



BIG INTERVIEW

10 Stein of things to come
Record industry legend Seymour Stein on The Smiths, Madonna, Universal/EMI and much more



BODY TALK

13 Steal or no steal
The MMF on why the trade should negotiate – not battle – with search giants



PROFILE

16 Behind blue eyes
Roger Daltrey on The Who, his relationship with Pete Townshend – and the Teenage Cancer Trust

SYCO ACT SCORE HIGHEST ENTRY FOR BRITISH GROUP IN US CHART HISTORY

One Direction storm US

TALENT

BY PAUL WILLIAMS

Sony is celebrating a historic achievement in the notoriously tough US market – as One Direction triumph across the Pond.

The group's Syco/Columbia-issued album *Up All Night* was in an extremely close battle with Adele's XL/Columbia album *21* to top the Billboard 200 chart as *Music Week* went to press – with indications pointing to a narrow victory for the boy band.

No other British group in history has debuted inside the top five of the US albums chart with their first release. The previous highest entry for a UK group with a debut was achieved by the Spice Girls when their Virgin-issued *Spice* arrived in sixth place

in February 1997.

However, in 2008 Leona Lewis became the first UK solo artist to enter the Billboard 200 at No.1 with a debut – a feat matched by fellow Syco act Susan Boyle in 2009.

Sony UK international vice president Dave Shack told *Music Week*: "It's always been our ambition to put a marker down that The X Factor can produce an act that can compete in possibly the most difficult market in the world. With One Direction we've shown that with the quality of the record, the hard work of the guys and the social networking strategy you can do that."

The group's album was heading towards first-week US sales of between 160,000 and 170,000 at press time, according to Nielsen SoundScan data. An intensive Stateside campaign has included a big Twitter push and a tour support slot with children's TV channel Nickelodeon's own boy band Big Time Rush. One Direction mania is due to continue with an appearance on Nickelodeon's Kids' Choice Awards on March 31 and a performance on NBC's Saturday Night Live on April 7 – while the group are even set to have their own show on Nickelodeon.

Last month, One Direction delivered the most successful debut single by a British act on the US Hot 100 since 1998, with

What Makes You Beautiful charting at No.28.

"The exciting thing for me is that even before we started at radio we were building a groundswell," noted Shack. "It's been about establishing One Direction, rather than breaking an individual song."

UK artists' share of the North American market reached a new century high last year, according to BPI research. The UK accounted for 11.7% of the US and 16.2% of the Canadian albums markets in 2011.

That success has continued into 2012 with Adele's *21*, the US's biggest album of the year so far, while there have also been chart breakthroughs for The Wanted, Jessie J and Calvin Harris.



GALBRAITH BUYS AEG OUT OF KILI

THE FOUNDER of live music promoter Killimanjaro, Stuart Galbraith, has bought back AEG's share in the company.



Killimanjaro Live was created in 2008 as a joint venture between former Live Nation MD Galbraith and AEG. The company handles festivals including *Sonisphere* and *Wakework*, as well as high-profile gigs throughout the year.

"We've finished restructuring Kili," Galbraith confirmed to *Music Week*. "I've bought back the shareholding so I now own 100% of Killimanjaro Group. We're still closely linked with AEG, and still working on projects together going forward."

Upcoming Killimanjaro gigs include Red Hot Chili Peppers at Knebworth Park and the Sunderland Stadium of Light in June, as well as live dates from Rizzle Kicks, Ed Sheeran, Andrea Bocelli and Example.

"We're in exactly the same offices and there's a transition period through to the end of September, so there will be no fast changes," added Galbraith.

Power balance tips away from High Street as online dominates 2011

Physical stores accounted for under 50% of music sales by value last year for the first time in history – as e-tailers and download services combined to dominate the market.

According to new figures from the Entertainment Retailers Association (ERA), the overall UK music purchase revenue share of bricks and mortar stores

stood at 48.6% in 2011, down 6.2% year-on-year. The figures do not include merchandise, brand extensions or streaming sites. Online and mobile delivery accounted for 31% of the total music market's value, leaving



The High Street is playing second fiddle

17.6% for online home delivery services.

ERA used the figures to support calls for more alluring physical product from record labels. Director general Kim Bayley said: "The real innovation gap is in the physical

market where our members buy finished product from film and music and games companies. We will continue to lobby them strongly to innovate."

The data is contained in ERA's new Yearbook, which collates and analyses data from across entertainment markets – pooled from The Official Charts Company, GfK Chart-Track and

IHS Screen Digest.

It shows the UK games market grew to total sales of £1,926m in 2011 – well ahead of video on £1,802m and music on £1,066m. Overall UK value of all three fell by 3.3% to £4,795m.

Games accounted for 40.2% of the entertainment market, compared with video at 37.6% and music at 22.2%.

NEWS

EDITORIAL

What Makes This Beautiful



One Direction aren't for me.

Adorable; fresh-faced; cheeky: adjectives that fit my record collection about as comfortably as Zayn's snug blazer would fit the torso of that greasy-mouthed fella from Man vs. Food.

I'm not alone – and I'm acutely aware that it's my brethren of bearded power-chord congregants that have reacted worse than anybody to OD's Beatles-trumping success in the States.

"Whatever happened to real music?" they lament, every bit as predictably as Harry's ivory-white smile or Niall's mugging for the camera. "Is this really the music we want representing the British invasion Mk.2?"

For those who crave a mischievous thrill or adult jolt of offensiveness from their musical icons, OD's cheeky chappy, hormone-lite capering can easily inspire disgruntlement: and so it goes that their record-breaking Stateside exploits will be compared *ad infinitum* to those who 'should' have poleaxed Uncle Sam in their Godlike heyday.

(Not that there isn't something Godlike about OD – particularly their all-powerful disregard for gravity. Don't tell me they're 'well-grounded'; they're wackily hovering above the pavement in 94% of their press shots.)

"Stick this in your Simon Cowell-berating pipe: One Direction are the biggest inspiration for the revival of indie music in years"

Yet if you recognise yourself amongst 2012's growing throng of boy band-averse curmudgeons, stick this in your Simon Cowell-berating pipe and smoke it: One Direction should be the biggest inspiration for the revival of rock/indie music in over a decade.

Syco and Sony – preceded by The Wanted's team before them – have taken an unfashionable brand of music to the Promised Land and smashed it; not in spite of their genre's long-spurned status, but *because* of it.

All it took was the right act, with the right songs, helped along by a very smart, disruptive promotional strategy that was never beholden to the US airwaves. A long-dormant thirst was awoken and satisfied in one fell swoop – and transatlantic superstars were born overnight.

In its own way, OD's success surpasses Adele as a 'phenomenon'. We all knew emotional female solo singers were sculpting the 21st century's charts – it just took an exceptional one to define her era.

But this? This is *outlandish*.

Clean-cut choreography outside of Glee hasn't charmed the US in yonks. We're a long way from N*Sync and the Backstreet boys. Making a strain of music that struggles on mainstream radio (including Capital FM post-Brits, natch) now has to be seen as far less of an obstacle – domestically and globally – in any genre.

That goes double for guitar music: it's no fluke that recent high-selling *NME* covers have included Noel Gallagher, The Stone Roses, The Cure, Blur... and Noel Gallagher again. Evidently, the hunger for their ilk is still there – even if the trend has long since passed.

Some see those market conditions as a reason to get pessimistic and despondent.

Say what you like about his karaoke culture: at least Simon Cowell has the balls to see them as an opportunity.

Tim Ingham, Editor

THREE-MONTH PROCESS LIES AHEAD FOR LABELS

Universal/EMI tussle set for second stage

LABELS

BY PAUL WILLIAMS

The EC's probe into Universal's EMI takeover bid is expected to move into a second phase on Friday (March 23).

Opponents to the \$1.9bn (£1.2bn) acquisition, including IMPALA, have seized on speculation that the EC was planning to undertake a second-phase investigation, which is expected to last around three months. IMPALA has pointed to reported findings of "serious doubts" emerging from the Commission's initial market investigation.

However, the move to round two always looked very likely: in the last four years the Directorate General for Competition has moved 30 previous cases to a second phase, underpinned by standard terminology of expressing "serious doubts" in each instance. All but two of these cases were eventually approved.

Universal will now urge the Commission to take into account its claim that the music business has changed significantly since it



looked at previous cases – including those attempting to combine EMI and Warner.

The major argues there has been a power shift from the content owners, including the major record companies, to the platform providers, such as Amazon and Apple's iTunes. This, in its eyes, makes looking at a combined Universal and EMI from a purely market share perspective not appropriate.

However, IMPALA suggests Universal already exerts "undue influence" over the development of online players. According to its

co-president Michel Lambot, bringing Universal and EMI together would mean "an even bigger reduction of conduit" for artists with two majors – Universal and Sony – "controlling an excessive part of the music market" that "will not allow new cultural entrepreneurs to exist anymore".

Another key issue for the EC will be possible concessions and remedies Universal could offer to

allow the deal through, although none have been proposed at this early stage.

In the US the deal has already moved into the equivalent "second request" stage in the Federal Trade Commission's investigation and this is anticipated to continue into the summer.

The EC, meanwhile, is also expected to take the \$2.2bn (£1.4bn) takeover bid of EMI Music Publishing by a Sony/ATV-led consortium into a second phase – a decision is due on April 2.

PRS licenses streaming service Rdio in EU

PRS for Music has signed a licensing agreement with Rdio, the digital music service from the creators of Skype.

The deal will enable PRS for Music's members to earn revenue when their music is accessed via the platform.

The deal is a pan-European rights agreement for the repertoire PRS for Music represents, enabling Rdio to operate in multiple European countries. The service, which is available in the US, Canada, Brazil, Australia and New Zealand, has recently arrived in Europe, launching in Germany, Spain and Portugal with plans to expand to other European territories throughout 2012.



Rdio offers a catalogue of more than 15 million licensed tracks from all major labels as well as thousands of independent labels and distributors through a web browser or mobile device, even when offline.

The service currently offers two tiers of subscription in Germany; €4.99 a month for web only and €9.99 a month for unlimited access on all devices. Users can also sign up to try Rdio for free at www.rdio.com.

Robert Ashcroft, chief

executive of PRS for Music, said: "Rdio's service is more good news for the UK's digital music users and creators alike.

Rdio's entry into the market provides more choice for consumers and is a vote of confidence in the growing licensed digital sector."

Scott Bagby, VP of strategic and international partnerships at Rdio, said: "Working with PRS for Music further emphasises Rdio's commitment to the global music community. We are very excited to bring our service to even more countries, and because Rdio is socially powered, music fans will discover local and international artists across the world."

HIT SHOWS WELCOME REPRESENTED ARTISTS – AS BBC'S THE VOICE AIMS TO STEAL THUNDER

The X Factor and Britain's Got Talent get 'lifted' by professional entrants

MEDIA

BY TIM INGHAM

The quality of entrants on Britain's Got Talent and The X Factor will be "lifted" by artists represented by professional managers entering both competitions for the first time.

That's according to Syco TV partner Thames, which brings BGT back to UK screens this Saturday evening on ITV1 – when it will go head-to-head with the launch episode of The Voice on BBC One.

The latter will see the likes of Jessie J and Tom Jones blind-vote for contestants based on their singing alone, with the winner of the show granted a record deal with Universal Music.

However, Britain's Got Talent creator Thames believes that widening its entry criteria to allow represented acts to perform on the show might just give it a new edge.

"There are a couple of music acts represented by management on BGT this year that I'm really, really excited about," said



Talent spotters: Britain's Got Talent, with (top) judges Alesha Dixon, Simon Cowell, David Walliams and Amanda Holden will return to screens this weekend going head-to-head with new BBC One show The Voice (above)

Thames MD Richard Holloway. "They wouldn't have been allowed in the competition last year and they're really good. I expect they'll be in the semi-finals. It just lifts the level of people that are in the show."

Artists represented by managers will also be permitted to enter The X Factor for the first time later this year.

Previously, only those who agreed to break their professional contracts were welcomed. When asked if he expected recognisable names to appear in 2012's show – which is due to

air later this year on ITV – Holloway said: "At this juncture, I'd say it would be minimal. It's possible – and in some ways I'd quite like it.

It would be very interesting to show someone who's had a career that's just not worked out for them and who wants to give it another try."

He added: "You could say if someone's previously had a career [in music] it's probably

tougher than if X Factor is their first experience. Maybe they've had their day, you know. It can be quite tough for someone who's had a modicum of success to enter a competition like this."

Last year's X Factor saw unlikely artists including Coldplay and Florence + The Machine take guest spots on the show – something Thames and Syco were keen to repeat in 2012, according to Holloway.

"Having Lady Gaga, Rihanna, Florence + The Machine and Coldplay on the

"It would be very interesting to show someone who's had a career that's just not worked out for them and who wants to give it another try"

RICHARD HOLLOWAY, THAMES TV

show was an 'everybody wins' scenario," he said.

"When Coldplay played the X Factor final, it wasn't an easy ride getting

them to do it. Chris [Martin] very much wanted to – I think other members of the band were not so sure. But they all had a long, hard think about it. The fact Florence + The Machine did the show helped Coldplay make the decision. And the whole band absolutely loved the experience."

Warner Music teams with S-Curve for wide-ranging services deal

Warner Music UK has entered into a partnership with S-Curve, the full-service music company founded and run by Steve Greenberg.

Under the terms of the agreement, Warner Music UK will license S-Curve's repertoire for all territories excluding the US and Canada.

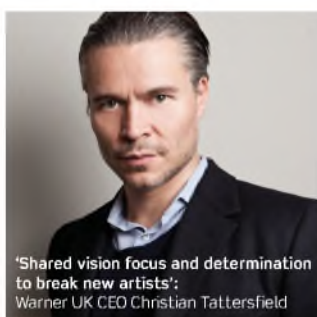
The wide-ranging deal covers new releases from S-Curve's impressive roster of artists, and includes synchronisation opportunities and expanded rights activity.

Among the material planned for 2012 are new albums from multi-platinum-selling soul singer Joss Stone (pictured) and singer-songwriter Diane Birch.



The label's current roster also includes R&B star Betty Wright, and up-and-coming artists such as We The Kings, Nikki Jean and Andy Grammer, whose debut record is certified gold in the US.

S-Curve Records was founded in 2000 by Greenberg, a



Grammy Award-winning producer and former Mercury and Columbia Records executive. Based in New York, the label launched the career of Joss Stone and was also behind hits such as Fountains of Wayne's Stacey's Mom and Who Let the Dogs Out by The Baha Men.

After a brief hiatus, the label

relaunched in 2007, and has since released records by music icons Tom Jones and Duran Duran, supergroup Tinted Windows and punk rock trio Care Bears On Fire, among others.

Steve Greenberg said: "I'm thrilled that S-Curve has signed an ex-North America deal with Warner Music UK. Christian and his team are true music people, filled with passion for songs and artists. I look forward to great success for our artists around the world. I started my career at Warner Music International some years ago, and so personally it's really exciting to come full circle."

Christian Tattersfield, CEO, Warner Music UK, said: "Steve

and his team at S-Curve are adept at spotting truly unique talents, who make highly original records, with the potential to reach global audiences. Steve's own abilities as a songwriter and producer combine with his understanding of the business to enable him to provide artists with invaluable support, both creatively and commercially.

"That is what makes this partnership so exciting: our shared vision, focus and determination to break new artists and develop long-term careers. We are looking forward to being S-Curve's partner outside of North America as we help their artists reach passionate fans around the world."

NEWS

NEWS IN BRIEF

■ BARCLAYCARD MERCURY PRIZE:

Changes have been made to key dates and eligibility period for this year's album awards. Record labels will be able to submit entries online between June 6 and July 12. Albums by British and Irish artists released between July 12, 2011 and September 10, 2012 will be eligible for entry. The shortlist will be revealed on September 12 and the overall winner will be announced at the Awards Show on November 1.

■ **WARNER:** WMG has signed up to use a new open source platform for its artist websites. Acquia's 'Enterprise Drupal Gardens' has been created to allow firms to centrally create and manage large numbers of content-rich, social websites.

■ **BBC:** The Beeb's Performing Arts Fund will be awarding up to £450,000 in grants to the music sector in 2012 via two brand new schemes – Music Fellowships and Community Music. In addition, BBC One's new Saturday night talent show *The Voice* will be raising money for the BBC Performing Arts Fund through phone voting.

■ **ECJ:** The European Court of Justice has ruled that dentists are exempt from paying royalties for music they play in their surgeries but hotel operators are not exempt from such charges.

■ **HMV:** HMV has put out a statement responding to reports that O2 Arena owner AEG is looking to buy HMV Live for £65m. "HMV can confirm that this review remains on-going and that a number of parties have indicated an interest in acquiring the business. At this stage, there can be no certainty that any transaction will be concluded and a further announcement will be made as and when appropriate."

■ **ABSOLUTE:** Absolute Radio is to host Kasabian in a tiny, secret location in London's Soho. The Columbia-signed band will play the gig to 200 people on Monday, April 30 and it will then be broadcast on Absolute on Wednesday, May 9 at 10pm.

■ **GLOBAL RADIO:** The Capital FM owner has acquired Cornwall's Atlantic FM and will rebrand it as part of the Heart network in the coming months. The bulk of its programming will now come from Heart's London base, however, breakfast and drivetime shows will continue to be broadcast from the south-west.

For all of the latest Music Industry news, bookmark

MusicWeek.com

eBAY-OWNED RESALE PLATFORM PROMISES 'TRANSPARENCY' IN UK LAUNCH

StubHub: we'll rebuild fan trust in secondary ticketing

LIVE

■ BY TOM PAKINKIS

US secondary ticket service StubHub has landed in the UK – and claims it is on a mission to bring transparency to the secondary ticketing market.

International general manager of the eBay-owned company, Brigitte Ricou-Bellan, told *Music Week* that, while the secondary ticketing market is certainly competitive in the UK, it is "not very well served".

"We've been watching that very carefully," said Ricou-Bellan, when asked about the revelations exposed by *Dispatches'* now-famous secondary ticket scandal documentary. "We think it highlighted some key issues in the business.

"Transparency is the key response and that should be the focus across the board, not just for secondary but primary ticketing as well," she added. "Of



"In the US, roughly 60% of our tickets sell for under face-value. In the UK it's more like 10% but we've only just started over here and that number will increase"

BRIGITTE RICOU-BELLAN, STUBHUB

course it will be tough because there's a lot of education to be done: we need to explain the model, convince people and



somehow rebuild trust. But we think it's a great opportunity to show how different we are.

"It also confirms what we knew already," she continued, "that the UK market, although competitive, is not very well served at the moment. We can do a much better job than the existing players.

"So the situation makes me optimistic even if it creates a little bit of short-term uncertainty," she added.

As well as being transparent about where tickets are coming from, Ricou-Bellan was keen to stress that StubHub does not take primary allocations from promoters.

"We are crystal clear about the fact that we're not a broker," she explained. "We don't take

inventory and we don't get special deals with tickets we buy ourselves to artificially inflate the market.

"We know our competitors are doing something that we have never done," she added. "We are absolutely clear about being focused on the marketplace. That's our business and we're very similar to eBay in that respect."

Ricou-Bellan pointed to StubHub in the US, which has been running since 2000, for an indication of the kind of ticket prices users can expect to see on the UK site.

"In the US, roughly 60% of our tickets sell for under face-value," she claimed. "In the UK it's more like 10% but we've only just started over here and, as we get more individual sellers, that number will increase.

"The goal is to get a breadth of tickets across a large range of events that reflect supply and demand."

Cooking Vinyl signs The View on global deal

Cooking Vinyl has signed platinum-selling Scottish four-piece *The View* on a global services deal for their fourth album.

Produced by Mike Crossey (Arctic Monkeys, Razorlight, The Enemy, Tribes), the as-yet-unnamed LP is currently being recorded at the Motor Museum Studio in Liverpool and is slated for release in July.

It will be supported with a summer festival schedule broadening into a full UK and European tour in September and October this year.

Influenced by likes of Oasis and The Clash, the band – made up of Kyle Falconer (lead vocals), Kieran Webster (bass), Pete Reilly (lead guitar) and Steven Morrison (drums) – released Mercury-nominated debut *Hats Off To The Buskers* in 2007 on



ROOM WITH THE VIEW

[From left to right] Mike Bawden (Morsecode Management), Darren Rennie (keyboards), Rob Collins (Cooking Vinyl), Steven Morrison (drums), Mike Crossey (producer),

Pete Reilly (guitars), Kyle Falconer (vocals/guitars), Mike Spink (engineer), Brendan Moon (Morsecode Management), Stephen Lea (lawyer), Kieran Webster (bass/vocals) and Scotty Anderson (tech)

Sony imprint 1965 Records.

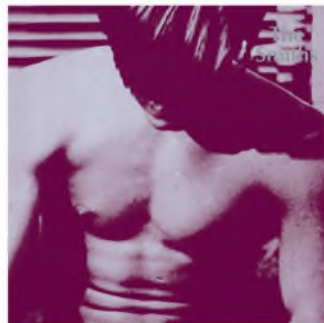
The band stayed on the label for follow-ups *Which Bitch* (2009) and *Bread and Circuses* (2011) before being snapped up by Cooking Vinyl, where they join the likes of *The Prodigy*, *The Enemy*, *Reverend & The Makers* and *The Proclaimers*.

Mike Bawden of Morsecode Management and manager of *The View* commented: "It's great the band have signed with Cooking Vinyl – great people with a great label and now with the addition of Britain's most exciting pop-punk band, we can't wait to get going."

Rob Collins of Cooking Vinyl commented: "I'm super excited to be working with such a talented bunch of guys. I'm convinced we'll have a classic album on our hands in a month or two."

THE SMITHS

The band's entire catalogue remastered
by JOHNNY MARR



Available individually on both CD and LP

March 26th 2012

"Thank heavens The Smiths came along"
***** *Uncut*

"Bigger than mere albums, more like national treasures" *Classic Rock*

"The eight records remastered by guitarist Johnny Marr display an extraordinary diversity of melody and mood" *The Observer*

Collect the set -
packaged together on CD
and available with beautiful
LP-style artwork in
'COMPLETE'



www.rhino.co.uk



DATA DIGEST

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

▶ THE PLAYLIST



FALOMA FAITH

Picking Up The Pieces (RCA)

This is a bold musical step forward for Paloma Faith which confidently establishes her as a permanent force on the British music landscape. (Single, May 20)



HAIM

Better Off (Unsigned)

A big draw at SXSW last week, the years of hard work look to be paying off for this LA three-piece whose melodies will leave you eager for more. (Free download, out now)



KEANE

Silenced By The Night (Island)

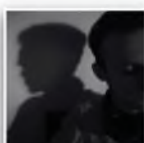
Producer Dan Grech (Vaccines, Radiohead) helps Keane to a bright return with the band sounding more upbeat than they were last time. (Single, May 7)



GOSSIP

Perfect World (Columbia)

A soaring, emotion-charged return, Perfect World boasts a simple production which allows the soul-stirring vocal of Beth Ditto to breathe. (Single, out now)



SAILOR & I

Tough Love (Unsigned)

A glorious, string-soaked, melancholic pop composition from Stockholm that reminds us of 4AD favourites Efterklang. (Demo)



GARBAGE

Blood For Poppies (Stunvolume)

From their first album in seven years, Garbage's tight rock-pop hybrid sound remains theirs and theirs alone. It will be out on their own label. (Free download)



LOSTALONE

Love Will Eat You Alive (Graphite)

Produced by Jacknife Lee, the first single proper from the LostAlone album, Love Will Eat You Alive hit the Radio 1 playlist last week. (Single, April 1)



HOT CHIP

Flutes (Domino)

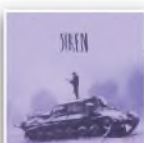
First taste of a new album, Flutes doesn't give too much away about the group's Domino debut, but their dark, hypnotic nature remains at the fore. (Free download)



THEME PARK

Two Hours (Transgressive)

A captivating melancholy atop a gently building backdrop, this will leave you feeling rather wonderful. It's already enjoyed favour from Zane Lowe. (Single, April 2)



SIREN

Buckets Of Blood (SirenMusic)

Stefan Evan Niedermeyer has a penchant for crafting rhythmic, indie pop. This NME favourite was produced and mixed by Brit producer Ash Workman. (Single, out now)

BREAKOUT



DANNY SHAH

The Scottish singer-songwriter set up his own label from his bedroom. He made a pop video that received 800,000+ YouTube views in its first week and had the likes of Chris Moyles, Lauren Laverne and Andi Peters raving on Twitter. The first ever singer to busk for YouTube views will be performing at April's Breakout event at Proud Galleries in Camden.

Get on the guest list at musicweek.com/breakout

SIGN HERE



EMI Publishing has signed a worldwide deal with **Rebecca Ferguson** which includes her debut album Heaven, which contains 10 tracks, all co-written by Ferguson, and takes in collaborations with Fraser T Smith, Eg White and Steve Booker.

GIG OF THE WEEK



Who: Teenage Cancer Trust: Roger Daltrey and very special guests
Where: Royal Albert Hall, London
When: March 28-April 3
Why: See Paul Weller, Kelly Jones, Sir Paul McCartney, Jessie J and many more – and all for a great cause.

SALES STATISTICS



CHART WEEK 11

Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	3,081,319	1,551,592	417,261	1,968,853
PREVIOUS WEEK	3,196,574	1,435,754	310,468	1,746,222
% CHANGE	-3.6%	+8.1%	+34.4%	+12.7%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	37,300,845	15,893,674	3,367,971	19,261,645
PREVIOUS YEAR	34,901,446	18,478,310	3,280,295	21,758,605
% CHANGE	+6.9%	-14.0%	+2.7%	-11.5%

TOP 10 STORIES ON MUSICWEEK.COM

Musicweek.com's most-read stories for period ending March 20, 2012



- 01** Beggars passes artists 50% of streaming revenue
Thursday, March 15
- 02** Rufus Wainwright: "I find the whole thing predictable..."
Thursday, March 16
- 03** AEG looks to buy HMV Live for £65m – report
Wednesday, March 14
- 04** Government may reconsider secondary ticketing legislation
Wednesday, March 14
- 05** Melvin Benn criticises government over secondary ticketing
Wednesday, March 14
- 06** One Direction vying for historic US No.1 album
Thursday, March 15
- 07** MistaJam: "Chris Moyles should stay at Radio 1..."
Thursday, March 15
- 08** Dentists don't have to pay music royalties, rules the ECJ
Friday, March 16
- 09** High Court dismisses attempt to block LVCR closure
Thursday, March 16
- 10** Live Nation duo fundraise for Cancer Research
Friday, March 16

CRITICAL MASS



metacritic
Keeping score of entertainment.

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

www.metacritic.com



76

Bruce Springsteen
Wrecking Ball



68

The Magnetic Fields
Love At The Bottom Of The Sea



57

Kaiser Chiefs
Start the Revolution Without Me

» For daily news visit musicweek.com

THE MAGIC NUMBERS

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

13

Territories with access to Spotify after the streaming music service landed in Germany last week

7

Days of exclusivity given to streaming services before the physical release of Paul Weller's *Sonik Kicks*

50

Per cent increase in overall unemployment in Jersey predicted by the Channel Islands should the LVCR loophole closure go ahead

625m

Total music streams recorded in the US by Nielsen last week

3

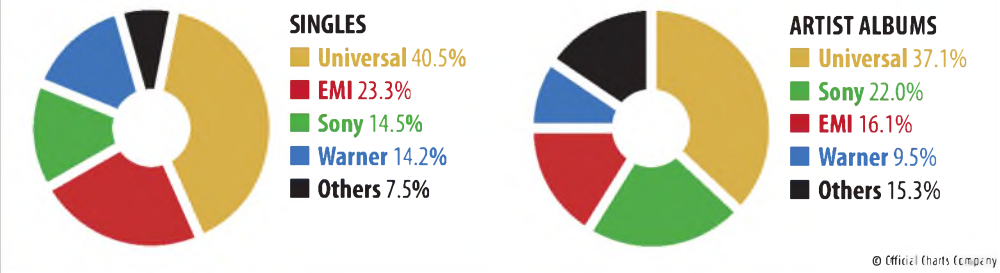
Places gained in the Hot 100 by Tyga's *Rack City* thanks to the incorporation of streams into the chart. The track moved from 18 to 15 last week

2

Years until Spotify pays the music industry more than iTunes, according to Napster founder Sean Parker (*below*)



MARKET SHARES BY CORPORATE GROUP WEEK 11



FEEDBACK

● **Sean Parker: Spotify will pay industry more than iTunes within two years**

Ken: The key phrase in this piece is "paying more back to the recorded music industry" which is ambiguous in the extreme. Spotify isn't accountable to artists and I fail to see how it can be using the current business model. I prefer sites like bandcamp.com and the promised aurovine.com.

● **Beggars passes artists 50% of streaming revenue**

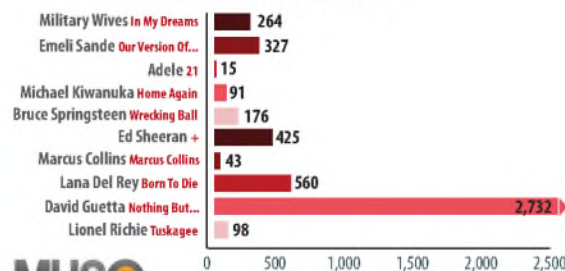
Lise Madrigal: Easy to pay a higher percentage of very little - Beggars holds back its biggest sellers from streaming services. Put Adele up on Spotify and then talk about artist shares.

● **Streaming added to Hot 100 chart**

Matthew Bailey: This is a great move. This ought to have been done a few years back, but thankfully music streaming has been recognised as a valued insight as a measure of which music is popular amongst fans. With digital services comes metadata about territories and demographics. I wonder if they will publish charts based on territory and demographics. e.g. Top 100 in London, or Brighton, or the Top 100 amongst the 45-50 or Top 100 for females? This is a good call for the labels too as they execute their strategy to drive music fans to their preferred approach of music streaming - where piracy is less prominent.

PIRATES' BAY

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

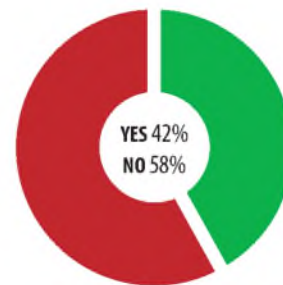


Source: Muso.com

MUSIC WEEK POLL

This week we asked...

Should music streams be incorporated into the UK's Official Charts?



Vote at www.musicweek.com

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



@transgressiveHQ Just had a freak out as Scritti Politti are soundchecking beneath my feet. Far more impressive than when I sat opposite 'Pitbull' on the tube.

(Tim Dellow, *Transgressive Records*) Tuesday, March 13



@JazzySherman I would like to be in the middle of a Sampha and SBTRKT sandwich.

(Jazz Sherman, *Rocket Music Management*) Tuesday, March 13



@Ryan_Maher Oh dear... I paid in my Thorpe park 2-4-1 vouchers into the ATM earlier by mistake : /

(Ryan Maher, *Mercury Records*) Tuesday, March 13, 2012



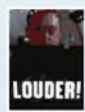
@TheWordMagazine Definition of cult film: you've got the poster but you fell asleep last time you actually watched it.

(The Word) Tuesday, March 13



@Vida15 Madonna is older than my momma.

(Andile Ndlovu, *The Times*) Wednesday, March 14



@mr_trick I swear to god East Coast Trains has the most confusing website on earth. How hard can it be to book a goddamn ticket!?!? #baffled

(Darren Hemmings, *Motive Unknown*) Wednesday, March 14



@_karenpiper It's not great when your remix makes an entire label laugh... not good at all.

(Karen Piper, *Columbia UK*) Wednesday, March 14



@zaynmalik: This time 2 years ago I was auditioning for the @thefactor in Manchester.. I can't believe all this has happened since!

(Zayn Malik, *One Direction*) Thursday, March 15



@Eve_Barlow Proof that no one should work on a beautiful day. I stepped out onto a pedestrian crossing, cab driver shouts: "FUCKING HURRY UP, YOU PRICK"

(Eve Barlow, *Q Magazine*) Thursday, March 15



@lissalaurasmith Struggling to not drown in proud tears as my beautiful sister @jennysmithUK leaves London to produce @BBC6Music early breakfast in Manc! x

(Lisa Smith, *BBC Radio 2*) Friday, March 16



@spencerhickman Nothing so beautiful as watching two drunks making out.... #euston

(Spencer Hickman, *Rough Trade East*) Friday, March 16



@mrFrenchie Ungrateful artists never cease to amaze me...

(Alexis Slama, *Sony ATV*) Friday, March 16

INK SPOTS

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

It's a new addition to the usual suspects as world music mag *Songlines* is folded into the Ink Spots rota. Folk singer-songwriter **Seth**



Lakeman takes the cover in a studio so rustic the Devon man has to perch on a barrel to play.

All is revealed inside the mag when it emerges that Lakeman actually recorded the opening song of his latest album *Tales From The Barrel House* - a concept album, no less - in a copper mine.

The *Songlines* Music Awards 2012 nominations are in. **Ry Cooper**, **Hossam Ramzy**, **Abigail Washburn** and **Anoushka Shankar** are all up for Best Artist, while **Juju** and **Watcha Clan** are all included in the Best Group nominations.

The mag predicts that panpipes will be at the centre of a new musical craze and Jane Cornwell travels to the Solomon Islands to meet **Narasirato** who are "making the instrument cool".

Meanwhile, **Rose Skelton** discovers how rap and hip-hop artists in Senegal's Dakar strive for political justice over and above chart-topping tunes.



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

DATA DIGEST

Photo: BBC/Mark Allan

PICTURE OF THE WEEK



THE JOY OF 6

March 16, The Southbank, London
 Laura Marling performs as part of BBC Radio 6 Music's 10th celebratory birthday concert. PiL, Cerys Mathews, Gruff Rhys and Graham Coxon also performed on the night.

THE TASTEMAKERS

Today's opinion formers predict tomorrow's headline acts



ANDY RITCHIE (ROCK SOUND)
The Skints • Part & Parcel
 Bomer Music

Whereas most bands at the minute seem to be jumping onto one gravy train or another, The Skints' mix of reggae, dub and punk stands out like a sore thumb of originality. Their new album Part & Parcel is an upbeat and eclectic homage to their east London upbringing, and the world is better for its existence.



VICTORIA O'HAGAN (STEREOBOARD)
Moya • I'm Losing More Than I'll Ever Have
 Four To One Records

Moya will enchant you with her elegant cover of a Primal Scream classic. It's a mature interpretation – armed with only a voice and a piano, Moya understands the song's power rests in its simple beauty as she takes the lazy masculinity of the original and strips it back.



RORY FRIERS (AND SO I WATCH YOU FROM AFAR)
Antlered Man • Giftes 182

It's filthy, dirty, beautiful and has musicality exploding out of it at every note. It sounds like a band, but not one you'll have heard before. Maybe I'm biased because I've had the fortune of being traumatised live by this band, but if you have a shred of soul in you, you need this!



ALDO VANUCCI (24/7 MAGAZINE AND DJ)
Gentleman's Dub Club • Open Your Eyes
 Ranking Records

These guys have been getting a real buzz behind them for a while now and maybe this will be the release to break them. I'm sure they'll be hitting every major festival so if you like a skank to a live band and not just on a retro tip then this is for you.

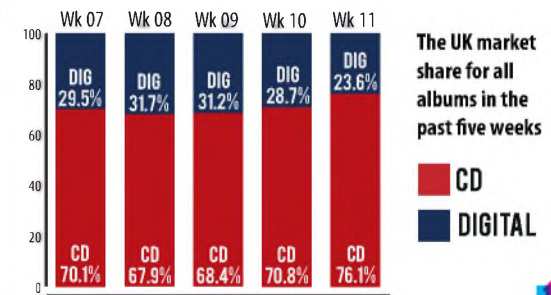
ON THIS DAY



Wednesday, March 23 1983

The Smiths play at The Rock Garden in London. It is their first ever gig in the capital and, in fact, their first show outside of Manchester.

DIGITAL vs PHYSICAL



CAMPAIGN SUPERNOVA

FEEDER • Generation Freakshow

SINGLE
 Borders was released in February as a four-track download as well as a limited edition two-track CD, a seven-inch vinyl and a cassette. Children Of The Sun will be released on limited edition seven-inch following the album release. Both singles feature exclusive B-sides.

SYNC
 A deal with Lucozade last year saw The James Cleaver Quintet cover Buck Rogers in a Lucozade Energy TV advert.

LIVE
 New music has been road-tested at a series of low-key gigs including Koko. More intimate gigs have been announced across the country and the band will be playing festivals including Isle of Wight. Gigs throughout November come to venues including Manchester and Brixton Academy.

DIGITAL
 A Vevo promotion for Borders saw the video receive more than 500,000 views.

PRESS
 Peter Robinson vs... feature in *NME* with other features due to run in *Big Cheese* and *Guitarist* as well as a cover feature in *Acoustic* magazine.

THE LOWDOWN

Released: April 30
Label: Big Teeth
Contact: Matt Page • matt@riot-management.com



ON THE RADAR *fun.*

Signed at 19, dropped by 22. That's what happened to fun. lead singer Nate Ruess with his former band The Format but he was determined not to be jaded by the experience. And good on him, as his current band has just taken the Billboard Hot 100 top spot with single We Are Young, becoming the first multi-member rock band to get their Billboard debut at number one since Nickelback in 2001.

Speaking to *Music Week*, Ruess said of the impressive feat, "It's very much a surprise for us, we're still adapting to a brand new

speed. It's interesting because our focus is on touring and playing live. We never really heard the song on the radio, we've not had the chance to watch it unfold because we've been on tour."

That's fair enough considering the now-smash hit single, produced by Beyonce collaborator Jeff Bhasker, had been a slow burner. Featuring Janelle Monae, it was released in September 2011, was featured on *Glee* in December, a Super Bowl advertisement in January and finally topped the charts in early March.



The US three-piece, consisting of Ruess, Andrew Dost and Jack Antonoff are by no means new to the scene, though. They're about to release sophomore album *Some Nights*, and to those not familiar, Ruess describes them as "just an alternative band that blend so many different sounds together.

"It's an eclectic array of music and influences, anything from Van

Morrison to Kanye West. Throw in your classic alternative music in the middle of that."

Having been formerly courted by Fueled By Ramen, the label is now the home of fun. under the Atlantic umbrella. They've toured with Paramore, performed at Coachella and during our interview were in Austin for SXSW.

Album *Some Nights* will be released in the UK in May, and regardless of commercial success Ruess is excited for the future: "[Previously] I had given up on the

LIVE & RELEASE SCHEDULE

DISCOGRAPHY

2009 album: *Aim & Ignite*

RELEASES:

May 14 single: *We Are Young* featuring Janelle Monae

May 26 album: *Some Nights*

LIVE: May 14: *Barfly*, London

idea of ever having a hit song, what meant the most to me was having a connection with the fans and so this was all really unexpected."

"I'll gladly take [the Billboard No.1 though], it's happening now and we couldn't be more thankful and just kind of flabbergasted."

LABEL

Atlantic Records UK

MANAGEMENT

Dalton Sim, *Netzwerk*

HE SAID / SHE SAID



"If Spotify continues growing at our current rate, we'll overtake iTunes in terms of contributions to the recorded music business in under two years"

Napster founder, Spotify board member and industry wind-up extraordinaire Sean Parker makes one hell of a promise to the music market at SXSW.

TAKE A BOW TEAM SPRINGSTEEN



THE LOWDOWN

Album: *Wrecking Ball*
Highest chart position: 1

Label:
Columbia

MD:
Mike Smith

Manager:
Jon Landau/
Barbara Carr

Marketing:
Ken Marshall

National Press:
Jakub Blackman,
Big Mouth
Publicity

Online Press:
Imran Malik,
Sony

National radio:
Katie Torrie/
Sam Potts,
Columbia

Regional radio:
Gary Hobson

TV:
Rachael Drake,
Sony

MUST-SEE MUSIC TICKETING CHARTS

HITWISE

Primary Ticketing Chart

POS	PREV	EVENT
1	NEW	LEEDS FESTIVAL
2	NEW	READING FESTIVAL
3	3	T4 ON THE BEACH
4	10	JLS
5	2	ONE DIRECTION
6	1	LIONEL RICHIE
7	6	WIRELESS FESTIVAL
8	13	OLLY MURS
9	7	ED SHEERAN
10	9	BRUCE SPRINGSTEEN
11	15	FLORENCE + THE MACHINE
12	12	SECRET GARDEN PARTY
13	8	V FESTIVAL
14	11	COLDPLAY
15	5	RADIOHEAD
16	19	GUNS N' ROSES
17	17	AHA
18	NEW	WILL YOUNG
19	14	RIZZLE KICKS
20	NEW	T IN THE PARK

VIAGOGO

Secondary Ticketing Chart

POS	EVENT
1	COLDPLAY
2	ONE DIRECTION
3	DRAKE
4	JLS
5	ED SHEERAN
6	JAY-Z
7	WESTLIFE
8	SLASH
9	STING
10	MADONNA
11	X FACTOR LIVE
12	FOUR TOPS AND TEMPTATIONS
13	FLORENCE + THE MACHINE
14	LIONEL RICHIE
15	PAUL WELLER
16	WIRELESS FESTIVAL
17	MCFLY
18	BRUCE SPRINGSTEEN
19	DIVERSITY
20	NKOTBSB

TIXDAQ

Primary Ticketing Chart

POS	PREV	EVENT
1	1	ONE DIRECTION
2	NEW	WESTLIFE
3	2	COLDPLAY
4	3	EXAMPLE
5	4	STONE ROSES
6	NEW	HAPPY MONDAYS
7	6	NOEL GALLAGHER
8	5	EMELI SANDE
9	8	NKOTBSB
10	7	KEANE
11	10	MADONNA
12	9	V FESTIVAL
13	11	LIONEL RICHIE
14	12	BRUCE SPRINGSTEEN
15	NEW	BLINK 182
16	13	TEENAGE CANCER TRUST
17	14	ELTON JOHN
18	15	BARRY MANILOW
19	NEW	LEEDS FESTIVAL
20	NEW	READING FESTIVAL

HALL & NOTES



ROCK CITY

1-8 Talbot Street
Nottingham
NG1 5GG

☎ 01159 506547

w rock-city.co.uk

Bands contact

rock-city.co.uk/contact

THE BEST LIVE VENUES IN THE UK

Main Room Capacity
1,750

Basement Room
300

Coming up

30/3 Absolute Power

31/3 The Sharks

05/4 Failsafe

07/4 Wraith

09/4 Angels & Airwaves

12/4 Cher Lloyd

13/4 Black Cherry

Burlesque

14/4 Six Hour Sundown

/ Meshuggah

17/4 Ancient Wisdom

20/4 Miles Kane (below)



THE BIG INTERVIEW SEYMOUR STEIN

READ ABOUT SEYMOUR

Seymour Stein is a music industry legend. The founder of Sire Records, he has helped shape the careers of artists such as The Ramones, Talking Heads, Madonna and many more. On a recent visit to London he met up with Music Week to pick out some highlights from a lifetime in the business...



"I'd still say as strongly today as I ever did, God bless the indies. They've introduced every new trend since, and even before, rock'n'roll. You name it, it all started with the indies. Where would we be without these companies?"

SEYMOUR STEIN



LABELS

■ BY DAVE ROBERTS

Seymour Stein's conversation is not shy of twists, turns or tangents.

But make no mistake, it doesn't meander, it doesn't drift. This isn't a ramble, this is a guided tour. And not just of his career, or of Sire, or of Warner (which bought Sire in 1978); not even of 'just' the music industry, but, in fact, of music itself. Music as listened to and loved as much if not more than as signed and sold.

Everything is connected. Stories feed into other stories. Respect is paid, artists are lauded and self effacement is never far away. Twice he asks if he's talking too much. He isn't, he's just got too much to say and too much to tell. Too much for one little feature, anyway. Probably too much for one book.

Which means the only thing to do is cut short this superfluous nonsense, step aside and clear the floor for Stein to tell his own story, starting in Brooklyn in the the early Fifties...

What was the first record you remember having an impact on you as a kid?

There were so many. I grew up in a small apartment in Brooklyn and my older sister was into music, pre-rock'n'roll. I hope this doesn't spoil any image people have of me but I was very into Guy Mitchell. I liked Les Paul and Mary Ford. I liked The Weavers. I liked Hank Williams, he got me into country music.

When did rock'n'roll bite?

Rhythm and blues came first. I turned the dial all the way to the end and got stations like WOV and WWRL and WNJR. When I first heard Fats Domino I went nuts. It was probably Going To The River. And then when I saw him: wow! Then Chuck Berry... I liked doo wop as well, I used to like to sing it: The Moonglows, The Flamingos, The Five Satins.

Did you have an Elvis moment?

Elvis for me was Joshua. He broke down the walls of Jericho. There was rhythm and blues, there was country and western and there was pop. Elvis knocked down all the walls between them.

I remember hearing his third record on RCA. His first was Heartbreak Hotel, his second was I Want You, I Need You, I Love You, but his third was Hound Dog.

My mother used to give me money to get a haircut, but I would go to barber colleges to let them scalp me so I could spend it on records instead. I would skip lunches as well, all to buy records.

One day I was walking down the street and out of this girl's window I heard Don't Be Cruel and my heart started palpitating so I yelled up, "What is that?" and she said "That's Elvis' new record". I said "No, Hound Dog is Elvis' new record" and she told me this was on the other side. I was never an athlete, but I ran to our local record store and bought the last copy in a picture sleeve. Elvis meant a lot to me.

Which band did you see live that had the most impact on you?

I saw this one band by surprise. I'd heard about them and wanted to see them, but I ended up seeing them sort of accidentally, and that was Talking Heads.



After I signed the Ramones, they asked Danny Fields and my ex-wife to manage them and that gave them access to my every move. So I came home one Sunday from a trip, I'd been in the apartment 10 minutes when the phone rings and it's Johnny Ramone.

He tells me the band have got a lot of new songs they want me to hear and they know I'm not doing anything Wednesday night so they've booked themselves in to CBGBs and I have to come down.

I said "Okay, well who's the opening act?". He tells me it's The Shirts. So, that Wednesday, it was a beautiful November night and I was standing outside with Lenny Kaye, because I'd no interest in seeing or signing The Shirts, then all of a sudden: "*When my love/stands next to your love...*"

It was like a snake coming out of a basket, I was charmed, and it sucked me into CBGBs. As I'm going in I ask Lenny who these guys are and he tells me this is Talking Heads. I was mesmerised.

I ran up to them afterwards and I said I've got to have you on my label; I must have made the biggest fool out of myself. But thankfully David Byrne tells me that they live in a loft down the street, why don't you come and see us tomorrow. I did. Eleven and a half months later, I signed them.

I was so fucking certain that I would lose them during that period, that someone else, with more money, a major, would sign them... and how that didn't happen I've no idea to this day, but it didn't.

Was it not a feeding frenzy around those bands back then?

Not at that time, thank God. That came after Talking Heads, Television and the Ramones had been signed. A few people came down, but maybe they thought those bands were too out there. Those were the happiest days for me, along with when I started coming over to England during the uprising of the indies, with Rough Trade and Beggars and Mute and 4AD and all those guys.

What was your reaction to that explosion of bands around CBGBs at that time and what was the majors' reaction?

The majors' reactions was non-existent, it was zero. If it was anything above zero I wouldn't have been able to sign any of those bands because I'd have been blown out of the water. I signed the Ramones the night I saw them, but with Talking Heads, the

ABOVE
"I understood them and they understood me": Stein joined up with Warner in 1978 where he worked with the likes of great indie record men including Atlantic Records founder Ahmet Ertegun



ABOVE
Sire's hires: Seymour Stein's foremost signings included (from top) The Smiths, Talking Heads, Depeche Mode and The Undertones

fact that I signed them nearly a year after seeing them proved that the majors had no interest.

Television actually went to Elektra and that was because of Karin Berg. I wanted to sign them too, but Karin was a very indie type of person. They were the only one to sign to anything like a major.

A lot of your signings have been quite leftfield – commercially successful, but quite often seen as 'alternative' – except one, who became one of the biggest pop stars the world has ever seen. Was there something different about Madonna, that suggested that potential from day one?

Even before day one. I was always into dance music and in the early Eighties was going to clubs and my favourite DJ was a guy called Mark Kamins.

I gave him some work doing remixes, and that whet his appetite to be a producer. He wanted me to give him one of my acts to produce but I said that was impossible, nobody knows who you are, they'll think I'm trying to palm them off.

I said you have to find your own artists and I gave him \$18,000 to make six demos. He brought me a couple of things that were quite good – and then he brought me Madonna. The first track I heard was Everybody. I loved it.

I was in hospital at the time so I had plenty of time to read the trade papers and I read a rumour that Chris Blackwell, one of my heroes by the way, was going to sign Mark Kamins, and I freaked out, I thought he'd take Madonna with him.

I said I want to see Madonna, even while I'm in the hospital. That was about noon. At four o'clock I got a call saying she'd be in at eight.

Oh my God... I hadn't shaved, I hadn't showered, I was hooked up to all these things. So I called my secretary, she ran home and got me real pyjamas and a robe, so I didn't walk round with a slit up my ass; I called my barber and begged him to come in and shave me and cut my hair, all of that.

But when she came in she couldn't have cared less if on top of the bed was a coffin with me lying in it, as long as I could move my hand to sign.

She had so much determination. And she took over that room to such a degree that I knew there was something great there. Did I know what it was? Or exactly how great? No, of course not. I'm not a genius, I'm a fan – and I was a fan of hers as soon as I met her.

And she never let me down, she was incredibly loyal. I was very lucky, because I got to her first. But she was the pilot, y'know, she was in the driver's seat. I helped her for maybe a year, but she was going to get there anyway.

Can you talk to us a bit about when you first saw The Smiths and what impact they had on you?

Let me go back a bit further if I may. I formed a close bond with the English indies. I met Daniel Miller at Rough Trade and he played me his record, TVOD/Warm Leatherette by The Normal, and I said I'd love to put it out.

A little later, one morning, thank God, I woke up early and read that Daniel had signed a band called Depeche Mode. That's all I needed to know. I grabbed my passport and told Daniel I was on my way – and he told me we were going to a place called 'Basildon'. I said okay, fine, please meet me, I'm taking the Concorde, which cost me an arm and a leg because my travel agent wasn't even up yet.

THE BIG INTERVIEW SEYMOUR STEIN



Anyway, I loved them and said on the spot, I must have this band.

Fast forward and I get a call from Geoff Travis, who I respected and felt just as strongly about as I did Daniel. (And the same goes for people like Martin Mills, Ivo and, later, Alan McGee, Tony Wilson, Laurence Bell and all those amazing people, XL, y'know, my heroes.) Anyway, Geoff says, "Seymour, I've seen a band I'm in love with – and you're gonna love them even more than I do."

I said, "Wow, okay, when are they playing next?" He told me they were playing the ICA in two days time and did I think I could make it? I said I saw Depeche Mode the same day I read about them, this will be easy.

So, I went to see them, I took a few gladioli to the head, but true enough, I fell in love with them. I'd already heard about Morrissey, Morrissey, Morrissey, but when I saw them I realised there were two superstars in the band and that Johnny was one of the great guitarists. And it's such a shame they didn't stay together, they were an exceptional, exceptional band. On their own they're exceptional, but together they were so special.

I guess the biggest change and challenge in your time in the business has been the emergence of the internet and the effect that's had on the delivery and consumption of music. What's your take on how the industry reacted to that?

Well actually the reaction didn't matter that much, because the seeds were already sown 50 years before.

The real name of EMI is The Gramophone Company; the real name of RCA is the Victor Talking Machine Company; the real name of Columbia Records is the Columbia Phonograph Company; the real name of Decca is the Decca Phonograph Company. You get it? They made phonographs – and they made records to sell the phonographs.

Well, in the Fifties, Columbia invented the 33rpm, RCA invented the 45rpm, rock'n'roll came along at the same time and the record business exploded, so they thought, "Thank God we don't have to make this fucking furniture anymore" and they stopped making phonographs.

Luckily, by some miracle, Philips and Sony, who came into the music business, made the cassette and the CD, so we held on a little bit longer, but we planted the seeds of our own destruction. This could all have been avoided. We never should have stopped making the hardware, that's all I'll say.

ABOVE
New wave:
Stein (third from right) with the Ramones, who he signed in 1975

ABOVE RIGHT
Career highs:
Stein with Madonna in the early Eighties, in his height as record-label boss, and pictured with ex-wife Linda and Andy Warhol at a function in the Seventies



I guess everyone talks to you about the things that have changed over the years, but what's stayed the same. What's as true now as it always was?

Well I think it's still true that you can't hype a record to success. You need good songs.

I'd also still say as strongly today as I ever did, God bless the indies. They've introduced every new trend since, and even before rock'n'roll. Blue Note was an independent, remember. You name it, it all started with the indies. Where would we be without these companies?

Talking of indie success stories, why do you think Adele has connected with so many people around the world?

Because she made a great record. And she's not a gimmick – unlike some artists, who I won't mention. She's fucking real. I think she's fabulous.

How do you avoid nostalgia in terms of your taste? Like our beloved John Peel, you're someone who seems to have an unquenchable thirst for the new.

I'm a fan, I guess. I knew John Peel, actually, and I owe him a great deal. I was driving somewhere to see a band and I heard John Peel play a band called The Undertones and I just went ballistic. My assistant thought I was having a heart attack – I said I gotta have this fucking band, and thankfully I ended up signing them.

But listen, I still love doo wop, I still love Hank Williams, he can bring a tear to my eye, but I love new stuff too, it's all part and parcel of being a fan.

Which artists have really hit you in the gut recently?

Well, again, I'd have to mention Adele. I like the Alabama Shakes very much. There's also a band I've just signed that I'm crazy about, called Delta Rae (pictured below). They're three



"There's a band I've just signed that I'm crazy about, called Delta Rae. I think they're going to be very, very big"

SEYMOUR STEIN



siblings, two brothers and a sister, the brothers do the writing and the three of them sing, plus there's a fourth singer and two other musicians. I think they're going to be very, very big.

Is the music business still an environment that encourages risk as much as it did or should?

Well, I think if you sign a band and you're not willing to take a risk then you're doing yourself some harm but you're doing the artist a great deal of harm, because their careers are far more fragile than yours. I'm proof of that. Look how long I've been around, and how long a lot of senior execs have been around, but artists... two or three years, five. It's not right, you've got to really believe in them.

What do you think of the proposed Universal/EMI takeover?

I think I've answered that question throughout this interview. I'm dead set against it. Every trend, every musical style, everything that's happened since the Fifties has been stirred by indie companies, first from America, then from the UK and throughout Europe. No, I think this is horrible, I can't put it more boldly than that.

These guys, these indie guys, the early ones were my heroes as a kid, but the guys doing it now are still my heroes, because they carry on the tradition.

What piece of advice would you pass on to a junior exec or an intern who wants to forge a career like yours?

If you believe in something, don't let anyone talk you out of it. Have the courage of your own convictions. People tried to talk me out of signing Madonna. Mo Ostin tried to talk me out of it. I called Nesuhi Ertegun in France and got the money from him. I would have taken the money out of my own pocket to have done it, you know. You need to have the courage of your convictions.

And would you advise them to go for a job with a major or try and forge their own path?

I don't know. I have no regrets about hooking up with Warners. What I lacked and what Sire lacked at the time, Warner had. I needed the muscle of their promotion team. And I did it because of how much I thought of my artists, I didn't want to fail them.

And of course Warners was a group of independents who had come together anyway, so I understood them and they understood me: Nesuhi and Ahmet Ertegun, Jerry Wexler, Jac Holzman, Paul Rothchild...

And there are still connections: look at Craig Kallman, I met him in Danceteria, he must have been 19 years old. In fact he was probably lying about his age and was even younger than that. And what a great music guy he is. And Rob Cavallo.

And the guys over here in the UK: Christian Tattersfield had his own label and before him, Korda Marshall. Max Lousada. And Lyor Cohen, he's more than just a great music man, he's a force of nature. Although he's much younger than me, he reminds me of some of my early mentors; great men, great indie record men from back in the day like Jerry Wexler, Syd Nathan, Leonard Chess, George Goldner and of course Ahmet; men who lived and felt the music and who were quick to act on their impulse.

BODYTALK MMF



TACKLING PIRACY TOGETHER

Why the tech and music industry's bickering and 'self-interested propaganda' must end

DIGITAL

■ BY JON WEBSTER & BRIAN MESSAGE, MMF



The issue of piracy rarely seems to leave the news agenda in our industry, yet little progress has been made towards solving the problem in recent years. Music fans must be tired of the constant bleating about the music industry's troubles, and it is unsurprising that there is little public sympathy with a message that is so relentlessly negative.

Which is a shame, because piracy is a very real problem, especially for artists, producers and songwriters, whose income has been decimated as a result of it. More so, because in reality there are many positive changes happening to make the music industry a better place for all concerned – businesses, artists and fans alike.

Collectively, it is in all our interests to solve this problem, move on, and establish a more positive news agenda.

Technology is no longer seen as the evil force that might destroy the music industry. Indeed, there are now many successful partnerships delivering growth for both sectors, and satisfying consumers' needs. Perhaps it is time for a joint change of strategy, where music companies and technology companies start working more closely together to tackle the piracy problem.

A smart start might be to identify the real problem and stop the self-interested propaganda pedalled by both sides.

We hear repeated calls that search engines are the cause of the piracy problem. But is this really the case? Anyone searching for an artist or track and including navigational terms such as 'pirate bay' or 'free mp3' will of course be led to sites serving illegal material. This is obvious. The appearance of links to illegal sites in search engines' results is not the cause of piracy but an effect of it. Sites will naturally appear at the top of listings when they match what people are searching for.

Promoting legal sites in search results and relegating illegal ones will no doubt make labels and artists happy, and may well be a sound PR move for search companies; but superficial strategies such as these will do little to tackle the underlying problem.

Even if search results are artificially tweaked, illegal sites will still exist on the internet and will remain shareable on social media. Many fans find illegal sources of music via Facebook, Twitter and all the other social networks. Search engines merely mirror consumers' desires. They reflect what people are looking for. Manipulating their results is not the answer and will barely make a difference.

The solution is threefold – we must persuade consumers that their behaviour is causing damage to our collective future; we must make it incredibly simple and attractive for them to use legal licensed services; and we must pursue the persistent pirates who make money.

Most illegal sites don't make money selling songs but by selling advertising based on the vast amount of traffic they attract. To solve the problem we must focus on this area. The answer is to persuade advertising aggregators to remove advertising from

sites whose business it is to distribute material that infringes copyright. Individual brands do not want to be seen to be condoning piracy so the appetite for change is apparent.

Shut off the flow of funds and these sites have a lot less reason to exist. All businesses – even illegal filesharing sites – have costs. Without income they will struggle to survive.

Clearly, the responsible strategy for all stakeholders is to destroy the means of making money for those who attempt to profit from artists' rights without feeling any need to pay.

Force these sites out of business and we will make a massive leap towards solving one of the key causes of the piracy problem. When illegal sites cease to exist there is no chance of them appearing in search results ever again. But the most important thing we can do is to educate consumers about the necessity of paying to consume music.

Here, we need to be realistic. It is both impractical and impossible to remove every source of illegal content from the internet. Even attempting this is a losing strategy. It only takes one instance of any track to exist on the internet and it can and will propagate and be capable of being shared.

Promoting the message that not paying for music harms artists and their ability to create music in the future is likely to resonate better than the message that piracy damages corporate businesses' bottom lines. We need to move towards creating a sustainable music industry with artists at the centre, able to make music because they are fairly rewarded.

Future growth will only come from innovation and will be to the benefit of all. Creating ways to give music fans what they want and finding better ways to get them to pay is surely the smartest long-term solution to the persistent piracy problem.

"It is both impractical and impossible to remove every source of illegal content from the internet. Even attempting this is a losing strategy"

BUSINESS ANALYSIS TELEVISION ADVERTISING

EDITORIAL

Spending outside the box



ALBUMS HAVE BEEN AN IMPORTANT PART of the UK's TV advertising landscape for many years, but it seems the steep fall in revenues from recorded music sales is having a dramatic effect on how much labels spend in this area.

As revealed in the analysis opposite, TV ad spend by record companies fell by 34.1% year-on-year in 2011. And while some of that drop can be explained by budgets shifting to other areas, most obviously online, much of the drop revealed by ESP Marketing's data has to be down to the industry simply not having the resources it once did to spend in a market that can eat up your cash very, very quickly.

Once upon a time a high-profile album release would almost automatically demand an expensive TV campaign to go with it. But in these leaner times more careful consideration is needed about whether, firstly, the medium is the most effective way to raise awareness of your album and, secondly, if it is how you do you get the best value for money? This becomes an increasingly complicated equation with more TV channels than ever before on which to advertise, let alone determining the times of the day the audience you want to reach might be watching.

For some acts and albums TV advertising remains an essential part of the marketing mix and very often it is the kind of releases aimed at a more mature audience who have to hand a healthy disposable income and spend a good chunk of their time in front of the box that are subject to the biggest spends.

It is no accident then that ESP Marketing's figures reveal tenor Alfie Boe and Andre Rieu were the only artists last year subject to TV ad budgets above £1m, while also attracting extensive spends were fellow MOR/crossover acts such as Michael Bublé and Joe McElderry (pictured right).

Even with these sorts of artists generating spends running into hundreds of thousands of pounds, what labels collectively paid out last year was half of what it was just three years before.

This drop in industry budgets goes sharply against overall TV advertising budget trends with Nielsen Company figures released earlier this month revealing spending across the entire market reached a record £4.3bn in the UK last year, up 2.2% on 2010's numbers.

Given Official Charts Company stats show unit sales of albums are down 11.5% in the year so far, we can expect money spent advertising music on TV to fall even further in the coming year. However, cutting back on what you spend in this field is the easier bit. Far harder to work out for labels is what other platforms they use instead to get the word out about their releases. Although often expensive, TV remains a very simple, uncomplicated way to reach your targeted audience.

Other destinations, including online, while providing loads of marketing potential, throw up many more choices and are therefore a lot trickier to navigate through when determining how to achieve the best results.

Paul Williams, Head of Business Analysis

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

WATCHING THE

Charting the significant reduction in music TV ad spend



ABOVE
The millionaires' club: Alfie Boe and Andre Rieu were rare examples of million-pound-plus spends on TV advertising

EXECUTIVE SUMMARY

- TV advertising spend by record companies down 34.1% in 2011 to £38.5m
- Warner cuts back its TV budget in percentage terms more than any other major, reducing spend by 46.0%, while Universal is down 29.5%, Sony 37.8% and EMI by 19.6%
- Alfie Boe and Andre Rieu only acts subject to TV spends above £1m
- More money spent advertising Adele's 21 than any other album with its TV budget hitting £646,000 for last year
- Spending on ITV1 by labels dropping 27.0% in 2011, but there are bigger percentage falls suffered by Channels 4 (down 52.7%) and 5 (dropping 31.0%)

MEDIA

■ BY PAUL WILLIAMS

Record companies slashed their TV advertising budgets by £20m in 2011 as spending fell to just half its level of three years earlier.

Figures compiled by ESP Marketing reveal labels collectively spent £38.5m pushing their albums on TV last year, a 34.1% drop on the £58.5m they laid out the year before, while in 2008 spending reached £77.0m.

ESP director Steve Chapman, whose company provides TV media analysis specialising in music, describes the drop in spending as "one hell of a fall" and suggests it has had various knock-on effects.

"One is that music is less significant to TV as a whole because less money is being spent on advertising records, while there is also the plus side that if there is 40% less activity, your activity [as an advertiser] is more important and more visible," he says. "We're not seeing a response rates drop-off."

Within the overall figures all the main record companies significantly scaled back what they spent on TV advertising with Universal alone reducing its spending by nearly £6m on the year to £14.2m. This was a 29.5% fall and came despite the major being responsible for three of the four acts with the

biggest spends, led by tenor Alfie Boe and violinist and conductor Andre Rieu (see box opposite).

Sony and Warner's budgets were cut even more severely on a percentage basis with Sony's down 37.8% to £8.3m and Warner cutting back by 46.0% to £5.8m. Both companies spent around £5m less each on TV advertising than they had in 2010.

EMI's fall was the lowest of the four majors, down 19.6% to £5.3m, although Chapman suggests "that's got something to do with them being more down the year before".

Every month during the year experienced a double-digit percentage drop compared to in 2010, although there were some significant variations with the first few months of 2011 in particular seeing severe belt tightening. In January, TV spending reversed by about 40%, while it dropped 48.3% in February and then eased to 32.5% in March and 21.5% in April.

Chapman says the differences in how much spending was down depending on the time of year reflected a willingness by labels to still shell out when they believed it really mattered.

"When you come to a big week like Mother's Day all of a sudden people will dig deep and go back to [TV slots] they know best and consider to be tried and tested, but we've tested them using data and found they're not the best answer," he says.

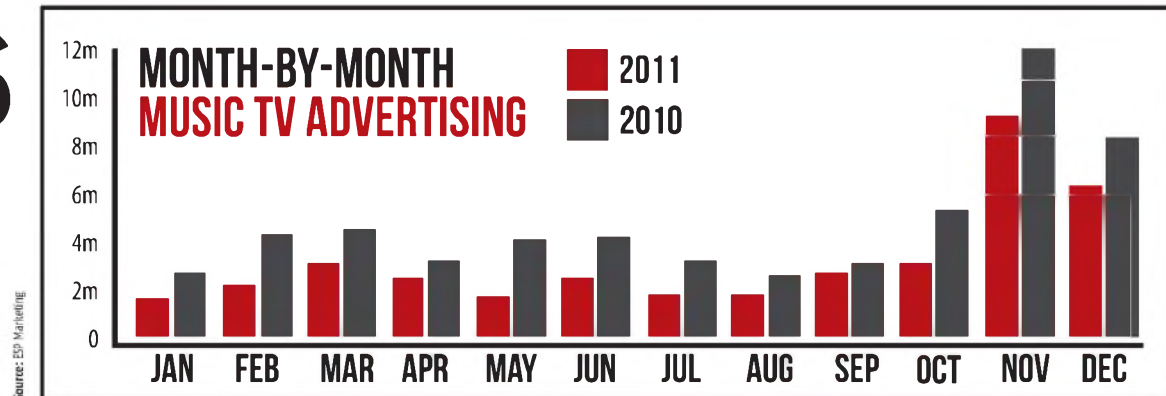
PENNIES

In the run-up to Christmas the last four months of the year are naturally the most significant in terms of TV advertising spend, but even here when it came to money spent promoting albums there was no set pattern. During October and November, more important months for festive advertising than even December as only three-quarters of the last month of the year covers the gift-buying period, spending by labels was down by 40.9% and 29.2% respectively year-on-year. However, in September it fell by a far more modest 13.9%, while there was a 24.2% drop in December.

Among the individual record companies the spending pattern during the year was even more erratic, especially with Sony, which in the first three months of 2011 cut its TV money by 90.3%, 79.7% and 39.4% respectively. However, at the other end of the year the monthly drops were much less severe than the major's overall spending drop of 37.8% across the year with November down by a more gentle 12.2% and December dropping 32.2%. This may reflect a release schedule heavily weighted towards the latter part of the year when Sony delivered new albums from the likes of Susan Boyle, One Direction and Olly Murs.

The other three majors were slightly more consistent in how their spending was across the year compared to 2010, although again there were some variations. Universal, for example, had two months in which its TV advertising was actually up on the year before, rising 21.1% in August and 6.5% in September.

At Warner spending was also up year-on-year in two months, rising 9.0% in January and a hefty 62.0% in March, a month in which it spent £2.6m more than it did during the same month in 2010. This was at a time when the company was enjoying success with releases such as Bruno Mars' Doo-



Wops & Hooligans and one of the surprise breakthroughs of the year in The Overtones' Good Ol' Fashioned Love.

A month after Warner significantly increased its spending on the year EMI did the same with its April outlay up 67.5% on 2010, led by the release of the Now! 78 compilation put out with Universal.

Among the independents, Ministry of Sound was the biggest spender with campaigns including its XX Twenty Years compilation and Playing In The Shadows by Example, although it cut its TV budget by 42.0% to £2.4 million. Going the other way, Dramatico more than doubled spending to around £470,000, mainly because of Caro Emerald's Deleted Scenes From The Cutting Room Floor album.

Source: ESP Marketing

BIGGEST SPENDERS BY COMPANY 2011

ARTIST / LABEL	SPEND (VS 2010 SPEND)
1 UNIVERSAL	£14.2m (£20.2m)
2 SONY	£8.3m (£13.3m)
3 WARNER	£5.8m (£10.8m)
4 EMI	£5.3m (£6.6m)
5 MINISTRY OF SOUND	£2.4m (£4.1m)
6 MEDIAMIX	£0.7m (£1.2m)
7 UNIVERSAL HOME ENTERTAINMENT	£0.5m (£0.4m)
8 DRAMATICO	£0.5m (£0.2m)
9 BLIX STREET	£0.4m (N/A)
10 SOUR MASH	£0.3m (N/A)

ABOVE
Scene and heard: Dramatico was a rare example of additional advertising spend, more than doubling its outlay to promote Caro Emerald's Deleted Scenes... album



And despite the occasional sales flurries by the majors, there was still an incredible cut-back in spend in just a year.

ESP's Chapman reckons companies have not just been more cautious to spend in the first place, but "quicker to pull off" when something does not appear to be immediately working with the tendency instead "to back winners".

As for £20m cut from TV spending last year by the labels, Chapman suggests a portion of it would have been reallocated, "but most of it is not being spent". "The area where it's most likely to be shifting to is the online arena, but it remains unproven," he says.

HEY, BIG SPENDERS WHERE THE TV ADVERTISING CASH WENT IN 2011

DECCA SPLASHED THE TV advertising cash in 2011 after shelling out £1m each on Alfie Boe and Andre Rieu and another £700,000 on Joe McElderry.

Tenor Boe's albums Alfie and Bring Him Home were collectively the subject of a £1.1m TV spend, although Decca splashed out even more overall on Dutch violinist and conductor Rieu as around £590,000 went on supporting his albums and another half a million pounds on his DVDs.

Joining the pair in the big-spending league was Decca colleague Joe McElderry whose first two albums with the Universal company, Classic and Classic Christmas, were backed with spends of around £390,000 and £300,000 respectively.

In terms of spends on individual titles Adele's 21 commanded the biggest budget, reflecting its status as the year's top-selling album with 3.8 million copies sold, according to the Official Charts Company. The TV campaign handled by Mediamix came to £646,000, £60,000 more than was spent on Bruno Mars' Elektra/Atlantic debut Doo-Wops & Hooligans, the year's third biggest seller.

TOP 10 SPENDS BY ARTIST 2011

ARTIST / LABEL	SPEND
1 ALFIE BOE Decca	£1,093,000
2 JOE MCELDERRY Decca	£680,000
3 ADELE XL	£646,000
4 MICHAEL BUBLÉ Reprise/Warner Bros	£637,000
5 RIHANNA Def Jam/Mercury	£603,000
6 ANDRE RIEU (albums) Decca	£589,000
7 BRUNO MARS Elektra/Atlantic	£588,000
8 COLDPLAY Parlophone	£555,000
9 ANDRE RIEU (DVDs) Decca	£499,000
10 THE OVERTONES Rhino	£471,000

Slotting in between Adele and Mars on the top-sellers list was Reprise/Warner Bros's Michael Bubl  album Christmas and this was also responsible for one of the largest TV spends of the year with the budget stretching to £486,000. Overall, around £640,000 was laid out advertising the Canadian's albums during the year as the first few months included more than £150,000 spent promoting Crazy Love.

Def Jam/Mercury's Rihanna was also subject to six-figure spends on two albums, Loud and Talk That Talk, which combined had a TV ad budget of more than £600,000. The albums were the seventh and 13th biggest sellers respectively of 2011, according to the Official Charts Company.

Among 2011's other top sellers, the year's three Now! albums from EMI and Universal had nearly £1.3m spent on them during the year, while Asylum/Atlantic's debut Ed Sheeran album + was subject to a £407,000 spend and Island/Lava act Jessie J's Who You Are album one of £267,000. They were the 10th and 11th top sellers of the year.

However, several albums finishing much lower down the biggest sellers list punched above their weight in terms of ad spends. These included the Capitol/Reprise joint Frank Sinatra release Sinatra - Best Of The Best which, although only the 122nd most popular album of 2011, had more than £460,000 spent on it, a higher tally than far more successful albums such as Noel Gallagher's first solo album through Sour Mash and Island's

posthumous Amy Winehouse album Lioness: Hidden Treasures.

Among the independents, Blix Street spent big - more than £400,000 - on its Eva Cassidy album Simply Eva, which sold 210,000 copies during the year. ESP Marketing director Steve Chapman notes the spending here was directed at ITV1's much-maligned breakfast programme Daybreak, which he argues "pound for pound gives you the best return".

"If you can't make a MOR-type album work using Daybreak you might as well stop," he says. "All the reports of its demise were hugely premature."

ITV1's overall spend by record companies fell 27.0% on the year to £12.4m, but there were far bigger percentage falls among the other leading commercial broadcasters. Channel 4's numbers dropped 52.7% to £6.0m and Channel 5 was down 31.0% to £2.4m. Chapman concludes Channel 4 was "the big loser" during the year, which he suggests may have partly been down to it dropping Big Brother, which transferred across to Channel 5.

PROFILE ROGER DALTREY**A QUESTION OF TRUST**

Next week Roger Daltrey again leads the charge as the Teenage Cancer Trust gigs take over the Royal Albert Hall. Here he talks about the charity, his life in rock'n'roll and the future of The Who

TALENT

■ BY DAVE ROBERTS

For various socio-economic reasons, in the 1950s there evolved a cultural and consumerist stage wedged between childhood and adulthood. The inhabitants of this new demographic subset were dubbed teenagers.

Rock'n'roll arrived soon afterwards as something for the new breed to dig. Roger Daltrey, born in 1944, was amongst the first wave of teenagers. And he dug rock'n'roll very much. So much so that, along with school pals Pete Townshend and John Entwistle he formed a band, The Who, to entertain – and eventually make money from – other teenagers.

Decades later, Daltrey's doctor, Adrian Whiteson,



realised that whilst the teenager had been catered for/exploited in every area of life, there was one vital element where their existence had not been acknowledged: the treatment of cancer.

Recovery rates amongst children and adults were on the rise, but the graph tracking improvements in teenagers remained resolutely, depressingly flat.

"He realised", Daltrey recalls, "that in medical terms this age group still didn't exist. They weren't being recognised or catered for.

"So, finally, inspired by my doctor, they started to treat teenagers as a distinct group."

That was 25 years ago, when the Teenage Cancer Trust was created by Whiteson and his wife, Myrna. Daltrey became a patron and by the year 2000 there were six specialist units. But they were essentially kitting out and decorating existing wards – often within hospitals that were crumbling.

The charity needed to kick on a gear and Daltrey was persuaded to take centre stage – literally.

"I'd always promised Adrian that if The Who ever got back together, any shows we did would be for Teenage Cancer Trust and the money would go towards building complete new units.

"So we did those two gigs at the Royal Albert Hall and all the proceeds – from the night, the live album and DVD went to TCT. We raised in excess of two million quid.

"It was going to be a one-off, but people noticed, the profile was raised and the money poured in. There was no going back.

"I also felt very strongly that the British rock and pop scene, the global rock and pop scene in fact, was built on teenagers – on teenagers' money and support."

So the Teenage Cancer Trust gigs at the Royal Albert Hall became annual, prestigious and much-loved events, with the biggest stars all responding to Daltrey's call. Well, nearly all.

"Only one person has ever said no – and I'll save that name for my book. I was gobsmacked. But, then again, when you do find out who it was, you'll say, 'Oh, that makes sense'".

Those that said an emphatic yes this year include



"I've had quite a different life to most rock stars. You look at my biog and it's like no one else out there and I make no apologies for that. I always wanted to do and see as much as I could in this life"

ROGER DALTREY



Paul McCartney, Pulp, Jessie J, Florence + the Machine and Example, all performing at the hallowed Hall between March 28 and April 3.

Daltrey himself headlines the opening night. He won't say just yet what he'll be playing or who he'll be playing with. In fact, he says he doesn't know for sure: "I've invited loads of people and we'll see who turns up. Certain people have indicated they'll be there, they just don't want any advance publicity."

Seventeen units have now been built, with another 10 in the works. In fact, the Trust is close to reaching its original target of having enough wards to house every teenager with cancer in Britain – 31 by 2014 should do it.

It remains to be seen, however, how long the annual Albert Hall bash will continue. Daltrey explains that they only booked the slots up to 2012. So next week's is the last scheduled run. "We'll sit down and talk about it after next week", is all he'll say for now.

He would be forgiven, of course, for slowing up slightly. Not just because of the legacy his work for the TCT already has in place, but because he's 68 for Christ's sake.

That said, an allotment and some slippers seem some way off. He is, for instance, currently touring Tommy Reborn, with his own band. Talk of which brings us to his other legacy...

How does it feel to be playing Tommy again?

Fantastic. Wonderful. Really enjoying it. It actually came out of last year's TCT gigs. I had six nights and couldn't find a seventh and I thought it'd be better to do something than nothing, so we played Tommy, and I enjoyed it so much we took it out on the road.

Last year also saw the remastering and reissuing of *Quadrophenia*...

That's really nothing to do with me, that's Pete's bag.

Did you take the opportunity to listen to it again?

I haven't, no, and I'm not really interested. I'm like that with all our records. I only want to hear them once when it's finished. The performance was captured then. Why keep fucking about with it? That's me, anyway.

You obviously feel differently about Tommy?

Tommy's different because we're doing it live and we'll keep reinterpreting it. There'll always be some nuances that only exist for that magic moment.

Does it feel odd performing it without Pete?

Not at all. It feels perfectly natural. I mean, he's a guitarist; they're ten-a-penny [laughs – long and loud]. I mean, obviously his style of guitar playing, the empathy we have, the telepathy we have when we play together, I can't replace that. But, equally, I can still play the music and the music is fabulous.

There's also talk of you performing *Quadrophenia* live next year...

There's talk of it, but I'm betwixt and between. I'm finding it hard to keep revisiting. Tommy's different, I never saw Tommy so much as a physical person. Tommy wasn't me. I wasn't Tommy. To me he's all about what's going on on the inside, whereas Jimmy's much more a real person, which I just about got away with 16 years ago. I have to sell it, remember, as a singer. And I'm wondering whether

or not I can still do it at this age. To sing it well you have to live it – and feel that emotion.

I have to transmit it as a 68 year-old man, and that can only be looking back. It can't be anything else. There's nothing wrong with that, it's just a question of how we rejig it maybe. Let's see, let's see where it goes.

What's been the most significant change in the music industry during your time?

It would have to be the internet and the move to digital, which for me was always a con; you'll never convince me that CDs sound anywhere near as good as vinyl.

And vinyl's doing better now than it has for a while. When the transition happened I was telling my rich friends, "Buy a pressing plant! Do licensing deals with the majors for classic albums!" I'd have done it myself but they were quite lean times for me. It's one of the things I kick myself for.

With the CD they threw away 40% of the value and of what a record meant to people. It wasn't just the music, it was the whole package.

What advice would you give to young artists just starting out?

Keep your publishing. Count your fingers after you've shaken hands. Never sign anything before or after you come off stage. It's not the right time to make good decisions.

Are you a fan of Adele and the success she's achieved here and in America?

She's made a great album, there's no doubt about it, and an album that women really identify with. It'll be interesting to see what she does next, because that'll be tough. Does she even need to follow it up?

Presumably she can make the record she wants to make now?

Well I think this was the record she wanted to make. That's the secret of great albums. The trouble is when the record company tell you what album they want you to make – which is another big change in the music industry.

In terms of record companies influencing things?

Worse than that: business considerations influencing things. That's what happens. It used to be the artists who were the only influence. And that's where the internet has had a healthy impact, because it does allow artists to present their music how they want to a large audience.

Who's the best industry exec you've worked with?

I dunno, I've sort of worked in a vacuum from them to be honest.

Are you still planning to produce the much-talked-about Keith Moon biopic?

It's always been a dream of mine to do it and it still is. I can't get the right script and I now realise I'm going to have to write it myself. When I get a year off I'll sit down and get it done.

Are you so passionate about it because you feel the public's perception of Keith needs recalibrating, or rounding out?

I think the public perception of him is literally one side of a cut diamond. My story is of a truly Shakespearian character, including the tragedy.



ABOVE
Partners in time. One of rock n'roll's greatest partnerships. Daltrey and Pete Townshend in their Who heyday

OPPOSITE, ABOVE LEFT
The Who in 1965: To the left of Daltrey and Townshend are John Entwistle and Keith Moon

The three most famous examples of guitarist/singer partnerships are Jagger/Richards, Plant/Page and you and Pete. Are there similarities between all three relationships?

Is there a key to the chemistry?

Well you have to wind each other up. There has to be some friction. That's where the creativity comes from. You have to be two alphas locking horns.

Which I guess becomes wearing?

It can be wearing but it can also be exhilarating and it can produce the best music.

Do you think you and Pete will play together again?

I don't know. There's a bit of me that wants to retire. I've got to be honest and say there's a quite a big bit of me now that's just tired. My first gig was at 14, so I've been at it a long time. But I've had quite a different life to most rock stars. You look at my biog and it's like no one else out there and I make no apologies for that. I always wanted to do and see as much as I could in this life. I always wanted to find out how things work.

You never just wanted to be the guy who picks up the mic and sings songs?

No, but the thing is, I can write songs. I just can't write songs like Pete Townshend. His songs, and the way I portrayed them, turned them into something more than he could have made of them himself. So I need to recognise that as a true gift the two of us were given, and value it – as I do.

What's your favourite Who track?

I've always loved Behind Blue Eyes. It's a beautiful record with a bittersweet quality. I'd have given my left foot to have written any of Pete's songs, but that one's particularly good.

RETAIL

HIGH STREET HEROES

MUSIC WEEK SALUTES THE INDIE RETAILERS STILL FIGHTING THE GOOD FIGHT

Give us a brief history of the store...

Eastern Bloc was established in 1985 by John Berry and Martin Price of 808 State. The shop was originally located in Afflecks Palace and moved to Stevenson Square this year.

It soon became a cultural icon and an integral part of the Manchester music scene.

Back in the late Eighties, for example, E Bloc helped to launch bands such as Inspiral Carpets, while also hosting in-store gigs with The Stone Roses and Happy Mondays.

It was responsible for breaking much of the new dance music at the time, being one of the only shops in the UK to import the genre.

E Bloc also had heavy involvement in the early careers of A Guy Called Gerald and K Klass. Many famous faces have worked behind the counter or been regular customers in the shop. Local DJs and globetrotting club DJs would use E Bloc as the

first port of call to get their hands on the latest vinyl promos.

We're still shifting vinyl and CDs, specialising mainly in drum & bass, jungle, dubstep, house, techno and electronica. We have also recently created sections encompassing hip-hop beats, reggae, dub and world music.

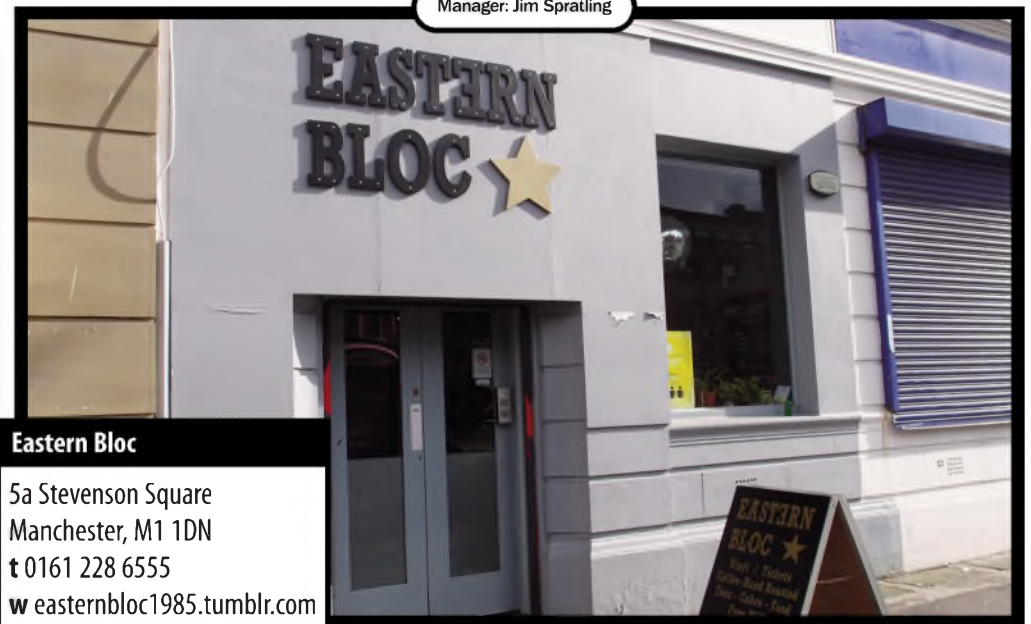
How would you describe the atmosphere at Eastern Bloc?

With the new premises we have tried to create a more relaxed ambience. The dynamics of the shop have completely changed. We've been here for about seven months now and things are very different, but working well so far.

We now have a coffee shop inside the record store itself and free WiFi too.

Music-wise, things have changed a bit but we still have the same ethos. We have been trying to broaden the musical genres that we stock and introduce new music and artists to our customers.

When you come in for a brew,



Manager: Jim Spratling

Eastern Bloc

5a Stevenson Square
Manchester, M1 1DN

t 0161 228 6555

w easternbloc1985.tumblr.com

"Many famous faces have worked behind the counter or been regular customers in the shop" JIM SPRATLING, EASTERN BLOC

you can expect to hear anything from Drexciya to Brian Eno, Detroit Escalator Company to D Bridge, Regis to King Tubby.

How is business today compared to previous years?

Obviously vinyl and CDs don't sell in the numbers they used to 10 years ago. We have become even more specialised with our stock selection process.

Our regular customers put faith in our recommendations and trust us when we pull records from the racks. This ethos has always been evident in the shop's mentality and approach to buying and selling records.

We are in the process of building a new e-commerce website. We also do a lot of business on discs with loads

of classic records and rare promos, which have been uncovered from the Oldham Street basement.

Do you participate in Record Store Day and if so what has your experience of it been like?

We've participated in Record Store Day for the last few years. It's a very interesting experience because there's a real buzz around the Northern Quarter in Manchester.

Huge queues outside all of the record shops generate a lot of interest and excitement.

We'll be participating this year too. We're looking to get some local, talented producers involved on the day and we'll also be stocking some special releases as part of the event.

Do you think there's more that the music industry could be doing to help the indie retailer?

There are a number of things that could be done. Record Store Day is a good example of how special events can generate more excitement around independent stores. Limited-edition items sold exclusively from indie stores is great for generating sales, and helps drive customers to come to the smaller stores.

How confident are you about business for the next year and, beyond that, the next five years?

We have been given a new lease of life with the recent move. The coffee shop is a great help when it comes to keeping things ticking over and bringing in new clientele.

Our new website is also looking good, and it will help us expand around the world. We are very confident about the future after 26 years in the business.

INTERNET vs HUMAN

This week's High Street Hero Jim Spratling takes on his digital rivals ...



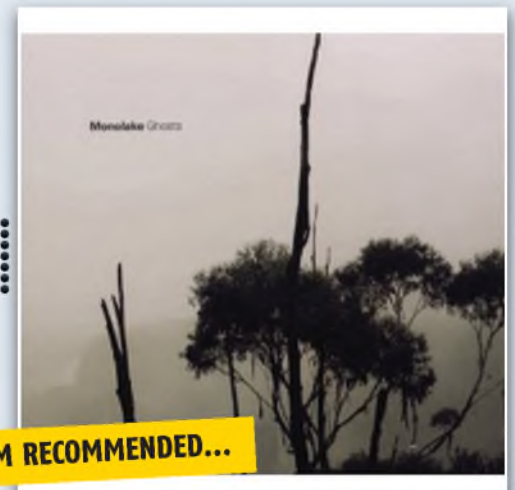
WE SAID WE LIKED...

BRUCE SPRINGSTEEN Wrecking Ball



AMAZON RECOMMENDED...

LEONARD COHEN Old Ideas



JIM RECOMMENDED...

MONOLAKE Ghosts

FOPP Top 10 retail chart		
POS	ARTIST	ALBUM
1	BRUCE SPRINGSTEEN	Wrecking Ball
2	CIVIL WARS	Barton Hollow
3	LEONARD COHEN	Old Ideas
4	SINEAD O'CONNOR	How About I Be Me (And You Be You)?
5	LANA DEL REY	Born To Die
6	DRY THE RIVER	Shallow Bed
7	BLACK KEYS	El Camino
8	KING CREOSOTE & JON HOPKINS	Diamond Mine
9	EMELI SANDÉ	Our Version Of Events
10	GILLIAN WELCH	Harrow & The Harvest

iTUNES Top 10 retail chart		
POS	ARTIST	ALBUM
1	JLS	Proud
2	VARIOUS	Now That's What I Call Running!
3	EMELI SANDÉ	Our Version Of Events
4	VARIOUS	Keep Calm & Relax
5	ADELE	21
6	KATY PERRY	Part Of Me (Remix)
7	LANA DEL REY	Born To Die
8	COLDPLAY	Mylo Xyloto
9	LABRINTH	Last Time
10	MICHAEL KIWANUKA	Home Again

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

REISSUE/REPACKAGE

Jerry Lee Lewis A Whole Lotta Jerry Lee Lewis
Salvo / April 2, 2012

With 106 original hits and rarities across four discs, this box set really is a whole lot of 'The Killer' rock'n'roll and country music star.

The tracks span 33 years of Jerry Lee Lewis from 1956 to 1989 including his Sun Records sides, his output for Mercury throughout the Sixties and Seventies and picks from his three rare Elektra and MCA LPs.

The songs, which include several cuts from 1973's The Session album, have been remastered by Tim Turan at Turan Audio and packaged in a stylish long box with a fully illustrated 72-page book containing an essay from rock historian Roger Dopson plus a wealth of rare photographs and memorabilia.



PRICE CHECK					
ARTIST / ALBUM	amazon	hmv.com	iTunes	play.com	zavvi
MILITARY WIVES In My Dreams	£8.99	£8.99	£7.99	£8.99	£8.95
LIONEL RICHIE Tuskegee	£8.99	£8.99	£7.99	£8.99	£8.95

MOSH PIT MIND CANDY HITS TWO TOP 5 SPOTS WITH MOSHI MONSTERS

The musical spin-off for kids' game Moshi Monsters has managed to wriggle its way into Top 5 positions in two of our retailers' predictive charts this week.

Moshi Monsters - Music Rox jumps from 9-5 at Amazon but manages to leap eight places at Play, moving from 12-4. The



doe-eyed characters are still nowhere to be found on the HMV chart, however.

Meanwhile, Labrinth's Electronic Earth takes the top spot at Play, now that Weller's Sonik Kicks is on shelves, and All The Young jump up from 4-2 with Welcome Home. Now! 81 takes third position ahead of

Monsters and King Charles edges into fifth place with LoveBlood after a slow but steady climb up the table.

Madonna still holds the top spot at HMV while claiming the crown at Amazon in Weller's absence as well.

She's followed by Iron Maiden at the high street specialist, as

En Vivo jumps from 7-2. Marina and The Diamonds follow in third with Electra Heart ahead of Lost Prophets and Now! 81 in 4 and 5 respectively.

Now! 81 follows Madonna at Amazon while Noah Stewart remains in third and Iron Maiden take the fourth spot just ahead of those little Monsters

AMAZON PRE-RELEASE		
POS	ARTIST / ALBUM / LABEL	
1	LABRINTH Electronic Earth Syco	
2	ALL THE YOUNG Welcome Home Midlands...	
3	VARIOUS Now... 81 EMI TV	
4	MOSHI MONSTERS Moshi Monsters... Sony	
5	KING CHARLES Loveblood Island	
6	SLASH...Classic Rock Presents... Future	
7	LADYHAWKE Anxiety Island	
8	LOSTPROPHETS Weapons Columbia	
9	KILLING JOKE Mmxii Spinefarm	
10	KASSIDY One Man Army Vertigo	
11	LEONA LEWIS Glassheart Syco	
12	SPECTOR New Album Tbc Fiction	
13	IAN ANDERSON Thick As A Brick 2 EMI	
14	THE OSMONDS Can't Get There... Osmonds Ent.	
15	FEEDER Generation Freakshow Big Teeth	
16	JACK WHITE Blunderbuss XL/Third Man	
17	HALESTORM The Strange Case Of? Roadrunner	
18	ADAM LAMBERT Trespassing 19/RCA	
19	NICKI MINAJ Pink Friday... Cash Money/Island	
20	KEANE Strangeland Island	

HMV PRE-RELEASE		
POS	ARTIST / ALBUM / LABEL	
1	MADONNA Mdna Interscope	
2	IRON MAIDEN En Vivo! EMI	
3	MARINA AND THE...Electra Heart 679/Atlantic	
4	LOSTPROPHETS Weapons Columbia	
5	VARIOUS Now... 81 EMI TV/UMTV	
6	NICKI MINAJ Pink Friday... Cash Money/Island	
7	LABRINTH Electronic Earth Syco	
8	MADONNA...Albums: 1983-2008 Warner Bros	
9	ORBITAL Wonky ACP	
10	SHINEDOWN Amaryllis Roadrunner	
11	THE USED Vulnerable Hopeless	
12	KEANE Strangeland Island	
13	CALVIN HARRIS New Album Tbc Columbia	
14	ALL-AMERICAN REJECTS Kids In... Interscope	
15	ALTER BRIDGE Live... Tour 2011 Dc3 Global	
16	ADAM LAMBERT Trespassing 19/RCA	
17	ONE DIRECTION Live In Concert Syco	
18	KATY PERRY... Complete Confection Capitol	
19	ALL THE YOUNG Welcome Home Midlands...	
20	LADYHAWKE Anxiety Island	

PLAY.COM PRE-RELEASE		
POS	ARTIST / ALBUM / LABEL	
1	LABRINTH Electronic Earth Syco	
2	ALL THE YOUNG Welcome Home Midlands...	
3	VARIOUS Now... 81 EMI TV/UMTV	
4	MOSHI MONSTERS Moshi Monsters... Sony	
5	KING CHARLES Loveblood Island	
6	SLASH ...Classic Rock Presents... Future	
7	LADYHAWKE Anxiety Island	
8	LOSTPROPHETS Weapons Columbia	
9	KILLING JOKE Mmxii Spinefarm	
10	KASSIDY One Man Army Vertigo	
11	LEONA LEWIS Glassheart Syco	
12	SPECTOR New Album Tbc Fiction	
13	IAN ANDERSON Thick As A Brick 2 EMI	
14	THE OSMONDS Can't Get There...Osmonds Ent.	
15	FEEDER Generation Freakshow Big Teeth	
16	JACK WHITE Blunderbuss XL/Third Man	
17	HALESTORM The Strange Case Of? Roadrunner	
18	ADAM LAMBERT Trespassing 19/RCA	
19	NICKI MINAJ Pink Friday... Cash Money/Island	
20	KEANE Strangeland Island	

LAST.FM HYPED TRACKS		
POS	ARTIST / ALBUM / LABEL	
1	GOTYE Somebody That I Used To Know Island	
2	LANA DEL REY Born To Die Polydor/Stranger	
3	M83 Midnight City Naive	
4	LANA DEL REY Video Games Polydor/Stranger	
5	COLDPLAY Paradise Parlophone	
6	FOSTER THE PEOPLE Pumped Up... Columbia	
7	RIHANNA We Found Love Def Jam	
8	FLORENCE... Shake It Out Island	
9	THE BLACK KEYS Lonely Boy Nonesuch	
10	DAVID GUETTA Titanium Positiva/Virgin	
11	BON IVER Skinny Love 4AD	
12	LANA DEL REY Off To The... Polydor/Stranger	
13	GRIMES Genesis 4AD	
14	ED SHEERAN Drunk Asylum	
15	ADELE Rolling In The Deep XL	
16	COLDPLAY Charlie Brown Parlophone	
17	JESSIE J Domino Island/Lava	
18	BON IVER Holocene 4AD	
19	GRIMES Oblivion 4AD	
20	EMELI SANDE Next To Me Virgin	

SHAZAM TAG CHART		
POS	ARTIST / ALBUM / LABEL	
1	CONOR MAYNARD Can't Say No Parlophone	
2	CALVIN HARRIS... Let's Go Columbia	
3	RITA ORA... R.I.P. Columbia/Roc Nation	
4	B. TRAITTS... Fever Digital Soundboy/Polydor	
5	USHER Climax RCA	
6	CHRIS BROWN Turn Up The Music Sony RCA	
7	FAR E MOVEMENT Live My Life Interscope/Cherrytree	
8	TRAIN Drive By Columbia	
9	SNIFFY DOG... Little Boxes Pure Silk	
10	BREATHE CAROLINA Blackout Sony	
11	PLAN B III Manors 679/Atlantic	
12	FUN... We Are Young Fueled By Ramen/Atlantic	
13	D'BANJ... Oliver Twist Mo'Hits/Mercury	
14	OLLY MURS Oh My Goodness Epic/Syco	
15	THE MACCABEES Feel To Follow Fiction	
16	SWAY. Level Up 3 Beat	
17	COVER DRIVE Sparks Global Talent/Polydor	
18	SWEDISH HOUSE MAFIA Greyhound Virgin	
19	CARLY RAE JEPSEN Call Me Maybe 604/Polydor	
20	MIKE SNOW Padding Out Columbia	

PEOPLE

PERSONNEL DECCA MD TO TAKE ROLE AT DEUTSCHE GRAMMOPHON

■ DEUTSCHE GRAMMOPHON



MARK WILKINSON will take the reins as president on April 9 of the 114-year-old classical label Deutsche Grammophon from its Berlin HQ.

Currently the managing director of Decca Records, Wilkinson has held senior management and marketing posts within Universal Music for the past 19 years.

Frank Briegmann, president of Universal Music Germany, Austria, Switzerland and Deutsche Grammophon, said: "I am delighted that Mark will be taking over the leadership of Deutsche

Grammophon. In addition to his expertise and his Universal Music experience, he has a strong reputation as a champion for classical music and its artists.

"Just like our long-standing label, he stands for quality, creativity and brilliance – and I know it's his ambition to stimulate and increase people's appetite for the music of this beautiful, diverse label."

Wilkinson said: "Deutsche Grammophon LPs from the giants of classical music recording history were a central part of my own musical upbringing, so the opportunity to work with the Yellow Label's dynamic team, its unique roster of both new and established artists, and its peerless catalogue is a genuine honour."

Max Hole, chief operating officer at Universal Music Group International, commented: "This is a time of great change and opportunity in classical music, and it's a new era for Deutsche Grammophon. Mark will bring energy, enthusiasm and innovation to this great company."

■ BMG



Former Warner/Chappell A&R executive **SANKEN SANDQVIST** has been appointed as

general manager of BMG's Scandinavian setup.

Sandqvist brings to the company industry experience as a producer, engineer, recording studio owner and record label president. In his new role he replaces ÅSA ENSTRÖM who becomes general counsel.

His most recent role was taking charge of international A&R exploitation at Warner/Chappell Scandinavia where he signed hit folk duo First Aid Kit, Max Martin songwriting collaborator Alexander Kronlund and producer/songwriter Lasse Mårtén (Lykke Li and Primal Scream).

BMG European repertoire managing director Fred Casimir said: "Scandinavia is one of the most creative music markets worldwide and BMG will continue

to grow by converging the new recording and music publishing business models. Sanken Sandqvist brings us great experience from both sides and I am looking forward to working with him."

■ ANORAK PR



Taking the position of head of Social Media & Creative Marketing, **SARAH RICHARDSON**

will return to Anorak PR on April 2 to lead and oversee the social media team and continue to work a number of digital PR campaigns.

Richardson said: "I'm extremely excited to be returning to Anorak after my stint in the US, particularly to spearhead this new department that already has so much promise."

Richardson previously worked at Anorak as senior digital PR before heading to MuseBox as business development manager/publicist in New York. Prior to that she worked at Nettwerk Records and Sony/Columbia in the digital marketing department.

■ BUTE FM

Bute FM has appointed **DOUGLAS LYLE** as station manager and **JORDAN LYON** as assistant station manager. Collectively the directors of Bute Community Media Limited said: "Douglas is someone with whom we will work closely and work well together."

■ CLASSIC FM

Classic FM magazine is to close. The last issue will be the April edition that is currently on sale. Former editor **JOHN EVANS** will start a new role at soon-to-be-launched classical music website Sinfini, published by Universal Music.

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

#21 **Daniel Glass**, Founder, Glassnote Entertainment Group

Over his career, Daniel Glass has broken numerous new music artists and brought others to platinum-selling and Grammy Award-winning status.

A renowned American music industry executive, he's worked with a large range of high-profile artists including Billy Idol, Sinead O'Connor, Wilson Phillips, Erykah Badu and Jon Secada amongst many others.

As a student, Glass was an R&B and dance music DJ at Brooklyn College before he went on to work at SAM Records and Chrysalis Records prior to being labelled one of the 'top under-40 business executives' as he became general manager at EMI Records Group North America before rising to the role of president/CEO.

Known for his trademark aggressive streetwise approach to promoting bands, Glass entered into several new label ventures with colleagues including Rising Tide Records and Artemis Records before



founding the Glassnote Entertainment Group which encompasses independent record label Glassnote Records.

Dubbed the 'Best Indie Label' by *Rolling Stone* in 2011, Glassnote's roster includes: Pheonix, The Temper Trap, Mumford & Sons, Two Door Cinema Club and Childish Gambino.

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

Charlie Hedges, Kiss FM Breakfast presenter



"Aged 13 I got a job as a freelance journalist for the magazine *Naked Tongue*. These guys gave me my break. I contacted a DJ on Kiss, interviewed them and stayed in touch. A few years later Kiss called to ask if I'd be an assistant on breakfast for a week... I never left!

"I studied for a BA in Journalism at Harlow College for three years; 3am I'd drive to Kiss, stay until 9am where I'd make tea and learn behind the scenes, then I'd drive to uni. I worked hard and eventually achieved my dream presenting on the Kiss 100 breakfast show.

"I also taught myself to DJ and now play out every week all over the country and outside the UK. I've always had ambitions sky high. Certain people saw that drive in me, my family included; helped me to follow my dreams."

TOP TIP: To anyone looking to get into the industry I'd say chase your dreams however big they may seem, don't give up, and certainly don't take no for an answer.



22 SINGLES & ALBUMS

The Military Wives climb a place to topple Bruce Springsteen from the No.1 position on the albums chart

CHARTS FOCUS



24 UK AIRPLAY

Gotye retains his grip at radio, securing the biggest interest in plays of any song this week

25 EU AIRPLAY / INTERNATIONAL

Bruce Springsteen is having a ball as new album *Wrecking Ball* dominates globally

26 INDIES & COMPILATIONS

Canadian songwriter Grimes (*left*) makes waves on Indie Albums chart with *Visions*



27 CLUB

Taio Cruz shows no ill effects from Hangover double on Commercial Pop and Urban charts

28 ANALYSIS

Alan Jones rounds up action from the singles and albums last weekend and midweek

30 KEY RELEASES & PRODUCT

Scissor Sisters (*left*) are back with their Calvin Harris-produced fourth studio album

CHARTS UK ALBUMS WEEK 11



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

THE OFFICIAL UK ALBUMS CHART

THIS WK	LAST WK	CHRT	ARTIST / TITLE LABEL/CATALOGUE NUMBER (DISTRIBUTOR)	SALES INCREASE	THIS WK	LAST WK	CHRT	ARTIST / TITLE LABEL/CATALOGUE NUMBER (DISTRIBUTOR)	SALES INCREASE
1	2	2	MILITARY WIVES In My Dreams <i>Decca 2796665 (ARV)</i> (Cohen)	SALES INCREASE	39	66	126	MICHAEL BUBLE Crazy Love <i>Reprise 9352495277 (ARV)</i> 8★3★ (Foster/Rock/Gatica/Chang)	+50% SALES INCREASE
2	3	5	EMELI SANDE Our Version Of Events <i>Virgin CDV3094 (E)</i> ★ (Spencer/Hayne/Naughty Boy/Mojam/Herman/Millard/Harrison/Craze/Hoax/Keys/Sande)	SALES INCREASE	40	36	2	DORIS DAY The Ultimate Collection <i>Sony RCA 88691953342 (ARV)</i> (Mellor/Carfrae/Deusch/Granata/Proper/Carfrae/Vanous)	SALES INCREASE
3	4	60	ADELE 21 <i>XL XCD520 (PIAS)</i> 15★ (F1 Smith/Rubin/Epworth/Abbiss/Wilson/Adkins)	SALES INCREASE	41	37	81	KATY PERRY Teenage Dream <i>Virgin CDV3084 (E)</i> 3★ (Dr Luke/Bleico/Martin/StarGate/Stewart/Herrill/Vincent/Wells)	SALES INCREASE
4	New		MICHAEL KIWANUKA Home Again <i>Paydotr 2785405 (ARV)</i> (Butler)	HIGHEST NEW ENTRY	42	17	7	CHRIS ISAAK Beyond The Sun <i>Rhino 5310500672 (ARV)</i> (Isack/Needham)	
5	1	2	BRUCE SPRINGSTEEN Wrecking Ball <i>Columbia 88691942541 (ARV)</i> (Amello/Springsteen)		43	39	123	FLORENCE + THE MACHINE Lungs <i>Island 1797940 (ARV)</i> 5★ (Epworth/Ford/Mackie/Huggall/White)	SALES INCREASE
6	5	27	ED SHEERAN + <i>Asylum 524986452 (ARV)</i> 3★ (Gosling/Huggall/Sheeran/No 1 D)	SALES INCREASE	44	49	15	AMY WINEHOUSE Lioness: Hidden Treasures <i>Island 2790436 (ARV)</i> 2★ (Rem/Ransom/C/Duffy/Ramone/Bennett)	SALES INCREASE
7	New		MARCUS COLLINS Marcus Collins <i>RCA 88691946862 (ARV)</i> (Smith/Furridge/Rawlings/Taylor/Meehan/Le Mac)		45	29	3	MEAT LOAF Hell In A Handbasket <i>Sony 88691928872 (ARV)</i> (Cavallo/Crook/Jill/Jon/Tr)	
8	6	7	LANA DEL REY Born To Die <i>Paydotr/Stranger 2787091 (ARV)</i> (Haynie/Parker/Berger/Robopop/Shaker/Daly/Sneddon/Bauer-Mein/Nowels/Braide/Shux/Skatek/Howe)	SALES INCREASE	46	67	63	OLLY MURS Ollly Murs <i>Epic/Syco 88697965022 (ARV)</i> 2★ (Prime/Isak/Future Cut/Robson/Angie/Brenner/Cree/Prizmic/Beck/Sbanks/Abott/Black/Byrne/The Irwinville Men/Taylor/Hera)	+50% SALES INCREASE
9	11	29	DAVID GUETTA Nothing But The Beat <i>Postiva/Virgin PVO839942 (E)</i> ★ (Guetta/Vee/Caren/Tunfort/Riestener/Black Raw/Frajola/Luttrell/Avicci)	+50% SALES INCREASE	47	45	62	NICKI MINAJ Pink Friday <i>Cash Money/Island 2754184 (ARV)</i> ● (Kane/Swizz Beatz/Crawford/Money/Foster/Wensel/CaK7-M/James/Williams/Crew Money)	SALES INCREASE
10	7	2	LIONEL RICHIE Tuskegee <i>Mercury 2787790 (ARV)</i> (Brown/Richie/Chesney/Huff/Chapman)		48	Re-entry		JAMES MORRISON The Awakening <i>Island 2778944 (ARV)</i> ★ (Butler/Tejmar)	
11	New		MICHAEL BOLTON Gems - The Very Best Of <i>Sony RCA 88691960322 (ARV)</i> (Bolton/Bunetta/Chudacoff/Cain/Omarian/Child/Roche/Hamilton/Alanis/elli/Mutt Lange/Sims/Huff/Foster/Rahman/Perez/Mile)		49	34	18	BEN HOWARD Every Kingdom <i>Island 2771686 (ARV)</i> ● (Bend)	
12	9	21	COLDPLAY Mylo Xyloto <i>Parlophone 0875531 (E)</i> 3★ (Dravs/Green/Simpson)	SALES INCREASE	50	50	43	LADY GAGA Born This Way <i>Interscope 2764126 (ARV)</i> ★ (L'Arcy Caga/Garbay/Lauser/DI White Shadlow/Reo/Me/Sparks)	SALES INCREASE
13	10	5	GOTYE Making Mirrors <i>Island 2792285 (ARV)</i> (De Backer)	SALES INCREASE	51	71	28	MADONNA Celebration <i>Warner Brothers 7599399619 (ARV)</i> ★ (Madonna/Armi/daai/Petitebone/Timberland/Tim Benke/Celine/Leibson/Kamins/Foggers/Bray/Leonard/Cibry/Fnce Austin/Kravitz/Lucas/Babyface/Coker/fole)	+50% SALES INCREASE
14	20	16	OLLY MURS In Case You Didn't Know <i>Epic/Syco 88697940942 (ARV)</i> ★ (The Fearless/Angie/Brammer/Robson/Future Cut/Frampton/Jordan-Patrikos/Smith/Francis/Meis/Prime/Metropolitan)	+50% SALES INCREASE	52	46	59	CHASE & STATUS No More Idols <i>Mercury 2745135 (ARV)</i> ★ (Keenan/Milton/Novels/Sub Focus/Pho/E)	
15	8	2	KATIE MELUA Secret Symphony <i>Dramatico 0RAM.D0078 (A&A Arv)</i> (Batt)		53	47	7	TRACY CHAPMAN Tracy Chapman <i>Elektra (ARV)</i> 8★ (Kershbaum)	
16	12	2	GILBERT O'SULLIVAN The Very Best Of <i>USA Media USMTV.D002 (SDU)</i> (O'Sullivan/Mills/Dudgeon/Cudgeon/Flannery)	SALES INCREASE	54	41	2	BREAD The Very Best Of <i>Rhino 5310513422 (ARV)</i> (Bread/Gates)	
17	14	130	ADELE 19 <i>XL XCD313 (PIAS)</i> 6★ (Abbiss/White/Romson)	SALES INCREASE	55	53	18	JLS Jukebox <i>Epic 88697940902 (ARV)</i> ★ (Various)	SALES INCREASE
18	31	15	REBECCA FERGUSON Heaven <i>RCA 88697888022 (ARV)</i> ★ (Eg White/Smith/Taylor/Higgins/Xenomani/Altimmer/Christie/Booker/FT Smith)	+50% SALES INCREASE	56	New		TYGA Careless World: Rise Of The Last King <i>Cash Money/Island 2787446 (ARV)</i> (Jackson/Pharell/McArthur/Key/Wane/Dryce/DJ Mistic/Coman/Keive/C: Gr8/Coal & Cre)	
19	52	30	WILL YOUNG Echoes <i>RCA 88697940902 (ARV)</i> ★ (Richard K/Eliot/Hofmann)	HIGHEST CLIMBER	57	75	21	MATT CARDLE Letters <i>Columbia 88697843592 (ARV)</i> (Stennard/Hoves/Echlow/White/Wheatley/Walt/James/Green/Thornalley)	+50% SALES INCREASE
20	22	5	WHITNEY HOUSTON The Essential Whitney Houston <i>Arista 88597829802 (ARV)</i> (Masser/Walden/Foster/Kyshi/Babyface/Crawford/Du Intenz/The Dream/NO-1D/Swire/McGrillen/Hin-Boy/Alex Du Kid/Chase N Status/Dean)	SALES INCREASE	58	58	27	ABBA 18 Hits <i>Polar 9831452 (ARV)</i> ★ (Andersson/Liljaeus)	SALES INCREASE
21	16	2	JUSTIN FLETCHER Hands Up? The Album <i>Little Demon LTD.MG024 (SDU)</i> (Graham/Lew/Thomson)	SALES INCREASE	59	New		TONY BENNETT Duets & Duets 2 <i>Columbia 88691941562 (ARV)</i> (Various)	
22	23	61	BRUNO MARS Doo-Wops & Hooligans <i>Elektra 7567883304 (ARV)</i> 4★ ★ (The Smeezingtons/Needlz/The Supa Dups)	SALES INCREASE	60	68	8	FLEETWOOD MAC Rumours <i>Warner Brothers 7599273132 (ARV)</i> 11★ (Fleetwood Mac/Cashut/Calliat)	SALES INCREASE
23	15	20	FLORENCE + THE MACHINE Ceremonials <i>Island 2782808 (ARV)</i> ★ (Epworth)		61	59	31	MAROON 5 Hands All Over <i>ABM/Octone 2749821 (ARV)</i> (Lange)	SALES INCREASE
24	21	55	JESSIE J Who You Are <i>Island/Lava 2758627 (ARV)</i> 3★ (Dr Luke/Blessitt/Cornish/Martin K/DaTheInvincible/Men/Parker J James/Thomas/Gad/Gordon)	SALES INCREASE	62	64	124	MUMFORD & SONS Sign No More <i>Get Them: Cl The Road/Island 272538 (ARV)</i> 4★ ★ (Dravs)	SALES INCREASE
25	18	22	NOEL GALLAGHER'S HIGH FLYING BIRDS Noel Gallagher's High Flying Birds <i>Sour Mash JNCCD16 (E)</i> 2★ (Gallagher/Sardy)	SALES INCREASE	63	New		ANDRE RIEU Waltzing In Europe <i>Mart MOTIF2005 (Celta/SonyDADC)</i> (Rieu)	
26	19	15	THE BLACK KEYS El Camino <i>NoneSuch 7559796331 (ARV)</i> ● (Danger Mouse/The Black Keys)	SALES INCREASE	64	42	26	KASABIAN Velociraptor! <i>Columbia 88697933502 (ARV)</i> (Pizzorno/Can the Automator)	
27	26	26	LMFAO Sorry For Party Rocking <i>interscope 2774453 (ARV)</i> (Party Rock/Atun/Harris/RedFoot/LMFAO)	SALES INCREASE	65	55	66	TINIE TEMPAH Disc-Overy <i>Parlophone 9065132 (E)</i> 2★ (Teddell/Cline/Show/Kenze/Rectors/Hill/SH/Swedish House Mama/Kayline/Naughty Boy/Harrison)	
28	40	2	MARY BYRNE With Love <i>Universal Ireland 2790361 (ARV)</i> (Loulter/Keeney)	+50% SALES INCREASE	66	Re-entry		ALFIE BOE Bring Him Home <i>Decca 2759210 (ARV)</i> (Morgan/Pochin)	
29	24	20	RIZZLE KICKS Stereo Typical <i>Island 2780337 (ARV)</i> ● (Whiting/The Rural/Spencer/Future Cut/Dodds/Barratt/lat boy slim/Christelli/Cruame)		67	60	18	DRAKE Take Care <i>Cash Money/Island 2753262 (ARV)</i> ● (Shebib/Bo 1ca/Monaghan/The Weeknd/xx Smith/7-Minus/Just Blaze/Graham/Cashier/Kelvin)	SALES INCREASE
30	32	17	RIHANNA Talk A Talk <i>Def Jam 2787842 (ARV)</i> 2★ (Dr Luke/Curtis/Harrell/Harris/StarGate/Crawford/Du Intenz/The Dream/NO-1D/Swire/McGrillen/Hin-Boy/Alex Du Kid/Chase N Status/Dean)	SALES INCREASE	68	63	26	CHRISTINA PERRI Lovestrong <i>Atlantic 7567889945 (ARV)</i> ● (Chiccarelli/Heccks)	SALES INCREASE
31	27	17	JAY-Z & KANYE WEST Watch The Throne <i>Roc-A-Fella/Mercury 2765057 (ARV)</i> (West/Dean/Kenith/Q-Tip/Pharell/Dan Izzy/Hit-Boy/Killah/Her/The Negatives/RZA/11/ewis/Rhaker/Swizz/Ragz/Joseph/S1)		69	New		GRIMES Visions <i>4AD AD3208 (PIAS)</i> (Grimes)	
32	13	4	CIVIL WARS Barton Hollow <i>Columbia 88691941852 (ARV)</i> (Pearork)		70	Re-entry		BEE GEES Number Ones <i>Reprise 8172798857 (ARV)</i> ● (Bee Gees/Stigwood/Mandla/Richardson/Galkten/Leach)	
33	43	9	KELLY CLARKSON Stronger <i>RCA 88697961802 (ARV)</i> (Kennedy/Dean/Jones/Kursim/Abraham/Oliver/Ged/Roberts/Miley/Halbert/Jerkins/Linda/DeSiete/Alton/Benson)	+50% SALES INCREASE	71	Re-entry		CARO EMERALD Deleted Scenes From The Cutting Room Floor <i>Dramatico/Grand Minc 6717092004107 (ADA Arv)</i> ★ (Schreurs/Wierincen)	
34	30	17	ONE DIRECTION Up All Night <i>Syco 88597843642 (ARV)</i> (Mac/Falk/Yacoub/Rawling/Meehan/Square/Solomon/Meredith/Siamard/Howes/Ged/Robson/RedOne/Bea/Geek/Jimmy Jcker/Rawling/Meehan/Cucino/Rocney)		72	Re-entry		MEAT LOAF Piece Of The Action - The Best Of <i>Camden Deluxe 88697467082 (ARV)</i> (Various)	
35	25	6	MAVERICK SABRE Lonely Are The Brave <i>Mercury 2770559 (ARV)</i> (Utters/Prime/Sabre/Hogarth/F1 Smith/Eg White)		73	65	18	SNOW PATROL Fallen Empires <i>Fiction 2780117 (ARV)</i> (Lackin/Lee)	
36	New		JASON DONOVAN Sign Of Your Love <i>Paydotr 2794133 (ARV)</i> (Rawling/Meehan)		74	56	42	THE VACCINES What Did You Expect From The Vaccines? <i>Columbia 88697841451 (ARV)</i> (Grech/Marcumari)	
37	35	70	RIHANNA Loud <i>Def Jam 2752355 (ARV)</i> 6★ 2★ (StarGate/Vee/Harrell/Bozeman/The Runners/Riddick/PolowDaDon/Sham/Mel/Mus/Stewart/Dean/Soundz/Alex Du Kid)	SALES INCREASE	75	62	9	THE MACCABEES Given To The Wild <i>Fiction 2787369 (ARV)</i> (The Maccabees/Goldsworthy/Eltingham)	
38	38	2	ANDRE RIEU You Raise Me Up - Songs For Mum <i>Decca 2738492 (ARV)</i> (Rieu)	SALES INCREASE					

Official Charts Company 2012.

Abba 58	Chase & Status 52	Florence + The Machine 43	Kiwanuka, Michael 4	Morrison, James 48	Rieu, Andre 63	Key	EPI Aware
Adele 3	Civil Wars 32	Guy 13	Lady Gaga 50	Mumford & Sons 62	Rihanna 30	★ Platinum (300,000)	Singles/Albums
Adele 17	Clarkson, Kelly 33	Gotye 13	LMFAO 27	Murs, Ollly 74	Rihanna 37	● Gold (100,000)	(Liff Richard: Scullicious
Bee Gees 70	Coldplay 12	Grimes 69	Maccabees, The 75	Murs, Ollly 46	Rizzle Kicks 29	● Silver (60,000)	Soul Duets (silver)
Bennett, Tony 59	Collins, Marcus 7	Guetta, David 9	Madonna 51	Noel Gallagher's High Flying Birds 25	Sande, Emeli 2	★ im European sales	Various: Now! 78
Black Keys, The 26	Day, Doris 40	Houston, Whitney 20	Maroon 5 61	One Direction 34	Sheeran, Ed 6		Various: Now! 79
Boe, Alfie 66	Donovan, Jason 36	Howard, Ben 49	Mars, Bruno 22	Perr, Christina 68	Snow Patrol 73		Various: Now! 79
Bolton, Michael 11	Drake 67	Isaac, Chris 42	Maverick Sabre 35	Perry, Katy 41	Springsteen, Bruce 5		Various: Now! 79
Bread 54	Emerald, Caro 71	Jay-Z & Kanye West 31	Meat Loaf 45	Rey, Lana Del 8	Tempah, Timie 65		Various: Now! 79
Buble, Michael 39	Ferguson, Rebecca 18	JLS 55	Meat Loaf 72	Richie, Lionel 10	Tyga 56		Various: Now! 79
Byrne, Mary 28	Fleetwood Mac 60	Justin Fletcher 21	Melua, Katie 15	Rieu, Andre 38	Vaccines, The 74		Various: Now! 79
Cardie, Matt 57	Florence + The Machine 23	Kasabian 64	Military Wives 1		Winehouse, Amy 44		Various: Now! 79
Chapman, Tracy 53			Minaj, Nicki 47		Young, Will 19		Various: Now! 79

CHARTS EU AIRPLAY WEEK 10**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	DAVID GUETTA FEAT. SIA Titanium VR
4	FLO RIDA FEAT. SIA Wild Ones WEA
5	MADONNA FEAT. NICKI MINAJ & M.I.A. Give Me All Your Luvin' UNI
6	JESSIE J Domino UNI
7	PITBULL FEAT. CHRIS BROWN International Love SME
8	DAVID GUETTA FEAT. NICKI MINAJ Turn Me On EMI
9	KATY PERRY Part Of Me EMI
10	MARLON ROUDETTE New Age WEA

**ITALY**

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

DENMARK

POS	ARTIST/ ALBUM / LABEL
1	GOTYE FEAT. KIMBRA Somebody That I Used To Know UNI
2	AURA DIONE FEAT. ROCK MAFIA Friends UNI
3	KELLY CLARKSON Stronger (What Doesn't Kill You) SME
4	MADONNA FEAT. NICKI MINAJ & M.I.A. Give Me All Your Luvin' UNI
5	SANTIGOLD Disparate Youth WEA
6	NABIHA Never Played The Bass SME
7	TRAIN Drive By SME
8	DAVID GUETTA FEAT. SIA Titanium VR
9	DONKEYBOY City Boy WEA
10	SVENSTRUP & VENDELBOE FEAT. NADIA MALM Glemmer Dig Aldrig SME

**NETHERLANDS**

POS	ARTIST/ ALBUM / LABEL
1	JOHN MAYER Shadow Days SME
2	LYKKE LI I Follow Rivers WEA
3	ED SHEERAN The A Team WEA
4	MICHEL TELO Ai Se Eu Te Pego CNR
5	TRAIN Drive By SME
6	BIRDY People Help The People WEA
7	TAIO CRUZ FEAT. FLO RIDA Hangover UNI
8	ADELE Turning Tables V2R
9	JASON MRAZ I Won't Give Up WEA
10	GAVIN DEGRAW Soldier SME

FRANCE

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

**NORWAY**

POS	ARTIST/ ALBUM / LABEL
1	LALEH Some Die Young WMN
2	FIRST AID KIT Emmylou VME
3	ADELE Set Fire To The Rain PLY
4	DONKEYBOY City Boy WMN
5	COLDPLAY Paradise EMI
6	ADELE Someone Like You PLY
7	MAROON 5 FEAT. CHRISTINA AGUILERA Moves Like Jagger UNI
8	BRUNO MARS Just The Way You Are WMN
9	LADY ANTEBELLUM Just A Kiss EMI
10	BRUCE SPRINGSTEEN We Take Care Of Our Own SME



charge in Australia, Brazil, Finland, Mexico, New Zealand, South Africa and Wallonia.

By the time we go to press it will be known whether or not 21 has managed to regain control of the US charts, or whether One

GERMANY

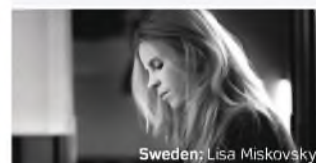
POS	ARTIST/ ALBUM / LABEL
1	OLLY MURS Heart Skips A Beat SME
2	SILBERMOND Himmel Auf SME
3	GOTYE FEAT. KIMBRA Somebody That I Used To Know UDD
4	AURA DIONE FEAT. ROCK MAFIA Friends UDD
5	MADONNA FEAT. NICKI MINAJ & M.I.A. Give Me All Your Luvin' UDD
6	MICHEL TELO Ai Se Eu Te Pego UDD
7	SEAN PAUL She Doesn't Mind WMG
8	JASON DERULO Breathing WMG
9	TRAIN Drive By SME
10	CHRISTINA PERRI Jar Of Hearts WMG

**SPAIN**

POS	ARTIST/ ALBUM / LABEL
1	MAROON 5 FEAT. CHRISTINA AGUILERA Moves Like Jagger UNI
2	ADELE Someone Like You EVE
3	RIHANNA FEAT. CALVIN HARRIS We Found Love UNI
4	GYM CLASS HEROES FEAT. ADAM LEVINE Stereo Hearts WMG
5	DAVID GUETTA FEAT. SIA Titanium EMI
6	ESTOPA Me Quedare SME
7	MADONNA FEAT. NICKI MINAJ & M.I.A. Give Me All Your Luvin' UNI
8	COLDPLAY Paradise EMI
9	AVICII Levels UNI
10	PITBULL FEAT. CHRIS BROWN International Love SME

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	OLLY MURS Dance With Me Tonight SME
5	COLDPLAY Charlie Brown EMI
6	ED SHEERAN Drunk WEA
7	FLO RIDA FEAT. SIA Wild Ones WEA
8	KELLY CLARKSON Stronger (What Doesn't Kill You) SME
9	THE CORONAS Mark My Words 3UR
10	DAVID GUETTA FEAT. SIA Titanium EMI

**SWEDEN**

POS	ARTIST/ ALBUM / LABEL
1	LOREEN Euphoria WEA
2	TAKIDA You Learn UNI
3	MOA LIGNELL When I Held Ya UNI
4	AMANDA FONDELL All This Way UNI
5	MICHEL TELO Ai Se Eu Te Pego FAM
6	DANNY SAUCEDO Amazing SME
7	NICKELBACK When We Stand Together WEA
8	ADELE Someone Like You PGM
9	TRAIN Drive By SME
10	LISA MISKOVSKY Why Start A Fire SME

GLOBAL SALES ANALYSIS

■ BY ALAN JONES

ALMOST 40 YEARS after he released his first album, Bruce Springsteen is still a force to be reckoned with globally. His new album, *Wrecking Ball*, debuted at No.1 on the UK chart last week, and has subsequently topped the list in 13 other territories. Perhaps surprisingly, it struggled in The Boss' US homeland, where it finished just 0.69% ahead of Adele's 21, despite selling nearly 196,000 copies.

Wrecking Ball also opens at the apex in Austria, Croatia, Denmark, Flanders, Germany, Ireland, Italy,

the Netherlands, Norway, Spain, Sweden, and Switzerland. It completes its portfolio by debuting at No.3 in France and Canada, four in the Czech Republic, Iceland and Wallonia and 24 in Greece.

Springsteen's strong showing caused most harm to Adele, whose 21 was also usurped by other albums in a couple of countries. It was bumped from pole position in Canada (1-2), Flanders (1-3), France (1-2), Hungary (1-3), Iceland (1-3), Ireland (1-3), the Netherlands (1-3), Norway (1-3), Poland (1-2) and the US (1-2) but remains in

Direction become the first British group ever to debut atop the Top 200 with their first album. Their *Up All Night* was neck-and-neck with 21 in the first part of the week, and was also threatening to top the chart in Canada, where its main opponent is *Fire It Up*, the latest album by Scots-born Johnny Reid, who has lived in the country since 1988, when he was 13. Ahead of that, *Up All Night* – which, let's remember didn't top the chart domestically – adds its 21st territory, debuting at No.6 in Mexico. It also improves 6-2 in Australia, 8-5 in Croatia, 7-5 in New Zealand, 12-11 in Finland, 21-17 in Denmark, 46-21 in the Czech

Republic and 43-36 in Greece. It holds steady in Ireland (11-11) and Italy (8-8) and Spain (20-20), while falling, mostly slowly, in a further 10 countries including Sweden (19-23) – the only country where it has so far been No.1.

Finally, British penetration is growing in charts worldwide with the current hot-spot being the Netherlands, where 23 of the current Top 100 albums are by UK acts, beating even the US tally of 17. Five of the top eight albums are by Brits, in a chart which also features *Morning Parade* – who fell short of the chart at home – Ben Howard, *Dry The River*, *Tindersticks*, and even John Lennon.

CHARTS INDIES/COMPILATIONS WEEK 11



INDIE SINGLES TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



Noel Gallagher

- 1 1 DJ FRESH FEAT. RITA ORA Hot Right Now / MoS (ARV)
- 2 4 NADIA ALI Rapture / MoS (ARV)
- 3 NEW NOEL GALLAGHER'S HIGH FLYING BIRDS Dream On / Sour Mash (E)
- 4 2 ARCTIC MONKEYS R U Mine / Domino (PIAS)
- 5 6 ADELE Someone Like You / XL (PIAS)
- 6 8 ADELE Set Fire To The Rain / XL (PIAS)
- 7 NEW SNIFFY DOG FEAT. ADRIENNE STIEFEL Little Boxes / Pure Silk (45:okala)
- 8 9 CHARLENE SORAIA Wherever You Will Go / Peacefrog (E)
- 9 7 ADELE Rolling In The Deep / XL (PIAS)
- 10 14 TEENAGE DREAMERS Part Of Me / TGIF
- 11 10 M83 Midnight City / Na'Ve (rom arv)
- 12 11 THE WHITE STRIPES 7 Nation Army / XL (PIAS)
- 13 NEW BLIMS Side Steps & Side Burns / The Blims
- 14 5 UTAH SAINTS V DRUMSOUND & BASSLINE SMITH What Can You Do For Me / MoS (ARV)
- 15 12 NOEL GALLAGHER'S HIGH FLYING BIRDS AKA - What A Life! / Sour Mash (E)
- 16 13 DJ FRESH FEAT. SIAN EVANS Louder / MoS (ARV)
- 17 17 KNIFE PARTY Internet Friends / Earstorm
- 18 16 ADELE Make You Feel My Love / XL (PIAS)
- 19 NEW ALABAMA SHAKES Hold On / Rough Trade (PIAS)
- 20 15 FLUX PAVILION I Can't Stop / Circus (PIAS)

INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



Grimes

- 1 1 ADELE 21 / XL (PIAS)
- 2 2 KATIE MELUA Secret Symphony / Dramatica (ACA Arv)
- 3 3 GILBERT O'SULLIVAN The Very Best Of / USM Media (SDU)
- 4 4 ADELE 19 / XL (PIAS)
- 5 5 JUSTIN FLETCHER Hands Up - The Album / Little Demon (SDU)
- 6 6 NOEL GALLAGHER'S HIGH FLYING BIRDS Noel Gallagher's High Flying Birds / Sour Mash (E)
- 7 19 ANDRE RIEU Waltzing In Europe / Motif (Delta/SonyDADC)
- 8 NEW GRIMES Visions / 4AD (PIAS)
- 9 12 CARO EMERALD Deleted Scenes From The Cutting Room Floor / Dramatica/Grand Mono (ACA Arv)
- 10 7 SINEAD O'CONNOR How About I Be Me (And You Be You)? / One Little Indian (PIAS)
- 11 9 EXAMPLE Playing In The Shadows / MoS (ARV)
- 12 RE DORIS DAY The Greatest Hits & More / Music Digital (Delta/SonyDADC)
- 13 10 ARCTIC MONKEYS Suck It And See / Domino (PIAS)
- 14 NEW EPICA Requiem For The Indifferent / Nuclear Blast (Ph)
- 15 RE ANDRE RIEU The Magic Of / Motif (Delta/SonyDADC)
- 16 RE KATIE MELUA The Collection / Dramatica (ADA Arv)
- 17 NEW CHARLIE LANDSBOURGH Destination / Edsel Demon (SDU)
- 18 NEW CANNIBAL CORPSE Torture / Metal Blade (ARV)
- 19 11 BAND OF SKULLS Sweet Sour / Electric Blues (PIAS)
- 20 RE YOUNG GUNS Bones / Play It Again Sam (PIAS)

COMPILATION CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- 1 2 VARIOUS Be My Baby / Sony (ARV)
- 2 1 VARIOUS Now That's What I Call Running / EMI TV/UMTV (E)
- 3 3 VARIOUS Dreamboats & Petticoats - Petticoat Coll. / UMTV/EMI TV (ARV)
- 4 5 VARIOUS Keep Calm And Relax / Sony/Rhino (ARV)
- 5 4 VARIOUS One R&B / MoS/Sony (ARV)
- 6 6 VARIOUS Now That's What I Call Music 80 / EMI TV/UMTV (E)
- 7 14 VARIOUS You Raise Me Up 2012 / Decca (ARV)
- 8 NEW VARIOUS The Sound Of Dubstep 4 / MoS (ARV)
- 9 RE VARIOUS 100 Hits - Mum / 100 Hits (SDU)
- 10 NEW VARIOUS Massive R&B Spring 2012 / UMTV (ARV)



- 11 7 VARIOUS Pop Princesses 2012 / UMTV (ARV)
- 12 NEW VARIOUS Soul Sisters / UMTV (ARV)
- 13 10 VARIOUS XX - Twenty Years / MoS (ARV)
- 14 8 VARIOUS Brit Awards 2012 With Mastercard / UMTV (ARV)
- 15 9 VARIOUS Addicted To Bass 2012 / MoS (ARV)
- 16 15 VARIOUS Dreamboats And Petticoats Five / UMTV/EMI TV (ARV)
- 17 12 VARIOUS R&B Slowjamz / Rhino/UMTV (ARV)
- 18 RE VARIOUS Greatest Ever Mum / Greatest Ever USM (SDU)
- 19 11 VARIOUS Cream Club Anthems 2012 / EMI TV/New State (E)
- 20 13 VARIOUS Anthems - Hip Hop 2 / MoS/Sony (ARV)



Noel Gallagher Indie Singles (3)



Jamie Hartman Indie Singles Breakers (16)



Grimes indie Albums (8), Breakers (1)



Cannibal Corpse indie Albums (18), Breakers (3)



The Skints indie Albums Breakers (4)

INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



Adrienne Stiefel

- 1 NEW SNIFFY DOG FEAT. ADRIENNE STIEFEL Little Boxes / Pure Silk
- 2 2 TEENAGE DREAMERS Part Of Me / TGIF
- 3 NEW BLIMS Side Steps & Side Burns / The Blims
- 4 4 KNIFE PARTY Internet Friends / Earstorm
- 5 12 ALABAMA SHAKES Hold On / Rough Trade
- 6 3 FLUX PAVILION I Can't Stop / Circus
- 7 9 COLLEGE FEAT. ELECTRIC YOUTH A Real Hero / Valerie
- 8 7 IBIZA BASSHEADS Titanium / Lushgroove
- 9 6 BEAUTIFUL PEOPLE Turn Up The Music / Life Is Music
- 10 16 HITS NOW Call Me Maybe / Euro Pop Covers
- 11 NEW WE ARE THE IN CROWD/ALEX G Kiss Me Again / Hopeless
- 12 NEW USHER TRIBUTE TEAM Climax / IT Music
- 13 11 AWOLNATION Sail / Red Bull
- 14 13 HITS NOW She Doesn't Mind / Euro Pop Covers
- 15 NEW MALVINA REYNOLDS Little Boxes / Fantasy
- 16 NEW JAMIE HARTMAN Girlwise / Flatcap
- 17 5 FRICTION Led Astray / Shogun Audio
- 18 NEW GRIMES Genesis / 4AD
- 19 10 DATA One In A Million / Ekler'shock
- 20 14 MICHEL TELO Ai Si Eu Te Pego / Roster

INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



Epica

- 1 NEW GRIMES Visions / 4AD
- 2 NEW EPICA Requiem For The Indifferent / Nuclear Blast
- 3 NEW CANNIBAL CORPSE Torture / Metal Blade
- 4 NEW THE SKINTS Part & Parcel / Bomber
- 5 9 SBTRKT SBTRKT / Young Turks
- 6 NEW DIRTY THREE Toward The Low Sun / Bella Union
- 7 3 HIGH CONTRAST The Agony And The Ecstasy / Hospital
- 8 4 GRETCHEN PETERS Hello Cruel World / Proper
- 9 1 ANDREW BIRD Break It Yourself / Bella Union
- 10 RE RIVAL SONS Pressure And Time / Earache
- 11 NEW GENTLEMAN'S DUB CLUB Open Your Eyes - EP / Ranking
- 12 NEW HOWLIN' RAIN The Russian Wilds / Agitated
- 13 NEW GAZPACHO March Of Ghosts / KScope
- 14 6 SCHOOL OF SEVEN BELLS Ghostory / Full Time Hobby
- 15 RE DROPKICK MURPHYS Going Out In Style / Cooking Vinyl/Barn & Bred
- 16 8 THE MAGNETIC FIELDS Love At The Bottom Of The Sea / Domino
- 17 12 KING CREOSOTE & JON HOPKINS Diamond Mine / Double Six
- 18 NEW JULIA HOLTZER Ekstasis / Rvng Intl.
- 19 11 SEETHER Holding Onto Strings Better Left To Fray / Wind-up
- 20 16 GREGORY PORTER Be Good / Motema

CHARTS CLUB WEEK 11

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

UPFRONT CLUB TOP 40

POS	ARTIST / TRACK / LABEL
1	3 5 LAIDBACK LUKE FEAT. WYNTER GORDON Speak Up / <i>New State</i>
2	5 3 ROBBIE RIVERA FEAT. JES Turn It Around / <i>Black Hole</i>
3	7 1 BODYROX FEAT. CHIPMUNK & LUCIANA Bow Wow Wow / <i>Transmission</i>
4	9 4 LABRINTH Last Time / <i>Syco</i>
5	11 2 TAI0 CRUZ FEAT. FLO-RIDA Hangover / <i>4th & Broadway</i>
6	6 4 AYAH MARAR Mind Controller / <i>Hussle Girl</i>
7	25 3 CAHILL FEAT. CHROME Can't You See / <i>3 Beat</i>
8	10 5 SERGE DEVANT FEAT. COYLE GIRELLI On Your Own / <i>Ultra</i>
9	19 2 PAUL VAN DYK FEAT. AUSTIN LEEDS Verano / <i>3 Beat</i>
10	16 3 ADAM F When The Rain Is Gone / <i>3 Beat</i>
11	14 9 CHICANE The Nothing Song / <i>Modena</i>
12	12 3 DOT ROTTEN R U Not Entertained? / <i>Mercury</i>
13	2 5 NERO Must Be The Feeling / <i>MIA/Mercury</i>
14	22 4 E'VOKE Arms Of Loren / <i>Pinball</i>
15	3 LADYHAWKE Black, White & Blue / <i>Island/Modular</i>
16	17 5 FOSTER THE PEOPLE Don't Stop (Color On The Walls) / <i>Columbia</i>
17	NEW DAVID GUETTA FEAT. NICKI MINAJ Turn Me On / <i>Postiva/Virgin</i>
18	1 6 FERRY CORSTEN/AND FEAT. BEN HAGUE Check It Out/Ain't No Stoppin' / <i>Newstate</i>
19	29 2 PATRICK HAGENAR FEAT. AMPM L.O.V.E. (You Give The) / <i>Hed Kandi</i>
20	18 3 JASON DOTTLEY Pop It / <i>JD3</i>
21	NEW SWAY Level Up / <i>3 Beat</i>
22	4 5 SAK NOEL Paso (The Nini Theme) / <i>3 Beat</i>
23	24 2 SUB FOCUS FEAT. ALICE GOLD Out The Blue / <i>Mercury</i>
24	28 4 GENEVIEVE MARIKO WILSON Turning Japanese / <i>Silver Blue/Loverush Digital</i>
25	26 2 MARIBOU STATE Olivia EP / <i>Fat!</i>
26	20 6 NADIA ALI Rapture / <i>MoS</i>
27	27 3 CAAN Every Little Thing / <i>Camouflage</i>
28	23 4 ROSABEL WITH TAMARA WALLACE Let Me Be Myself / <i>Tommy Bcy</i>
29	NEW NAUSE Mellow / <i>White Label</i>
30	36 6 BETSIE LARKIN & JOHN O'CALLAGHAN The Dream / <i>Premier</i>
31	NEW SEBASTIEN DRUMS FEAT. NILES MASON French Rules / <i>Stealth</i>
32	34 4 EMMA HEWITT Colours / <i>Armada</i>
33	13 12 SARAH ATERETH Without You / <i>White Label</i>
34	33 2 JACQUES LU CONT Reload / <i>Reload</i>
35	35 10 DJ FRESH FEAT. RITA ORA Hot Right Now / <i>MoS</i>
36	37 4 JES & RONSKI SPEED Can't Stop / <i>Magik Muzik</i>
37	31 4 EMELI SANDE Next To Me / <i>Virgin</i>
38	NEW CHRIS MOODY Rock Me / <i>Stealth</i>
39	NEW KELLY PEPPER VS. L.A. BOXERS No Woman Should Cry / <i>Pepper</i>
40	30 9 KIRSTY Twilight / <i>KB</i>

COMMERCIAL POP TOP 30

POS	ARTIST / TRACK / LABEL
1	5 3 TAI0 CRUZ FEAT. FLO-RIDA Hangover / <i>4th & Broadway</i>
2	9 3 CAHILL FEAT. CHROME Can't You See / <i>3 Beat</i>
3	6 3 LABRINTH Last Time / <i>Syco</i>
4	8 3 NICKI MINAJ Starships / <i>Cash Money/Island</i>
5	7 5 MADONNA FEAT. NICKI MINAJ & MIA Give Me All Your Lovin' / <i>Interscope</i>
6	17 3 NIKI & THE DOVE DJ, Ease My Mind / <i>Mercury</i>
7	NEW 1 KATY PERRY Part Of Me / <i>Capitol/Parlophone</i>
8	11 6 SIOBHAN DILLON Powerless / <i>White Label</i>
9	1 3 OLLY MURS Oh My Goodness / <i>Epic/Syco</i>
10	18 2 ROBBIE RIVERA FEAT. JES Turn It Around / <i>Black Hole</i>
11	25 10 BEYONCE End Of Time / <i>Columbia/Parkwood Ent.</i>
12	4 4 SAK NOEL Paso (The Nini Theme) / <i>3 Beat</i>
13	15 5 K.I.G. FEAT. KELLY PEPPER Dreams / <i>GV</i>
14	21 2 RIHANNA FEAT. JAY-Z Talk That Talk / <i>Def Jam</i>
15	14 6 JLS Proud / <i>Epic</i>
16	12 5 MARCUS COLLINS Seven Nation Army / <i>RCA</i>
17	30 2 DISTANT SOUNDZ FEAT. SYDNEY JO JACKSON Fairytale / <i>Nip And Tuck</i>
18	22 6 LEELEE Looks Good On You / <i>Dcyswalker</i>
19	10 8 NADIA ALI Rapture / <i>MoS</i>
20	NEW 1 AYAH MARAR Mind Controller / <i>Hussle Girl</i>
21	26 2 DUVALL Girls Just Wanna Funk / <i>White Label</i>
22	28 2 TRACI LORDS Last Drag / <i>Sea To Sun</i>
23	23 3 ERASURE Fill Us With Fire/A Whole Lotta Love Run Riot/Be With You / <i>Mute</i>
24	19 5 FLO-RIDA FEAT. SIA Wild Ones / <i>Atlantic</i>
25	3 5 EMELI SANDE Next To Me / <i>Virgin</i>
26	2 4 STACEY JACKSON Is This Love / <i>3BTG</i>
27	RE 2 FOSTER THE PEOPLE Don't Stop (Color On The Walls) / <i>Columbia</i>
28	NEW 1 BREATHE CAROLINA Blackout / <i>Sony</i>
29	20 6 STOOOSHE FEAT. TRAVIE MCCOY Love Me/E**K Me / <i>Warner Bros/One More Tune</i>
30	NEW 1 HARRY COLLIER Pick Me Up / <i>DMC</i>



UPFRONT



COMMERCIAL POP



URBAN

Cruz shows no ill effects as his double leads to Hangover hit

ANALYSIS

BY ALAN JONES

One of the biggest hits on the Upfront club chart in 2011 was Natural Disaster by Laidback Luke Vs. Example. Topping the chart first in October, and again after being serviced in new mixes in December, the track was No.2 for the year but its club success never translated into sales, and it reached only No.37 on the OCC chart. One of the Netherlands' top DJ/producers, Laidback Luke

will be hoping for better luck with follow-up Speak Up, which features US singer Wynter Gordon on vocals. The track gives him another Upfront chart No.1 this week, with a slender 3.30% victory margin over Turn It Around, the Robbie Rivera collaboration with Jes.

Topping the Commercial Pop chart is no headache for Taio Cruz, who breezes to the top of the list for the sixth time in his career with Hangover, which features Flo Rida and successfully fought off a formidable challenge

from Cahill's Can't You See. Cruz topped the chart four times last year - solo with Troublemaker, accompanying David Guetta and Ludacris on Little Bad Girl, fronting The Nightcrawlers' Still Cryin' and joining Kylie Minogue on Higher. His first No.1 on the chart came 18 months ago, when Dynamite blew up big.

Perhaps surprisingly, none of those earlier Cruz hits, or any of his other releases, has topped the Urban chart - but that situation is remedied this week, with Hangover gliding 5-1.

URBAN TOP 30

POS	ARTIST / TRACK / LABEL
1	5 12 TAI0 CRUZ FEAT. FLO-RIDA Hangover / <i>4th & Broadway</i>
2	1 3 NICKI MINAJ Starships / <i>Cash Money/Island</i>
3	8 2 ADAM F When The Rain Is Gone / <i>3 Beat</i>
4	2 5 RIHANNA FEAT. JAY-Z Talk That Talk / <i>Def Jam</i>
5	3 7 METZ & TRIX FEAT. SURINDER RATTAN Omg / <i>White Label</i>
6	21 2 SWAY Level Up / <i>3 Beat</i>
7	6 5 FLO-RIDA FEAT. SIA Wild Ones / <i>Atlantic</i>
8	9 4 LABRINTH Last Time / <i>Syco</i>
9	4 5 DOT ROTTEN R U Not Entertained? / <i>Mercury</i>
10	11 3 HYPE KRONIK Dutty Weekend / <i>White Label</i>
11	7 6 CHRIS BROWN Turn Up The Music / <i>Sony RCA</i>
12	10 8 WILL.I.AM. FEAT. MICK JAGGER & JENNIFER LOPEZ T.H.E (The Hardest Ever) / <i>Interscope</i>
13	12 6 SEAN PAUL She Doesn't Mind / <i>Atlantic</i>
14	13 4 50 CENT FEAT. TONY YAYO I Just Wanna / <i>Interscope</i>
15	20 10 BEYONCE End Of Time / <i>Columbia/Parkwood Ent.</i>
16	23 3 DON TRIP FEAT. CEE LO GREEN Letter To My Son / <i>Interscope</i>
17	NEW 1 SKEPTA Make Peace Not War / <i>3 Beat/AATW/BBK</i>
18	14 4 B. TRAITS FEAT. ELISABETH TROY Fever / <i>Digital Soundbcy/Polydor</i>
19	16 8 CHIDDY BANG Ray Charles / <i>Regal</i>
20	22 5 EMELI SANDE Next To Me / <i>Virgin</i>
21	26 10 JASON DERULO Breathing / <i>Warner Brothers/Beluga Heights</i>
22	15 8 DJ FRESH FEAT. RITA ORA Hot Right Now / <i>MoS</i>
23	19 12 JASMIN KORA FEAT. M-TIDDA Electrifying / <i>Helicopta</i>
24	17 5 TYGA Rack City / <i>Cash Money/Island</i>
25	24 4 JULIETTE Love Me And My Hair / <i>Nu Ybje</i>
26	18 3 USHER Climax / <i>RCA</i>
27	28 6 MOHOMBI In Your Head / <i>Island</i>
28	27 14 ALYSSA REID FEAT. JUMP SMOKERS Alone Again / <i>3 Beat/AATW</i>
29	29 6 PITBULL FEAT. CHRIS BROWN International Love / <i>J</i>
30	RE 4 MAGEE Ima Own It/Stress Control/Sweat (Sampler) / <i>Urban Vibes</i>

COOL CUTS TOP 20

POS	ARTIST / TRACK
1	CALVIN HARRIS FEAT NE-YO Let's Go
2	DAVID GUETTA FEAT. NICKI MINAJ Turn Me On
3	MARTIN SOLVEIG The Night Out
4	B. TRAITS FEAT. ELISABETH TROY Fever
5	SWAY Level Up
6	JESSIE WARE Running
7	MIKE SNOW Paddling Out
8	SWEDISH HOUSE MAFIA Greyhound
9	AYAH MARAR Mind Controller
10	DEHASSE FEAT. PRINCESS NYAH What A Night
11	ARTY MATISSE & SADKO Trio
12	SEBJAK Follow Me
13	ORBITAL FEAT. ZOLA JESUS New France
14	KEVIN SAUNDERSON FEAT. INNER CITY Future
15	JOHN DAHLBACK Life
16	NICKY ROMERO Se7en
17	SEAMUS HAJI & CEVIN FISHER I Love The Music
18	LADYHAWKE Black, White & Blue
19	SO CALLED SCUMBAGS Good Times
20	KRIS MENACE & KOWESIX Efeel



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), Catapult (Cardiff), Hard To Find (Birmingham), Plastic Music (Brighton), Power (Wigan), Streetwise (Cambridge), The Disc (Bradford) Kahua (Middlesex/rough) Bassdivision (Belfast), Beatport, Juno, Ilnique & Dynamic.

CHARTS ANALYSIS WEEK 11

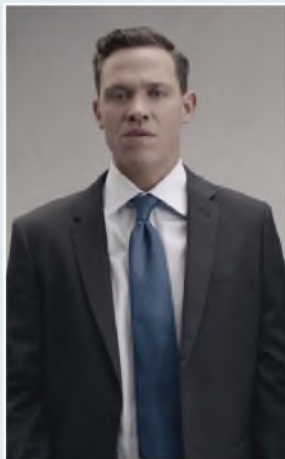


CHARTBOUND

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

- **KATY PERRY** *Part Of Me* Capitol
- **SEAN PAUL** *She Doesn't Mind* Atlantic
- **LABRINTH** *Last Time* Syco
- **JLS** *Proud* RCA
- **YOU ME AT SIX** *The Swarm* Virgin
- **FLORENCE + THE MACHINE** *Shake It Out* Island
- **ANGEL/WRETCH 31** *Go In Go Hard* Universal
- **WALES FEAT. PAUL CHILD** *Bread Of Heaven* - Wales Forever Music Wales



- **WILL YOUNG** *Losing Myself* RCA
- **MADONNA FEAT. NICKI MINAJ & MIA** *Give Me All Your Luvin'* Interscope

UK ALBUMS CHART

- **PAUL WELLER** *Sonik Kicks* Island
- **THE SHINS** *Port Of Morrow* Aural Apothecary/Columbia
- **MIKE SNOW** *Happy To You* Columbia
- **FAITHLESS** *Passing The Baton* - Live From Brixton Nate's Tunes
- **ODD FUTURE** *The Of Tape - Vol 2* Odd Future
- **THE BAND PERRY** *The Band Perry* Mercury



- **THE WEDDING PRESENT** *Valentina* Scopitones
- **JAMIE HARTMAN 3** *Flat Cap*
- **DAVID GUETTA** *One Love* Positiva/Virgin
- **BLACK KEYS** *Brother V2*
- **BEYONCE** *4* Columbia/Parkwood Entertainment

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

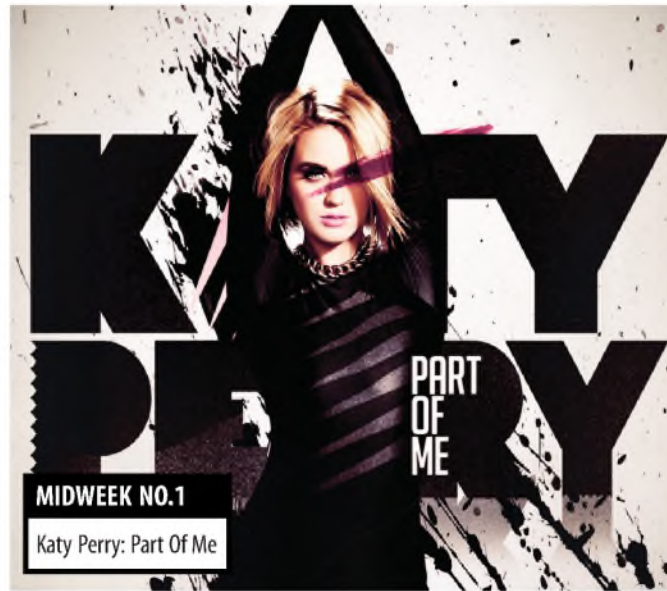
Source: Official Charts Company

SINGLES

BY ALAN JONES

A major shake-up of the singles chart is in the offing this weekend. Tuesday's midweek sales flashes suggest that Katy Perry will top the chart for the third time with new single *Part Of Me* opening up a substantial lead at the top, with new entries from Sean Paul (*She Doesn't Mind*), Labrinth (*Last Time*) and JLS (*Proud*) at two, three and five respectively. All of which would mean that after topping the chart for the fourth time in a row, and the fifth time in six weeks last weekend, *Somebody That I Used To Know* by Gotye feat. Kimbra will tumble to No.4.

Dipping 12.18% week-on-week to 71,521 sales on Sunday, *Somebody That I Used To Know* has sold upwards of 50,000 copies for seven straight weeks and has amassed 2012 sales of 629,869 by midnight on Saturday. It increased its lead at the top of the year to date rankings last week, although second-placed *Titanium* by David Guetta feat. Sia raced



past the half million mark, rebounding 8-6 with sales of 34,179 in the week raising its 2012 sales tally to 524,531 (and its career tally to 576,774). It is the fifth single by Guetta to sell upwards of 500,000 copies.

Alexandra Burke lifted six Top 20 hits from her debut album, *Overcome*, three of which reached No.1. *Elephant*, the introductory single from her upcoming second album, isn't

such a jumbo-sized hit but easily surpassed the No.16 peak of her last single *The Silence* by charging to a No.3 debut last week, on sales of 42,387 copies. In other animal news, *Greyhound* dashed out of the traps to achieve a No.13 debut (20,345 sales), in its attempt to become the fifth straight Top 10 hit for Swedish House Mafia.

Elephant's arrival wasn't enough to prevent *Starships* from

rising to No.2, thus earning Nicki Minaj the highest chart position of her career. *Starships* sales were actually down 3.60% week-on-week at 51,730, despite its climb.

Jay-Z racked up his 10th Top 10 hit and Kanye West his 16th, as the pair's *N****s In Paris* jumped 18-10 (21,929 sales).

Logging more weeks on the Top 75 than any song that hasn't made the Top 10, Jason Mraz's introductory 2008 hit *I'm Yours* has accumulated 56 weeks in the longer list (and 133 in the Top 200) without ever climbing higher than 11.

Although subsequent singles by Mraz have fallen short of the mark, he finally gained his second hit last week, with the aptly-titled *I Won't Give Up* - from his upcoming album *Love Is A Four Letter Word* - new at No.16 (16,055 sales). *I'm Yours* has racked up a massive 571,405 sales to date.

Overall singles sales were down 3.61% week-on-week at 3,081,319, their lowest level for 14 weeks, and 1.71% below same-week 2011 sales of 3,134,804.

ALBUMS

BY ALAN JONES

Every solo studio album Paul Weller has released since *The Jam* split has made the Top 10. Weller's new album, *Sonik Kicks*, will extend that run to 11, and the only question is, 'How high will it debut?'. As of Tuesday, the answer looks like being 'number one,' with the set's opening score of nearly 15,000 sales placing it more than 79% ahead of the *Military Wives* album *In My Dreams*, which topped the chart last Sunday thanks to Mother's Day gift-buying but which now dips to No.2.

Selling 59,026 copies on its second frame, *In My Dreams* features five choirs, with a total of 247 members, and improved 2-1 last Sunday. Emeli Sandé's *Our Version Of Events* climbed 3-2. Its fifth straight week in a medal position since its release, it is the first time it has not seen its sales slip week-on-week. On the contrary, they climb by 43.90% to 51,076, although current hit *Next To Me* tumbled 2-4 (41,410 sales) on the singles chart. Adele's 21 marked its 60th straight week in the Top 10 by climbing 4-3 with sales up 46.61% at 47,668.



BBC Sound Of 2012 winner Michael Kiwanuka, whose soulful introductory album *Home Again* topped the midweek sales flashes last week, was the week's highest debut but had to settle for No.4 (30,163 sales).

The first X Factor 2011 contestant to deliver an album, Marcus Collins - who, lest we forget, was runner-up to Little Mix - entered at No.7 (24,343 sales) with his self-titled debut album a week after first single, a cover of *White Stripes' Seven Nation Army*, also reached seven.

Collins' arrival in the Top 75 brought to eight the number of concurrent Top 75 albums by X Factor contestants - a record. Pushed on TV as Mother's Day gifts, Olly Murs' *In Case You Didn't Know* and Rebecca Ferguson's *Heaven* climbed 20-14 and 31-18 with sales up 79.50% and 87.30% respectively, at 13,507 and 10,399. Mary Byrne's *...With Love* climbed 40-28 (6,766 sales), *One Direction's Up All Night* fell 30-34 (5,561 sales), Olly Murs' self-titled debut album rallied 67-46 (3,842 sales),

JLS's *Jukebox* dipped 53-55 (3,066 sales) and, bringing up the rear, X Factor 2010 winner Matt Cardle's debut album *Letters*, recovered 75-57. It sold 2,961 copies last week to bring its 22-week sales tally to 264,042.

Michael Bolton racked up his fourth Top 20 hits compilation, with *Gems: The Very Best Of* debuting at No.11 (17,130 sales). He previously reached number two with *The Greatest Hits 1985-1995* in 1995, No.18 with *The Very Best Of* in 2005, and 20 with *The Ultimate* in 2009.

Back on Polydor 19 years after his only previous set for the label - *AATW* - peaked at No.27, Jason Donovan debuted at 36 (5,352 sales) with *Sign Of Your Love*. It is his third straight thematic album for a Universal label since he resumed his recording career in 2008 after a 15-year hiatus. 2008's *Let It Be Me*, on Decca, concentrated on 1950s and 1960s covers and reached No.28, while the self-explanatory *Soundtrack Of The 80s*, on UMTV, reached number 20 in 2010.

After debuting last week at No.1, Bruce Springsteen's *Wrecking Ball* dipped to five (26,994 sales).



AVAILABLE FROM MONDAY 26th MARCH

Recording Industry in Numbers

The recorded music market in 2011

The 2012 edition of IFPI's annual report features:

- Recorded music revenue 2007-2011 for 50 territories including splits for:
 - Physical
 - Digital
 - Performance rights
 - Synchronisation—included for the first time
- In-depth analysis of the overall recorded music sector
- Regional performance overviews; world ranking data; global best-selling albums of 2011; global sales by format, and more
- Available in PDF and physical format. Country data now available in Excel
- Editorial copy also available in Spanish

For more information go to www.ifpi.org/RIN

The definitive source of global music market information



INDUSTRY EVENTS DATES FOR YOUR DIARY

04/05 LIVE AT LEEDS FESTIVAL
The Enemy kick off their comeback tour



March

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

April

19–21
Focus Wales Festival & Conference
focuswales.com

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

29–2 (May)
MUSEXPO musexpo.net

4–6
The Camden Crawl
thecamdencrawl.com

4–7
Live At Leeds Festival
liveatleeds.com

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

14
Sony Radio Academy Awards Grosvenor House, London
radioawards.org

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

FORTHCOMING FEATURES

Coming in April...

Distribution Special

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



Sheet Music Focus

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

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

* All feature dates subject to change

PRODUCT KEY RELEASES



▶ JAMES MORRISON One Life



▶ LAURA MARLING A Creature I Don't Know

MARCH 26

SINGLES

- **ALL-AMERICAN REJECTS** Bee Keeper?S Daughter (Interscope)
- **ALL THE YOUNG** The Horizon (Midlands Calling/Warner)
- **ALPINES** Cold (Polydor)
- **AZEALIA BANKS FEAT. LAZY JAY** 212 (Azealia Banks)
- **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)
- **CARO EMERALD** Dr Wanna Do (Dramatico/Grand Mono)
- **FEIST** The Bad In Each Other (Polydor)
- **CHRIS ISAAK** My Baby Left Me (Rhino)
- **LOSTPROPHETS** Bring Em Down (Epic)
- **PAUL MCCARTNEY** Accentuate The Positive (Hearmusic)
- **JAMES MORRISON** One Life (Island)
- **PLAN B** Ill Manors (679/Atlantic)
- **POLICA** Lay Your Cards Out (Memphis Industries)
- **SILVERSON PICKUPS** Bloody Mary (Warner Brothers)
- **CHARLIE SIMPSON** Farmer And His Gun EP (Music Sounds)
- **WALE** Slight Work (Warner Brothers)
- **JESSIE WARE** Running (Island)

ALBUMS

- **ALL-AMERICAN REJECTS** Kids In The Street (Interscope)
- **BRETON** Other People's Problems (FatCat)
- **CAROLINA CHOCOLATE DROPS** Leaving Eden (Nonesuch)
- **DEV** The Night The Sun Came Up (Island)
- **DJ FORMAT** Statement Of Intent (Project Blue Book)
- **DJ FRESH** Kryptonite (Breakbeat Kaos)
- **FEEDER** Generation Freakshow (Big Teeth)
- **MADONNA** Mdn (Interscope)
- **MADONNA** Original Album Series (Warner Bros)
- **MARS VOLTA** Noctourniquet (Warner Bros)
- **MORRISSEY** Viva Hate (EMI Catalogue)
- **KATY PERRY** Teenage Dream - Complete Confection (Capitol)
- **PNAU** Soft Universe (MoS)
- **SHINEDOWN** Amaryllis (Roadrunner)
- **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)
- **THE COLOUR MOVEMENT** Future Man (Goats In The Records)
- **GRAHAM COXON** What'll It Take (Parlophone)
- **FLORENCE + THE MACHINE** Never Let Me Go (Island)
- **THE FUTUREHEADS** Meet Me Halfway/The No. 1 Song In Heaven (Nui)
- **KILLING JOKE** In Cythera (Spinefarm)
- **L MARSHALL FEAT. SINCERE & SNEAKBO** The Wait Pt 2 (Mercury)
- **JULIAN LENNON** Guess It Was Me **** (Corehead)
- **LAURA MARLING** All My Rage (Virgin)
- **THE MILK** Broke Up The Family (Sony/Sign. Cf The Time)
- **OLLY MURS** Oh My Goodness (Epic/Syco)
- **SEA OF BEES** Broke (Heavenly)
- **SEEKER LOVER KEEPER** Even Though I?M A Woman (Microcassa)
- **SEVENTEEN EVERGREEN** Psycntist EP (Lucky Number)
- **THE SHUTES** Echo Of Love EP (Cross Keys)
- **STEEL PANTHER.** 17 Girls In A Row (Universal Republic/Island)
- **SWEDISH HOUSE MAFIA** Greyhound (Virgin)
- **TAYLOR SWIFT FEAT. THE CIVIL WARS** Safe And Sound (Mercury)
- **THEME PARK** Two Hours (Transgressive)
- **TRIBES** Corner Of An English Field (Island)

ALBUMS

- **ALL THE YOUNG** Welcome Home (Midlands Calling/Warner)
- **GRAHAM COXON** A&E (Parlophone)
- **DE LA SOUL'S PLUG 1 & PLUG 2 PRES FIRST SERVE** First Serve Album (PI/S)
- **DR JOHN** Locked Down (Nonesuch)
- **DZ DEATHRAYS** Bloodstreams (Hassle)
- **EAST 17** Dark Light (Fca)
- **THE FUTUREHEADS** R&T (Nui)
- **GEMMA HAYES** Let It Break (Fullfill)
- **KEATON HENSON** Dear (Sony)
- **KILLING JOKE** Mmxi (Spinefarm)
- **LABRINTH** Electronic Earth (Syco)
- **LOSTPROPHETS** Weapons (Epic)
- **DEMI LOVATO** Unbroken (Polydor)
- **MADNESS** forever Young - The Skz Collection (Salvo/Union Square)
- **LAURA MARLING** A Creature I Don't Know - Deluxe (Virgin)
- **NICKI MINAJ** Pink Friday Roman Reloaded (Cash Money/Island)

► **CHRISTINA PERRI** Arms► **USHER** Climax► **NORAH JONES** Little Broken Hearts► **MARILYN MANSON** Born Villain► **RICHARD HAWLEY** Standing At The Sky's Edge

- **ORBITAL** Wonky (ACF)
- **THE OSMONDS** Can't Get There Without You (Osmonds Ent.)
- **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)
- **KRYSTLE WARREN AND THE FACULTY** Love Songs: A Time You May Embrace (tbc)
- **MARI WILSON** Cover Stories (Beehive)
- **YPPAH** Eighty One (Nirja Tune)

APRIL 9

SINGLES

- **2:54** You're Early (Fiction)
- **BOMBAY BICYCLE CLUB** How Can You Swallow So Much Sleep (Island)
- **THE JAPANESE POPSTARS** RS27 - EP (Virgin)
- **MONICA & BRANDY** It All Belongs To Me (RCA)
- **CHRISTINA PERRI** Arms (Atlantic)
- **LANA DEL REY** Blue Jeans (Polydor/Stranger)
- **RIZZLE KICKS** Traveller's Chant (Island)
- **SANTIGOLD** Disparate Youth (Atlantic)
- **SIMIAN MOBILE DISCO** Seraphim (Wichita)
- **SPIRITUALIZED** Hey Jane (Sony)
- **TOTALLY ENORMOUS EXTINCT DINOSAURS** Tapes & Money (Polydor)
- **USHER** Climax (RCA)
- **YELAWOLF** Let's Roll (Interscope)
- **YOU ME AT SIX** No One Does It Better (Virgin)

ALBUMS

- **ALABAMA SHAKES** Boys & Girls (Rough Trade)
- **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)
- **HUE & CRY** Hot Wire (Blairhill)
- **M WARD** A Wasteland Companion (Bella Union)
- **MOHOMBI** Move meant (Island)
- **MONICA** New Life (RCA)
- **JULIAN OVENDEN** Legacy (Decca)
- **RAMIN** Ramin (Sony CMG)
- **JOE SATRIANI** Satchurated: Live In Montreal (Sony)
- **SEA OF BEES** Orangefarben (Heavenly)
- **LISSY TRULLIE** Lissy Trullie (Wichita/Universa)

APRIL 16

SINGLES

- **B.O.B** So Good (Atlantic)
- **CLOCK OPERA** Man Made (Island)
- **DRAKE FEAT. LIL' WAYNE** The Motto (Cash Money/Island)
- **DRAKE FEAT. NICKI MINAJ** Make Me Proud (Cash Money/Island)
- **NEWTON FAULKNER** Write It On Your Skin (Ugly Truth/RCA)
- **FUTURES** Karma Satellite (Mercury)
- **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)
- **SEYE** White Noise (Stranger)
- **THE STAVES** The Motherload EP (Atlantic)
- **SWEET BILLY PILGRIM** Joyful Reunion (Parlophone)
- **TRAIN** Drive By (Columbia)

ALBUMS

- **BAHAMAS** Barchords (Island)
- **CANCER BATS** Dead Set On Living (Hassle)
- **FUTURES** Start A Fire (Mercury)
- **THE GHOSTS** The End (Packer)
- **JACK JOHNSON & FRIENDS** The Best Of Koku (Island)
- **JASON MRAZ** Love Is A Four Letter Word (Atlantic)
- **SPIRITUALIZED** Sweet Heart Sweet Light (Double E)
- **STORM CORROSION** Storm Corrosion (Roadrunner)
- **SWEET BILLY PILGRIM** Crown & Treaty (Parlophone)
- **TRAIN** California 37 (Columbia)
- **URIAH HEEP** Official Bootleg Vol. V - Live In Athens, Greece (Earmusic)

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)
- **DAVID GUETTA FEAT. NICKI MINAJ** Turn Me On (Positiva/Virgin)
- **REN HARVIEU** Open Up Your Arms (Island/Kid Gloves)
- **CARLY RAE JEPSEN** Call Me Maybe (604/Polydor)

- **NORAH JONES** Say Goodbye (Blue Note/Parlophone)
- **THE LEVELLERS** Truth Is (On The Fiddle)
- **MAVERICK SABRE** I Used To Have It All (Mercury)
- **STARBOY NATHAN** Cosmic Kiss (Vibes Corner/Mona)
- **VARIOUS CRUELITIES** Neon Truth (Hideou/Mercury)
- **WILLY MOON** Yeah, Yeah (Island)
- **WZRD** Teleport To Me, Jamie (Island)
- **YADI** Guillotine - EP (Warner Brothers)

ALBUMS

- **BILLY BRAGG & WILCO** Mermaid Avenue: The Complete Sessions (Warner Brothers)
- **CLOCK OPERA** Ways To Forget (Island)
- **HANNAH COHEN** Child Bride (Bella Union)
- **DELIRIOUS** The Cutting Edge Years: 20th Anniversary Edition (Kingsway)
- **LESLEY GARRETT** A North Country Lass (Music Infinity)
- **REN HARVIEU** Through The Night (Island/Kid Gloves)
- **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)
- **FAR EAST MOVEMENT FEAT. JUSTIN BIEBER** Live My Life (Interscope/Cherrytree)
- **FEEDER** Children Of The Sun (Big Teeth)
- **REBECCA FERGUSON** Glitter & Cold (Rca)
- **FLUX PAVILION** Daydreamer (Atlantic/Circus)
- **THE HEARTBREAKS** Delay, Delay (Music Sounds)
- **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)
- **LONSDALE BOYS CLUB** Light Me Up (Island)
- **MINDLESS BEHAVIOUR FEAT. FAZER** Girls Talkin' Bout (Polydor)
- **MODESTEP** Show Me A Sign (J&M)
- **S.C.U.M** Amber Hands (Mute)
- **SNOW PATROL** New York (Fiction)
- **SUB FOCUS FEAT. ALICE GOLD** Out The Blue (Mercury)

- **ALBUMS**
- **ANISON** Memory Flashes (Spectra)
- **B.O.B** Strange Clouds (Atlantic)
- **COVER DRIVE** Bajan Style (Global Talent/Polydor)
- **EUROPE** Bag Of Bones (Earmusic)
- **KASSIDY** One Man Army (Vertigo)
- **MARILYN MANSON** Born Villain (Cooking Vinyl)
- **MARINA AND THE DIAMONDS** Electra Heart (675/Atlantic)
- **MYSTERY JETS** Raclands (Rough Trade)
- **STARBOY NATHAN** 3D Determination Dedication Desire (Vibes Corner/Mona)
- **VARIOUS CRUELITIES** Various Cruelties (Hideou/Mercury)

MAY 7

SINGLES

- **BAND OF SKULLS** Sweet Sout (Electric Blues)
- **GOSSIP** Perfect World (Sony)
- **RICHARD HAWLEY** Leave Your Body Behind (Mute)
- **MAYER HAWTHORNE** The Walk (Island)
- **JOSH OSHO FEAT. CHILDISH GAMBINO** Giants (Island)
- **MZ BRATT** Falling Down (Soul2streets/Atlantic)
- **RITA ORA FEAT. TINIE TEMPAH** R.I.P. (Columbia/Roc-A-Tella)
- **SUNDAY GIRL** High & Low (Island)
- **THE TEMPER TRAP** Need Your Love (Infectious)
- **WE ARE AUGUSTINES** Juarez (Cxcart/EM)

ALBUMS

- **CHRIS BROWN** Fortune (Rca)
- **THE CRIBS** In The Belly Of The Brazen Bull (Wichita)
- **RICHARD HAWLEY** Standing At The Skys Edge (Mute)
- **THE HEARTBREAKS** Funtimes (Music Sounds)
- **KEANE** Strangeland (Island)
- **KING CHARLES** Loveblood (Island)
- **OFF!** Off (Vice)
- **SADE** Live Concert (RCA)

MAY 14

SINGLES

- **KARIMA FRANCIS** Wherever I Go (Mercury)
- **GAZ COOMBES** Hot Fruit (Hot Fruit/Virgin)
- **BEN HOWARD** Only Love (Island)
- **JESSIE J** Laser Light (Island/Lava)
- **KATY B & MARK RONSON** Move To The Beat (RCA)
- **MAC MILLER** Frick Park Market (Island/Rostrum)
- **NEON HITCH** Love U Betta/F**K U Betta (Warner Brothers)

- **NIKI & THE DOVE** Tomorrow (Mercury)
- **CLEO SOL** Are You Ready (Dirty Carvas)

ALBUMS

- **DAMON ALBARN** Dr Dee (Island)
- **MAYER HAWTHORNE** How Do You Do (Island)
- **NIKI & THE DOVE** Instinct (Mercury)
- **SIMIAN MOBILE DISCO** Unpattrens (Wichita)
- **TENACIOUS D** Rise Of The Fenix (Epic)
- **ZULU WINTER** Language (Play It Again Sam)

MAY 21

SINGLES

- **CHIDDY BANG** Manners (Fogal)
- **FIXERS** Really Creat World (Mercury)
- **GOTYE** Eyes Wide Open (Island)
- **LADYHAWKE** Sunday Drive (Island)
- **PALOMA FAITH** Picking Up The Pieces (Epic)
- **PAUL WELLER** When Your Garden's Overgrown (Island)

ALBUMS

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

MAY 28

ALBUMS

- **ALT-J** An Awesome Wave (Infectious)
- **LADYHAWKE** Anxiety (Island)
- **PALOMA FAITH** Fall To Grace (Epic)
- **PS I LOVE YOU** Death Dreams (Fogal Bag)
- **JACK SAVORETTI** Before The Storm (Fulltilt)
- **SCISSOR SISTERS** Magic Hour (Polydor)

JUNE 4

ALBUMS

- **HEATHER FINDLAY** Kitchen Session (Black Swan)
- **HUMAN LEAGUE** Dare/Fascination (Virgin)

PRODUCT RECOMMENDED

ALBUM OF THE WEEK



SCISSOR SISTERS Magic Hour (Polydor)



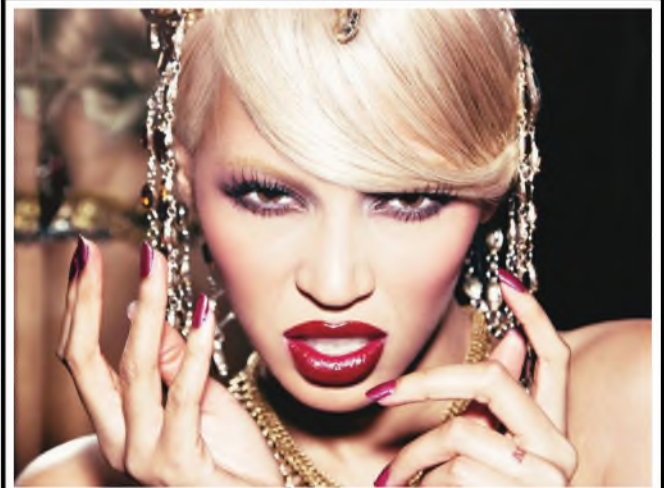
May 28

New York five-piece Scissor Sisters are set to release their fourth album in May, preceded a week ahead by new single Only The Horses, which was co-produced with Calvin Harris. SS lead male vocalist Jake Shears says of the forthcoming track: "When we wrote Horses, I immediately knew that [Calvin would] help knock it out of the park."

Shears describes album Magic Hour as, "A sweet joyful mélange of beat-driven future-pop which style-hops all over the place unabashedly." For the new LP, the band have been working with a diverse list of new collaborators such as Pharrell Williams, Diplo, Alex Rihda (Boys Noize) and Azealia Banks, recording over the past year in New York and London.

Since their debut release in 2004 Scissor Sisters have sold more than 4.5 million albums in the UK. The albums Scissor Sisters and Ta-Dah were both chart-topping records whilst Night Work reached No.2. The band will perform at London's Shepherds Bush Empire on May 16-17.

TRACK OF THE WEEK



BEYONCÉ End of Time (RCA)



April 22

The latest single from global superstar Beyoncé, taken from multi-platinum selling album 4, went to UK radio last week.

End Of Time has become a fan favourite as the performance video, now on Vevo, cleverly edits together Beyoncé's high-energy together Beyoncé's high-energy performances from her infamous appearances at Roseland, Glastonbury and Shepherd's Bush last summer and is widely recognisable to many that already own the Live At Roseland DVD.

With its marching band percussion, this up-tempo dance song, produced by Diplo, Switch and Terius 'The Dream' Nash, lends itself well to remixing – official ones include those from Isabella Summers (of Florence + the Machine), WAWA and Cutmore

INCOMING ALBUMS

ANNE BRUN It All Starts With One (Balloon Ranger)



The deluxe edition of this award-winning record features 10 previously unreleased songs

recorded in full during the album's studio session, bringing the total track count on this version to 20.

Since the last release, which has gone platinum in Sweden, Brun has picked up the Best Female Singer/Songwriter Manifest Award (Sweden's independent equivalent to the Grammys) and a second Norwegian Grammy (a 'Spellemann Prisen') for Best Female Artist. She was also shortlisted for the 2012 Nordic Music Prize.

This release ties in with Brun's biggest UK shows to date in April, playing in Dublin at Vicars Street on April 27 and London's Shepherd's Bush Empire on April 28. She will also appear at Festival and WOMAD festival. **APRIL 23**

JACK JOHNSON & FRIENDS

The Best Of Kokua (Islana)



Following his Billboard Top 200 No. 1 album To The Sea, Jack Johnson returns with a 13-track

compilation of live performances from his benefit concert for the Kokua Hawaii Foundation, culled from six years of the eco-minded music festival.

Included are onstage collaborations with legendary musicians Willie Nelson, Jackson Browne, Eddie Vedder, Ben Harper, Dave Mathews, Ziggy and Damian 'Jr. Gong' Marley and more performing original works and spirited covers of classic songs plus Johnson's breezy folk-rock favourites Breakdown and Better Together. In support of the release, Johnson will tour the Hawaiian Islands for an intimate seven-date all-acoustic tour. Proceeds from the album and associated tour will benefit the

Kokua Hawaii Foundation. **APRIL 16**

BOB SINCLAR Disco Crash (Yellow Productions)



Pansian pop star and international DJ Bob Sinclar has already had top 10 success in the

UK with 2005 hit Love Generation in addition to singles World Hold On and Rock This Party (Everybody Dance Now).

New 12-track album Disco Crash features collaborations with popstars including Pitbull, Snoop Dog, Sophie Ellis Bextor, Sean Paul, Fatman Scoop and more.

The album's roots are based in classic disco but it brings together retro flavours with a contemporary club sound inspired by Nineties dance, hip hop and ragga aimed at the international dance floor.

Sinclar said of the record: "I approached Disco Crash as an album of singles, with a 200% return to clubbing. The album is about the disco sound, but all mashed up with hip hop." **APRIL 2**

STAFF PICK: ED MILLER, SENIOR DESIGNER



THE CRANBERRIES

Roses (Cooking Vinyl)

For a while in the early Nineties, Limerick's finest The

Cranberries were a little bit niche, recipients of glowing *Melody Maker*/*NME* reviews as "the new Sundays", climbing slowly to stardom off the back of tender but catchy hits Dreams and Linger and famously conquering America on tour despite originally

playing second fiddle to Suede. But their transition to a more MOR sound on third album To The Faithful Departed, with some decidedly cringeworthy lyrics, saw their chart star wane in the UK and US, though they still drew stadium-sized attendances around the world. Roses, their sixth album and first since their hiatus and

last album in 2001, sees them reunited with long-time collaborator and Blur/Smiths producer Stephen Street and, immediately, the first three tracks – Conduct, lead single Tomorrow and Fire & Soul – sound like the songs that won them such adoration in their

early years. This is the band's most engaging set since 1994's No Need To Argue and, while it strays into more MOR territory from time to time, it benefits from the preponderance of gentler arrangements

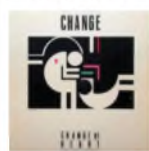
and a more toned-down approach to vocals from Dolores O'Riordan (her shoutier moments were once described in a review, somewhat unfairly perhaps, as an "atonal corncrake skree"). With the band ever popular across Europe, the album debuted at No.4 in France last week, with top 20 showings in Germany, Ireland and Italy. **OUT NOW**



PRODUCT REISSUES

CHANGE • AMERICAN STUDIOS • NIK KERSHAW • BEAT CHIC

**CHANGE • This Is Your Time/
Change Of Heart/Sharing Your
Love/Turn On Your Radio** (Big Break
CDBBR 0065/CDBBR 0074/CDBBR 0075/CDBBR 0082)



Chic are the unopposed kings of disco but for a while Change – put together by Italian Mauro Malavesi and Guadeloupean maverick Jacques Fred Petrus with a crack team of Italian instrumentalists and the cream of American session vocalists – ran them a close second. With a sound that was sophisticated and sumptuous, Change first came to notice in 1980 with A Lovers Holiday, Glow Of Love and Searching, the last two of which featured a pre-fame Luther Vandross. The albums here – all remastered and expanded – date from slightly later in the band's history (1982–1985) and show their sound moved more into mainstream dance, R&B and funk. Perhaps the finest of the four is

Change Of Heart, on which the reins are handed over to Jimmy Jam, Terry Lewis and cohort Timmy Allen. Then at the peak of their considerable powers, Jam & Lewis steered the band to success with the SOS-band styled title track, and distinguished themselves even more with You Are My Melody and Warm, while Allen proved no slouch, penning funk fest It Burns Me Up.

**VARIOUS • Memphis Boys –
The Story Of American Studios**

(Ace CDCHD 133C)



Conceived as a soundtrack to Roben Jones' acclaimed book about one of Memphis' most important recording studios, Memphis Boys is also an excellent standalone album, containing two dozen exhibits recorded at the tiny studio in Thomas Street. Established by noted songwriter/producer Chips Moman and business partner Don

Crews in 1964, the American Studio entertained a succession of notables, many of them attracted by its formidable in-house studio band, The Memphis Boys. This CD provided an embarrassment of riches for the compilers to choose from – but they chose wisely and widely, with blue-eyed soul standards Son Of A Preacher Man (Dusty Springfield) and The Letter (The Box Tops) selected, alongside stunning R&B cuts More Than I Can Stand (Bobby Womack) and Shame On Me (Solomon Burke), country classic Born A Woman (Sandy Posey) and I've Been Down The Road Before (B.J. Thomas). Add The Gentry's original recording of The Bay City Rollers' debut hit Keep On Dancing, King Curtis' culinary confection Memphis Soul Stew and local boy Elvis Presley's inspired reading of Hank Snow's I'm Moving On and you begin to get the picture. And there are enough great tracks left over to suggest a second set might be in the offing.

NIK KERSHAW • Human Racing

(UMC Re-Presents UMCREP 2013)



Universal's new Re-Presents label promises to issue remastered and expanded versions of classic albums, and gets off to a fine start with a double disc release of Nik Kershaw's highly successful 1984 debut album. Showing the chirpy and diminutive Kershaw to be a talented multi-instrumentalist, an excellent songwriter and a good singer, it was arguably inferior to chart-topping follow-up The Riddle but was a varied and extremely solid debut that is populated by four Top 20 singles – Wouldn't It Be Good, I Won't Let The Sun Go Down On Me, Dancing Girls and the title track. A second CD adds a dozen B-sides, 12-inch mixes and live tracks, and an excellent package is completed by a 16-page booklet featuring lyrics, new liner notes by Kershaw and a smattering of illustrations.

**VARIOUS • Beat Chic – Dream
Babes Volume 7** (RPM 327)



RPM's fine series celebrating the lesser-known recordings of British female singers from the Sixties returns with an addictive selection, which again contains a cross-section of overlooked gems and, frankly, tracks which richly deserve their obscurity. In the latter category, Polly Perkins' You Too Can Be A Beatle is a terrible abomination stuffed with Fab Four vocal motifs and some cringeworthy lyrics with Beatles references shoehorned in. It is countered by Perkins' own remake of Dietrich favourite Falling In Love Again, with suitably amended instrumentation and some new lyrics; the innocent breeziness of former Coronation Street star Jenny Moss' Hobby (It's a boy); and Marian Angel confessing that she might be Tomorrow's Fool.

REACH KEY INDUSTRY
DECISION MAKERS WITH

MusicWeek Presents

Advertise on the
Music Week Presents CD
and reach key people in:

A&R

Publishing

Artist management

Live music agents and promoters



Contact Czaralee Anderson

020 7354 6000

czaralee.anderson@intentmedia.co.uk

MW MARKETPLACE

contact: CZARA-LEE ANDERSON Tel: 020 7354 6000 czaralee.anderson@intentmedia.co.uk
price per marketplace box £150.00 per week (min 3 months booking)

**Account Manager - Music PR**

An exciting opportunity has arisen for an enthusiastic, confident music lover to join our lively, fast expanding PR Team.

The successful applicant will ideally have at least 1 year's experience of working in music PR and be able to hit the ground running, taking on a range of accounts and working across all media on national and regional campaigns.

Due to the nature of some of our clients, an interest in jazz music would be advantageous but is by no means essential.

Please send your CV to Sheela Bates sheela@airmtm.com or call 020 7386 1600 to discuss further.

Salary negotiable depending on experience.

For further information please visit www.airmtm.com

**PLASTIC HEAD MUSIC DISTRIBUTION LTD****UK / EXPORT SALES TEAM VACANCY**

Plastic Head Music Distribution is one of the largest independent music distributors in the UK and we are seeking a motivated individual to work in our busy sales office. The role will be based in UK sales & Export department dealing with a varied client base. You will be responsible for selling in new releases, processing orders and dealing with all day to day enquiries from your accounts.

Applicants must have an excellent telephone manner and good communication skills as well as being computer literate. Some knowledge of Excel, Word and Sage based programmes would be beneficial but not essential as full training will be given. A keen interest in music is essential.

Applicants should apply in writing including a current CV. Please send all applications to the following address or email by 20th of April.

Tim Chilton
Plastic Head Music Distribution Ltd.
Avtech House,
Hithercroft Road,
Wallingford, Oxfordshire,
OX10 9DA

Email: T.Chilton@plastichead.com

**NEED INVESTMENT?**

MUSIC ENTREPRENEUR
is looking to buy or invest in
reputable electronic/dance,
Indie or pop/rock label
or a publishing house.

Roster needs to have some emerging artists, established roster of acts;
and ideally a production team with studio and established catalogue

ask@quitegreat.co.uk

TIM DESMOND
PROFESSIONAL DRUMMER
AVAILABLE FOR - TOURS | GIGS | SESSIONS
t. 07811 692838 e. desmo0001@yahoo.co.uk
www.starnow.co.uk/TimDesmond

KinsellaTAX

Investigations Ltd

Under investigation and don't know where to turn?

Tax investigations and disputes with HMRC generate difficult and stressful times for everyone involved.

KinsellaTax Investigations have a team of dedicated consultants with, collectively, over 200 years' experience in dealing with all types of HMRC tax investigations.

We offer a nationwide service and can be contacted day and night on 0800 999 9980.

For more information on the services we offer please visit our website at www.kinsellatax.co.uk

London Office: 104 The Chambers
Chelsea Harbour, London SW10 0XF

Tel: 0207 352 8673
Fax: 0800 999 9970
Email: info@kinsellatax.co.uk



The Favourite Award Maker to the Trade
DLM are licensed by the BPI

**THE VACCINES**

Exclusively
designed for
Columbia
Records
Size 75 X 50cm
Incorporating
our exclusive
BPI wording
plaque

If you forget to order - no problem -
we will get it to you within 24 hours!!!
free in-house design service

Tel: 020 8123 7271
sales@dldisplay.com
www.dldisplay.com

Established 1981

MW MARKETPLACE

Robertson Taylor

Providing insurance for the music, events and festivals sector since 1977

robertson-taylor.com International Insurance Brokers

Steven Howell
D +44 (0)20 7510 1250
M +44 (0)7850 708 287
steven.howell@rtib.co.uk

Robertson Taylor
33 Harbour Exchange Square
London E14 9GG

Lloyd's Brokers In the UK authorised and regulated by the Financial Services Authority.
An Entertainment Insurance Partners Worldwide company.



WWW.MEDIADISC.CO.UK

CDR & DVDR DUPLICATION
WATERMARKED CDRS
24HOUR TURNAROUND
MANUFACTURING REQUESTS
NO.1 SUPPLIER TO THE INDUSTRY

0207 385 2299



mediadisc masters

DDPI / PMCD CREATION & COMPILATION
DIGITAL TRANSFERS - AUDIO LEVELING
EQ'ING - ISRC EMBEDDING - EDITS / SNIPPETS

WHERE ON AND OFFLINE MEET.

The UK's leading full-service creative and production agency for the entertainment industry.

DESIGN
eCRM
MULTILINGUAL EDITORIAL
PRE-PRESS
PRODUCTION PHOTOSHOOTS
WEBSITE BUILD PRODUCT MANAGEMENT
ONLINE MARKETING ART DIRECTION
SOCIAL MEDIA ASSET MANAGEMENT



White Label Productions Limited 45-51 Whitfield Street, London W1T 4HD
info@whitelabelproductions.co.uk · TEL: 020 3031 6100 · www.whitelabelproductions.co.uk
Part of TargetMCG

design that rocks!

design for print & web
advertising | presentations
corporate id | e-marketing
copywriting | photography
exhibitions & events

020 8297 1200
hatchcreations.co.uk

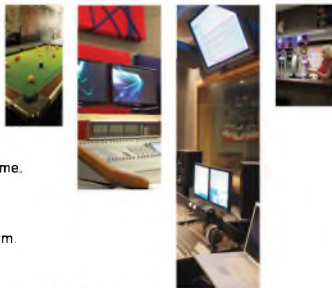
HATCH
music industry maestros



Tel: + 0044 (0)1992 55 88 00
Email: info@graphicnature.co.uk
Web: www.graphicnature.co.uk

< Recording > Rehearsing > Mastering > Online Store > Tour Supplies > Studio Space > Post Production >

Graphic Nature - "Hertfordshires premier recording and rehearsal facility"



- * One expansive recording studio with four live rooms, one control room, all with post production screens and 56 channels of simultaneous audio.
- * Three acoustically treated rehearsal spaces with air conditioning and Pro PA systems, mics and stands included
- * Fully licensed bar on site with draft lager & cider on tap
- * Unique customer loyalty scheme - Awarding free drinks & recording time.
- * Sky TV, pool table, games, entertainment and lounge
- * Experienced staff on hand 7 days a week
- * In house radio station broadcasting LIVE every Saturday
- * Five private office/audio suites available to hire 24/7 - Short & long term
- * All work from professional, intermediate and beginners undertaken.

API AWARD
NOMINEE 2011

CLIENTS



Graphic Nature - 18 Mimram Road, Hertford, Hertfordshire, SG14 1NN - UK.

AGILE STUDIOS



PROFESSIONAL RECORDING/MIXING STUDIO ♦ ARTIST DEVELOPMENT

AGILE STUDIOS ARTISTS/MIXES FEATURED ON:
BBC "THE CUT", RADIO 1 ROCK SHOW, IOW FESTIVAL & BESTIVAL

COMPETITIVE RATES & DISCOUNTS AVAILABLE

WWW.AGILESTUDIOS.CO.UK INFO@AGILESTUDIOS.CO.UK

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



Had your picture taken with Rizzle Kicks? Wanna show the world what your marketing manager looks like with his pants on his head? Swimming the Bristol Channel for charity and want the industry to rally round? Tell us all about it. And we'll tell everyone else. Send your out-of-hours snaps and stories to runoffgroove@intentmedia.co.uk



▲ UP THEIR STREET
It's not too uncommon for execs in this industry to bump into stars of stage and screen – and PPL's visit to the Northern Restaurant and Bar Show at Manchester Central last week proved no exception. Yet it wasn't just local music legends who voluntarily visited the group's stand at the expo, oh no: once-queen of Coronation Street's *Rovers' Return*, Liz McDonald (aka Beverley Callard), also sauntered over. PPL later held a quiz for delegates hosted by none other than Terry Christian (right), but nothing was ever going to top Liz's visit. We hear no one did a Jim impression. For shame. Left to right (above) are: Kate Bridgman (head of marketing, PPL), Grant Morris (regional rep, PPL), Stuart Lampard (regional rep, PPL), Emma Bradley (marketing manager, PPL), Fiona Haycock (head of events, PPL), Beverley Callard (Liz McDonald in *Coronation Street*), Matt Paterson (manager, PPL) and Jonathan Morrish (director of PR and corporate communications, PPL).



KEY SONGS IN THE LIFE OF...

SUZI KENT



Head of Marketing and Comms., The O2 Arena

First record you remember buying?

I grew up in South Africa where our exposure to evil "popular" music was restricted – I only started to get into music in the late Eighties/early Nineties and my early tastes were influenced by a boyfriend who was into hard rock! Thanks to him my first album purchase was Guns N' Roses, *Use Your Illusion I*.



Last track you downloaded?

Karma Police by Radiohead – we've just announced that they're playing two nights at The O2 in October which has everyone at the venue very excited.

Which track would you like played at your funeral?

Definitely a classical track. Johann Pachelbel's Canon in D Major is one of my favourites and appropriate for a church event.

What's your karaoke speciality?

Got to be Africa by Toto. Back to my South African roots again, but it's an easy song to sing if you're completely tone deaf like me.

Which song would be the first dance at your wedding?

If I ever did get married it could only be one song... predictably, White Wedding by Billy Idol.

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

I recently went to the Sundance Film Festival in Utah where they played a documentary called *Searching for Sugarman* about an artist called Sixto Rodriguez – I highly recommend the title track *Sugarman* which was a cult hit in South Africa in the early Nineties.

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

Near Wild Heaven by REM. It takes me back to so many memories of my early twenties at the University of Cape Town.

ARCHIVE

MUSIC WEEK March 23, 1961



ABC TV's peak music show **Thank Your Lucky Stars** (left) is preparing to make a bold move to Scottish TV and Anglia, having only been available to Northern and Midland viewers to date, while new commercial radio company CNBC is hoping to boost its signal as it broadcasts to London from a lightship anchored off the



Dutch coast... HMV is readying a special release of "sacred records" ahead of Easter. Fiona Bentley's LP *The Story Of The Passion* will be available along with two EPs... Action against the Bruno Hi-Fidelity Recording Co. has been leveled by Monitor Records in New York courts. The allegation is one of piracy of records owned by Polish state organisation *Ars Polona* for which Monitor are the authorised reps in the US... Finally, *Record Retailer* takes up out of office duties well before email is even considered: Joe Zerga of EMI's International Department is, at present, in New York. He returns next Monday.

SINGLES TOP 5 23.03.61

POS	ARTIST	SINGLE
1	THE SHADOWS	The Shadows
2	CLIFF RICHARD	Cliff's Silver Discs
3	ADAM FAITH	Adam's Hit Parade
4	NINA AND FREDERIK	Nina And Frederik Vol.1
5	SOUND TRACK	South Pacific No.1



ALBUMS TOP 5 23.03.61

POS	ARTIST	ALBUM
1	ELVIS PRESLEY	GI Blues
2	SOUND TRACK	South Pacific
3	G. MITCHELL MINSTRELS	Black & White Minstrel Show
4	EVERLY BROTHERS	Date With The Everly Brothers
5	FRANK SINATRA	Nice 'N' Easy



NEW RELEASES RECOMMENDED 23.03.61



Bobby Darin *Lazy River*
Mike Preston *Marry Me*
Ferrante & Teicher *Exodus*

The above three releases are all earmarked as Records You Must Stock along with the original recording of *King Kong*. Meanwhile, *Exodus* (left) gets a mention in *Chart Chatter* as a newcomer that "continues to chalk up the sales" as well as Anthony Newley's *And The Heaven's Cried* and Mike Preston's *Marry Me* (right) which land at No.12 and 14 respectively.



CONTACTS

EDITOR Tim Ingham
Tim.Ingham@intentmedia.co.uk
HEAD OF BUSINESS ANALYSIS Paul Williams
Paul.Williams@intentmedia.co.uk
SENIOR STAFF WRITER Tom Pakinkis
Tom.Pakinkis@intentmedia.co.uk
STAFF WRITER Tina Hart
Tina.Hart@intentmedia.co.uk
CHART CONSULTANT Alan Jones
SENIOR DESIGNER Ed Miller
Ed.Miller@intentmedia.co.uk
CHARTS & DATA Isabelle Nesmon
Isabelle.Nesmon@intentmedia.co.uk
PLAYLIST EDITOR Stuart Clarke
Stuart@littlevictoriesltd.com
ADVERTISING MANAGER Darrell Carter
Darrell.Carter@intentmedia.co.uk
DEPUTY ADVERTISING MANAGER Archie Carmichael
Archie.Carmichael@intentmedia.co.uk
SENIOR ACCOUNT MANAGER Matthew Tyrrell
Matthew.Tyrrell@intentmedia.co.uk
SALES EXECUTIVE Czaralee Anderson
Czaralee.Anderson@intentmedia.co.uk
SENIOR PRODUCTION EXECUTIVE Alistair Taylor
Alistair.Taylor@intentmedia.co.uk
GROUP CIRCULATION & MARKETING MANAGER David Pagendam
David.Pagendam@intentmedia.co.uk
SUBSCRIPTION SALES EXECUTIVE Craig Swan
Craig.Swan@intentmedia.co.uk
OFFICE MANAGER Lianne Davey
Lianne.Davey@intentmedia.co.uk
PUBLISHER Dave Roberts
Dave.Roberts@intentmedia.co.uk
MANAGING DIRECTOR Stuart Dinsey
Stuart.Dinsey@intentmedia.co.uk



▲ BOYS IN THE BACK ROOM

Fresh from beating up the US charts with transatlantic smash Glad You Came, The Wanted capped off their first ever arena tour at the O2 earlier this month – and found time for a quick pose with their biz team backstage. Left to right: Daniel Werner (Mercury US), Matt Woolliscroft (SJM), Tom March (Island), Louis Bloom (Island), David Massey (Island DefJam), Ted Cockle (Island), Siva, Max, Jay, Tom, Nathan (The Wanted), Paul Franklin (CAA), Ashley Tabor (Global)



◀ GOT YOUR MOBO WORKIN'

The recent musical and education MOBO UK tour was a great success – as the likes of SJM gave masterclasses to music industry gonna-bes and top drawer musical acts played sets. We snaffled a quick pic of the initiative's partners backstage at the Islington Academy date. [From left to right] Vanessa Reed (executive director, PRS for Music Foundation); Kanya King (founder, MOBO); Pamela McCormick - (director, Urban Development).

FABLED LABELS

NONESUCH RECORDS

Founded 1964



Key Artists Morton Subotnick, Phillip Glass, Bjork, The Black Keys



Created by Jac Holzman (left), having already founded Elektra Records in 1950, the aim of Nonesuch was to produce great records that would be sold at significantly lower prices than the average LP. As a means to doing this, Holzman initially licensed European recordings of classical music rather than recording new material.

The label soon delved into electronic music and released a two-LP set of Moog Sounds with a 16-page booklet called The Nonesuch Guide To Electronic Music, which went on to spend 26 weeks in Billboard's Top 100 chart.

The label became a pioneer in the field of world music in the late Sixties with the arrival of its Explorer series, which was made up of field recordings made primarily in Asia, Africa, the Caribbean, Central and South America and eastern Europe.

Sold by Holzman in 1970 and now owned by Warner Music Group, Nonesuch is associated with a diverse range of artists including The Black Keys, Emmylou Harris (right), Bjork and Phillip Glass.

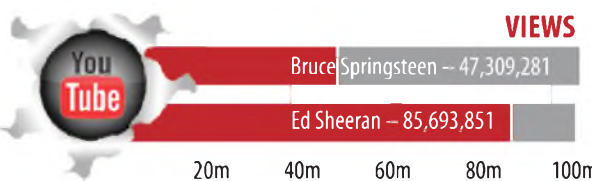
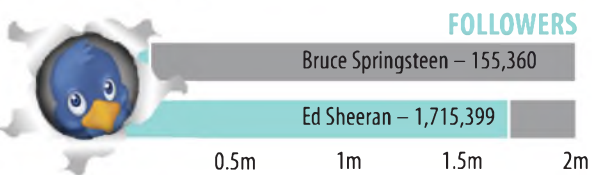
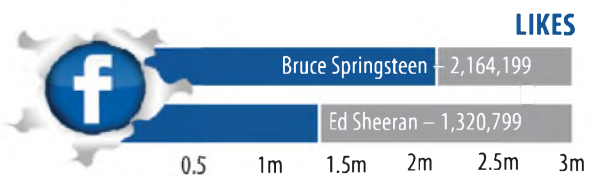
Did You Know?

Some of the recordings from Nonesuch's Explorer Series were sent into space aboard the Voyager spacecraft in 1977 as a part of the Voyager Golden Record.



SOCIAL STANDING

Official fan pages go head-to-head



BRUCE SPRINGSTEEN VS ED SHEERAN

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

© Intent Media 2012
All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means electronic or mechanical, including photocopying, recording or any information storage or retrieval system without the express prior written consent of the publisher. The contents of Music Week are subject to reproduction in information storage and retrieval systems. Registered at the Post Office as a newspaper.

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

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

To manage your subscription online visit www.subscriptions.co.uk/musicweek and click on **Manage My Subscription**.

UK £235; Europe £275;
Rest of World Airmail (1) £350;
Rest of World Airmail (2) £390.
Refunds on cancelled subscriptions will only be provided at the Publisher's discretion, unless specifically guaranteed within the terms of subscription offer.

"If only you saw what I can see / You'll understand why I want you so desperately"

LEARN TO PLAY DAY

Saturday
March 31st
2012



FREE

MUSIC INSTRUMENT LESSONS FOR THE PUBLIC

For event information please visit

LearnToPlayDay.com

musicforall.org.uk

Brought to you by



Partnered by



With the support of



EUROPE'S BIGGEST SHOWCASE FESTIVAL & MUSIC INDUSTRY CONVENTION

THE GREAT ESCAPE

10TH - 12TH MAY 2012

BRIGHTON, UK

3 DAYS, 30+ VENUES, 100+ INFLUENTIAL SPEAKERS, 3,000 INTERNATIONAL DELEGATES,
OVER 300 NEW BANDS, INDUSTRY PARTIES, TARGETED NETWORKING SESSIONS
OUTDOOR SHOWS, CLUB NIGHTS AND MUCH MORE...

CONVENTION HIGHLIGHTS INCLUDE

IN CONVERSATION WITH: MICHAEL EAVIS (GLASTONBURY) JOHN KENNEDY (XFM) ROB DA BANK (BESTIVAL) AND MORE
MUSIC MEDIA IN THE SPOTLIGHT WITH: MATT JAMISON (AMAZING RADIO) SEAN ADAMS (DROWNED IN SOUND) JON HILLCOCK
(6MUSIC/NEW NOISE) DARREN HEMMINGS (MR TRICK AND WRONGTOM) DANIEL NATHAN (JUICE 107.2) MATT DEEGAN (FOLDER
MEDIA) STEPHEN ACKROYD (THIS IS FAKE DIY) MARK BORKOWSKI (BORKOWSKI.DO) CHRIS COOKE (CMU) AND MORE
INDUSTRY INSIGHTS FROM: ALEX FITZPATRICK (HOLY ROAR) KEITH HARRIS (PPL) DAVID RILEY (GOOD LIZARD) OLLIE JACOB (MEMPHIS
INDUSTRIES) ROBERT LUIS (TRU THOUGHTS) MATTHEW YOUNG (SONG BY TOAD) RICHARD KIRSTEIN (RESILIENT MUSIC)
PLUS: DIY IN THE SPOTLIGHT LIVE, LABEL & DIGITAL NETWORKING JOHN ROBB'S POP QUESTION TIME AND HEROES & VILLAINS

FESTIVAL HIGHLIGHTS INCLUDE

AFRICA EXPRESS SOUND SYSTEM* **MAXIMO PARK***
MYSTERY JETS **BOOKA SHADE** **DRY THE RIVER**

WE ARE THE OCEAN **SPECTOR** **ALABAMA SHAKES** **NATTY LIANNE** **LA HAVAS** **GAZ COOMBES** **ROLO**
TOMASSI **EMA** **FRIENDS** **HOWLER** **A WINGED VICTORY** **FOR THE SULLEN** **DJANGO** **DJANGO**
FOREST SWORDS **MADEON** **GRIMES** **PERFUME GENIUS** **ERRORS** **WILLY MASON** **FOY VANCE** **DZ**
DEATHRAYS **BETH JEANS** **HOUGHTON & THE HOOVES OF DESTINY** **MICACHU & THE SHAPES**
REVEREND AND THE MAKERS **NIKI & THE DOVE** **MAXXI SOUNDSYSTEM** **JAMIE N COMMONS**
ZULU WINTER **NILS FRAHM** **△(ALT-J)** **WE ARE AUGUSTINES** **WE HAVE BAND** **LONEY DEAR** **MILK**
MUSIC **KWES** **TANLINES** **COM** **TRUISE** **NEW LOOK** **MAX COOPER** **KORELESS** **HOODED FANG**
YΔCHT **PORCELAIN** **RAFT** **MIKILL** **PANE** **MILAGRES** **FRANÇOIS** **AND THE ATLAS MOUNTAINS**
EIGHT AND A HALF **TOY** **MY BEST FIEND** **HUSKY SHIELDS** **JONQUIL** **DOLDRUMS** **GROSS** **MAGIC**
VONDELPARK **SPOEK** **MATHAMBO** **EAGULLS** **PAWS** **TALL SHIPS** **SHABAZZ** **PALACES** **HAIM**
PETS **WITH PETS** **PEACE** **YOUNG DREAMS** **BOY** **CHEVEU** **DEAF** **CLUB** **COLLEGE**
CHET FAKER **OLIVER TANK** **TRUST** **WIM** **JINJA** **SAFARI** **YOUNG MAGIC** **AND MANY MORE**

3 DAY EARLY BIRD DELEGATE PASS £120

INCLUDES ACCESS TO ALL CONFERENCE AND NETWORKING FACILITIES AND PRIORITY ACCESS TO CORE PROGRAMME GIGS SUBJECT TO EACH VENUES CAPACITY
*TO GUARANTEE ACCESS TO THE BRIGHTON DOME SHOWS, PURCHASE A TOP UP TICKET FOR JUST £7 FROM WWW.ESCAPEGREAT.COM

FOR MORE INFO, TICKETS & HOTELS GO TO WWW.ESCAPEGREAT.COM

