anthem <i>Interscope USUM71100061 (ARV)</i> (LMFAO/Ccck/Reck) Perry Rock/Debut Talent (Gerroy/Grady/Steven/ee/Schnecder)	SALES INCREASE	
43	49	3	TYGA Rack City <i>Cash Mericy/Island USCM51100735 (ARV)</i> (McFarlane) EMI/Tygam/CC (Stevenscn/McFarlane)	SALES INCREASE	
44	43	16	AVICII Levels <i>Island SEUM71100963 (ARV)</i> (Avicii) EMI/CC (Bergling/Pearson/Kirkland/Wed/dJames)		
45	39	37	CHRISTINA PERRI Jar Of Hearts <i>Atlantic USA721001508 (ARV)</i> (Yerebin) Warner Chappell/Faliscopy/Ct Sound/Women/Wiggy/Deq (Perri/Veretser/Lawrence)		
46	67	3	AZEALIA BANKS FT LAZY JAY 212 <i>Azelia Banks USJ51100201 (ARV)</i> (Martens) Sony ATV/MusicStars/Bucks/Teigs (Banks/Martens)	SALES INCREASE	
47	33	9	CHER LLOYD FEAT. ASTRO Want U Back <i>Sycc GBHMU7100104 (ARV)</i> (Shellback) K&L/Maracn/EMI/Mr. Kemo (Schuster/Katecha)		
48	56	4	MIA Bad Girls <i>Mercury/Interscope USUM7100143 (ARV)</i> (Eanj) K&L/CC (Ardup/gasam/Hills/Araic/Hbc)	SALES INCREASE	
49	44	9	NADIA ALI Rapture <i>Mos CH3131000317 (ARV)</i> (Ali/Avicii) Smile In Bed/K&L/Remaze/E/Bucks (Ali/Mcser)		
50	41	20	EMELI SANDE Heaven <i>Virgin GBAAA1100192 (E)</i> (Naughty Boy/Spencer/Craze/Hcax) Sony ATV/Naughty Words/EMI/Stellar (Sander/Mhair/Craze/Chegwini/Spencer)		
51	New		LMFAO Sorry For Party Rocking <i>Interscope USUM71108089 (ARV)</i> (Party Rock) Yeah Baby/Esqaywhy/Party Rock (Gordy/Gordy/Eck)		
52	28	2	UTAH SAINTS V DRUMSOUND & BASSLINE SMITH What Can You Do For Me <i>Mos GBCE1102102 (ARV)</i> (Utah Saints/Mailland/Drumsound & Bassline Smith) Notting Hill/Universal/Polygram/Will/Steewart/Emmos/Columbia)		
53	New		DOT ROTTEN R U Not Entertained? <i>Mercury GBUM71102097 (ARV)</i> (TMS) Sony ATV/Universal (Bills - Steverson/Barnes/Kchaun/Kellera)		
54	32	2	DEMI LOVATO Skyscraper <i>Hollywood/Polydar USRH11132837 (ARV)</i> (Gad/tbc) BMG Rights/Kobalt/Universal/Polygram (Gad/Kov/Febbins)		
55	42	8	ONE DIRECTION One Thing <i>Sycc GBHMU1100171 (ARV)</i> (Yacomb/Falik) Rem/Kobalt/Air Chrysalis/Secundavia/BMG Rights/EMI (Agulw/It. Kananelli/Yecomb/Falik/Ketecha)		
56	50	7	REDLIGHT Get Out My Head <i>Mercury/MIA GBUM71111209 (ARV)</i> (Redlight) Just In Music/CC (Redlight/West/Bed/Coffer)		
57	46	59	ADELE Someone Like You <i>XI GBKS1000351 (PIAS) ★</i> (Adkins/Wilson) Universal/Chrysalis/Sage Lake (Adkins/Wilson)		
58	45	54	ADELE Rolling In The Deep <i>XI GBKS1000335 (PIAS) ★</i> (Epworth) EMI/Universal (Adkins/Epworth)		
59	52	42	ADELE Set Fire To The Rain <i>XI GBKS1000346 (PIAS)</i> (Ft Smith) Universal/Chrysalis (Ft Smith/Adkins)		
60	66	28	DAVID GUETTA FEAT. USHER Without You <i>Pcsitina/Virgin GB28K1100036 (E)</i> (Guetta/Tunfort/Hestier) EMI/Sony ATV/Riser Editions/Prsnet Time/What A Publishing/Bucks (Guetta/Tunfort/Hestier/Cruz/Royce/M/love)		
61	54	26	ONE DIRECTION What Makes You Beautiful <i>Sycc GB1101100318 (ARV)</i> (Falik/Yacomb) EMI/Kobalt/Ram/BMG Rights/Chrysalis/Wr Kenem (Yacomb/Falik/Ketecha)		
62	64	5	FLORENCE + THE MACHINE No Light, No Light <i>Island GBUM71107561 (ARV)</i> (Epworth) Universal (Welch/Summers)		
63	55	18	FLORENCE + THE MACHINE Shake It Out <i>Island GBUM71107355 (ARV)</i> (Epworth) EMI/Universal (Welch/Epworth/Hell)		
64	48	39	ED SHEERAN The A Team <i>Asylum GBAH51100095 (ARV) ★</i> (Sheeran/Gosling) Sony ATV (Sheeran)		
65	62	21	KATY PERRY The One That Got Away <i>Virgin USKA21001266 (E)</i> (Dr Luke) Warner Chappell/Kobalt/Kasz/Money/Maracn AE/Prescription/When I'm Rich/You'll Be My Bitch (Ferry/Gottwald/Martin)		
66	58	17	BEYONCE Love On Top <i>Columbia/Parkwood Ent USSM11102908 (ARV)</i> (Knowles/Taylor) EMI/Warner Chappell/WB-Cay/2087/DJ-Downtown (Knowles/Ketz/Taylor)		
67	New		LISSIE Co Your Own Way <i>Columbia GBAR1200032 (ARV)</i> (Feynolds) EMI (Buckingham)		
68	Re-entry		CHARLENE SORAIA Wherever You Will Go <i>Peacetrog GBWEK1100075 (E)</i> (Hutchison) Universal (Band/Kami)		
69	63	28	OLLY MURS FEAT. RIZZLE KICKS Heart Skips A Beat <i>Epic/Sycc GBAR1100728 (ARV)</i> (The Fearless) Universal/Sony ATV/BMG Rights/B-Unique/K&L (Smith/Presccr/Elli/Alexander-Sule/Stephens)		
70	61	9	PIXIE LOTT Kiss The Stars <i>Mercury GBUM71105223 (ARV)</i> (Hauger/Therrelley) Sony ATV/Universal/Calmation (Lott/Hauger/Therrelley)		
71	New		THE BLACK KEYS Gold On The Ceiling <i>Nonesuch USNO11100275 (ARV)</i> (Eanger/Mcuse/The Black Keys) Mc/McCre Mill/ess/Wover/Sweet Science/CC (Auerbach/Corneley/Curran)		
72	60	9	M83 Midnight City <i>Na'Ve GBSSH1100002 (rem arv)</i> (Methelz/Jchynow/Gonzalez) Reach/Cite al/EMI/Plate/CC (Methelz/Jchynow/Gonzalez)		
73	72	35	FOSTER THE PEOPLE Pumped Up Kicks <i>Columbia USSM11002931 (ARV)</i> (Foster) Sony ATV (Foster)		
74	12	2	MATT REDMAN & L27 Twenty Seven Million <i>Six Steps USSP31200177 (E)</i> (L2) EMI/Zebra 1/Bucks/Thnck Yc/Ser & Come (Redman/Mynr/Weeks)		
75	71	16	RIHANNA You Da One <i>Def Jam USUM71118072 (ARV)</i> (Dr Luke/Cirkut/Harrell) EMI/Universal/K&L/Kasz/Money/America/Rct/ct/mcn/Comolite/cy/Prescription/Song (Lezr/Gottwald/Ferry/Hill)		

Official Charts Company 2012.

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24	Hot Right Now 6	Next To Me 2	Rolling In The Deep 58	T.H.E (The Hardest Ever)
Dedication To My Ex	Icarus 41	No Light, No Light 62	Set Fire To The Rain 59	23
(Miss That) 40	International Love 22	One Thing 55	Seven Nation Army 9	Take Care 37
Domino 11	Jar Of Hearts 45		Sexy And I Know It 15	

Talk That Talk 31	What Makes You	Key
The A Team 64	Beautiful 61	* Platinum (600,000)
The One That Got Away	Wherever You Will Go	Gold (400,000)
65	68	Silver (200,000)
Titanium 8	Wild Ones 4	
Turn Me On 10	Without You 60	
Twenty Seven Million 74	You Da One 75	
Twilight 25		
Video Games 52		
Want U Back 47		
We Found Love 26		
What Can You Do For Me		
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CHARTS UK ALBUMS WEEK 10



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

THE OFFICIAL UK ALBUMS CHART

THIS WK	LAST WK	WKS ON CHRT	ARTIST / TITLE LABEL / CATALOGUE NUMBER (ISPY/PRODUCER)	THIS WK	LAST WK	WKS ON CHRT	ARTIST / TITLE LABEL / CATALOGUE NUMBER (ISPY/PRODUCER)
1	New		BRUCE SPRINGSTEEN <i>Wrecking Ball</i> Columbia 8869194251 (ARV) (Anello/Springsteen) HIGHEST NEW ENTRY	39	41	122	FLORENCE + THE MACHINE <i>Lungs</i> Island 1797940 (ARV) 5★ (Epworth/Ford/Mackie/Hungal/White)
2	New		MILITARY WIVES <i>In My Dreams</i> Decca 2796655 (ARV) (Cohen)	40	New		MARY BYRNE <i>With Love</i> Universal Ireland 2790361 (ARV) (Coulter/Keeney)
3	1	4	EMELI SANDE <i>Our Version Of Events</i> Virgin CDV3094 (E) ★ (Spencer/Haynie/Naughty Boy/Mojam/Herman/Millard/Harrison/Craze/Hoax/Keys/Sande)	41	New		BREAD <i>The Very Best Of</i> Rhino 5310513422 (ARV) (Bread/Gates)
4	2	59	ADELE <i>21 XL CD 520 (PIAS)</i> 15★ (FT Smith/Rubin/Epworth/Abbiss/Wilson/Adkins)	42	31	25	KASABIAN <i>Velociraptor!</i> Columbia 8869793502 (ARV) (Pizzorno/Dan the Automator)
5	3	26	ED SHEERAN + <i>Asylum</i> S249864652 (ARV) 3★ (Gosling/Hugall/Sheeran/No I.D.)	43	28	8	KELLY CLARKSON <i>Stronger</i> RCA 88697961802 (ARV) (Kemeny/D.Ean/Mones/Kursim/Abraham/Cliff/ee/Cad/Foberts/Willey/Halbert/Perkins/Lincoln/D.Stefano/Enson)
6	4	6	LANA DEL REY <i>Born To Die</i> Polydot/Stranger 2787091 (ARV) (Haynie/Parker/Berger/Robopop/Bhasker/Daly/Sneddon/Bauer-Mein/Nowels/Braide/Shux/Skatbek/Howe)	44	New		THE FRAY <i>Scars And Stories</i> Epic 88691924612 (ARV) (C'Brien)
7	New		LIONEL RICHIE <i>Tuskegee</i> Mercury 2787790 (ARV) (Brown/Richie/Chesney/Huff/Chapman)	45	36	61	NICKI MINAJ <i>Pink Friday</i> Cash Money/Island 2754184 (ARV) (Kane/Swizz Beatz/Crawford/Money/Foster/Wenel/Cak/T-Ninnes/William/Crew Money)
8	New		KATIE MELUA <i>Secret Symphony</i> Dramatico DRAMCD0078 (ACA Arv) (Batt)	46	33	58	CHASE & STATUS <i>No More Idols</i> Mercury 2745135 (ARV) ★ (Keenan/Milton/Nowels/Sub Focus/Ron B)
9	8	20	COLDPLAY <i>Mylo Xyloto</i> Parlophone 0875531 (E) 3★ (Dravs/Green/Simpson)	47	Re-entry		TRACY CHAPMAN <i>Tracy Chapman</i> Elektra (ARV) 8★ (Kershbaum)
10	6	4	GOTYE <i>Making Mirrors</i> Island 2792285 (ARV) (De Backer)	48	New		THE STRANGLERS <i>Giants</i> Coursegood 12CG005V (Absolute Arvcat) (McCasra)
11	11	28	DAVID GUETTA <i>Nothing But The Beat</i> Positiva/Viigin PV0838942 (E) (Guetta/Vee/Caren/Tunfort/Riesterer/Black Raw/Armajack/Luttrell/Avicia) SALES INCREASE	49	32	14	AMY WINEHOUSE <i>Lioness : Hidden Treasures</i> Island 2790436 (ARV) 2★ (Rem/Ransom/C.Duffy/Ramone/Bennett)
12	New		GILBERT O'SULLIVAN <i>The Very Best Of</i> USM Media USMTVC0002 (SDU) (O'Sullivan/Mills/Dudgeon/Cudgeon/Flannery)	50	42	42	LADY GAGA <i>Born This Way</i> Interscope 2764126 (ARV) ★ (Lady Gaga/Ganbay/Lauser/DI White She Dow/Rec One/Sparks)
13	Re-entry		CIVIL WARS <i>Barton Hollow</i> Columbia 88691941852 (ARV) (Peacock)	51	New		CHIDDY BANG <i>Breakfast</i> Regal P4402292 (E) (Jones/Hollander/S.A.M. & Sluggo/Natkins/Bertram/Hill)
14	10	129	ADELE <i>19 XL CD 313 (PIAS)</i> 6★ (Abbiss/White/Ronson)	52	53	29	WILL YOUNG <i>Echoes</i> RCA 88697940092 (ARV) ★ (Richard X/Elmer/Hofmann)
15	9	19	FLORENCE + THE MACHINE <i>Ceremonials</i> Island 2782808 (ARV) ★ (Epworth)	53	50	17	JLS <i>Jukebox</i> Epic 88697940902 (ARV) ★ (Various)
16	New		JUSTIN FLETCHER <i>Hands Up - The Album</i> Little Gemc LDMG024 (SDU) (Graham)	54	48	11	LADY ANTEBELLUM <i>Own The Night</i> Capitol/Parlophone 6807032 (E) (Worley/Lady Antebellum)
17	30	6	CHRIS ISAAK <i>Beyond The Sun</i> Rhino 5310500672 (ARV) (Isaak/Needham) SALES INCREASE	55	Re-entry		TINIE TEMPAH <i>Disc-Overy</i> Parlophone 9065132 (E) 2★ (Ledgell/Cline/Sheep/W.Kenzie/R.Certers/Hill/Shi/Swedish House Mama/Roynie/Naughty Boy/Harrison)
18	12	21	NOEL GALLAGHER'S HIGH FLYING BIRDS <i>Noel Gallagher's High Flying Birds</i> Sour Mash JDNCC10 (E) 2★ (Gallagher/Sandy)	56	34	41	THE VACCINES <i>What Did You Expect From The Vaccines?</i> Columbia 88697841451 (ARV) (Grech/Marguerat)
19	16	14	THE BLACK KEYS <i>El Camino</i> Noneuch 7559295261 (ARV) (Danger Mouse/The Black Keys)	57	44	6	LEONARD COHEN <i>Old Ideas</i> Columbia 88697986711 (ARV) (Leonard/Cencers/Thomas/Salleo)
20	19	15	OLLY MURS <i>In Case You Didn't Know</i> Epic/Syco 88697940942 (ARV) ★ (The Fearless/Amylie/Brammer/Robson/Future Cut/Frampton/Jordan-Patrikos/Smith/Fitzmaurice/Heels/Prime/Metropolitan) SALES INCREASE	58	74	26	ABBA <i>18 Hits</i> Polar 9831452 (ARV) ★ (Andersson/Liljequs)
21	13	54	JESSIE J <i>Who You Are</i> Island/Lava 2758627 (ARV) 3★ (Dr. Luke/Brissett/Sornish/Martin K/Dakthe Invisibls Men/Parker & James/Thomas/Gad/Gordon)	59	49	30	MAROON 5 <i>Hands All Over</i> A&M/Octone 2749821 (ARV) (Lange)
22	7	4	WHITNEY HOUSTON <i>The Essential Whitney Houston</i> Arista 88697829802 (ARV) (Masser/Walden/Foster/Kashi/Babyface/Crawford/Rawling/Jaylor/Jenkins/Saadq/Q-Ig./Jan/Cup/essis/Soulshock & Karlin/Jipson/L.A. Reid/Jellybean)	60	47	17	DRAKE <i>Take Care</i> Cash Money/Island 2783262 (ARV) (Sheib/Bo/1ca/Montgomery/The Weeknd/xx Smith/7-Minus/Just Blaze/Crabtree/Cashe/Welmin)
23	15	60	BRUNO MARS <i>Doo-Wops & Hooligans</i> Elektra 7557882721 (ARV) 4★ (The Smeezingtons/Needlz/The Sup a Dups)	61	New		WE ARE AUGUSTINES <i>Rise Ye Sunken Ships</i> Xcart WAA005CD (E) (McCarthy/Sensador/Martinez/Kewfeling)
24	18	19	RIZZLE KICKS <i>Stereo Typical</i> Island 2780337 (ARV) (Whiting/The Rural/Spencer/Future Cut/Daddy/Barratt/Jat boy slim/Chiari/Caruana)	62	39	8	THE MACCABEES <i>Given To The Wild</i> Fiction 2787389 (ARV) (The Macabees/Kidswentry/Billingham)
25	14	5	MAVERICK SABRE <i>Lonely Are The Brave</i> Mercury 2770559 (ARV) (Waters/Prime/Sabre/Hogarth/FT Smith/Eg White)	63	35	25	CHRISTINA PERRI <i>Lovestrong</i> Atlantic 7567869945 (ARV) (Chiccarelli/Piccés)
26	25	25	LMFAO <i>Sorry For Party Rocking</i> Interscope 2774463 (ARV) (Party Rock/AFuni/Harris/RedFool/LMFAO) SALES INCREASE	64	67	123	MUMFORD & SONS <i>Sigh No More</i> Getten Er. Ct The Road/Island 2722538 (ARV) 4★ (Dravs)
27	24	16	JAY-Z & KANYE WEST <i>Watch The Throne</i> Roc-a-fella/Mercury 2765057 (ARV) (West/Dean/Keith/Q-Tip/Pharrell/Don Jazzy/Hit-Boy/Kill/Hofer/The Neptunes/RZA/Lewis/Bhasker/Swizz Beatz/Joseph/S1)	65	46	17	SNOW PATROL <i>Fallen Empires</i> Fiction 2780117 (ARV) (Jackife Lee)
28	New		DRY THE RIVER <i>Shallow Bed</i> RCA 88691934251 (ARV) (Karis)	66	59	125	MICHAEL BUBLE <i>Crazy Love</i> Reprise 9362496277 (ARV) 8★3★ (Foster/Rick/Gatica/Chambers)
29	5	2	MEAT LOAF <i>Hell In A Handbasket</i> Sony 88697928872 (ARV) (Cavallo/Crook/Hil Jon/Itch)	67	65	62	OLLY MURS <i>Ollly Murs</i> Epic/Syco 88697765022 (ARV) 2★ (Fleetwood Mac/Future Cut/Roylie/Brammer/Creer/Fitzmaurice/Sheak/Abbey/Bilker/Byrne/The Ironic/Kerr/Taylor/Hera)
30	17	16	ONE DIRECTION <i>Up All Night</i> Syco 88697843642 (ARV) (Max/Fa/k/Yaoub/Rawling/Mehani/Squire/Solomon/Wered/Hv/Sannard/Howes/Gad/Robson/RedOns/BzerCeeK/jimmy Joker/Rawling/Meehan/Cudnon/Raney)	68	Re-entry		FLEETWOOD MAC <i>Rumours</i> Warner Brothers 7599273132 (ARV) 11★ (Fleetwood Mac/Cashy/Calliat)
31	25	14	REBECCA FERGUSON <i>Heaven</i> RCA 88697888022 (ARV) ★ (Eg White/Smith/Taylor/Higgins/Xenomani/Latimer/Christie/Booker/FT Smith)	69	Re-entry		NINA SIMONE <i>The Very Best Of</i> RCA/UCJ 82876805532 (ARV) (Various)
32	21	16	RIHANNA <i>Talk A Talk</i> Def Jam 2787842 (ARV) 2★ (Dr. Luke/Cirkut/Harrel/Harris/SarGatez/Crawford/Da Internz/The Dream/NO-ID/Swire/McGrillen/Hit-Boy/Alex Ca Kid/Chase K. Status/Clean)	70	43	26	EXAMPLE <i>Playing In The Shadows</i> MoS MOSART2 (ARV) (Various)
33	New		SINEAD O'CONNOR <i>How About I Be Me (And You Be You)?</i> One Little Indian TPL1122 (PIAS) (Reynolds)	71	Re-entry		MADONNA <i>Celebration</i> Warner Brothers 7599399819 (ARV) ★ (Madonna/Alm.azai/Petit/Lee/Timberland/Tim Becke/Cinial/e.lyberu/Kamins/Peeters/Broy/Leonard/Cibry/Fnce/Austin/Kravitz/Lucas/Babyface/Coker/Idol)
34	20	17	BEN HOWARD <i>Every Kingdom</i> Island 2771686 (ARV) (Bond)	72	54	22	NERO <i>Welcome Reality</i> Mercury/MIA 2768195 (ARV) (Stegmans/Ray)
35	27	69	RIHANNA <i>Loud</i> Def Jam 2752365 (ARV) 6★2★ (StarGatez/Vee/Harrell/Bozeman/The Runners/Riddick/PolowDaDon/Sham/Me&Mus/Stewart/Dean/Soundz/Alex Ca Kid)	73	40	6	BLUR <i>The Best Of</i> Food 5298682 (E) 2★ (Blur/Street/Crbit/Lovell/Power/Hague/Hillier)
36	New		DORIS DAY <i>The Ultimate Collection</i> Sony RCA 88691952342 (ARV) (Melschur/Carfrae/Dousch/Granata/Proger/Carfree/Various)	74	New		LIONEL RICHIE <i>Back To Front</i> Motown/Island 5300182 (ARV) 4★ (Robson/Bicanciello/Watters/Foram/Cou:St.ross/Teedder/Anderscr/Culber/iever/Keeney/Terrefe/Booker/Mnickcu/Williams/Wells/Hill)
37	29	80	KATY PERRY <i>Teenage Dream</i> Virgin CDV3084 (E) 3★ (Dr. Luke/Bianco/Martin/SarGatez/Stewart/Pharrell/Ammo/Wells)	75	57	20	MATT CARDLE <i>Letters</i> Columbia 88697843592 (ARV) (Stennard/Howes/Elelow/White/Whitely/Wals/James/Green/Hornolley)
38	New		ANDRE RIEU <i>You Raise Me Up - Songs For Mum</i> Decca 2738492 (ARV) (Rieu)				

Official Charts Company 2012.

- Abba 58
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- Adele 14
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- Rey, Lana Del 6
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- Vaccines, The 55
- We Are Augustines 61
- Winehouse, Amy 49
- Young, Will 52

- Key
- ★ Platinum (300,000)
- Gold (100,000)
- Silver (60,000)
- ★ im European sales
- EPI Award
- Albums
- Metronomy: The English Riviera (silver); You Me At Six: Take Off Your Colours (silver); You Me At Six: Hold Me Down (gold); Emeli Sandé: Our Version Of Events (platinum)

CHARTS UK AIRPLAY WEEK 10

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	8	1		GOTYE FEAT. KIMBRA Somebody That I Used To Know <i>Island</i>	4125	13.08	84.01	12.16
2	1	8	2		EMELI SANDE Next To Me <i>Virgin</i>	4751	0.96	74.12	-13.38
3	3	10	11		JESSIE J Domino <i>Island/Lava</i>	4855	1.65	63.77	-9.03
4	4	8	8		DAVID GUETTA FEAT. SIA Titanium <i>Positiva/Virgin</i>	2716	6.59	58.1	7.57
5	8	5	38		COLDPLAY Charlie Brown <i>Parlophone</i>	1927	24.64	54.07	13.64
6	5	8	6		DJ FRESH FEAT. RITA ORA Hot Right Now <i>MoS</i>	1936	4.65	49.61	-7.81
7	6	18	24		OLLY MURS Dance With Me Tonight <i>Epic/Syco</i>	3637	-2.91	49.59	-0.6
8	7	9	12		KELLY CLARKSON Stronger (What Doesn't Kill You) <i>RCA</i>	4036	5.21	49	-0.53
9	9	9	19		ALYSSA REID FEAT. JUMP SMOKERS Alone Again 3 <i>Beats/AATW</i>	3725	4.52	47.19	1.48
10	14	6	4		FLO-RIDA FEAT. SIA Wild Ones <i>Atlantic</i>	1676	9.11	41.06	5.63
11	17	3			KATY PERRY Part Of Me <i>Capitol</i>	1989	27.58	38.92	17.02
12	12	22	26		RIHANNA FEAT. CALVIN HARRIS We Found Love <i>Def Jam</i>	2375	6.31	38.76	-6.47
13	19	3	3		NICKI MINAJ Starships <i>Cash Money/Island</i>	1512	11.5	38.42	21.35
14	10	5	9		MARCUS COLLINS Seven Nation Army <i>RCA</i>	2450	8.5	37.09	-11.16
15	11	34	29		MAROON 5 FEAT. CHRISTINA AGUILERA Moves Like Jagger <i>A&M/Octone</i>	2891	-3.92	35.63	-14.41
16	15	16	40		LLOYD FEAT. ANDRE 3000 & LIL WAYNE Dedication To My Ex (Miss That) <i>Interscope</i>	2759	-6.82	34.97	-9.05
17	13	10	25		COVER DRIVE Twilight <i>Global Talent/Polydor</i>	2691	-5.31	34.51	-13.94
18	16	7	14		ED SHEERAN Drunk <i>Asylum</i>	2353	6.66	34.38	-5.26
19	21	4	5		STOOSHE FEAT. TRAVIE MCCOY Love Me/F**K Me <i>Warner Bros/One More Tune</i>	1360	26.04	32.35	7.26
20	18	11	16		RIZZLE KICKS Mama Do The Hump <i>Island</i>	1506	5.76	31.04	-2.3
21	28	3	13		DAPPY FEAT. BRIAN MAY Rockstar <i>AATW/Island</i>	1069	14.82	29.53	25.93
22	23	25	27		COLDPLAY Paradise <i>Parlophone</i>	2672	-3.99	29.32	-2.1
23	20	20	35		ED SHEERAN Lego House <i>Asylum</i>	2636	-3.65	29.22	-3.82
24	32	5			BRUCE SPRINGSTEEN We Take Care Of Our Own <i>Columbia</i>	564	24.5	27.06	34.69
25	22	17	33		FLO-RIDA Good Feeling <i>Atlantic</i>	1426	-0.07	25.79	-14.23
26	25	21	36		LABRINTH FEAT. TINIE TEMPAH Earthquake <i>Syco</i>	930	0.22	25.47	-7.85
27	24	60	58		ADELE Rolling In The Deep <i>XL</i>	1503	-1.64	24.55	-16.47
28	30	31			PIXIE LOTT All About Tonight <i>Mercury</i>	1475	8.3	23.99	16.06
29	39	2			WILL YOUNG Losing Myself <i>RCA</i>	1449	48.31	23.84	47.71
30	NEW	1			AVALANCHE CITY Love Love Love <i>WM New Zealand</i>	156	0	22.28	0
31	NEW	1			MADONNA Masterpiece <i>Interscope</i>	272	0	21.99	0
32	34	33	59		ADELE Set Fire To The Rain <i>XL</i>	1450	1.4	21.08	11.71
33	NEW	1			JASON MRAZ I Won't Give Up <i>Atlantic</i>	1683	0	21.05	0
34	41	2			PAUL CARRACK Good Feelin' About It <i>Carrack-UK</i>	74	29.82	20.48	29.29
35	46	2			CHRIS BROWN Turn Up The Music <i>Sony RCA</i>	848	14.75	19.88	35.05
36	27	17	65		KATY PERRY The One That Got Away <i>Virgin</i>	1718	-24.05	19.09	-22.05
37	29	52	57		ADELE Someone Like You <i>XL</i>	1211	-10.89	18.75	-16.93
38	NEW	1			FOO FIGHTERS These Days <i>RCA</i>	241	0	18.64	0
39	45	2			LABRINTH Last Time <i>Syco</i>	501	-5.65	17.53	15.63
40	NEW	1	41		MADEON Icarus <i>Papacultur</i>	180	0	17.37	0
41	36	7	22		PITBULL FEAT. CHRIS BROWN International Love (I)	900	0.9	17.03	-2.74
42	NEW	1	31		RIHANNA FEAT. JAY-Z Talk That Talk <i>Def Jam</i>	464	0	16.75	0
43	RE				CHIDDY BANG Ray Charles <i>Regal</i>	383	0	16.52	0
44	33	27			WILL YOUNG Jealousy <i>RCA</i>	1207	-11.25	16.24	-18.51
45	49	22			BRUNO MARS Marry You <i>Elektra</i>	1354	-0.51	16.05	10.39
46	37	14	44		AVICII Levels <i>Island</i>	701	-5.65	16.03	-5.26
47	31	16	66		BEYONCE Love On Top <i>Columbia/Parkwood Ent.</i>	1550	-31.99	15.48	-23.1
48	42	35			BEYONCE Best Thing I Never Had <i>Columbia/Parkwood Ent.</i>	1074	5.81	15.47	-1.72
49	RE				LMFAO Sexy And I Know It <i>Interscope</i>	563	0	15.24	0
50	NEW	1			MICHAEL KIWANUKA I'm Getting Ready <i>Polydor/Communion</i>	287	0	15.14	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 Brunei FM, 2CR-FM, 6 Music, 95.8 Capital FM, 95.9 Trent FM, 95.9 The Revolution, 95.9 Aire FM, 95.9 Rock Radio, 95.4 FM, The Wave, 95.9 VFM, 95.9 VFM, 95.9 Radio Norwich, Absolute Radio, Absolute Xtra, Atlantic, BBC Radio 1, BBC Radio 2, BBC Radio 3, BBC Radio Cornwall, BBC Radio Devon, BBC Radio Essex, BBC Radio Leicester, BBC Radio Newcastle, BBC Radio Norfolk, BBC Radio Nottingham, BBC Radio Suffolk, BBC Radio Swindon, BBC Radio Ulster, BBC Radio West, BBC Radio Wiltshire, BBC Radio York, Capital, City 96.3, City 96.5, City 96.7, City 96.9, City 97, City 97.2, City 97.5, City 97.8, City 98, City 98.5, City 98.8, City 99, City 99.2, City 99.5, City 99.8, City 100, City 100.5, City 101, City 101.5, City 102, City 102.5, City 103, City 103.5, City 104, City 104.5, City 105, City 105.5, 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CHARTS EU AIRPLAY WEEK 9



PAN-EUROPEAN		
POS	ARTIST/ALBUM / LABEL	
1	GOTYE FEAT. KIMBRA Somebody That I Used To Know UNI	
2	MICHEL TELO Ai Se Eu Te Pego SME	
3	JESSIE J Domino UNI	
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	FLO RIDA FEAT. SIA Wild Ones WEA	
8	DAVID GUETTA FEAT. NICKI MINAJ Turn Me On EMI	
9	RIHANNA FEAT. CALVIN HARRIS We Found Love UNI	
10	MARLON ROUDETTE New Age WEA	

DENMARK		
POS	ARTIST/ALBUM / LABEL	
1	GOTYE FEAT. KIMBRA Somebody That I Used To Know UNI	
2	DRAGONBORN FEAT. COCO Looking For Lovin' ALM	
3	KELLY CLARKSON Stronger (What Doesn't Kill You) SME	
4	AURA DIONE FEAT. ROCK MAFIA Friends UNI	
5	MADONNA FEAT. NICKI MINAJ & M.I.A. Give Me All Your Lovin' UNI	
6	MEDINA KI. 10 ALM	
7	NABIHA Never Played The Bass SME	
8	DAVID GUETTA FEAT. SIA Titanium EMI	
9	RASMUS SEEBACH FEAT. ANKERSTJERNE Millionær ART	
10	DONKEYBOY City Boy WEA	

FRANCE		
POS	ARTIST/ALBUM / LABEL	
1	DAVID GUETTA FEAT. NICKI MINAJ Turn Me On CAP	
2	BASTO Again And Again SME	
3	SEAN PAUL Hold On ATL	
4	GLOBAL DEEJAYS Hardcore Vibes PLA	
5	MICHEL TELO Ai Se Eu Te Pego UNI	
6	PITBULL FEAT. CHRIS BROWN International Love SME	
7	JESSIE J Domino UNI	
8	SEXION D'ASSAUT Avant Qu'elle Parte SME	
9	MARLON ROUDETTE New Age UNI	
10	TAL Le Sens De La Vie WEA	

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

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



ITALY		
POS	ARTIST/ALBUM / LABEL	
1	MADONNA FEAT. NICKI MINAJ & M.I.A. Give Me All Your Lovin' UNI	
2	FRANCESCO RENGÀ La Tua Bellezza UNI	
3	DOLCENERA Ci Vediamo A Casa EMI	
4	NOEMI Sono Solo Parole SME	
5	COLDPLAY Charlie Brown EMI	
6	LIGABUE M'abituero WMI	
7	ARISA La Notte WMI	
8	YOUNG THE GIANT Cough Syrup WMI	
9	EMMA Non E' L'Inferno UNI	
10	DAVID GUETTA FEAT. SIA Titanium EMI	

NETHERLANDS		
POS	ARTIST/ALBUM / LABEL	
1	MICHEL TELO Ai Se Eu Te Pego CNR	
2	LYKKE LI I Follow Rivers WEA	
3	ED SHEERAN The A Team WEA	
4	TRAIN Drive By SME	
5	ADELE Turning Tables V2R	
6	TAIO CRUZ FEAT. FLO RIDA Hangover UNI	
7	BIRDY People Help The People WEA	
8	GERS PARDOEL FEAT. SEF Bagagedrager UNI	
9	KATY PERRY Part Of Me EMI	
10	GOTYE FEAT. KIMBRA Somebody That I Used To Know V2R	

NORWAY		
POS	ARTIST/ALBUM / LABEL	
1	LALEH Some Die Young WMN	
2	ADELE Set Fire To The Rain PLY	
3	BRUCE SPRINGSTEEN We Take Care Of Our Own SME	
4	STAUT Tomfat IND	
5	MAROON 5 FEAT. CHRISTINA AGUILERA Moves Like Jagger UNI	
6	DONKEYBOY City Boy WMN	
7	DONKEYBOY Pull Of The Eye WMN	
8	REBECCA FERGUSON Nothing's Real But Love SME	
9	ADELE Someone Like You PLY	
10	FIRST AID KIT Emmylou VME	

SPAIN		
POS	ARTIST/ALBUM / LABEL	
1	RIHANNA FEAT. CALVIN HARRIS We Found Love UNI	
2	ADELE Someone Like You EVE	
3	DAVID GUETTA FEAT. SIA Titanium EMI	
4	GYM CLASS HEROES FEAT. ADAM LEVINE Stereo Hearts WMG	
5	MICHEL TELO Ai Se Eu Te Pego SME	
6	ESTOPA Me Quedare SME	
7	MAROON 5 FEAT. CHRISTINA AGUILERA Moves Like Jagger UNI	
8	FLO RIDA Good Feeling WMG	
9	LA OREJA DE VAN GOGH Cometas Por El Cielo SME	
10	MADONNA FEAT. NICKI MINAJ & M.I.A. Give Me All Your Lovin' UNI	

SWEDEN		
POS	ARTIST/ALBUM / LABEL	
1	TAKIDA You Learn UNI	
2	AMANDA FONDELL All This Way UNI	
3	MOA LIGNELL When I Held Ya UNI	
4	MICHEL TELO Ai Se Eu Te Pego FAM	
5	LOREEN Euphoria WEA	
6	TRAIN Drive By SME	
7	NICKELBACK When We Stand Together WEA	
8	ADELE Someone Like You PGM	
9	RIHANNA FEAT. CALVIN HARRIS We Found Love UNI	
10	DAVID GUETTA FEAT. SIA Titanium EMI	

GLOBAL SALES ANALYSIS

■ BY ALAN JONES

REMAINING AT No.1 in Australia, Brazil, Canada, Finland, Flanders, France, Hungary, Norway and the US, Adele's 21 returns to the summit in the Netherlands (2-1), South Africa (2-1), Wallonia (2-1), New Zealand (3-1) and Ireland (4-1). It is the album's 32nd week at No.1 in Canada, where sales of 23,000 last week lift its career tally to 1,130,000, making it the fifth biggest seller of the last 20 years. Its return to No.1 in the Netherlands – by a margin of just 1% – is at the expense of Adele's Live At The Royal Albert Hall

CD/DVD combo, which has spent six weeks at number one there. 21 reaches a new peak in Taiwan, where it climbs 7-3, and equals its previous peak in Estonia, where it moves 6-5. It reached a new peak in Japan last week, when it leapt 23-4 on the OriCon chart but now slips back to No.10. It climbs 12-8 in Sweden, meaning that it is now Top 10 everywhere everywhere but Greece, where it nevertheless rebounds an impressive 49-12.

As well as it is doing in its second year on release, it is debatable whether or not 21 will



be able to bounce back into the world's charts in 2044 – but that's what it would have to do to match the longevity of Pink Floyd's 1979 album The Wall, which makes a widespread and impressive return to chart duty after becoming the third album by the rock icons to be

issued in multi-disc remasters. Surging 79-4 in Italy, 190-17 in the US and 116-7 in Canada, the album is a Top 20 re-entry in France (four), the Czech Republic (seven), Switzerland (eight), Denmark (10), Portugal (10), Norway (11), New Zealand (14), Spain (15), Finland (17) and Australia (20).

Limerick band The Cranberries (left) were extremely popular internationally, with debut album Everybody Else Is Doing It, So Why Can't We (1993) and the following year's No Need To Argue both topping the chart in a number of countries. Back with Roses after a hiatus of more than 10 years, they

achieved only a No.37 debut in the UK, and 17 in their native Ireland – but the album makes more impressive debuts in France (four), Canada (six), Italy (nine), Germany (13) and Switzerland (15).

Meanwhile, British duo The Ting Tings topped the domestic charts and made a big splash elsewhere with their 2008 debut We Started Nothing. Follow-up Sounds From Nowheresville underachieved in the UK last week, debuting at No.23 – and although it now enters the chart in 10 other countries, it only betterers its predecessor in Switzerland, where its No.12 debut easily beats the 28 peak of We Started Nothing.

CHARTS INDIES/COMPILATIONS WEEK 10



INDIE SINGLES TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)

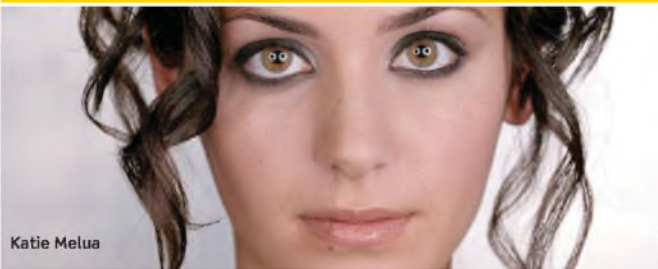


Azealia Banks

- 1 1 DJ FRESH FEAT. RITA ORA Hot Right Now / MoS (ARV)
- 2 2 ARCTIC MONKEYS R U Mine / Domino (PIAS)
- 3 10 AZEALIA BANKS FEAT LAZY JAY 212 / Azealia Banks
- 4 4 NADIA ALI Rapture / MoS (ARV)
- 5 3 UTAH SAINTS V DRUMSOUND & BASSLINE SMITH What Can You Do For Me / MoS (ARV)
- 6 6 ADELE Someone Like You / XL (PIAS)
- 7 5 ADELE Rolling In The Deep / XL (PIAS)
- 8 7 ADELE Set Fire To The Rain / XL (PIAS)
- 9 12 CHARLENE SORAIA Wherever You Will Go / Peatefrog (L)
- 10 9 M83 Midnight City / Na'Ve (rom arv)
- 11 16 THE WHITE STRIPES 7 Nation Army / XL (PIAS)
- 12 11 NOEL GALLAGHER'S HIGH FLYING BIRDS AKA - What A Life! / Sour Mash (L)
- 13 13 DJ FRESH FEAT. SIAN EVANS Louder / MoS (ARV)
- 14 19 TEENAGE DREAMERS Part Of Me / TGF
- 15 NEW FLUX PAVILION I Can't Stop / Circus (PIAS)
- 16 15 ADELE Make You Feel My Love / XL (PIAS)
- 17 20 KNIFE PARTY Internet Friends / Eaststorm
- 18 18 EXAMPLE Changed The Way You Kiss Me / MoS (ARV)
- 19 8 FRICTION Led Astray / Shotgun Audio (SRC)
- 20 14 BEAUTIFUL PEOPLE Turn Up The Music / Life is Music

INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



Katie Melua

- 1 1 ADELE 21 / XL (PIAS)
- 2 NEW KATIE MELUA Secret Symphony / Dramatico (ADA Arv)
- 3 NEW GILBERT O'SULLIVAN The Very Best Of / USM Media (SDU)
- 4 2 ADELE 19 / XL (PIAS)
- 5 NEW JUSTIN FLETCHER Hands Up - The Album / Little Demon (SDU)
- 6 3 NOEL GALLAGHER'S HIGH FLYING BIRDS Noel Gallagher's High Flying Birds / Sour Mash (L)
- 7 NEW SINEAD O'CONNOR How About I Be Me (And You Be You)? / One Little Indian (PIAS)
- 8 NEW THE STRANGLERS Giants / Coursegood (Absolute Arvato)
- 9 6 EXAMPLE Playing In The Shadows / MoS (ARV)
- 10 8 ARCTIC MONKEYS Suck It And See / Domino (PIAS)
- 11 5 BAND OF SKULLS Sweet Sour / Electric Blues (PIAS)
- 12 11 CARO EMERALD Deleted Scenes From The Cutting Room Floor / Dramatico/Grand Mono (ADA Arv)
- 13 NEW ANDREW BIRD Break It Yourself / Bella Union (rom arv)
- 14 NEW EVERYTIME I DIE Ex Lives / Epitaph (ADA Arv)
- 15 NEW BLACK COUNTRY COMMUNION Live Over Europe / Mascot (ADA Arv)
- 16 7 HIGH CONTRAST The Agony And The Ecstasy / Hospital (SRC)
- 17 NEW CAST Troubled Times / Cast Recordings (Absolute Arvato)
- 18 4 THE CRANBERRIES Roses / Cooking Vinyl (Essential/GEM)
- 19 NEW ANDRE RIEU Waltzing In Europe / Motif (Delta/Sony/DADC)
- 20 13 DJANGO DJANGO Django Django / Because (ADA Arv)

COMPILATION CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- 1 NEW VARIOUS Now That's What I Call Running / EMI TV/UMTV (L)
- 2 3 VARIOUS Be My Baby / Sony (ARV)
- 3 1 VARIOUS Dreamboats & Petticoats - Petticoat Coll. / UMTV/EMI TV (ARV)
- 4 NEW VARIOUS One R&B / MoS/Sony (ARV)
- 5 NEW VARIOUS Keep Calm And Relax / Sony/Rhino (ARV)
- 6 4 VARIOUS Now That's What I Call Music 80 / EMI TV/UMTV (L)
- 7 NEW VARIOUS Pop Princesses 2012 / UMTV (ARV)
- 8 2 VARIOUS Brit Awards 2012 With Mastercard / UMTV (ARV)
- 9 5 VARIOUS Addicted To Bass 2012 / MoS (ARV)
- 10 7 VARIOUS XX - Twenty Years / MoS (ARV)
- 11 8 VARIOUS Cream Club Anthems 2012 / EMI TV/New State (L)
- 12 6 VARIOUS R&B Slowjamz / Rhino/UMTV (ARV)
- 13 9 VARIOUS Anthems - Hip Hop 2 / MoS/Sony (ARV)
- 14 NEW VARIOUS You Raise Me Up 2012 / Decca (ARV)
- 15 15 VARIOUS Dreamboats And Petticoats Five / UMTV/EMI TV (ARV)
- 16 11 VARIOUS Love 2 Club 2012 / UMTV (ARV)
- 17 14 VARIOUS Running Trax Gold / MoS (ARV)
- 18 10 OST The Muppets / Walt Disney (L)
- 19 NEW OST Project X / Watertower
- 20 12 VARIOUS The Workout Mix 2012 / A&T/UMTV (ARV)

AZEALIA BANKS 212 FT. LAZY JAY

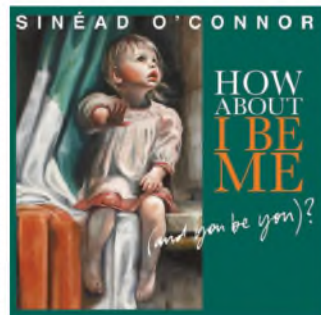
Azealia Banks Indie Singles (3), Indie Singles Breakers (1)



Alabama Shakes Indie Singles Breakers (12)



Justin Fletcher Indie Albums (5)



Sinead O'Connor Indie Albums (7)



Everytime I Die Indie Albums Breakers (2)

INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



Flux Pavilion

- 1 2 AZEALIA BANKS FEAT LAZY JAY 212 / Azealia Banks
- 2 5 TEENAGE DREAMERS Part Of Me / TGF
- 3 NEW FLUX PAVILION I Can't Stop / Circus
- 4 6 KNIFE PARTY Internet Friends / Eaststorm
- 5 1 FRICTION Led Astray / Shotgun Audio
- 6 3 BEAUTIFUL PEOPLE Turn Up The Music / Life is Music
- 7 8 IBIZA BASSHEADS Titanium / Lushgroove
- 8 4 JACK WHITE Love Interruption / XL/Third Man
- 9 9 COLLEGE FEAT. ELECTRIC YOUTH A Real Hero / valene
- 10 16 DATA One In A Million / Eklers Shock
- 11 12 AWOLNATION Sail / Red Bull
- 12 NEW ALABAMA SHAKES Hold On / Rough Trade
- 13 19 HITS NOW She Doesn't Mind / Euro Pop Covers
- 14 17 MICHEL TELO Ai Si Eu Te Pego / Roster
- 15 18 KAVINSKY Nightcall / Record Makers
- 16 NEW HITS NOW Call Me Maybe / Euro Pop Covers
- 17 NEW R & B CHARTSTARS Titanium / Undercover Digital
- 18 RE KINGSTON Sexy And I Know It / Allmusica
- 19 NEW STILL LOOKING UP I Won't Give Up / Classic Recordings
- 20 NEW AVALANCHE CITY Love Love Love / WM New Zealand

INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



Andrew Bird

- 1 NEW ANDREW BIRD Break It Yourself / Bella Union
- 2 NEW EVERYTIME I DIE Ex Lives / Epitaph
- 3 1 HIGH CONTRAST The Agony And The Ecstasy / Hospital
- 4 RE GRETCHEN PETERS Hello Cruel World / Proper
- 5 NEW SOUND OF GUNS Angels & Enemies / Distiller
- 6 2 SCHOOL OF SEVEN BELLS Ghostory / Full Time Hobby
- 7 NEW LOSTALONE I'm A Ufo In This City / Graphite
- 8 NEW THE MAGNETIC FIELDS Love At The Bottom Of The Sea / Domino
- 9 4 SBTRKT SBTRKT / Young Turks
- 10 NEW THE JEZABELS Prisoner / Play It Again Sam
- 11 NEW SEETHER Holding Onto Strings Better Left To Fray / Wind-up
- 12 7 KING CREOSOTE & JON HOPKINS Diamond Mine / Double Six
- 13 NEW LYLE LOVETT Release Me / Hump Head
- 14 5 FIELD MUSIC Plumb / Memphis Industries
- 15 10 LPO/PARRY The 50 Greatest Pieces Of Classical / XS
- 16 9 GREGORY PORTER Be Good / Motema
- 17 3 SHEARWATER Animal Joy / Sub Pop
- 18 12 JUNE TABOR AND THE OYSTER BAND Ragged Kingdom / Topic
- 19 NEW DUNWELLS Blind Sighted Faith / Right Track
- 20 16 PORTICO QUARTET Portico Quartet / Real World

CHARTS CLUB WEEK 10

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

UPFRONT CLUB TOP 40

POS	ARTIST / TRACK / LABEL
1	4 5 FERRY CORSTEN/AND FEAT. BEN HAGUE Check It Out/Ain't No Stoppin' / <i>Newstate</i>
2	3 4 NERO Must Be The Feeling / <i>MIA/Mercury</i>
3	14 4 LAIDBACK LUKE FEAT. WYNTER GORDON Speak Up / <i>New State</i>
4	11 4 SAK NOEL Paso (The Nini Theme) / <i>3 Beat</i>
5	31 2 ROBBIE RIVERA FEAT. JES Turn It Around / <i>Black Hole</i>
6	17 3 AYAH MARAR Mind Controller / <i>Hussle</i>
7	29 2 BODYROX FEAT. CHIPMUNK Bow Wow Wow / <i>Transmission</i>
8	10 9 ROBBIE RIVERA/JES/DIMITRI VEGAS/LIKE MIKE/LIZZIE CURIOUS Dance Or Die / <i>Juicy</i>
9	13 3 LABRINTH Last Time / <i>Syco</i>
10	15 4 SERGE DEVANT FEAT. COYLE GIRELLI On Your Own / <i>Ultr</i>
11	NEW TAIO CRUZ FEAT. FLO-RIDA Hangover / <i>4th & Broadway</i>
12	23 2 DOT ROTTEN R U Not Entertained? / <i>Mercury</i>
13	1 11 SARAH ATERETH Without You / <i>White Label</i>
14	16 8 CHICANE The Nothing Song / <i>Modena</i>
15	26 2 LADYHAWKE Black, White & Blue / <i>Island/Modular</i>
16	35 2 ADAM F When The Rain Is Gone / <i>3 Beat</i>
17	20 4 FOSTER THE PEOPLE Don't Stop (Color On The Walls) / <i>Columbia</i>
18	21 2 JASON DOTTLEY Pop It / <i>JD3</i>
19	NEW PAUL VAN DYK FEAT. AUSTIN LEEDS Verano / <i>3 Beat</i>
20	7 5 NADIA ALI Rapture / <i>MoS</i>
21	8 3 THE GHOSTS Ghosts / <i>Packet</i>
22	19 3 E'VOKE Arms Of Loren / <i>Pinball</i>
23	28 3 ROSABEL WITH TAMARA WALLACE Let Me Be Myself / <i>Tommy Boy</i>
24	NEW SUB FOCUS FEAT. ALICE GOLD Out The Blue / <i>Mercury</i>
25	27 2 CAHILL FEAT. CHROME Can't You See / <i>3 Beat</i>
26	NEW MARIBOU STATE Olivia EP / <i>Fat!</i>
27	36 2 CAAN Every Little Thing / <i>Camouflage</i>
28	30 3 GENEVIEVE HARIKO WILSON Turning Japanese / <i>Silver Blue/Loverush Digital</i>
29	NEW PATRICK HAGENAAR FEAT. AMPM L.O.V.E. (You Give The) / <i>Hed Kandi</i>
30	2 8 KIRSTY Twilight / <i>KB</i>
31	9 3 EMELI SANDE Next To Me / <i>Virgin</i>
32	5 5 STOOSHE FEAT. TRAVIE MCCOY Love Me/F**K Me / <i>Warner Bros/One More Tune</i>
33	NEW JACQUES LU CONT Reload / <i>Reload</i>
34	Re 3 EMMA HEWITT Colours / <i>Armada</i>
35	25 9 DJ FRESH FEAT. RITA ORA Hot Right Now / <i>MoS</i>
36	38 5 BETSIE LARKIN & JOHN O'CALLAGHAN The Dream / <i>Premier</i>
37	Re 3 JES & RONSKI SPEED Can't Stop / <i>Magic Muzik</i>
38	18 6 HANNAH Falling Away / <i>Snowdog/Armada</i>
39	6 5 MAVERICK SABRE No One / <i>Mercury</i>
40	33 4 JLS Proud / <i>Epic</i>



UPFRONT



COMMERCIAL POP



URBAN

Six years in waiting but there's no stopping Ferry Corsten now

ANALYSIS

BY ALAN JONES

Dutch trance master Ferry Corsten's first No.1 on the Upfront club chart for more than six years is a dynamic double bill featuring multiple mixes of Check It Out and Ain't No Stoppin'. Corsten has been absent from the top of the chart since December 2005, when Fire blazed to No.1. While Check It Out credits Corsten alone, Ain't No Stoppin' has added steel from Sheffield lad

Ben Hague's vocals. Corsten found Hague on the latter's YouTube channel, which features an excellent version of Adele's Someone Like You.

Ollie Murs tops the Commercial Pop chart for the first time, with Oh My Goodness exploding 7-1 in mixes by Cagedbaby and Almighty. Murs previously reached No.2 with Please Don't Let Me Go, No.3 with Dance With Me Tonight and No.4 with Thinking Of Me, Heart On My Sleeve and Heart Skips A Beat (feat. Rizzle Kicks).

Nicki Minaj has her first Urban Chart No.1, with Starships rocketing 7-1. The track's coronation comes just two weeks after Give Me All Your Lovin' topped the Commercial Pop chart for Minaj in partnership with Madonna and M.I.A.

UPFRONT BREAKERS

- 1 SEBASTIEN DRUMS FEAT. NILES MASON French Rules
- 2 NICKI MINAJ Starships
- 3 STACEY JACKSON Is This Love?
- 4 KELLY PEPPER VS LA BOXERS No Woman Should Cry
- 5 OLLY MURS Oh My Goodness

COMMERCIAL POP TOP 30

POS	ARTIST / TRACK / LABEL
1	11 2 OLLY MURS Oh My Goodness / <i>Epic/Syco</i>
2	14 3 STACEY JACKSON Is This Love / <i>3BTG</i>
3	8 4 EMELI SANDE Next To Me / <i>Virgin</i>
4	7 3 SAK NOEL Paso (The Nini Theme) / <i>3 Beat</i>
5	18 2 TAIO CRUZ FEAT. FLO-RIDA Hangover / <i>4th & Broadway</i>
6	12 2 LABRINTH Last Time / <i>Syco</i>
7	3 4 MADONNA FEAT. NICKI MINAJ & MIA Give Me All Your Lovin' / <i>Interscope</i>
8	21 2 NICKI MINAJ Starships / <i>Cash Money/Island</i>
9	16 2 CAHILL FEAT. CHROME Can't You See / <i>3 Beat</i>
10	1 7 NADIA ALI Rapture / <i>MoS</i>
11	13 5 SIOBHAN DILLON Powerless / <i>White Label</i>
12	4 4 MARCUS COLLINS Seven Nation Army / <i>RCA</i>
13	28 2 ROB EAGLE Place Your Bet / <i>Bluebird/Fyff</i>
14	5 5 JLS Proud / <i>Epic</i>
15	17 4 K.I.G. FEAT. KELLY PIPER Dreams / <i>GV</i>
16	10 7 ALEXANDRA BURKE FEAT. ERICK MORILLO Elephant / <i>Syco</i>
17	29 2 NIKI & THE DOVE Dj, Ease My Mind / <i>Mercury</i>
18	NEW 1 ROBBIE RIVERA FEAT. JES Turn It Around / <i>Black Hole</i>
19	19 4 FLO-RIDA FEAT. SIA Wild Ones / <i>Atlantic</i>
20	2 5 STOOSHE FEAT. TRAVIE MCCOY Love Me/F**K Me / <i>Warner Bros/One More Tune</i>
21	NEW 1 RIHANNA FEAT. JAY-Z Talk That Talk / <i>Def Jam</i>
22	25 5 LEELEE Looks Good On You / <i>Daywalker</i>
23	30 2 ERASURE Fill Us With Fire/A Whole Lotta Love Run Riot/Be With You / <i>Mute</i>
24	26 5 TONY AERO Super Hero / <i>Blacktree</i>
25	22 9 BEYONCE End Of Time / <i>Columbia/Parkwood Ent.</i>
26	NEW 1 DUVALL Girls Just Wanna Funk / <i>White Label</i>
27	27 9 DAVID GUETTA FEAT. SIA Titanium / <i>Positiva/Virgin</i>
28	NEW 1 TRACI LORDS Last Drag / <i>Sea To Sun</i>
29	23 7 DJ FRESH FEAT. RITA ORA Hot Right Now / <i>MoS</i>
30	NEW 1 DISTANT SOUNDZ FEAT. SYDNEY JO JACKSON Fairytale / <i>Nip And Tuck</i>

URBAN TOP 30

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

COOL CUTS TOP 20

POS	ARTIST / TRACK
1	SUB FOCUS/ALICE GOLD Out The Blue
2	CALVIN HARRIS FT NE-YO Let's Go
3	DJ MUGGS FEAT. DIZZEE RASCAL Snap Ya Neck Back
4	DAVID GUETTA FEAT. NICKI MINAJ Turn Me On
5	SWAY Level Up
6	B. TRAITS FEAT. ELISABETH TROY Fever
7	SANDER VAN DOORN Chasin
8	MARTIN SOLVEIG The Night Out
9	MIIKE SNOW Paddling Out
10	AYAH MARAR Mind Controller
11	NORMAN DORAY Leo
12	ARTY MATISSE & SADKO Trio
13	JESSIE WARE Running
14	PATRICK HAGENAAR FEAT. AMPM L.O.V.E.
15	MARK PINCH FEAT. PRIMAL SCREAM Autonomia
16	ANALOG PEOPLE IN A DIGITAL WORLD, GRAMOPHONEDZIE & BEN ONONO Bresscholics (On The Floor)
17	CARL KENNEDY FEAT. CHEYENNE Once Upon A Time
18	TRAFIK SOUNDSYSTEM Raskl
19	SEAMUS HAJI & CEVIN FISHER I Love The Music
20	PLUMP DJS Dirty Weekend EP



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

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

CHARTS ANALYSIS WEEK 10



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

- **ALEXANDRA BURKE/ERICK MORILO**
Elephant Syco
- **NOEL GALLAGHER'S HIGH FLYING BIRDS**
Dream On Sour Mash
- **JASON MRAZ** *I Won't Give Up* Atlantic
- **PAUL WELLER** *That Dangerous Age* Island



- **OLLY MURS** *Oh My Goodness* Epic
- **GLEE CAST** *Smooth Criminal* Epic
- **SWEDISH HOUSE MAFIA** *Greyhound* Virgin
- **TEENAGE DREAMERS** *Part Of Me* TGIIF

UK ALBUMS CHART

- **MICHAEL KIWANUKA** *Home Again* Polydor
- **MARCUS COLLINS** *Marcus Collins* RCA



- **MICHAEL BOLTON** *Gems – The Very Best Of* Sony
- **JASON DONOVAN** *Sign Of Your Love* Polydor
- **GRIMES** *Visions* 4AD
- **VCMG** *SSSS* Mute
- **SOULFLY** *Enslaved* Roadrunner
- **EPICA** *Requiem For The Indifferent* Nuclear Blast
- **TYGA** *Careless World – Rise Of the Last King* Cash Money
- **JAMES MORRISON** *The Awakening* Island
- **CANNIBAL CORPSE** *Torture* Metal Blade
- **ELBOW** *Cast Of Thousands* V2

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

Source: Official Charts Company

SINGLES

■ BY ALAN JONES

Number one last Sunday, and set to remain their this weekend for its fifth week at the apex in six, *Somebody That I Used To Know* continues to sell at a fast rate for Gotye feat. Kimbra. Moving 81,437 copies last week, it had a fairly easy victory over Emeli Sandé's *Next To Me*, which rebounded 3-2 despite its sales falling 1.11% week-on-week to 54,909. *Somebody That I Used To Know* also became the first single to sell more than half a million copies in 2012, with year-to-date sales of 558,348 (and career sales of 564,964) to midnight on Saturday.

The biggest challenge to its supremacy this weekend is likely to be *Elephant*, the new hit by Alexandra Burke (feat. Erick Morillo), which charges into the midweek list at No.2 – but will find it difficult to close arrears of 27.60%.

Nicki Minaj's *Starships* rocketed 5-3 on Sunday, with sales up 8.33% week-on-week to 53,661. None of the 14 previous Top 75 hits on which Minaj has



MIDWEEK NO.2
Alexandra Burke:
Elephant

featured since her August 2010 chart debut has gone into higher chart orbit – though *Where Them Girls At?*, which was credited to David Guetta feat. Flo Rida and Nicki Minaj, also reached No.3.

The week's highest new entry was *Love Me*, the debut hit by London-based girl group StooShe. Also featuring Travi McCoy of *Gym Class Heroes*, the track debuted at five (37,780 sales). It shaded another collaboration, *Bright Lights*,

which debuted at seven (34,012 sales) for Tinchy Stryder feat. Pixie Lott.

Runner-up to Little Mix in the eighth (2011) season of *The X Factor*, Liverpoolian Marcus Collins entered the chart with his first single, a cover of *White Stripes* 2003 single *7 Nation Army*. Collins' version – styled *Seven Nation Army* – debuted at No.9. The *White Stripes*' original debuted and peaked at seven but in an era of low sales it shifted only 14,579 copies to earn that

spot. Collins' version sold more than twice as many – 30,781 copies – last week. In terms of the long game, however, Collins has a long way to go to match the original, which has amassed total sales of 245,822, including 2,986 last week, enough for it to climb 108-81 on the latest chart.

N****s' *In Paris* is the third single from hip-hop heroes Jay-Z and Kanye West's collaborative album *Watch The Throne*, and the highest charting. *Otis* (feat. Otis Redding) and *Lift Off* (feat. Beyoncé) reached No.28, and No.48, respectively but N****s' *In Paris* has eclipsed them both, moving 37-27-18 in the last fortnight.

It sold 16,325 copies last week. Another track on which Jay-Z features, *Talk That Talk*, is resurgent. The title track from Rihanna's current album, and credited to Rihanna feat. Jay-Z, it reached No.25 in December on the album's release but it is only now an official single, and jumped 75-31 (9,862 sales) on its way to a doubtless higher peak.

Overall singles sales were down 6.89% week-on-week to 3,196,574 – 6.95% above same-week 2011 sales of 2,988,811.

ALBUMS

■ BY ALAN JONES

Proving he is still the boss, Bruce Springsteen took his wrecking ball to the hopes of *Military Wives* last week to achieve his ninth No.1 one album but with *Mother's Day* gift-buying likely to have a strong effect on this weekend's chart, the *Military Wives* album – *In My Dreams* – is poised to take pole position.

Springsteen can't stop it – *Wrecking Ball* dipped to four on the midweek sales flashes and will likely migrate further down as the week continues. The only possible fly in the ointment is *Home Again*, the debut album by Michael Kiwanuka. The winner of the BBC's *Sound Of 2012* poll has a 2.29% lead over the *Military Wives* on initial sales flashes but is very unlikely to withstand their challenge.

Last weekend, *Wrecking Ball* racked up impressive first-week sales of 74,401 – the second highest for a new album by Springsteen in the 21st century. He first topped the chart in 1984 with *Born In The USA*. The only



MIDWEEK NO.1
Michael Kiwanuka:
Home Again

male solo artist with more No.1 albums is Elvis Presley, who has 11, three of them posthumously. Robbie Williams also has nine, to share second place.

In My Dreams opened strongly at two on sales of 56,154, while Emeli Sandé's *Our Version Of Events*, dipped 1-3 on sales of 35,498. Adele's 21 was also off a couple of notches to accommodate the newcomers, slipping 2-4 (32,526 sales).

Katie Melua's first four studio albums all made the top five. Her

fifth, *Secret Symphony*, debuted at eight on Sunday (19,071 sales). Only her debut album, *Call Off The Search*, made a slower start, debuting at 40 on sales of 10,999 in 2003 – though it was subsequently a smash, racking up sales of 1,874,263 to date.

Lionel Richie made a strong debut at seven (19,320 sales) with his country-styled duets album *Tuskegee*. Named after his Alabama birthplace, it is Richie's 11th Top 10 album.

Fellow veterans Gilbert

O'Sullivan and Doris Day returned with new compilations *The Very Best Of Gilbert O'Sullivan - A Singer And His Songs* (No.12, 9,908 sales) on USM is his highest charting set since 1974, when *Stranger In My Own Back Yard* reached No.9.

Doris Day was last in the charts more recently, reaching No.9 with *My Heart* last year, and 65 with *The Greatest Hits & More* the following month. She's back with new compilation, *The Ultimate Collection* debuting at 36 (4,389 sales).

Nashville duo *The Civil Wars* were resurgent with their album *Barton Hollow*. Originally released in February 2011, the album reached 54 last October. Newly expanded, it re-entered the chart at 13 (9,143 sales).

Joining O'Sullivan and Sinéad O'Connor in Top 40, which therefore hosted three debuts by Irish acts on Sunday, *X Factor* alumnus Mary Byrne's second album *...With Love*, debuted at No.40 (3,743).

Overall album sales were up 8.30% week-on-week to 1,746,222 – 8.63% below same-week 2011 sales of 1,911,098.

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INDUSTRY EVENTS DATES FOR YOUR DIARY

PRODUCT KEY RELEASES



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
Ivor Novello Awards,
Grosvenor House, London
theivors.com

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

23-25

International Music
Summit, Ibiza
internationalmusicsummit.com

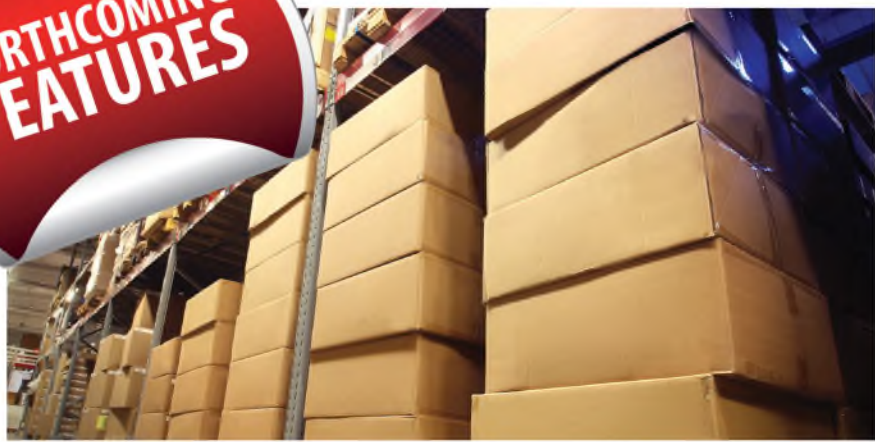
June

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



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?

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.



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

* All feature dates subject to change



▶ FRANKIE ROSE Interstellar



▶ THE USED Vulnerable

MARCH 19

SINGLES

- ANGEL FEAT. WRETCH 32 Go In Go Hard (Island)
- BAND OF THE WELSH GUARDS & MARK LLEWELYN EVANS Men Of Harlech/Tell My Father (Kissam)
- THE BAND PERRY If I Die Young (Mercury)
- COLDPLAY Charlie Brown (Parlophone)
- JLS Proud (Epic)
- LABRINTH Last Time (Syco)
- LADYHAWKE Black, White & Blue (Island/Modular)
- MADONNA FEAT. NICKI MINAJ & MIA Give Me All Your Lovin' (Interscope)
- NICKI MINAJ Starships (Cash Money/Island)
- MOHOMBI In Your Head (Island)
- SEAN PAUL She Doesn't Mind (Atlantic)
- RIHANNA FEAT. JAY-Z Talk That Talk (Del Jam)
- MARLON ROUDETTE New Age (Warner Brothers)
- THE SHINS Simple Song (Columbia)
- SUMMER CAMP Losing My Mind (ATP)
- WILL YOUNG Losing Myself (RCA)

ALBUMS

- THE BAND PERRY The Band Perry (Mercury)
- BLOOD RED SHOES Cold (V2/Cooperative Music)
- CHILDISH GAMBINO Camp (Deluxe) (Island)
- MELANIE FIONA The Mf Life (Island)
- HUE & CRY Hot Wire (Pop)
- KINDNESS World You Need A Change Of Mind (Polydor)
- MIKE SNOW Happy To You (Columbia)
- MISSING ANDY Generation Silenced (Invasion)
- ODD FUTURE Of Tape Vol 2 (Columbia)
- MARLON ROUDETTE Matter Fixed (Warner Bros)
- THE SHINS Part Of Morrow (Columbia)
- TANLINES Mixed Emotions (True Panther Sounds)
- WE THE KINGS Sunshine State Of Mind (S-Curve/Warner Brothers)
- THE WEDDING PRESENT Valentina (Scaptonese)
- 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 Gold (Polydor)
- APPARAT Candil De La Calle (Mute)
- AZEALIA BANKS FT LAZY JAY 212 (Azealia Banks)
- B. TRAITS FEAT. ELISABETH TROY Fever (Digital Soundboy/Polydor)

- BLACK VEIL BRIDES Ritual (Island/Lava)
- CHRIS BROWN Turn Up The Music (Sony RCA)
- JAKE BUGG Troubled Town (Mercury)
- CLEMENT MARFO & THE FRONTLINE FEAT KANO Mayhem (Warner Brothers)
- CHET FAKER Thinking In Textures EP (Chess Club)
- FEIST The Bad In Each Other (Polydor)
- CHRIS ISAAK My Baby Left Me (Rhino)
- LOSTPROPHETS Bring Em Down (Columbia)
- PAUL MCCARTNEY Accentuate The Positive (Hearmusic)

- JAMES MORRISON One Life (Island)
- PLAN B Ill Manors (679/Atlantic)
- POLICA Lay Your Cards Out (Memphis Industries)
- SILVERSUN PICKUPS Bloody Mary (Warner Brothers)
- CHARLIE SIMPSON Farmer And His Gun EP (Music Sources)
- WALE Slight Work (Warner Brothers)
- JESSIE WARE Running (Island)

ALBUMS

- ALL-AMERICAN REJECTS Kids In The Street (Interscope)
- AMADOU & MARIAM Follia (Because)
- BRETON Other People's Problems (Fatcat)
- CAROLINA CHOCOLATE DROPS Leaving Eden (Wonesuch)
- DEV The Night The Sun Came Up (Island)
- DJ FORMAT Statement Of Intent (Project Blue Book)
- FEEDER Generation Freakshow (Big Teeth)
- MADONNA Mena (Interscope)
- MADONNA Original Album Series (Warner Brothers)
- THE MARS VOLTA Noctourniquel (Warner Brothers)
- MORRISSEY Viva Hate (Emi Catalogue)
- CHARLOTTE O'CONNOR For Kenny (Quicksilver/Drop In)
- KATY PERRY Complete Confection (Virgin)
- PINKUNOIZU Free Time! (Full Time Hobby)
- SHINEDOWN Amaryllis (Roadrunner)
- SLY & ROBBIE Blackwood Dub (Attack)
- THE SPECIALS Specials/More Specials (Emi)
- MARK STEWART The Politics Of Envy (Future Noise)
- THE USED Vulnerable (Hopeless)

APRIL 2

SINGLES

- BREATHE CAROLINA Blackout (Sony)
- GABRIEL BRUCE Dark Lights (Mercury)
- CASIOKIDS Kaskaden (Moshi Moshi)
- GRAHAM COXON What'll It Take (Parlophone)



► **EAST 17** *Dark Light*



► **COUNTING CROWS** *Underwater Sunshine*



► **CANCER BATS** *Dead Set On Living*



► **KEANE** *Silenced By The Night*



► **NIKI AND THE DOVE** *Instinct*

- **FLORENCE + THE MACHINE** *Never Let Me Go* (*Island*)
- **KILLING JOKE** *In Cythera* (*Spinefarm*)
- **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*)
- **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 Ska Collection* (*Salvo/Union Square*)
- **LAURA MARLING** *A Creature I Don't Know - Deluxe* (*Virgin*)
- **NICKI MINAJ** *Pink Friday... Roman Reloaded* (*Cash Money/Island*)
- **OVERKILL** *The Electric Age* (*Nuclear Blast*)
- **SEAN PAUL** *Tomahawk Technique* (*Atlantic*)
- **THE RUMOUR SAID FIRE** *The Arrogant* (*Believe Digital*)
- **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*)
- **DRAKE FEAT. LIL' WAYNE** *The Motto* (*Cash Money/Island*)
- **DRAKE FEAT. NICKI MINAJ** *Make Me Proud* (*Cash Money/Island*)
- **MONICA & BRANDY** *It All Belongs To Me* (*RCA*)
- **CHRISTINA PERRI** *Arms* (*Atlantic*)
- **LANA DEL REY** *Blue Jeans* (*Polydor/Strange*)
- **RIZZLE KICKS** *Traveller's Chant* (*Island*)
- **SANTIGOLD** *Disparate Youth* (*Atlantic*)

- **TOTALLY ENORMOUS EXTINCT DINOSAURS** *Tapes & Money* (*Polydor*)
- **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*)
- **LISSY TRULLIE** *Lissy Trullie* (*Wichita/Universa*)

APRIL 16

SINGLES

- **B.O.B** *So Good* (*Rebel Rock Ent/Atlantic/Grand Hustle*)
- **CLOCK OPERA** *Man Made* (*Island*)
- **NEWTON FAULKNER** *Write It On Your Skin* (*Ugly Truth/RCA*)
- **FUTURES** *Karma Satellite* (*Mercury*)
- **LISSIE** *Covered Up With Flowers EP* (*Columbia*)
- **LMFAO** *Sorry For Party Rocking* (*Interscope*)
- **AYAH MARAR** *Mind Controller* (*Hustle Gin*)
- **MARINA AND THE DIAMONDS** *Primadonna* (*675/Atlantic*)
- **CONOR MAYNARD** *Can't Say No* (*Parlophone*)
- **SERENADES** *Birds* (*Polydor*)
- **SEYE** *White Noise* (*Stranger*)
- **THE STAVES** *The Motherload EP* (*Atlantic*)
- **SWEET BILLY PILGRIM** *Joyful Reunion* (*Parlophone*)
- **USHER** *Climax* (*RCA*)

ALBUMS

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

APRIL 23

SINGLES

- **BEYONCE** *End Of Time* (*Columbia/Parkwood Ent.*)
- **CHILDISH GAMBINO** *Heartbeat* (*Glassnote/Island*)
- **COVER DRIVE** *Sparks* (*Global Talent/Polydor*)
- **FOSTER THE PEOPLE** *Don't Stop* (*Color On The Walls*) (*Columbia*)
- **REN HARVIEU** *Open Up Your Arms* (*Island/Kid Gloves*)
- **MAYER HAWTHORNE** *The Walk* (*Island*)
- **CARLY RAE JEPSEN** *Call Me Maybe* (*604/Polydor*)
- **NORAH JONES** *Say Goodbye* (*Blue Note/Parlophone*)
- **MAVERICK SABRE** *I Used To Have It All* (*Mercury*)
- **MZ BRATT** *Falling Down* (*Atlantic*)
- **VARIOUS CRUELITIES** *Neon Truth* (*Hideout/Mercury*)
- **WILLY MOON** *Yeah, Yeah* (*Island*)
- **WZRD** *Teleport To Me, Jamie* (*Island*)

ALBUMS

- **BILLY BRAGG & WILCO** *Mermaid Avenue: The Complete Sessions* (*Warner Brothers*)
- **CLOCK OPERA** *Ways To Forget* (*Island*)
- **HANNAH COHEN** *Child Bride* (*Bella Union*)
- **LESLEY GARRETT** *A North Country Lass* (*Music Infinity*)
- **REN HARVIEU** *Through The Night* (*Island/Kid Gloves*)
- **MAYER HAWTHORNE** *How Do You Do* (*Island*)
- **NORAH JONES** *Little Broken Hearts* (*Blue Note/Parlophone*)
- **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

- **BAHAMAS** *Caught Me Thinking* (*Island*)
- **BASTILLE** *Overjoyed* (*Virgin*)
- **DELILAH** *Breathe* (*Atlantic*)
- **FEEDER** *Children Of The Sun* (*Big Teeth*)
- **REBECCA FERGUSON** *Glitter & Cold* (*RCA*)
- **FLUX PAVILION** *Daydreamer* (*Atlantic/Circus*)
- **THE HEARTBREAKS** *Delay, Delay* (*Music Sounds*)
- **JOSH OSHO FEAT. CHILDISH GAMBINO** *Giants* (*Island*)
- **KASSIDY** *I Can't Fly* (*Instant Grat*) (*Vertigo*)
- **KEANE** *Silenced By The Night* (*Island*)

- **KING CHARLES** *Lady Percy* (*Island*)
- **LIANNE LA HAVAS** *Lost & Found EP* (*Warner Brothers*)
- **LONSDALE BOYS CLUB** *Light Me Up* (*Island*)
- **S.C.U.M** *Amber Hands* (*Mute*)
- **SUBFOCUS** *Out Of The Blue* (*Mercury*)

ALBUMS

- **ANISON** *Memory Fishes* (*Spectra*)
- **B.O.B** *Strange Clouds* (*Rebel Rock Ent/Atlantic/Grand Hustle*)
- **EUROPE** *Bag Of Bones* (*Earmusic*)
- **GRINGO STAR** *Count Yer Lucky Stars* (*Gagartu*)
- **KASSIDY** *One Man Army* (*Vertigo*)
- **MARILYN MANSON** *Born Villain* (*Cooking Vinyl*)
- **MARINA AND THE DIAMONDS** *Electra Heart* (*675/Atlantic*)
- **STARBOY NATHAN** *3D Determination* (*Dedication Desire*) (*Vibes Corner/Mora*)
- **VARIOUS CRUELITIES** *Various Cruelties* (*Hideout/Mercury*)

MAY 7

SINGLES

- **BAND OF SKULLS** *Sweet Sout* (*Electric Blues*)
- **RICHARD HAWLEY** *Leave Your Body Behind* (*Mute*)
- **JESSIE J** *Laser Light* (*Island/Lava*)
- **THE TEMPER TRAP** *Need Your Love* (*Infectious*)
- **WE ARE AUGUSTINES** *Juarez* (*Cxcar/Emi*)
- **CHRIS BROWN** *Fortune* (*RCA*)
- **RICHARD HAWLEY** *Standing At The Sky's Edge* (*Mute*)
- **THE HEARTBREAKS** *Funtimes* (*Music Sounds*)
- **KEANE** *Strangeland* (*Island*)
- **KING CHARLES** *Loveblood* (*Island*)
- **THE MAGNETIC NORTH** *Orkney: Symphony Of The Magnetic North* (*Full Time Hobby*)
- **OFF!** *Off!* (*Vice*)
- **SADE** *Live Concert* (*RCF*)

MAY 14

SINGLES

- **COLD SPECKS** *Blank Maps* (*Mute*)
- **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* (*RCF*)
- **MAC MILLER** *Frick Park Market* (*Island/Rostrum*)

- **NEON HITCH** *Love U Betta/F**K U Betta* (*Warner Brothers*)
- **NIKI & THE DOVE** *Tomorrow* (*Mercury*)

ALBUMS

- **DAMON ALBARN** *Dr Dee* (*Emi*)
- **NIKI & THE DOVE** *Instinct* (*Mercury*)
- **PANTERA** *Vulgar Display Of Power - Deluxe* (*Chrome Dreams*)
- **SIMIANT MOBILE DISCO** *Unpatterns* (*Wichita*)
- **SUMMERLIN** *You Can't Burn Out If You're Not On Fire* (*Fluade*)
- **TENACIOUS D** *Rize Of The Fenix* (*Epic*)

MAY 21

SINGLES

- **CHIDDY BANG** *Manners* (*Regal*)
- **FIXERS** *Really Creat World* (*Mercury*)
- **GOTYE** *Eyes Wide Open* (*Island*)
- **LADYHAWKE** *Sunday Drive* (*Island*)
- **PALOMA FAITH** *Picking Up The Pieces* (*Epic*)

ALBUMS

- **ADMIRAL FALLOW** *Tree Bursts In Snow* (*Nettwerk*)
- **COLD SPECKS** *I Predict A Crazyful Expulsion* (*Mute*)
- **EMIN** *After The Thunder* (*Satran*)
- **FIXERS** *We'll Be The Moon* (*Mercury*)
- **GAZ COOMBES** *Caz Coombes Presents - Here Come The Bombs* (*Hot Fruit/Virgin*)
- **HERVE** *Fick Me Up, Sort Me Out, Calm Me Down* (*Cheap Thrills*)
- **MAC MILLER** *Blue Slide Park* (*Island/Rostrum*)
- **SAINT ETIENNE** *Words And Music By* (*Heavenly*)
- **SOULSAVERS** *The Light The Dead See* (*V2/Cooperative*)
- **THE TEMPER TRAP** *The Temper Trap* (*Infectious*)

MAY 28

SINGLES

- **THE AUDITION** *Chapter II - EP* (*The Audition*)
- **DOT ROTTEN** *Overload* (*Mercury*)

ALBUMS

- **ALT-J** *An Awesome Wave* (*Infectious*)
- **LADYHAWKE** *Anxiety* (*Island*)
- **O CHILDREN** *Apnea* (*Deadly People*)
- **PALOMA FAITH** *Fall To Grace* (*Epic*)
- **PS I LOVE YOU** *Death Dreams* (*Paper Bag*)

Please email any key releases information to isabelle.nesmon@intentmedia.co.uk

PRODUCT RECOMMENDED

ALBUM OF THE WEEK



FAITHLESS

Passing The Baton - Live From Brixton

(Nate Tunes)



March 19

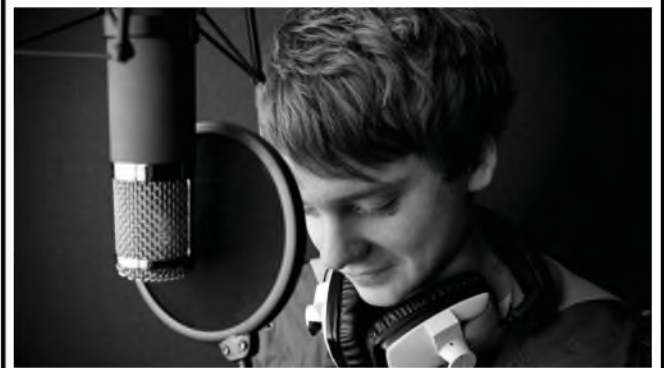
In April 2011, one of UK music's greatest ever dance acts, Faithless, bowed out with a live show at Brixton Academy in front of a sell-out crowd.

The live CD from that event brings together all of their hits from the past decade-and-a-half, alongside a DVD that captures the iconic band performing some of their biggest tracks including *Insomnia*, *God Is A DJ* and *We Come 1*. Bonus features include a rare and exclusive interview with the band (including Rollo) and a photo gallery of stills from the Brixton show.

Faithless' 17-year career highlights include 15 million album sales, a triple-platinum Greatest Hits, six-times UK gold-certified albums, six Top 10 singles and a catalogue of remixes and collaborations that reads like a roll-call of dance royalty.

Over the course of their career Faithless changed perceptions of what a dance music act could be and this package goes some way in explaining why they remain one of the best-loved outfits of the past two decades.

TRACK OF THE WEEK



CONOR MAYNARD

Can't Say No

(Parlophone)



April 30

MTV Brand New for 2012 winner and teen sensation Conor Maynard will soon release his debut single – a pop/R&B track which is shooting up the Shazam pre-order Top 20 chart six weeks before its release.

The accompanying video has gained significant support from multiple MTV channels in addition to priority playlisting across *Smash Hits*, *Kiss*, *4Music* and *The Box TV*. *Can't Say No* is on *Kiss* and *1Xtra* radio playlists and Maynard recently went in to chat with *Radio 1* as well.

His fanbase is ever-growing with 182,000 Facebook fans, 65,000 Twitter followers and 52 million YouTube views at the time of writing.

He played *Islington Academy* on March 8 and his much-anticipated debut album will be out this summer featuring high-profile transatlantic collaborators.

INCOMING ALBUMS

DEXYS *One Day I'm Going To Soar* (BMG)



The group formerly known as Dexys Midnight Runners – now stylised as 'Dexys' – are set to

release their first album in 26 years, following 1985's *Don't Stand Me Down*.

The collective's fourth album features previous members Kevin Rowland, Mick Talbot on keyboards, Pete Williams on bass and Jim Paterson (who co-wrote some of the tracks) on trombone and will be released through BMG Rights Management.

Dexys will play two shows in May, in Glasgow and London, prior to the release of the record. Rowland promises to "[play] the new album in its entirety, in sequence, followed by a few Dexys favourites. We are planning a theatrical show – hence the seated venues. Look good – we will".

JUNE 4

REGINA SPEKTOR *What We Saw From The Cheap Seats* (Sire/Warner)



The sixth studio album by singer-songwriter Regina Spektor has her reunited with

production partner Mike Elizondo and follows 2009 LP *Far*.

The new record is previewed with the release of the digital download single *All The Rowboats* which is available now. Spektor wrote each of the 11 tracks on the album and most of them were recorded live with her on piano and vocals, while additional instrumentation was added to these original takes.

She'll release an exclusive seven-inch of Russian cover songs for Record Store Day in April and will also play North American tour dates that month with Tom Petty and The Heartbreakers, performing new material from the album.

APRIL 19

FLORENCE + THE MACHINE

MTV Unplugged - A Live Album (Island)



Capitalising on the back of an elegant performance at the 2012 BRIT Awards F+M are set to

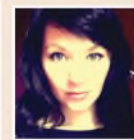
release an MTV Unplugged record which boasts a collection of live acoustic sessions consisting of some of their biggest songs to date. The tracks here span both debut album *Lungs* and follow-up, the 1.7 million-selling sophomore record *Ceremonials*.

Alongside three of her band members and a 10-piece Gospel choir, Flo played a set that included favourites *Dog Days Are Over*, *Shake It Out* and *No Light, No Light*. The tracklisting also includes covers of Jackson and *Try A Little Tenderness*. Single *Never Let Me Go* is due for release on April 2.

F+M recently played three sold-out shows at Alexandra Palace.

APRIL 19

STAFF PICK: CZARA-LEE ANDERSON, SALES EXECUTIVE



AGNES OBEL

Philharmonics (PIAS)

I was compelled to buy this album after hearing single

Riverside on the office radio.

The last decade has produced

countless strong female artists; however this Danish folk songstress stands out from the crowd: not for any excessive warbling vocal range or scantily-clad dance routines, but for a talent that is true to her.

There is an elegance mixed with both an innocence and confidence within this self-produced debut album, which had already earned Obel a string of awards around Europe and gold status (Belgian Entertainment Association).

The album begins with a simple and

enchanting instrumental, a calming introduction which then moves through a haunting journey. Perfectly placed, instrumentation is careful not to overpower her angelic vocal, giving you room to really listen to the story.

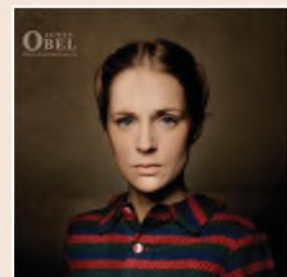
The album is separated by another two

instrumentals, both a refreshing break from the contemporary song structure and a showcase of Obel as a composer and musician, as well as a humble cover of John Cale's *I Keep A*

Close Watch.

Simplicity is this album's statement, and has great impact. Obel wrote, played and produced this and she clearly spent a lot of time and effort to develop her talent. As her debut LP, this is the perfect introduction.

OUT NOW



PRODUCT REISSUES

TALK TALK • TERRY HALL • JOHN MILES • CRIME & PUNISHMENT

TALK TALK • The Party's Over/ It's My Life/The Colour Of Spring/ Spirit Of Eden (EMI CDEMXX 3413/CDEMXX 2400022/CDEMXX 3506/CDPCSDX 105)



In a recording career spanning less than 10 years, Talk Talk went from being one of the most promising of the new wave bands to an altogether more eclectic rock act. Ironically, the fact they were so versatile probably caused their acrimonious departure from EMI after four albums, and triggered their ultimate demise after another album for the Verve label. Time apparently heals wounds, and the band's songwriter/lead vocalist Mark Hollis has delivered newly remastered editions of their first four albums to EMI, along with updated artwork. In addition to the CD releases noted above, *The Colour Of Spring* and *Spirit Of Eden* are also being released in 12-inch sleeves housing 180gm vinyl and audio DVD

editions. *The Colour Of Spring* was Talk Talk's highest charting album, and *Spirit Of Eden* its most critically acclaimed but to these ears the band never sounded fresher than on 1982 debut *The Party's Over*. Standout tracks include their eponymous debut hit *Talk Talk*, the more lightweight but more successful follow-up *Today*, and the excellent *Mirror Man*, which was tossed away as a b-side. The lack of bonus tracks (there's one on each DVD) is, however, galling, since the band issued numerous 12-inch mixes and B-sides which remain uncollected.

TERRY HALL • The Best Of - 1981/1997 (Music Club Deluxe MCDLX 141)

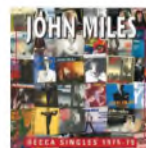


After fronting 2 Tone ska sensation The Specials with provocative panache, Terry Hall went on to successfully front other acts. This double-disc set features no

Specials recordings but 42 songs Hall recorded solo and as a singer with Fun Boy Three, The Colourfield, Vegas and Terry, Blair & Anouchka. With Specials colleagues Neville Staple and Lynval Golding as his foils, Fun Boy Three was Hall's first staging post after The Specials split, and signalled a whole new musical direction. They were a success from the start, with the slightly scary and nicely disjointed *The Lunatics (Have Taken Over The Asylum)* making the Top 20, and paving the way for two memorable collaborations with Bananarama – *It Ain't What You Do It's The Way That You Do It* and *He Was Really Saying Something*. The Fun Boy Three chapter of his career ended as gloriously as it had started with *Our Lips Are Sealed* – a song he wrote with The Go-Gos' Jane Wiedlin – becoming a transatlantic smash, with a Top 20 placing in America for The Go-Gos and in the UK for Fun Boy Three. Subsequent Hall projects – including Vegas, a

duo he formed with Eurythmics' Dave Stewart – didn't enjoy the same level of success but provided a great deal of variety and enjoyment in an excellent primer for his post-Specials career.

JOHN MILES • Decca Singles 1975–1979 (7Ts GLAMCD 125)



With all four of singer/songwriter/guitarist John Miles' Decca albums already released by sister label Lemon, the 7T's imprint releases one which is arguably stronger than the others, as it rounds up the 17 songs Miles released as singles A- and B-sides during his Decca tenure. Although a little light on hits, highlights include Miles' distinctive high-pitched debut *Highfly*; episodic follow-up *Music* – a huge and enduring success; galloping disco confection *Slow Down*; and the pleasingly Philly-styled *Manhattan Skyline* which, for all its merits, didn't chart.

VARIOUS • Crime & Punishment (Fantastic Voyage FVDD 135)



Subtitled 'Bloody Ballads, Prison Moans & Chain Gang Blues', this isn't the first compilation to focus on murder and mayhem but it's certainly one of the best. Compiled by Kris Needs from a catalogue of criminal records spanning blues, folk and country across five decades, it is neatly divided into two discs of 25 tracks apiece, the first dealing with crime via titles like *I'm Gonna Murder My Baby* (Pat Hare), *Don't Take Your Guns To Town* (Johnny Cash) and *Strange Fruit*, a harrowing tale of lynching related by Billie Holiday. The second CD takes punishment as its theme, and most of the tracks deal with imprisonment in some form or another, hence *Lightnin' Hopkins' Jailhouse Blues*, Odette's *The Gallows Pole* and *Jimmie Patton's Okie In The Pokie*.

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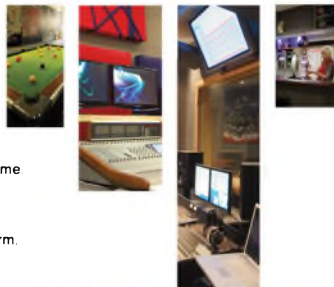


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◀ **GOOD GIRL GONE GLAD**

Rihanna popped into London town to celebrate hitting 15 million record sales in the UK, and made a smiley visit to Mercury's offices to pick up her shiny memento. Left to right: Rob Pascoe (head of pop/urban radio, Mercury), Jay Brown (manager, RocNation), Rihanna, Jason Iley (president, Mercury), Bruno Morelli (director of promotions), Shyamala Tharmendiran (Island/Def Jam label manager).

▼ **WELL, WHAT DID YOU EXPECT?**

Super-selling guitar music in 2012, apparently. Who'd have thought? The Vaccines recently collected their platinum discs at Columbia UK HQ (left), posing with label execs such as MD Mike Smith and A&R manager Ollie Hodge. Meanwhile, the group won the XFM New Music Award the other week, voted for by these handsome types: [L-R] Sarah

Walters (Manchester Evening News), Tom Smith (Editors), John Kennedy (XFM), John Hirst (HMV), Matthew Hall (competition winner), Craig Potter (Elbow), Martin O'Gorman (Xfm.co.uk Managing Editor and panel chair), Tim Ingham (Music Week) and Gordon Smart (The Sun/Xfm).



KEY SONGS
IN THE LIFE OF...

JOHN SAUNDERSON



Head of Mischief and A&R, Notting Hill Music Group/Transmission

First record you remember buying?

Bye Bye Baby by the Bay City Rollers. I fondly remember all the kids on our very rough council estate getting their mums to cut up old jeans and insert tartan pieces. I even had the haircut...

Last track you downloaded?

Yawn by Kid Massive. Great new track from the wonderboy. I always support our new tracks by BUYING them (remember that?). I also insist on my three kids buying their music, too.

Which track would you like played at your funeral?

Always Look on the Bright Side of Life (whistle whistle) by Monty Python. I copied this from a very dear industry friend, Tony Fox, who sadly passed away a few years ago. You should have seen people's faces as it came on. I've shocked people in life; would love to do it in death as well.

What's your karaoke speciality?

Don't Go Breaking My Heart by Elton John and Kiki Dee. My wife Anne Marie and I always get up after a few wines. Much to the horror of our kids.

Which song was/would be the first dance at your wedding?

Bonkers by Dizzee Rascal – not going for a slow one. Let's get this party started. Will never forgive Nick [Detnon] and Dizz for making me wear powder blue speedos in the video.

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

Get On It by Ruby Goe. Brand new artist with so much love at radio.

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

Morning Sun by Robbie Williams. This is a strange one as I've been in the industry for 32 years and heard some incredible music but this is the tune I never get tired of.

ARCHIVE

MUSIC WEEK March 19, 2011

Only a short trip in the *Music Week* TARDIS this week as we step out on to the familiar ground of this time last year... Epic Records MD **Nick Raphael** is set to leave Sony to set up a new label at Universal. Modest Management co-founder **Richard Griffiths** says it's "like Manchester United losing Wayne Rooney to Manchester City"... **Arenas** are suffering after UK attendees fell by a fifth last year, though the X-Factor is lending a helping hand and **Pet Shop Boys** are celebrating the opening of their own ballet at London's Sadler's Wells... And **Adele's** record-breaking 21 has lifted the indie share of January/February artist album sales to its largest since before the turn of the millennium. Surely it'll run out of steam soon...

SINGLES TOP 5 16.03.12

POS	ARTIST	SINGLE
1	ADELE	Someone Like You
2	JESSIE J FEAT. B.O.B	Price Tag
3	RIHANNA	S&M
4	LADY GAGA	Born This Way
5	WIZ KHALIFA	Black & Yellow



ALBUMS TOP 5 16.03.12

POS	ARTIST	ALBUM
1	ADELE	21
2	ELBOW	Build A Rocket Boys!
3	JESSIE J	Who You Are
4	ADELE	19
5	REM	Collapse Into Now



NEW RELEASES RECOMMENDED 16.03.12



GEORGE MICHAEL True Faith
THE VACCINES What Did You Expect From The Vaccines?
George Michael's cover of 1987's True Faith is Single Of The Week. Although *Music Week* points out that covering such a well-loved track will always split opinion, it also calls Michael's rendition extraordinary. Meanwhile, The Vaccines' What Did You Expect From The Vaccines? picks up Album Of The Week with the mag saying that the band's debut offering not only lives up to industry excitement but surpasses it.





◀ **MANCS FOR THE MEMORIES**
Island Records' UK office descended en masse on a drizzly Manchester last week – with assorted press in tow – to support one of their great bright hopes for 2012, local lass Ren Harvieu. Performing at wee intimate venue Matt and Phred's, she entertained a packed crowd, playing her own material as well as a Live-Lounge-cert-in-waiting cover of Rihanna's We Found Love.

Below left: Enjoying a post-gig pint: [L-R] Island's consultant head of new media Glenn Cooper; product manager Olivia Nunn; TV promotions exec Lucy Fortescue; PA Lucy Jones and head of sales John Talbot. **Below:** Getting ready to support their act: [L-R] Island GM Jon Turner; A&R director Nick Huggett; The Times' Dan Cairns and Lisa Verrico; Island co-president Ted Cockle.



FABLED LABELS

BELLA UNION

Founded 1997



Key artists Cocteau Twins, Fionn Regan, Fleet Foxes



Originally set up by Cocteau Twins' (above) Simon Raymonde and Robin Guthrie, Bella Union was primarily a vehicle for the Scottish rock band's own music after working through 4AD for a large chunk of their career. It was a role that the new label would never really get to play, however, with the band splitting up soon after.

The pair continued to run the outfit, post-Twins, with Australian trio Dirty Three being one of the first bands to sign to label. Other early joiners include Francoiz Breut and the Czars.

Notable names since the turn of the millennium include Explosions in the Sky and Midlake, The Dears, Howling Bells and Fionn Regan. All saw success in 2006 with Regan being nominated for the Mercury Prize Best Album Of The Year.

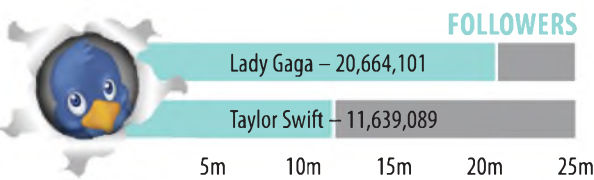
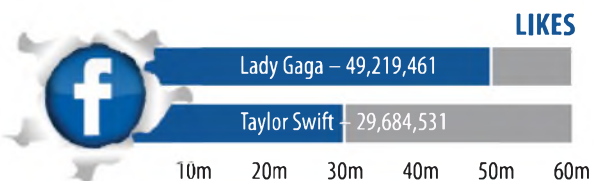
Bella Union's biggest find, however, was in 2008 when it picked up Fleet Foxes (left) who would go on to occupy the chart for 100 weeks and grabbed the label its first platinum-seller.

Did You Know?

Bella Union won Independent Record Company Of The Year at 2010's Music Week Awards.



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