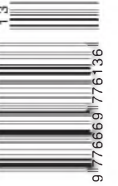


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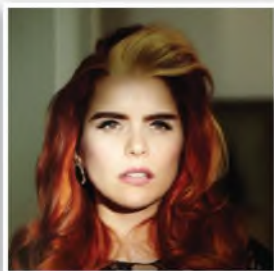
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TALPA TO UNLEASH THREE NEW MUSIC SHOWS • ORIGINAL SONGS TO FEATURE IN VOICE SEMI-FINAL

Voice creator readies a triple threat for Cowell

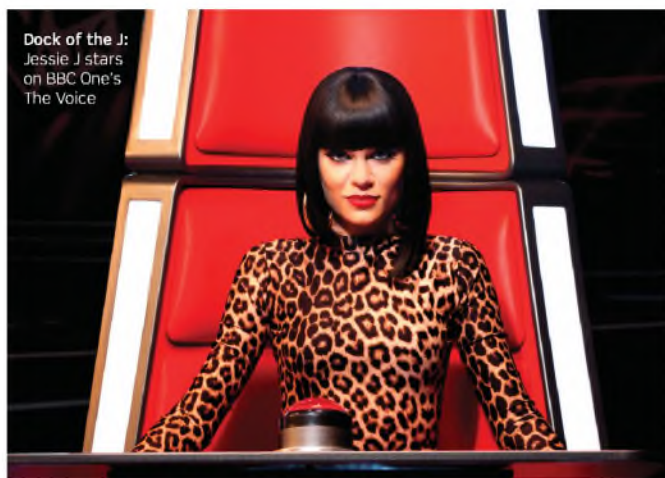
MEDIA

BY TIM INGHAM

The creator of TV hit *The Voice* plans to unleash a trio of new global music shows in the wake of its UK success, *Music Week* can reveal.

Talpa, which was founded by Big Brother mastermind John de Mol, launched *The Voice* UK in tandem with BBC One and global music partner Universal on Saturday, following bumper ratings in the likes of Holland, the US, Mexico and France.

The UK programme went head-to-head with Simon Cowell's *Britain's Got Talent* and fared well. BGT claimed 9.3 million viewers between 8pm and 9.20pm, whilst *The Voice* earlier pulled in 8.4m. During the 20-minute window in which they aired simultaneously, *The Voice*



Dock of the J: Jessie J stars on BBC One's *The Voice*

grabbed an average 8.9m viewers versus BGT's 6.6m.

President of Talpa Music Tony Berk told *Music Week*: "ITV has fought against us by programming *Britain's Got Talent* against *The Voice*. We survived that and did better than expected. Now we expect to add

viewers to our ratings - and you'll see original compositions on our show in the semi-finals."

Talpa's output in the music space won't end at *The Voice*, either. The company has already created *The Winner Is* with Universal - a weekly 90-minute show in which singers enter vocal

duels to win money. That property is expected to launch in the UK next year, once a broadcaster is announced - whilst it will hit Germany next month.

However, according to Berk, Talpa has "at least another two" music shows up its sleeve that it is looking to launch globally with label partners - with Universal the apparent favourite.

"All the majors came to us over *The Voice* - including Sony, Warner and EMI," he said.

"Everyone can work these shows in the big territories, but Universal can do it in the smaller ones, too. Only a year ago, *The Voice* was in the US and one other territory. Now we're everywhere from Albania to Australia and talking to China. We've in the Ukraine, Romania and Bulgaria and many others: Universal made all that possible."

A SIGN OF THE TIMES



ARTISTS WHO ENTER *THE VOICE* usually sign away a number of rights to both Universal Music and Talpa's own GMTA publishing arm - which kick in if they are offered a record deal by the former.

According to Talpa's Tony Berk, some management and touring rights are often included, but the terms are "much more favourable than regular record label deals".

He explained: "We co-sign all artists worldwide in option agreements with Universal. We only issue them after discussing with broadcasters, including the BBC in the UK. It's a decent contract - actually a little better than if you go into the office of an A&R person in Universal with a tape or a CD."

Independent lawyers are made available to all contestants before signing, whilst entrants' own lawyers are paid for by the show in "most territories", says Berk.

GMTA can take a publishing option if the artist is offered a deal by Universal - unless they already have representation.

"Sometimes [existing] publishers say: 'Okay we'll move into a share with you.' That's not a secret but it's not the main thing in the show," added Berk.

Universal's Max Hcle (pictured above with Berk) commented: "Artists enter this competition of their own free will and are offered independent music specialist legal advice before they sign anything. The offer we're making to artists might be similar to an offer [we'd] make to an artist you find in a club in Newcastle."

A RIGHT JESSIE

THE VOICE IS ALREADY having an impact at retail, with sales of 'coach' Jessie J's *Island/Lava* album *Who You Are* up 185% on the week as *Music Week* went to press. Her *Mamma Knows Best*, which was performed on the show, was a new entry at 35 on the Tuesday midweeks, while *Price Tag*'s sales doubled.

Meanwhile, XL act Adele's *Set Fire To The Rain* was enjoying a 74% increase in sales after being covered by contestant Sam Buttery.

UNIVERSAL: RIVAL LABELS WILL BE GIVEN SPOTLIGHT

UNIVERSAL HAS PROMISED ITS competitors that their artists will be given a fair chance to shine on *The Voice* UK.

Warner Music complained to Ofcom ahead of last year's *X-Factor* final that four of the six guest acts on the show belonged to Syco or affiliated labels.

"You'll see artists who aren't the judges sing in later rounds," UMG International COO Max Hcle told *Music Week*. "Those plug spots will be open to all artists from all labels. To be fair, I don't think you can argue that all the



artists on *The X Factor* were from Sony."

The *Voice* UK judges Jessie J, will.i.am and Tom Jones are all

signed to Universal imprints, whilst Danny O'Donoghue's (left) band *The Script* reside with Sony/Phonogenic.

Hole, who said he considers Talpa founder John de Mol "something of a genius", added: "We were clearly mindful of the fact that we haven't been associated with TV platforms as much as Syco have. But then Lucian [Grainge] made a deal with *American Idol* over a year ago, and when Talpa came up with this new format, we were onto it very quickly."

NEWS

EDITORIAL

Music TV
gets a
new Voice

IT'S ALWAYS A SUREFIRE WAY to get British label execs hopping up and down.

Top Of The Pops. Such a harmless, kitsch collection of words, but one that seems to provoke sudden perspiration and angst in those whose job description decrees: 'Sell as many records as possible.'

Why can't we have an appointment-to-view programme that gives artists the enviable platform they enjoyed in mechanical music's heyday? Why does the Beeb continue to invest heavily in cookery, DIY and makeover shows and leave Jools high and dry on its premier two channels? And why can't someone somewhere put Bruno Brookes back on the telly?

All legitimate and often convincingly energetic arguments. (Especially the Bruno one.)

Yet ask those with the power to make those decisions at the Beeb, and they'll gently suggest that 2012's kids simply wouldn't watch TOTP; that today's multi-screened YouTube addicts are far more comfortable searching out artists at their convenience than having them presented by Auntie on a platter. Deep down, most of us recognise they've probably got something of a point.

"The combined Saturday night audience of The Voice and BGT topped 17 million – four times 2011's TOTP Christmas special"

And so it is, we look back misty-eyed to a time when even the ropiest of pop acts could get in front of an audience of 15 million goggle-eyed youngsters, their pocket money jangling in anticipation of feverishly shelling out for a jet-black round disc.

But here's the thing: that was the Seventies. Even during the Britpop rebirth, TOTP only drew single figures. Millions of them – but single figures nonetheless.

Now consider this: the combined live Saturday audience of The Voice and Britain's Got Talent was 17.7 million. The 2011 TOTP Christmas Day special attracted under a quarter of that number.

If Universal comes good in welcoming a range of artists from a variety of labels onto BBC One's new Saturday night flagship, it could be a real shot in the arm for industry – especially if Talpa's global evidence that the show's audience tends to grow comes good in Blighty.

And the best bit is, this whole televisual Battle Royale business is proving a real positive.

As a programme, The Voice benefits greatly from the tension, eyeballing and drama that took place in between my telly's borders – but the equally addictive public scuffle between the show, Cowell and Britain's Got Talent was what got me and millions of others watching in the first place.

With the verbal lashing it takes from IMPALA at every opportunity, Universal knows better than anyone that healthy competition in a marketplace helps to propel an entire sector to new heights. That goes double when a high-trousered headline thief is being cheeky about one of your judges. (Sorry, 'coaches'.)

Largely because of this pantomime tete-a-tete, the mainstream – the real, buy-a-single-Michael-Bubl -CD-per-year mainstream – is this week busy chattering about music again.

Talpa can't make those three new shows quickly enough.

Tim Ingham, Editor

UK TRADE HITS BACK AT GOVERNMENT PROPOSALS

'Publishers could be left
£40m out of pocket'

POLITICS

BY TIM INGHAM

Government copyright proposals could steer the UK music industry into dangerous territory – and leave composers and publishers £40m down in due royalties over the next five years.

That's according to industry trade groups, who have raised the alarm over consumers being potentially permitted to move purchased music files into the Cloud without any legally due compensation going to rights-holders.

The Government-commissioned Hargreaves Review, published in May last year, recommended an exception to allow limited acts of private copying – for example, making it legal to copy a CD to an MP3 player – which was widely backed by industry.

However, follow-up Government proposals which arrived in December suggested this exception should be widened to become "technology neutral", and include server-based storage.

Last week, the likes of UK Music, PRS and the MMF slammed that suggestion, via submissions to a Copyright Consultation launched by Intellectual Property Minister Baroness Wilcox.

PRS for Music said: "[This] has not been fully evaluated or understood by Government. Our conservative estimates project

that the reduction in online revenues from exceptions applied to Cloud services over the next five years could amount to a loss of at least £40m in revenues for composers and music publishers. Since Cloud services can be licensed and represent the future business model for technology and rights, there is no justifiable case for an exception."



UK Music also submitted a market-wide rebuttal to Government, commenting: "The primary beneficiaries of a badly-worded exception on private copying would be global technology companies based in the United States or otherwise resident for tax purposes outside the UK, whose dominance already act as a significant barrier to UK-based technology start-up companies. The costs would be borne by UK copyright owners, and ultimately, UK plc."

UK Music CEO Jo Dipple told *Music Week*: "[Cloud] services will play a significant part in the future of music

consumption and an exception risks undermining licensing negotiations and hampering genuine innovation. It would create huge uncertainty."

That view was echoed by the BPI. Chief exec Geoff Taylor said: "We support updating the copyright framework to enable legitimate uses of music, such as copying CDs onto an MP3 player or smartphone, provided this is consistent with European law.

"But many of Government's proposals strip away the ability to earn a living from creativity, simply to make it easier for third parties, such as US tech companies, to exploit music commercially without paying. This is not the right way to stimulate jobs and growth in the UK's digital economy."

The MMF submission suggested: "Companies providing Cloud services are in business to make a profit. Directly or indirectly, they make money offering these services. There is no doubt that Cloud services should pay licence fees."

MMF CEO Jon Webster later told *Music Week*: "How are creators going to get a reasonable reward for their endeavours in future? That question is crucial to the future of all creative industries and frankly the future of how we all live. If I hear one more free-tard tell me it will come from selling a T-shirt at a gig, I will shove it where the free-tard won't be able to find it."

Cook exits MTV as Gardiner leaves We7

Two popular music industry execs have exited their respective positions at MTV and We7, *Music Week* has learnt.

Director of talent and music programming at MTV UK Matt Cook (pictured) left the broadcaster last Friday. *Music Week* understands the exec, who



has been at MTV for five years, is set to resurface elsewhere in the industry after the Easter break. Cook previously worked at two major labels and in artist management.

Meanwhile, We7 SVP of digital music Clive Gardiner has

vacated the company, also after five years.

He told *Music Week* that his departure was "very amicable" as he looks "to find a new challenge".

Gardiner is a board member at the Entertainment Retailers Association, and has previously worked for BMG Music and Pioneer.

DAVID CAMERON SET TO MEET RECORD EXECS OVER AGE CLASSIFICATIONS AND YOUTUBE

Sex And The Committee

POLITICS

■ BY TIM INGHAM

UK recorded music industry leaders are awaiting a summons to No.10 to discuss the thorny subject of sexually explicit music videos with PM David Cameron.

A consultation looking to ensure that children do not have access to potentially harmful material is due to be published by the DCMS in the spring. Cinema-style age ratings for music videos are under consideration, but widely opposed by record companies who are arguing for self-regulation.

David Cameron is thought to be keen on the idea of movie-style age classifications following recommendations from last year's Bailey Review into the Commercialisation and Sexualisation of Children.

The issue once again hit the headlines this week, with YouTube placing an age gate on 53-year-old Madonna's new video for single *Girl Gone Wild*. YouTube is willing to restrict videos following consumer complaints if they contain "nudity and dramatised or implied sexual conduct".

However, an official BPI Parental Advisory online scheme launched last year has not yet been adopted by the Google-owned platform – and fears are



"We believe that the digital environment should offer consumers a music experience that is convenient, easy to use, legal and safe. We will continue to engage with industry and Government to achieve these goals."

Reg Bailey, the head of the Mothers' Union and Bailey Review, told BBC Radio 5 last week: "This is not a question of interfering with artistic freedom. It is simply saying... that if [videos] are not age-rated, parents and children can get a huge shock when they see stuff that they weren't expecting to see."

growing that without YouTube's signature, calls for BBFC-style age ratings could gain momentum at Government level.

The likes of iTunes, Amazon, HMV, Tesco and VEVO have signed up to the BPI initiative,

which marks digital files and videos with the word EXPLICIT – so long as labels include metadata in files indicating that they contain potentially offensive content.

BPI chief executive Geoff

Taylor told *Music Week*: "Most of the key digital music services are already implementing the new scheme, and we are working hard to persuade the remaining few, including YouTube, to come on board."

VIEWPOINT 'I BELIEVE IN RESPONSIBLE ACTION... NOT A MOVE TOWARDS CLASSIFICATION'

DAVID JOSEPH
UNIVERSAL MUSIC UK CHAIRMAN & CEO



"This is an incredibly sensitive subject, and it's quite easy to fall into saying the coolest thing – but I do believe there is an issue here. It's important this doesn't get blown out of proportion; this whole thing's about context.

"At this industry's heart, we should completely support artist freedom and delete the word censorship from anyone's vocabulary.

"However, times are changing and [Universal] and I believe in responsible action. It might sound trite; but as a father of an eight-, six- and four-year-old, I'm incredibly conscious of policing

the internet and the effect the internet can have in school and outside one's home.

"Personally, I think David Cameron has a point in raising the issue – but it's about what we do about it once it's been raised. I would welcome a move towards voluntary measures, but I 100% do not welcome a move towards classification boards. They will be cumbersome and delay creativity. When an artist creates something, it often has a timely or immediate message – I believe they and we should be able to put it out when we want.

"That said, on VEVO when

there's explicit content on a video, it shows a little flag that says: 'Contains explicit content'. Likewise, when we deliver a track that has explicit lyrics, it's tagged on iTunes.

"It's going to affect a handful of videos a year, but if there's something with content that shouldn't be seen by an eight- or 10-year-old I believe it's a responsible act [for the label] to put a little flag up on the video before it's seen. Then at least you give people the chance to switch off.

"A lot of what the Government is going to try and do is not

specifically aimed at the music industry or our artists – it's aimed at ISPs and search engines to play their role. You need to know as a parent what sites are safe for your children to view and what they're going to see. I don't think that's censorship; I'm for freedom of expression.

"But it's responsible, and it's something I want to take a look at. I won't deny that on a personal level I'm conscious about it as a father. I'll wait for the meeting [with the PM], but we're already taking steps towards this and have been for some time. There's just a bit of common sense needed."

NEWS

NEWS IN BRIEF

■ **EC:** The European Commission has confirmed that it will decide whether to block or approve Universal's £1.2bn (\$1.9bn) acquisition of EMI Music by August 8. It said in a statement: "At this stage of the investigation, the new entity, which would be almost twice the size of the next largest player in the EEA, would not appear to be sufficiently constrained by the remaining competitors on the market, by its customers' buyer power, and/or by the threat of illegal music consumption (so-called 'piracy')."

■ **BESTIVAL:** Stevie Wonder will take the Sunday slot at the festival, joining artists such as New Order, The xx, Sigur Ros, Ben Howard and Michael Kiwanuka.

■ **SONY:** Sony Music and management group Raw Power have announced a new rock-centric joint venture label, Search & Destroy. The imprint is the creation of Raw Power CEO Craig Jennings and Sony Music UK Chairman Nick Gatfield, and will be headed up by ex-Sony A&R deputy Tristan Lillingston.

■ **HMV:** HMV is to close its Guernsey fulfilment warehouse and move its operation back to the UK, cutting 46 jobs in the process.

■ **LOVEBOX:** Grace Jones will return to the Sunday stage at Lovebox for 2012 as the festival celebrates its 10th anniversary. The event will take place on June 15-17 in Victoria Park, east London.



■ **JACK DANIEL'S:** The drinks giant will launch a series of hometown gigs in May called JD Roots. The Horrors, The Cribs (above) and Twin Atlantic will play in Southend, Wakefield and Glasgow respectively.

■ **ADELE:** The XL-signed singer has overtaken Dire Straits' Brothers In Arms in the list of the UK's biggest-selling albums of all time. 21 is now in sixth spot, having already surpassed Pink Floyd's Dark Side Of The Moon.

■ **GREAT ESCAPE:** 141 more artists have been added to the festival's 2012 line-up including The Temper Trap, who make their return to the event after three years, to headline the Brighton Dome. The Jack White-produced The Black Belles have also been added to the bill.

For all of the latest Music Industry news, bookmark

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NME ED PROMISES MAG IS STILL FOCUSED ON 'THE BEST IN NEW MUSIC'

Nostalgic Musical Express: IPC at ease over ageing cover stars



MEDIA

■ BY TIM INGHAM

Crows' feet and flecks of grey aren't exactly traditional hallmarks of *NME* cover stars – but 2012's pick have been noticeably advanced in age.

So far this year, the weekly's front page has featured artists including The Cure, Blur, Noel Gallagher, The Sex Pistols and Jack White.

Lana Del Rey is the only debut artist to have featured on *NME*'s cover since the New Year, whilst other front pages have been event-based (*NME Awards* – again fronted by Gallagher) or feature-based (*100 Lost Albums You Have To Hear*).

Editor Krissi Murison (pictured) told *Music Week* that the magazine's target readership, aged 16-25, were "often as passionate about the music of heritage artists as they are about their favourite contemporary



bands", adding: "Our January New Bands issue has been one of the biggest-selling issues of the year so far, so we know they're certainly not turning their back on new music either."

NME covers in November and December last year were also not shy of established and heritage artists. They included Amy Winehouse, Liam Gallagher and The Beatles, whilst The Stone Roses starred twice in October.



Krissi Murison

"Our covers include a mixture of new talent and established acts," added Murison. "This year, we have peppered the cover run with a few heritage covers and event issues – so far this has included Sex Pistols Never Mind The Bollocks anniversary and *100 Lost Albums You Have To Hear* – as these test particularly well with our target audience, who tell us that they are as excited to uncover the incredible stories and music of older artists as they are contemporary and new bands.

"This huge fan appetite for heritage artists is also reflected in festival line-ups that have regularly started to include reunion gigs in recent years – e.g. Pulp and The Libertines at Reading and Leeds, Stone Roses and New Order at T In The Park. Our readers tell us that being able to access music from any decade or genre via the internet has opened their horizons to a lot of older music that they might never have had the opportunity to hear previously.

"They treat this musical discovery in exactly the same way they would a brand new artist and come to *NME* to give them more information and context about the legacy and ongoing influence of these artists today.

"With our 60th birthday this year, we're committed to delivering *NME* readers with the best in new music as well as celebrating our unparalleled heritage and authority."

Virgin nets F1 partnership

Virgin has signed a partnership between electronic dance act The Japanese Popstars and Caterham F1 Team and it describes it as "a first in the music industry".

The deal will see the band provide the official soundtrack to Caterham F1 Team's 2012 season and work with the team on official after-race events.

The group's logo will also feature on the Caterham F1 team's car, alongside global brands including Dell, and Intel.

"We are delighted that we have been able to unveil the partnership between The Japanese Popstars and our team," said Caterham F1 Team head of communications Tom Webb.



"We think it's probably a first for F1, showcasing a band on our car and in the content we use to take our fans into the heart of our team. It is down to a good idea being made possible by the commitment and energy of a lot of very good people."

The Japanese Popstars said, "It's great to be involved with Caterham F1. To be able to write music for something totally unique as this is equally a pleasure and an honour."

Trojan goes for Jamaica gold

Trojan Records will put out a range of rare releases over the coming months to celebrate 50 years of Jamaican independence.

A different reggae artist or label will be featured over the next few months in the run up to the 50-year anniversary on August 6. Lee Scratch Perry is the first featured artist with three releases this month.

April will see four releases from the Treasure Isle label: Treasure Isle Presents Rock Steady, Treasure Isle Presents Original Reggae and a limited seven-inch single featuring two previously unissued Ska sides, Easter Bonnet and Feeling Of Love.

Finally, six titles will be released in May as part of a Classic Island Records Artists theme. They will include Toots and the Maytals' Pressure Drop, Black Uhuru's Guess Who's Coming/Best Of and Steel Pulse's Prodigal Songs.

Best Of collections from Sly & Robbie, Burning Spear and Aswad will also be released in May.

"The themed monthly releases are just one of a number of exciting initiatives we are rolling out to mark the 50th anniversary of Jamaican Independence this year," said head of Marketing at Trojan Records Johnny Hudson.

MAROT JOINS JESSIE J MANAGEMENT HOUSE - AS IT REBRANDS INTO TALENT & MEDIA GROUP

Ex-Island MD in at Crown as new-look firm launches its A&R fund

TALENT

■ BY PAUL WILLIAMS

One-time Island Records MD Marc Marot has joined Jessie J's artist management home Crown as it launches a seven-figure fund to invest in new talent.

Marot's arrival comes as the company, formerly known as Crown Music Management, redevelops into Crown Talent & Media Group (CTMG) in what marks an expansion of its operations from purely artist management.

The change follows a decision by Crown founder and CEO Mark Hargreaves and his colleague Sarah Stennett to go their separate ways after a decade working at the company with artists including Jessie J, Ellie Goulding, Sugababes and Gabriella Cilmi.

Marot joins as group chairman at the new-look Crown having spent the last three years as CEO of the entertainment division of sports group SEG, a company whose roster includes music acts such as the Noisettes and Billy Ocean.



Crowning glory: Marc Marot (left) and The Scarletz (right), the first act to sign up to Crown's A&R fund



He previously worked for 18 years at Island, including running the publishing businesses Island Music Publishing and Blue Mountain before becoming MD of the record division then leaving in 2000 to set up his own company Terra Firma Management with a

roster including Paul Oakenfold, Richard Ashcroft and Yusuf Islam. The company was sold to SEG in 2008.

Marot begins at Crown as it rolls out a seven-figure A&R fund, which is being financed through the Enterprise Investment Scheme (EIS) and overseen by Manchester-based chartered accountancy firm and tax advisors White and Company.

Female pop group The Scarletz, managed by Crown's David Quirk, are the first act to sign up

to the A&R fund in a joint-venture limited liability partnership. This provides money to be invested in the act as well as paying the likes of artist advances.

Marot said this way of funding new talent allowed acts a period to develop to a point where they could possibly be "upstreamed" to a record company.

"The trouble is there are fewer labels, fewer A&Rs, smaller budgets and a more risk-averse atmosphere, so the advantage [of doing it this way] is that we can take the risk on certain types of artists that labels normally wouldn't go near and incubate them," he added.

Moving at the same time as Marot from SEG to Crown are Claire Freeman, who runs the

film, TV, music and specialisation department, and artist manager Alex Martin who is looking after a number of development acts previously worked out of SEG.

Crown CEO Mark Hargreaves said: "I see the creation of CTMG as an ambitious venture yet a very natural development from the company's roots in popular talent management.

"Marc's experience and energy made him the perfect candidate for the group chairman job. My own role will be at the helm guiding CTMG towards its end goals, but I also want to remain close to my artists and in particular will be focusing on the amazing career of Jessie J."



New look: The rebranded Crown will continue to represent successful acts including Jessie J

Fabric's Geoff Muncey joins PIAS



PIAS has recruited Geoff Muncey (*if*) as general manager of PIAS Recordings.

Muncey, who previously ran Fabric Recordings for over a decade, will be responsible for the day-to-day running of the recordings division in the UK - including A&R, budgets, administration and branding for both the Play It Again Sam and Different labels.

He is set to oversee a period of rapid growth and investment in the recordings division of PIAS and will be charged with



"It's an exciting time at [PIAS] as we grow the label roster and this appointment emphasises our commitment and ambition towards the artists we are proud to work with"

PETER THOMPSON, PIAS

managing a cohesive strategy in regards to the development of both the labels and their artists.

Peter Thompson, managing director PIAS UK, said: "I've known Geoff for a long time thanks to our relationship with Fabric and it's fantastic that he has agreed to join PIAS as we develop the label side of our activities. It's an exciting time at PIAS as we continue to grow the label roster and this appointment, along with a number of soon-to-be-announced signings, emphasises our commitment and ambition towards the artists we are proud to work with."

BBC Four cutbacks won't kill new music shows

BBC Four is expected to reduce its original UK drama and science programming output in the coming months - but music is likely to benefit from the cull.

The channel is facing BBC-wide cuts, with the Corporation last year confirming that BBC Four faces a projected £5.2 million fall in content budget to £54.3m by 2016/17. That's a dip of 9.6% of its total content investment per annum.

As a result BBC Four is expected to play a more complementary role to BBC Two, but an increase in

programming in areas such as live music - in classical and pop, arts and culture - is likely to occur, some of which would transfer from BBC Two to BBC Four.

"BBC Four will continue its commitment to original music programmes, both documentary and performance, and a number of new ideas are under discussion," a spokesperson confirmed to *Music Week*.

Recent widely-lauded BBC Four music productions have included *The Joy Of Disco*, as well as the station's popular 'Britannia' series.

NEWS

BBC SOUND OF WINNER ALREADY TOP 10 ON CONTINENT • UNIVERSAL PREDICTS LONG CAREER

Kiwanuka makes strides across Europe

TALENT

■ BY TIM INGHAM

Polydor-signed singer-songwriter Michael Kiwanuka has made a splash across Europe with debut album *Home Again* – as Universal maps out an 18-month international campaign.

After debuting in The Official UK Albums Chart at No.4, the LP has gone Top 10 in four territories on the Continent – reaching No. 3 in Norway, No.5 in Belgium, No.7 in Holland and No.8 in Sweden. It has also gone Top 20 in Austria, Switzerland, Ireland, Germany, Portugal and France. Perhaps even more impressively, the deluxe edition has peaked at No.2 on the iTunes album chart in Belgium and Sweden and hit No.4 in Holland.

Universal VP of international marketing Hassan Choudhury said: "It's been so refreshing to see an artist who's not necessarily led by radio singles be so commercially accepted at such an early stage."

"We've done a lot of groundwork with Michael in these markets. We had him out with Adele last year and on the Laura Marling tour. He won a lot of friends within the Universal family doing those support slots. I say it to a lot of artists: the love has to grow



European strides: Michael Kiwanuka is making inroads on the Continent

within the building first. Because of the way Michael has gone out to all the offices and met the key people, immediately that's been a huge plus to the campaign."

"It's been so refreshing to see an artist who's not necessarily led by radio singles be so commercially accepted at such an early stage"

HASSAN CHOUDHURY, UNIVERSAL

Following a warmly-received showing at SXSW, Universal's global campaign for Kiwanuka will now see key promo taking place in Austria,

WHAT KATIE DID NEXT...

ANOTHER UK ACT doing rather well in the EU is Katie Melua, whose *Secret Symphony* LP is sold via direct distribution deals in each territory by Dramatico, rather than licensing.

Melua's fifth studio album hit Top 10 charts across the continent in its first week including No.2 in Germany and Switzerland, No.3 in Austria and No.1 in Poland. It took the No.8 spot upon arrival in the UK.

"We treat Germany and France with just as much care and attention as we would the UK," Dramatico MD Andrew Bowles told *Music Week*. "It's up to us, with helpers in each territory, to promote and market through direct distribution deals."

The model makes Dramatico a desirable option for artists looking to break territories from further afield, according to founder Mike Batt.

"If an American or Australian artist comes to us and asks us to



release them all around the world, the answer is 'Yes'," he said.

"We don't have to ring up the French MD and ask if they'd put it out in July. Even Sony or Universal have to do that."

"When we say it comes out globally on a given date, that's when it comes out globally," he continued. "It's something that we can offer that a major just can't."

markets. But Michael has just been embraced everywhere.

"We'd love for him to be a massive crossover artist in the world of sales of Adele. That's always what you aspire to."

"We have a long-term plan. At his tender age, I genuinely believe this young man will be making records for many, many years to come."



Katie Sutherland

April's Breakout teams up with Pledge Music

Pledge Music will curate the acoustic stables at next month's *Music Week* Breakout event in London.

The night will take place at the Proud Galleries, Camden on Wednesday, April 11.

As ever, *Music Week* subscribers can book free entry at musicweek.com/breakout.

April's Breakout will include performances from the Jess Hall Band, who recently signed a publishing deal with Eagle-i Music. Ryan Keen will also appear on the main stage, as well as folk-pop outfit The Rumour Said Fire and Becky Jones, aka



Saint Saviour.

Meanwhile, Pledge's acoustic stable will host Warner/Chappell-signed singer-songwriter Katie Sutherland (*l, ft*), as well as Hudson Taylor – Irish brothers who between them have clocked up over 2 million YouTube views.

The stable will be headlined by Danny Shah (*above*), the Scottish singer-songwriter who

bypassed major record companies to set up his own label, before making a pop video that received over 800,000 YouTube views in its first week – and won the support of Chris Moyles, Lauren Laverne and Andi Peters.

"It's fantastic for PledgeMusic to be partnering with Breakout for a second time," said Pledge A&R boss Paul Barton. "Breakout continues to be an important event for emerging acts and it's a pleasure to be a part of it."

Breakout continues to be managed and co-ordinated by award-winning UK indie promoter All Night Long.

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THE MASSIVE CLUB SMASH - AS FEATURED IN

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FROM THE FORTHCOMING NEW ALBUM



DATA DIGEST

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

▶ THE PLAYLIST



LAURA WHITE

Stronger As One (Decca)

Classical music starlet White had this epic, soaring and elegant song selected as the sound of the Diamond Jubilee. (Single, out now)



D'BANJ

Oliver Twist (Mercury)

The infectious, funky first UK single for this Nigerian Afro-beat sensation is already a cult smash thanks to its associated dance moves. (Single, May 14)



JESSIE J

Laserlight (Island)

This Guetta production is an electro-house ballad teamed with Jessie's soaring vocal and is a guaranteed summer dancefloor filler. (Single, May 13)



BIGKIDS

Drum In Your Chest (unsigned)

Chosen by Stella McCartney for her Olympic fashion campaign, this pacy, catchy horns-infused track is set to propel BIGkids into the spotlight. (Single, out now)



CALVIN HARRIS

Let's Go (Sony)

A bonafide dancefloor filler from Harris and vocalled by R&B crooner Ne-Yo, this Pepsi Max campaign track is destined to set dancefloors alight. (Single, April 22)



JUSTIN BIEBER

Boyfriend (Mercury)

Sounding much like namesake Timberlake, Bieber sounds more grown 'n' sexy on this Mike Posner-produced R&B bass bumper. (Single, out now)



fun.

We Are Young (Atlantic)

Recent Billboard chart-toppers rope in Janelle Monae on their anthemic big-chorus song that has been boosted by Glee and Super Bowl features. (Single, May 14)



TULISA

Young (Island/AATW)

Following recent personal scandal, the ex-N-Dubz singer debut solo release is a trendy mainstream-appealing dance-pop affair full of attitude. (Single, May 7)



BJORK

Crystalline remix (One Little Indian)

One of two Current Value remixes kicks off a series of newly-blended tunes redesigned from the Biophilia collection with twinkly kooky Bjork. (Single, April 16)



CLEMENT MARFO AND THE FRONTLINE

Mayhem (Warner)

Poised to chart this week, the London rap 'n' rock group are getting plenty of support for this genre-blending track with urban leanings. (Single, out now)

BREAKOUT



JESS HALL BAND

Jess Hall and Swindon childhood friends Alex, Andy and Stef came together in 2010. The last year has seen them release a first EP, playlisted on Radio 1, appear at festivals and write and record with industry luminaries. Last month they signed a publishing deal with Eagle 1. The four-piece will play at the April Breakout event held at the Proud Galleries in Camden. *Get on the guest list at musicweek.com/breakout*

SIGN HERE



Bristol-based bass music duo **Cutline** have signed an exclusive record deal with Speakerbox/Ministry of Sound – a project of broadcaster and DJ Mistajam that is overseen and A&R'd by MoS.

GIG OF THE WEEK



Who: Odd Future
Where: Brixton Academy / Old Blue Last, London
When: March 29
Why: After their gig, Odd Future will join the monthly Vice issue launch party where O.Children are the headline performers to continue their revelry.

SALES STATISTICS



CHART WEEK 12

Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	3,103,342	1,217,605	279,138	1,496,743
PREVIOUS WEEK	3,081,319	1,551,592	417,261	1,968,853
% CHANGE	+0.7%	-21.5%	-33.1%	-2.4%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	40,404,188	17,111,279	3,647,110	20,758,389
PREVIOUS YEAR	37,884,683	20,073,468	3,537,808	23,611,276
% CHANGE	+6.7%	-14.8%	+3.1%	-12.1%

TOP 10 STORIES ON MUSICWEEK.COM

Musicweek.com's most-read stories for period ending March 27, 2012



- 01** 'Music/tech industries must stop self-interested propaganda' *Wednesday, March 22*
- 02** Radiohead tickets ARE on Viagogo - for £600 each *Wednesday, March 22*
- 03** Bandier extends Sony/ATV Music Publishing contract *Tuesday, March 20*
- 04** Labels slash TV ad spending *Wednesday, March 22*
- 05** Britain's Got Talent vs. The Voice UK: ratings figures *Monday, March 26*
- 06** Adele overtakes Pink Floyd in UK's biggest selling album list *Tuesday, March 20*
- 07** Fabinyi takes GM role at Australasian publishers association *Wednesday, March 21*
- 08** US charts: The Wanted follow One Direction *Wednesday, March 22*
- 09** Adele overtakes Dire Straits in UK's best-selling albums list *Thursday, March 23*
- 10** HMV to close Guernsey warehouse *Saturday, March 24*

CRITICAL MASS



metacritic
Keeping score of entertainment.

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

www.metacritic.com



64

Tribes
Baby



54

The Ting Tings
Sounds From Nowheresville



47

Meat Loaf
Hell In A Handbasket

» For daily news visit musicweek.com

THE MAGIC NUMBERS

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

176,000

Copies of One Direction's Up All Night sold in its opening week saw them become the first British band in history to enter the chart at number one with their debut album in the US

8.4m

People tuned in to watch The Voice on Saturday



19

Years after Rod Stewart last performed with The Faces, the singer is set to rejoin the band for a one-off performance at the Rock & Roll Hall of Fame on April 14

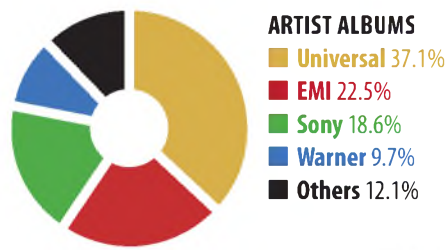
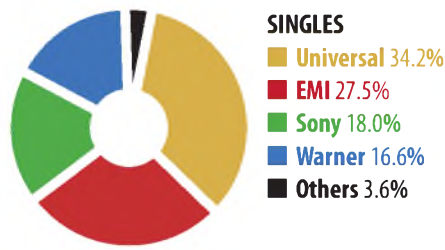
2

Legendary LPs leapfrogged in one week as Adele's 21 overtook Pink Floyd's Dark Side Of The Moon and Dire Straits' Brothers In Arms in the UK's biggest-selling album list

34.1

Per cent cut in record company TV advertising budgets last year, down to £38.5m

MARKET SHARES BY CORPORATE GROUP WEEK 12



© Official Charts Company

FEEDBACK

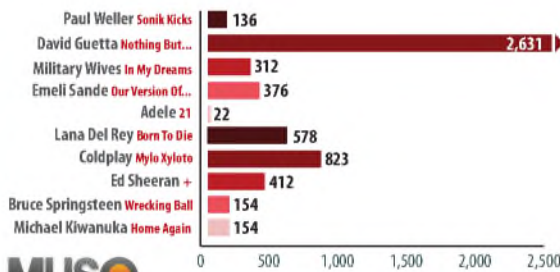
● **Radiohead tickets ARE on Viagogo – for £600 each**
Caitlin: "Sorry I'm still trying to get my head around this – £180 booking fee????!! I cannot fathom how this can even happen, and how on earth Viagogo can even pretend to care about their customers. Disgusting."
Jack: "I bought two tickets for The O2 shows (£175 for two!) from Ticketmaster on the day of release, but I bought them on a friend's card who now cannot come. So now I have £175 of unusable tickets – brilliant."
mr pooler: "I actually have tickets and paid no delivery fee its all ticketless wrist band on entry lol."



Tim: "Jack, surely that's the point of the deal with Ticket Trust, to allow you to sell your tickets on? Have you approached them?"

PIRATES' BAY

NUMBER OF ILLEGAL FILES FOUND BY MUSO.com OF TOP 10 ALBUMS ON MARCH 26

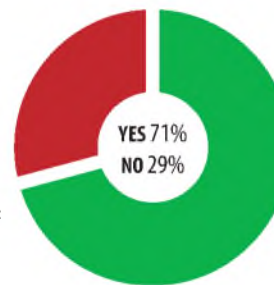


Source: Muso.com

MUSIC WEEK POLL

This week we asked...

Will allowing represented artists to enter The X Factor upset the format of the show?



Vote at www.musicweek.com

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

@jprobyn It's a dream come true, Steps, Rick Astley, Jason Donovan, Hazell Dean and many more all on one night in Hyde Park – Pete Waterman is a god!
 (John Probyn, *Live Nation*) Tuesday, March 20

@rebeccaschiller Just walked past a woman on the street with a Sainsburys bag tied over her head. It's not raining...
 (Rebecca Schiller, *NME.com*) Thursday, March 22

@MartinTalbot Jimmy Bullard is like the queen - very expensive, but good for morale. Discuss. #ITFC
 (Martin Talbot, *OCC*) Friday, March 23

@willtheaks Birdsong. Not just a great novel and rubbish West End play, but an event occurring outside. hash tag sprung ornothological tweetage
 (Will Theakston, *Warp Records*) Tuesday, March 20

@JamieVaide I have no idea who Tulisa is – the first I heard of her was when she was blathering about a spank video in the papers.
 (Jamie Vaide, *Universal Music Group*) Thursday, March 22

@theeviluncle Always a bit embarrassing when someone comes into the office for a meeting and I'm blaring out The Lion King soundtrack...
 (Austen Cruickshank, *Visible Noise*) Friday, March 23

@DavidEmery Interesting; on the iPad you can scroll through the iTunes charts forever (as opposed to it being limited to the top 200 on the desktop)
 (David Emery, *Beggars Group*) Wednesday, March 21

@spencerhickman dear @eBay so people are selling @recordstoreday titles on your site already and they are not released to buy until 21st April
 (Spencer Hickman, *Rough Trade, Record Store Day*) Friday, March 23

@soundboy If your product isn't compelling enough to partner with as a brand, make it better. White label is where weak products go to die.
 (Ian Hogarth, *Songkick*) Friday, March 23

@DavidEmery ...which means I can exclusively reveal that Baby by Justin Bieber is currently at No.999...
 (David Emery, *Beggars Group*) Wednesday, March 21

@example On my way to meet @edsheeran. We're gonna play each other our new album demos and eat pesto bread. #NoLegs
 (Example) Friday, March 23

@AlyssaReid Everytime I want to tweet Aqua lyrics, I have to stop myself because I don't realize how raunchy they are till I type them out...
 (Alyssa Reid) Sunday, March 25

INK SPOTS

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

That chap **Weller** seems to be everywhere at the moment. He graces the cover of Q's May issue looking sharp as ever. He talks about how his father and manager inspired him, drove him to success and continued to be a key part of his career right up to his death.



Q sits in the analogue world of Toe Rag Studios with **Michael Kiwanuka** and gets to know the mellow jazz man, born after his time, apparently, as a 25-year-old that's "so Seventies".

Gotye talks about how he never intended to write a commercial pop song and how the success of *Somebody That I Used To Know* has happened on his own terms while **Tenacious D** fill the Cash For Questions page as **Jack Black** and **Kyle Gass** answer readers' questions including why they didn't go for the name 'Black Gass'. It's because it sounds like 'Black Ass'.

Madonna's MDNA fronts the new album reviews scoring four stars and Jack White's first solo effort gets the same with Q deeming a potential fourth band "surplus to requirements"



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

DATA DIGEST

Photo: 83/Mark Allan



PICTURE OF THE WEEK

JACK MAGIC WOMAN

March 20, County Hall, London
Jack White makes a surprise appearance alongside Mayor of Lambeth Councillor Christiana Valcarcel at the first UK playback of his debut solo album *Blunderbuss*.

THE TASTEMAKERS

Today's opinion formers predict tomorrow's headline acts



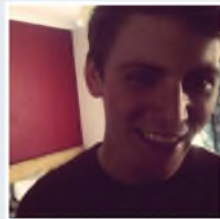
KIMBERLEY-MARIE SKLINAR
(NEVER ENOUGH NOTES)
Super Best Friends Club - 'Yes You Are' Hakisac Records

An ethereal and shimmering sense of awesomeness, it reeks beautifully of Animal Collective's *My Girls* and nods towards dream-pop and psychedelia. Repetitive piano is layered under almost Gregorian vocals, dizzying chanting and delicate percussion. A gorgeously summery piece.



BRIAN HURST
(SOULANDJAZZ.COM)
Incognito - Surreal Dome Records

An album which illustrates a real confidence in both choice and style. Incessant grooves such as *The Less You Know* feat. Maysa or the Nuyorican feel of *Rivers On The Sun* with customary Buddhist-like harmonies. *Incognito* get better with age.



AL HORNER (Q MAGAZINE)
Soccer96 - Soccer96 Demons Are Real Records

Brighton-based electro-adventurers Soccer96 are not just a snappy name. From the euphoric dance splash of California, this debut album impresses. Analogue synths grind against live drums and Day-Glo rave loops while Dan Leavers' vocals ghost in and out, sounding like Flying Lotus on a giddy hip-hop tip.



SAAM DAS
(FADED GLAMOUR)
Caan - Every Little Thing Camouflage Recordings

A member of *Our Est Le Swimming Pool* until their tragic demise, Caan is now forging his own electro-pop path. Hypnotic debut single *Now Hear This My Friends* gained favour with XFM and NME, with this new single continuing Caan's compelling new journey.

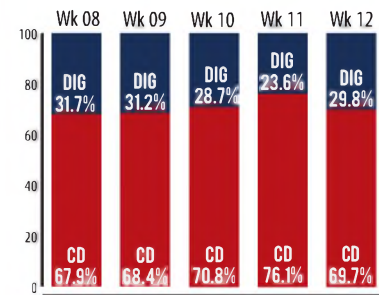
ON THIS DAY



Saturday, March 30 1967

During an appearance by Jimi Hendrix on TOTP, a technician plays a backing track for Alan Price's *Simon Smith And His Amazing Dancing Bear*. "I don't know the words to this one, man" is Hendrix's response.

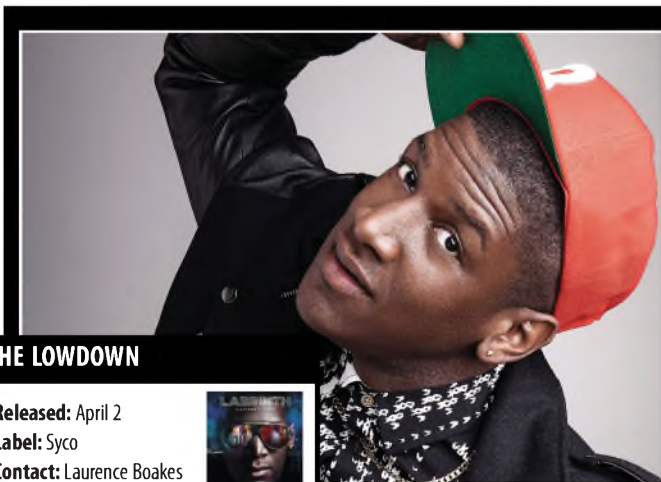
DIGITAL vs PHYSICAL



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

CD
DIGITAL

Official Charts Company



THE LOWDOWN

Released: April 2
Label: Sync
Contact: Laurence Boakes
Laurence.Boakes@sonymusic.com

CAMPAIGN SUPERNOVA

LABRINTH • Electronic Earth

RADIO
Support from Radio 1 has included a landmark live lounge with Fearnie Cotton and a Zane Lowe session. Labrinth is also set to appear at Radio 1's Hackney Weekend in June.

PRESS
Key positioning pieces have featured in both music and fashion publications from *GQ*, *Vanity Fair*, *FHM* *Collections* and *Wonderland* through to *NME*, *RWD* and *Flavour*.

TV
A "less is more approach" saw Labrinth announce himself to the ITV1 audience with a special performance of *Earthquake* on *The Jonathan Ross Show* on March 24. The arrangement saw him backed by a 24-piece choir and an orchestra.

BRANDS
A pan-European deal with Reebok as brand ambassador includes

Labrinth as the face of their above the line advertising activity for its spring/summer and autumn/winter campaigns for 2012 in UK and across Europe.

SYNC
Sync and brand deals with Nokia, Ambre-Solaire, Mastercard, Sennheiser and Sony Xperia have followed the Reebok affiliation.

ON THE RADAR **YES SIR BOSS**

An accidental phone call by Josh Stopford to a childhood friend – who happened to be Joss Stone – led to his Bristol-based six-piece Yes Sir Boss becoming the first band to sign to her newly-created label Stone'd Records.

Speaking to *Music Week*, bassist Stopford said the group of musical college-friends have been compared to Beirut and The Cat Empire for their instrumentals and Tom Waits and Kings of Leon for the lead vocal.

He described YSB's sound as having, "a real cocktail of influ-

ences. There's a horns section with Balkan-esque influence and a solid guitar section that's all about the riffs. You'll get everything from massive rock to delicate folk tracks and dirty old saloon bar songs as well as tracks that'll make you want to dance and quite poppy ones too."

The band's debut EP *Desperation State* has been described as having a 'blend of instant hooks, offbeat rhythms and epic riffs, encompassing elements of everything from ska, roots and reggae, to jazz, funk and indie' and

Stopford says that fan-favourite Not Guilty is indicative of what's to come: "We always make sure there's a riff in [the track], that's going to stick in people's minds and that theme kind of runs through the [forthcoming] album."

That as-yet-untitled debut album will be released following festival season as YSB look set to capitalise on numerous live dates in their schedule.

As for the role Stone has played in their development, Stopford



LIVE & RELEASE SCHEDULE

RELEASES:

May 7
Desperation State EP

Summer 2012
Debut LP tbc

LIVE: March 28 Surya, Kings Cross
May 5 EP Launch Party @ Fiddlers, Bristol



reveals: "Joss obviously has her favourite songs but she's left us to our own devices. The point of this label, for her, was to not interfere in the creative process - for the label to be doing the job of putting the music out there and leaving the artist to do what they're good at."

He added: "Joss has been like a really liberal dream parent that just lets you go out and do whatever the fuck you want and make your

own mistakes and then will be there to account for you a bit if it all goes wrong... I reckon we'll be alright though."

LABEL

Stone'd Records - General Manager:
Brian Nelson 615-509-2166

MANAGEMENT

Diplomats of Sound CIC
Manager: Si Chai
sichai@diplomatsounds.org



HE SAID / SHE SAID



“Just woke up to a better UK music scene. LONG LIVE THE VOICE!!”

The Script frontman and talent TV show coach Danny O'Donoghue appears confident that *The Voice*, following its first airing, has had an impact on the industry already.

TAKE A BOW TEAM KATIE MELUA



THE LOWDOWN

Album: *Secret Symphony*
Highest chart position: 8

Label: Dramatico

General Manager: Andrew Bowles

A&R: Mike Batt

Manager: Mike Batt for Dramatico Entertainment Ltd

Marketing: Andrew Bowles

National Press: Sue Harris at Republic Media

Regional Press: Hannah Milton at Republic Media

Online: Beth Heath Netherton at Republic Media

National radio: Chris Hession & Natalie Peyton at Hesso Media

Regional radio: Terrie Doherty

TV: Matt Connolly at Stay Tuned

MUST-SEE MUSIC TICKETING CHARTS

HITWISE Primary Ticketing Chart		
POS	PREV	EVENT
1	4	JLS
2	5	ONE DIRECTION
3	13	V FESTIVAL
4	12	SECRET GARDEN PARTY
5	6	LIONEL RICHIE
6	9	ED SHEERAN
7	NEW	HARD ROCK CALLING
8	10	BRUCE SPRINGSTEEN
9	NEW	YOU ME AT SIX
10	2	READING FESTIVAL
11	14	COLDPLAY
12	8	OLLY MURS
13	NEW	PAUL SIMON
14	NEW	DRAKE
15	1	LEEDS FESTIVAL
16	NEW	JESSIE J
17	NEW	STEPS
18	NEW	BESTIVAL
19	17	AHA
20	20	T IN THE PARK

VIAGOGO Secondary Ticketing Chart	
POS	EVENT
1	NICKI MINAJ
2	DRAKE
3	COLDPLAY
4	JLS
5	WESTLIFE
6	ED SHEERAN
7	ONE DIRECTION
8	JAY-Z
9	JACK WHITE
10	MADONNA
11	GEORGE MICHAEL
12	LAURYN HILL
13	X FACTOR LIVE
14	SLASH
15	STEPS
16	THE SHINS
17	BRUCE SPRINGSTEEN
18	EDDIE VEDDER
19	OFWGKTA
20	STING

TIXDAQ Primary Ticketing Chart		
POS	PREV	EVENT
1	1	ONE DIRECTION
2	1	WESTLIFE
3	5	STONE ROSES
4	6	HAPPY MONDAYS
5	NEW	NICKI MINAJ
6	4	EXAMPLE
7	7	NOEL GALLAGHER
8	9	NKOTBSB
9	10	KEANE
10	8	EMELI SANDE
11	13	LIONEL RICHIE
12	12	V FESTIVAL
13	11	MADONNA
14	3	COLDPLAY
15	14	BRUCE SPRINGSTEEN
16	15	BLINK 182
17	20	READING FESTIVAL
18	19	LEEDS FESTIVAL
19	NEW	BOMBAY BICYCLE CLUB
20	NEW	T IN THE PARK

HALL & NOTES



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Bands contact
programming@richmix.org.uk

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500 standing

Upstairs Capacity
550 standing

Coming up

30/3 Grandma's Party
31/3 The Destroyers + Mavrika
07/4 Afrikokoa and Direction Africa
08/4 Open the Gate Circus
09/4 Allsortz
10/4 Dialogues Trio with Sirish Kumar Album Launch
12/4 Tilt's London Liming
20/4 La laia

THE BIG INTERVIEW PALOMA FAITH

Why the platinum-selling singer isn't scared of the music industry – or standing up to her label – anymore



FAITH IN THE SYSTEM

TALENT

■ BY TIM INGHAM

Paloma Faith is frazzled enough to warn us she's feeling a little "weirded out" before we ask her a single question.

Having retreated for 18 months following the platinum success of her debut album, the Hackney-born songbird has returned to the limelight with thumping thick-skinned anthem *Picking Up The Pieces*. Unfortunately for Faith, the single's official release in May (and subsequent arrival of second album *Fall To Grace*) has reawakened the tabloids' thirst for her kooky, vintage shtick – and her personal life.

It's a slight surprise that she's quite so thrown by the arrival of paparazzi outside her house, because she demonstrates no such unease over recent major modifications to her record label life.

Having seen Sony mentors Nick Raphael and Jo Charrington leave Epic last year, Faith has hopped over to RCA for the follow-up to 2010's *Do You Want The Truth Or Something Beautiful?*, working with fellow newbie, label MD Colin Barlow.

Rather than allow these unfamiliar surroundings to put her off, she says they have inspired a forthright demand for personal creative control. Manager Jamie Binns at Lateral agrees, commenting that she noticeably became the "captain of her ship" following the changeover.

Surprisingly, Faith looks back on her last mega-successful record with mixed feelings: although she



ABOVE
Men of Faith:
Manager Jamie
Binns of Lateral
and (bottom) new
RCA label boss
Colin Barlow

"I'd like to make a few waves in America and internationally. I speak three languages. I don't think that was really utilised in the promotion of the last record"

PALOMA FAITH

appreciates its breakthrough status and still adores some of its standout moments, she also sees it as a token of her uncertainty as a fledgling artist. Too many of its ideas clash; too much of its sound is steeped in other people's ideas.

This time round, alongside producer Nellee Hooper (Bjork, Massive Attack, Madonna) and co-producer Jake Gosling (Ed Sheeran), she's wrestled her way to the auteur's chair.

And as she tells *Music Week*, now she's worked out how to "push my battles", she's starting to demand truly global support from Sony HQ...

How has your sound progressed from *Do You Want The Truth...* to *Fall To Grace*?

When I made my debut record, I was dealing with the whole music industry. Everything was a first. Now I've been through it once, I've learnt what [the labels'] role is – when to listen to them and when not to. This record is much more true to what I set out to do in the first place.

I'm a massive film fanatic so I've always been spouting off about being cinematic, but I wasn't necessarily as involved creatively on the last album. I was with the writing, but not production or the later stages like mixing and mastering. On this record I've had a say right to the last detail.

What's changed within Sony to give you control?

I've got a bit more worth now. And because I know my worth, I'm not as sheepish about standing up for what I want. Also, I've accepted that the music industry is a business. That's their concern so I shouldn't worry about their creative opinions, and I don't anymore. I've stopped listening. Like with photographers, I go: "Just call me. Don't bother speaking to them." [laughs]

Did you personally pick Nellee Hooper to produce the record?

I was really lucky with the label changeover that I got to work with Colin Barlow. Because I'm a little bit of a dreamer in my own little world – which tends to be quite old-fashioned – I don't really have my finger on the pulse. Colin translated my desire to sound a certain way into introducing Nellee Hooper. It was a brilliant suggestion.

You had a famously close relationship with Nick and Jo – who still manage your publishing – before they left Epic. Has it been tough making a record without them?

There's pros and cons. I like being given the freedom I've got to be creative this time round, but I've also sometimes felt a little too out on my own.



Jo and Nick groom everything to the last little detail. Sometimes I miss that attention. But I'm lucky that I've got amazing management. What I miss from the label, Lateral have stepped in and taken on.

I used to speak to Jo every single day, but I don't have that anymore. It's a bit different. When you all like each other and you all work hard, when you achieve it feels better. You can celebrate together. But it's early days [with RCA] – Colin Barlow's only been in the Sony building since January. The main concern is making a brilliant record I'm really proud of, and I feel like I've done that. If I'm honest, I didn't feel like that last time.

That's a surprise...

I loved what [Do You Want The Truth...] was, but I always wanted to be the sort of recording artist that marks a moment with a record that has a consistent sound. To me, my debut was more of a compilation. I'd written those songs over a period of five years and each track was produced by a different person so it didn't really have a coherent sonic to it.

What advice would you give to a young artist, knowing what you know now?

You have to forgive yourself. If you have personal failures or make mistakes – or if you don't get signed first time or you get dropped – so long as you have something to offer people, keep persevering.

Indie labels sometimes question the amount of creative freedom an artist gets within a profit-hunting major. What's your take?

Because a major label throws quite a lot of money at things, they're usually a bit more tentative, whereas an indie maybe doesn't throw as much. So [a major] is always worried about throwing it at the wrong person.

But I think once, as in my case, they realise they can take a bit more of a risk, you can get given a huge amount of freedom. For me, that's come from a combination of things: I've gone straight to my label as well as people in the industry [and shown] that if I don't like something, I will tell a journalist. I think they're afraid they'll have to listen to me because it's kind of true.

I sort of demand freedom in the sense that if I don't get it, I won't play the game. It's my way or the highway. If you like it let's go with it, and if you don't then drop me. I've said to Nick [Raphael] on a few occasions: "Go on, drop me then." It's the way I am: it's partly a lie, but also I'm pretty confident about my creative judgment.

Who's the best music executive you've worked with?

In the sense of caring and nurturing on a personal level – helping and giving confidence – I'd say Jo Charrington (right). But my managers are amazing; they've been with me since before I had a deal or anything.



ABOVE
Something beautiful:
Paloma Faith's 2010 debut album. Her new LP *Fall To Grace* is released on May 28

Managers can be blamed for ruining careers.

What makes Lateral so good?

Their ability to know if I'm not happy with the way something's gone. Rather than be arrogant, they just change it and make it better. They're quite a transient management company. I'm a workaholic and a massive multitasker. People don't generally do things at my pace. Rather than lose me, they decided to employ someone on those day-to-day things. That means they can think about the bigger picture without me getting panicky that nothing is getting done. I'm quite demanding in some ways. If I send an email out I expect a reply quite quickly. More than being a diva, that's more because my memory's terrible.

Forget Sony and industry interests for a moment: what are your ambitions for this record?

I'd love to buy a house [laughs]. I'd like to make a few waves in America and internationally. The last record did really well in the UK and I'm so grateful for everything that happened here. But considering I speak three languages I'd like to use my ability to fit into lots of different cultures. I don't think anyone [at Sony] really utilised that on the last record.

I've been wagging my finger at Sony International people at parties who remain from the first album. They all look a bit scared. I saw one of them at the Sony post-Brits party. He cowered into the corner and said: "I know what you're going to say! I promise I'll do it!"

BUSINESS ANALYSIS GLOBAL SALES

EDITORIAL

Arresting the decline



THE IFPI'S 2011 WORLDWIDE NUMBERS provide the most compelling evidence yet the global music market is finally starting to turn a corner.

Admittedly, overall sales were down again, but the 3.0% drop is a marked improvement on the previous year when the annual decline was 8.9%, while in 2009 revenues fell 7.2%. In fact, 2011 provides the most positive year-on-year change since 2004 when the market was flat.

Depending where you look last year's story becomes more or less upbeat, but it is telling that only one of the Top 10 territories (the Netherlands) posted a double-digit revenues decline, while two of the top three players – the US and Germany – were virtually flat. For the States in particular this is a remarkable turnaround, given it had endured 10%-plus declines in each of the three preceding years. And, while despondency may be setting in this year in the UK with the albums market down 12.1% at this point, we should remember where the US music market leads we usually follow. It is just going to take a bit of time.

There are plenty of other positive tales, too, in the IFPI's Recording Industry in Numbers (RIN) to outweigh the more disappointing ones like Japan's 7.0% fall, some coming from developing markets such as Brazil and South Korea, while Australia had a landmark year as it overtook Canada.

Behind much of this growth is a digital market that is now expanding to decent levels on two fronts: downloads and subscriptions. Some of the debate in the recent past questioned whether consumers would ultimately abandon the *à-la-carte* model led by iTunes and move across to subscription services, but the evidence presented by IFPI suggests the sectors are serving two different types of consumer. They really can live alongside one another.

And it is welcome that the IFPI in its hefty end-of-year report decided to devote several pages to the physical music market. Too often physical is written off by those who would wish us think all music fans have moved on to digital. That is simply not true and physical product continues to be the dominant revenue driver in most markets.

Although the present situation will not last forever with the US already a digital-dominant music economy, there is some kind of evolution happening in the physical space to ensure the CD will have a future, albeit from a smaller base. The deluxe boxed set is one such development at the more specialist end, but the industry will need to assess going forward how best it can serve a more general music consumer who still wants CDs not downloads.

As a counterpoint to these positives, the RIN gives over its usual generous space to the fight against piracy, although even here there are some encouraging things to report, including the helpful impact of Hadopi law in France and initiatives running in the likes of South Korea and New Zealand.

Far more needs to happen on the piracy front, not least in the UK, but even in the face of this ongoing battle the industry can look back on 2011 as a year when it really moved forward.

Paul Williams, Head of Business Analysis

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



THE WORLD TURNS AROUND

While overall global music sales are down again, the margin of decline is much reduced – and depending where you look, the turnaround in fortunes of some markets is an extremely positive indication for the future

EXECUTIVE SUMMARY

- Recorded music revenues down 3.0% in 2011 to \$16.6bn (£10.5bn)
- Digital revenues rise 8.0% to \$5,229m (£3,292m) as physical drops 8.7% to \$10,170m (£6,411)
- US remains top music market with sales down 0.1% with Japan second (–7.0%), Germany third (–0.2%) and the UK fourth (–3.1%)
- Australia moves above Canada and Brazil overtakes Netherlands and Italy in global rankings
- Adele's 21 is 2011's top-selling album with 18.1 million units sold

INTERNATIONAL

■ BY PAUL WILLIAMS

Subscription music services played by far their biggest role yet in global annual music sales in 2011, helping the overall recorded music market fall by its smallest amount since 2004.

Although sales were down yet again, the 3.0% decline to \$16.6bn (£10.5bn) was significant in that it was far less harsh than in previous years – the drop was 8.9% in 2010 – and within this slow-down was a significant lift in the number of music fans now paying for subscription services.

According to IFPI figures revealed in its Recording Industry in Numbers publication covering 2011, the paying subscription base rose by

65% last year to an estimated 13.4 million people. Even more encouraging is the IFPI concluding this rise has not cannibalised iTunes and other *à-la-carte* services, a situation it explains by the two business models attracting different types of consumers. At the same time, iTunes continued to move into new markets with launches last year in 28 territories, including Brazil.

Spotify alone claimed more than three million paying customers in 2011, more than tripling its base since the previous year, while France's leading streaming service Deezer had 1.5 million paying subscribers.

As the number of users of these services and others rapidly grows then so does the downloads market with the one-track business expanding by around 13.3% in unit terms last year and digital albums up 25.8%. Digital revenues increased overall by 8.0% to \$5,229m (£3,292m), a bigger percentage increase than the year before, although this rise was not enough to offset an overall fall in recorded music sales as digital's increase was cancelled out by an 8.7% drop in physical sales to \$10,170m (£6,411m). Even here, though, it was not all bad news as the physical market appears to be starting to level off, having fallen by a much sharper 13.8% in 2010.

Performance rights income, meanwhile, was up 4.9% to \$905m (£570) and the IFPI has added synchronisation revenues to its annual calculations

for the first time. This sector rose by 5.7% in 2011 to \$342m (£215m) to make up around 2% of global recorded music revenues.

While an increase in subscription services is clearly helping matters, by far the main reason why revenue across all disciplines was down only marginally was the contributions of both the US and Germany. Remaining the first and third biggest music markets respectively in 2011, both territories' sales were flat during the year. In the States sales were down by just 0.1% to \$4,372.9m (£2,753.2m), having dropped by 10.0% in 2010, while the German market declined by 0.2% to \$1,473.7m (£927.8m). This compared to a 4.1% fall in 2010 when Germany moved back above the UK to claim third spot on the global league table.

Having suffered double-digit declines in each of the preceding three years, the US market being virtually flat last year has to be a cause of real optimism. Driving this improvement was digital, which for the first time last year accounted for more than half (51%) of industry revenues in the market as new players such as Spotify and Muve Music launched. Digital sales grew by 9.1% to \$2,213.4m (£1,393.6m), helped by download album sales expanding in unit terms by 19.5% to 103.1 million units.

Another important driver of US music revenues was public performance and broadcast income and this rose there by 45.9% last year to overtake the UK (down 0.6%) as the biggest market for this sector. The big increase included efforts by US performance rights music licensing company SoundExchange to ensure music users paid fair commercial rates as well as overseeing that businesses were properly licensed. Growth was further aided by the expansion of companies such as Pandora, SiriusXM and cable TV and internet streaming services.

Germany also reported double-digit digital growth with revenues rising 21.4% to \$225.4m (£141.9m), but physical continued to dominate and made up 78% of sales in 2011, compared to 15% for digital.

In between the US and Germany on the global league table Japan suffered a 7.0% dip in revenues to \$4,087.7m (£2,573.6m) in what even away from industry matters was a traumatic year with the devastating earthquake and tsunami and their after-effects. As with Germany, physical sales in Japan

TOP OF THE WORLD BIG SELLERS

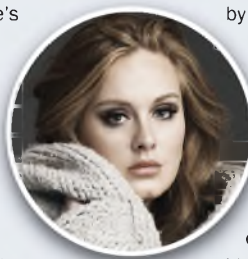
SIX OF THE 20 biggest-selling albums of 2011 globally were by UK acts with Adele boasting a double appearance joined by Coldplay, Amy Winehouse, Mumford & Sons and Susan Boyle.

Adele's expected place at the top with 21 came with 18.1 million sales, the highest calendar tally for any album since IFPI started compiling this annual chart in 2002. It was joined in sixth place by its predecessor 19, while Coldplay's Mylo Xyloto was fourth, Amy Winehouse's posthumous *Lioness: Hidden Treasures* 11th, Mumford & Sons' *Sigh No More* 13th and Susan Boyle's *Someone To Watch Over Me* 20th.

Across the entire Top 50 chart Universal claimed an unrivalled 18 titles outright, including six of the leading 11 sellers led by Lady Gaga's *Born This Way*, plus another five titles in conjunction with other companies. Headed

GLOBAL TOP ALBUMS 2011

POS	ARTIST/TITLE / CORPORATE GROUP
1	ADELE 21 XL (XL/Sony for US and Latin America)
2	MICHAEL BUBLE Christmas Warner
3	LADY GAGA Born This Way Universal
4	COLDPLAY Mylo Xyloto EMI
5	BRUNO MARS Doo-Wops & Hooligans Warner
6	ADELE 19 XL (XL/Sony for US and Latin America)
7	JUSTIN BIEBER Under The Mistletoe Universal
8	RIHANNA Loud Universal
9	RIHANNA Talk That Talk Universal
10	LIL WAYNE Tha Carter IV Universal



by Beyoncé's 4, Sony provided 13 albums on its own and three with others, while Michael Bublé's Christmas was the biggest of four exclusive Warner titles, the same number as EMI whose 2011 top seller was Mylo Xyloto. EMI also shared another two titles and Warner one, while nine of the top 50 were partially or totally independent releases.

accounted for the vast majority of sales (75%) with digital revenues actually shrinking last year by 16.3% to \$902.4m (£568.2m). This was a far bigger drop than what occurred in the physical market (down 4.0%) and came despite strong rises in download sales. However, the increases were cancelled out by a steep fall in the mobile music market, which has previously accounted for a big part of Japan's digital music business but is being badly hit by piracy, while smartphone penetration is much lower than in other developed markets.

The UK retained its fourth place with a 3.1% overall drop to \$1,433.7m or £888.9m with physical revenues down 14.1% but digital up 24.7%. Despite the total decline, the UK moved further ahead of fifth-placed France, which suffered a slightly bigger

GLOBAL RECORDED MUSIC TRADE REVENUES (US\$ millions)

	2010	2011	% CHANGE
PHYSICAL	11,142	10,170	-8.7%
DIGITAL	4,840	5,229	+8.0%
PERFORMANCE RIGHTS	862	905	+4.9%
SYNCHRONISATION	324	342	+5.7%
TOTAL MARKET	17,168	16,646	-3.0%

TOP 10 RECORDED MUSIC MARKETS 2011

POS	2010 POS	COUNTRY / REVENUE	% CHANGE
1	1	USA \$4,372.9m	-0.1%
2	2	JAPAN \$4,087.7m	-7.0%
3	3	GERMANY \$1,473.7m	-0.2%
4	4	UK \$1,433.7m	-3.1%
5	5	FRANCE \$1,002.2m	-3.7%
6	7	AUSTRALIA \$475.2m	+5.7%
7	6	CANADA \$434.0m	+2.6%
8	10	BRAZIL \$262.6m	+8.6%
9	8	NETHERLANDS \$240.2m	-12.1%
10	9	ITALY \$239.9m	-6.4%

As the number of users of streaming services rapidly grows then so does the downloads market with the one-track business increasing by around 13.3% in unit terms last year with digital albums up 25.8%.

fall in overall revenues of 3.7% to \$1,002.2m (£631.0m), although it could claim Europe's most developed subscription sector with revenues here rising last year 89.4%.

Australia leapfrogged Canada to become the world's sixth biggest music market with revenues improving by 5.7% to \$475.2m (£299.2m), although sales were also up (by 2.6%) in Canada to \$434.0m (£273.2m) as it slotted into seventh position.

An 8.6% revenues rise results in Brazil moving ahead of the Netherlands (down 12.1%) and Italy (down 6.4%) to claim eighth position, while other markets increasing include Sweden (up 3.0%), India (6.2%), South Korea (6.4%) and Mexico (5.5%). Revenues were up only marginally in China (1.2%) and were heavily down in Russia, dropping 29.3%.

SLOWING DOWN BUT MAKING PROGRESS PHYSICAL PRODUCT EVOLVES

THE SOUND OF JAWS DROPPING is unlikely to accompany the news that physical music sales dropped again last year with the market shrinking by another 8.7% worldwide.

But behind this fall is what the IFPI is billing as an "evolution" of physical product with, in its eyes, the sector moving towards deluxe products or being bundled with merchandise or concert tickets. Progress here is evident by a slowing down in the decline of the sector, having dropped by 13.8% in 2010 and 12.7% in 2009.

Vinyl sales are actually

rising year-on-year and in the US, Germany, France and the Netherlands the IFPI reveals they were at their highest level last year since 1997. Across the globe the vinyl market was up 28.8% last year to \$115m (£72m), although it should be noted this only made up 1% of all recorded music sales.

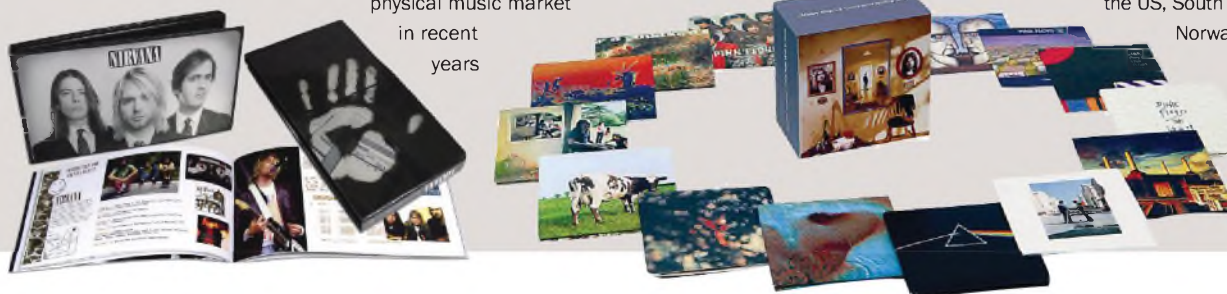
Another important development in the physical music market in recent years

has been the rise of the super deluxe boxed set and in its Recording Industry in Numbers publication covering 2011 the IFPI throws the spotlight on four key boxed-set releases last year: those for Nirvana, Pink Floyd, Elvis Presley and The Smiths.

In six of the world's Top 10 music markets physical continued to make up around 70%

or more of total recorded music revenues, led by Germany with 78%. However, even in the developing market of Brazil, which rose in the rankings from 10th to eighth position, physical contributed 74% of all sales, aided by some strong local releases by acts including Paula Fernandes and Padre Marcelo Rossi.

In four of the Top 20 music markets – the US, South Korea, India and Norway – physical found itself behind digital in revenue terms, while digital is on course to overtake physical in Spotify's home of Sweden this year.



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Thursday, April 26th



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Greg Davies



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Live Music Venue



Record Company



Manager of the Year



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LIVE MUSIC VENUE

(Sponsored by Sennheiser)

- The Leadmill, Sheffield
- HMV Forum, London
- The O2, London
- The Lexington, London
- Symphony Hall, Birmingham
- O2 Shepherds Bush Empire, London

MUSIC & BRAND PARTNERSHIP

(Sponsored by Henley Business School)

- Converse Gigs @ 100 Club (Converse/Cornerstone Agency)
- Lucozade & Various Artists (Billington Cartmell Agency)

• On Track With Seat 2011 (Universal Music UK)

- Bands In Transit (Ford/LoveLive)
- The Station Sessions, Live from St. Pancras International (HS1/Emerge Media)

A&R AWARD (Sponsored by The Official Charts Company)

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

MANAGER OF THE YEAR

(Sponsored by Tour Support)

- Stuart Camp (Rocket Music Management)
- Jonathan Dickins (September Management)

- Dave Holmes (3D Artist Man.)
- Harry Magee and Richard Griffiths (Modest! Management)
- Jho Oakley (JHO Management)

PUBLISHER OF THE YEAR - SINGLES

- Announced at Awards (Based on annual market share)

PUBLISHER OF THE YEAR - ALBUMS

- Announced at Awards (Based on annual market share)

INDEPENDENT PUBLISHER

(Sponsored by Indigo)

- Announced at Awards (Based on annual market share)

HIGH STREET RETAIL BRAND

- Fopp
- HMV
- Tesco
- Sainsbury's
- ASDA

ONLINE RETAIL BRAND

- iTunes
- Amazon
- HMV
- Play.com
- eMusic

INDEPENDENT RETAILER

- Rise Records, Bristol
- Resident Records, Brighton
- Banquet Records, Kingston Upon Thames
- Sound it Out, Stockton on Tees

NON-RETAIL DIGITAL MUSIC SERVICE

- VEVO
- Deezer
- We7
- Spotify
- The Orchard

RADIO STATION

(Sponsored by PPL)

- 6 Music
- Capital FM
- Kerrang! Radio
- Radio 1
- Absolute Radio
- Radio 2
- Wave 105

RADIO SHOW

(Sponsored by PPL)

- Steve Lamacq (6Music)
- The Ronnie Wood Show (Absolute)
- The Chris Evans Breakfast Show (Radio 2)
- Rickie, Melvin and Charlie In The Morning (KISS)
- MistaJam (1Xtra)
- The Roger Day Evening Show (BBC Local Radio)
- Jim Gellatly (In Demand: Uncut)

TV SHOW FEAT MUSIC

- Later... with Jools Holland (BBC2)
- The Jo Whiley Music Show (Sky Arts)
- The X-Factor (ITV)
- Glastonbury (BBC 2, BBC3, BBC4)
- Professor Green Unseen (Channel 4)
- David Guetta's VIP Party (BOX TV)

PROMOTIONS TEAM

(Sponsored by Nielsen)

- Island Records
- Warner Bros
- Virgin Records
- Decca
- Atlantic Records
- Copmedia
- Columbia Records

SALES TEAM

- PIAS
- EMI Music
- Warner Bros
- Proper Music
- Universal Music
- Sony Music

DISTRIBUTION TEAM

- Arvato
- Proper Music Distribution
- Gem Logistics
- Absolute
- EMI

CATALOGUE MARKETING CAMPAIGN

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

ARTIST MARKETING CAMPAIGN

(Sponsored by Box TV)

- Adele (XL Recordings)
- Jessie J (Island Records)
- Olly Murs (Epic Records)
- Frank Turner (PIAS/Xtra Mile)
- Coldplay (Parlophone)
- Lana Del Rey (Polydor Records)

PR CAMPAIGN

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

INDEPENDENT RECORD COMPANY

- FatCat Records
- Domino Recording Company
- Thrill Jockey Records
- XL Recordings
- Bella Union

RECORD COMPANY

(Sponsored by Sensible Music Group)

- XL Records
- Atlantic Records
- Island Records
- Ministry of Sound Recordings
- Mercury Records

THE STRAT

- Announced at Awards

INTERNATIONAL ONE DIRECTION**COMING TO AMERICA**

A British boy band taking the US by storm is news in itself - but One Direction's Stateside breakthrough is of such significance that it has changed the way Sony UK works in international marketing. And it could even change the face of the music industry itself

**ANALYSIS**

BY PAUL WILLIAMS

One Direction were last week rightly saluted as the first UK band ever to enter the Billboard 200 chart at No.1 with their debut album. But it is another breakthrough of theirs that will have far greater consequences on how the music industry operates.

According to Sony UK chairman and CEO Nick Gatfield: "They are the first act to properly break globally through social media." And it is a claim he does not make lightly, but is one based on the results of a perfectly-executed online campaign that found the Syco act the subjects of fan adulation in a number of overseas markets - including the US - long before they had received any coverage in traditional media or any of their records had gone to radio.

The decision to place social media at the heart of the campaign was no accident, but in Syco managing director Sonny Takhar's assessment an absolute necessity. What he concluded was the usual route of trying to break the band at radio first internationally was not realistically an option because it would have had to have been achieved in an environment in which the market believed boy bands were over outside the UK and X Factor artists did not successfully travel beyond their home territory.

"We were told it was a genre that had died 10 years ago, so we were compelled to make this on our own by trying to get fans engaged with other fans around the world and give them ownership and let them discover One Direction themselves," he says.

What resulted was an online strategy that is fast becoming a benchmark in how you use social networking to break a new act worldwide. Rolled out firstly in Europe last October, the Bring 1D To Me devised by Sony UK's head of digital



ABOVE
The boys in the band: from top - Niall Horan, Zayn Malik, Liam Payne, Harry Styles and Louis Tomlinson

RIGHT
A Rush and a push: One Direction broke through supporting Big Time Rush

marketing Genevieve Ampuduh pitched fans of the group against each other through the likes of Facebook, Twitter and Tombola as to why the band should visit their country. It resulted in visits to Milan, Stockholm, Munich and Amsterdam and absolute pandemonium as thousands of fans turned out to try to see them in city centre appearances.

"We were national news and this was for a band that hadn't been at radio and had had no mentions in the traditional media at this point so the only way fans could have discovered them was through social media," says Takhar.

This strategy was then adapted for the States as Bring 1D To US, which Modest Management co-founder Richard Griffiths - whose company manages the band - says was about "getting the fans connected to each other and getting excited about the idea of One Direction coming to America".

As this created such a groundswell of interest in the band in the States even before their US record company Columbia had gone to radio it meant in the week of its Stateside radio debut *What Makes You Beautiful* managed to sell 132,000 downloads. This landed the band a No.28 debut on the Hot 100, the best start on the chart by a British act since The Verve's *Bitter Sweet Symphony* entered in 13th position in March 1998.

What that late arrival on the airwaves now means is that, although the first album *Up All Night* last week sat at No.1 on the Billboard 200 with 176,000 sales, according to Nielsen SoundScan, their US radio story is still only at a very early stage.

"What is exciting is that if you look at the airplay chart we're rising

up it on a daily basis, but we are eight to 10 weeks away from our peak on American radio, which is staggering. And we've only done one television show, which is the *Today Show*," says Griffiths, although appearances on Nickelodeon's *Kids' Choice Awards* (March 31) and NBC's *Saturday Night Live* (April 7) are soon to follow.

The success of the social media strategy has been so great that Gatfield says it has changed the way Sony UK now works in international marketing, including resulting in the appointment of a full-time digital head to work in that team. He also suggests One Direction's social media success has highlighted a shift in American radio's importance in breaking music. "Radio is losing its dominance there and people are discovering music on their own through social media," he says.

Another vital factor in One Direction's US chart-topping achievement has been the involvement of Nickelodeon through Columbia Records chairman and CEO Rob Stringer and chairman/COO Steve Barnett. This led to the group undertaking a 10-date tour of North America between the end of February and early March supporting *Big Time Rush* (*below*), a quartet who star as a boy band on a show on the children's TV channel.

"Columbia Records really deserve a lot of credit for what's been achieved," adds Takhar. "Steve Barnett and Rob Stringer saw how this band had broken in the UK and recognised that



social media alongside the band's uniqueness [in being British] were critical in their rollout in America and they completely embraced it."

Griffiths witnessed at first hand the buzz One Direction were generating even just days after What Makes You Beautiful had debuted at US radio and iTunes when he attended the Big Time Rush tour's opening date at the Rosemont Theatre in Chicago on February 24.

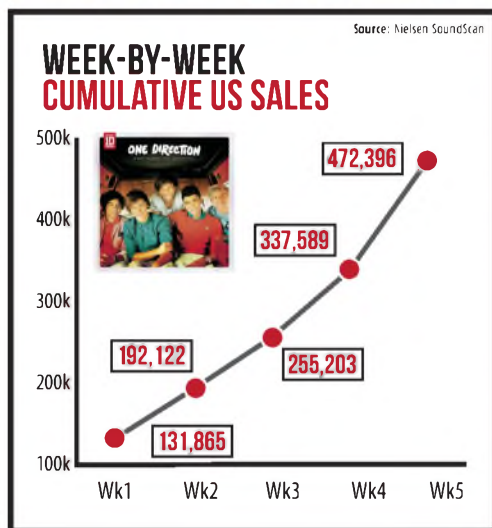
"Big Time Rush had sold out in advance before we were added to the show so nobody had bought a ticket to see One Direction," he notes. "Before One Direction came on the 4,000 people were chanting 'One Direction' and they were singing What Makes You Beautiful in the interval. When the band came on they sang along with every single song, including a song that is only on the limited-edition deluxe version of the album. We could see then something massive was about to happen."

Given the single is still building, selling another 135,000 downloads last week to take its cumulative US total to nearly half a million, Griffiths concludes: "There is still so much life left in this record. The other ingredient is the band have worked every minute that God has given them. It is great having talent, but you need to have the work ethic as well."

"We knew this band were like no other," adds Takhar. "They are the most hard-working band I've ever worked with."

The role of Simon Cowell cannot be underplayed either, having been their mentor on the 2010 season of The X Factor, where they ultimately finished third, and who then signed them to his Syco label. Gatfield says: "You have to give Simon credit for identifying the individuals on the show and coming up with the concept of putting them together as a band."

Accompanying the Billboard 200 chart success last week were chart-topping debuts as well in Canada and Mexico and these followed earlier number ones achieved in other markets, including Italy and Sweden. Griffiths now hopes having a Billboard 200 chart-topper will have a positive knock-on effect in some markets where progress so far has been slower, such as Germany and Japan, while further promotion will include a first



ABOVE
On the road: The now-famous five tour Australia in April, the US in May and then it's back to the UK to record new material in time for quarter four

LEFT
Going up: Sales progress of the single What Makes You Beautiful

Australian tour taking place in April and the band beginning a first US headline tour in May. This will finish on July 1 in Fort Lauderdale, Florida, after which Griffiths says promotion for this album will stop as efforts will switch to work on the follow-up. This is earmarked for a Q4 release.

"We don't want to forget the UK and European fans," he says. "We need to give them new material."

And the arrival of this new material will have an extra glow around it compared to when their first album landed last autumn. Then One Direction were just the latest bunch of X Factor finalists trying their luck. Now they are US chart-topping heroes, having achieved something no other British band in history has ever managed before.

SPECIAL RELATIONSHIP? HOW OTHER UK BOY BANDS HAVE FARED IN THE US



Five star: This country's previous best boy-band showing

AS BRITISH BOY BANDS GO no other act previously has come anywhere close to One Direction's chart-topping achievement on the Billboard 200.

First up to try to crack the land that gave the world New Kids On The Block, Backstreet Boys and 'N Sync were Take That whose third album Nobody Else, with a revised track listing to the one released elsewhere, was issued in the States in August 1995 in a bid to capitalise on their Hot 100 Top 10 hit Back For Good. However, the album never got any higher than 69 and the group never made the Billboard 200 again.

Three years later Simon Cowell-signed Five fared somewhat better with their self-titled first album hitting a then new peak for a UK boy band when it reached No.27 and was certified platinum as it followed on from the success of Top 10 single When The Lights Go Out. The 1999 follow-up Invincible was far less successful, though, peaking at 108.

Despite combined scoring 19 UK No.1 singles and achieving 10 chart-topping albums, UK-signed Boyzone and Westlife's US chart adventures are disappointing to say the least. Boyzone's albums action comprises a peak of 167 for Where We Belong in 1999 and no Hot 100 hits, although No Matter What was a Billboard adult contemporary hit and A Different Beat remarkably a Latin chart Top 10 smash, while Westlife's promising start with a Top 20 position for first single Swear It Again could only deliver a best placing of 129 on the Billboard 200 for its self-titled parent album in 2000.

A GATFIELD OF THEIR OWN 'FANTASTIC START' FOR UK CEO AS SONY GETS GLOBAL BOOST



One Direction's international success has been a big tick in the box for Sony UK chairman and CEO Nick Gatfield (left) who was initially brought into the major last year in an A&R role to boost its overseas success with domestic repertoire.

Gatfield in his then job of music division president under predecessor Ged Doherty was charged with, in his own words, of "trying to rebuild Sony into a domestic A&R powerhouse" and then breaking those acts abroad.

"One Direction is a fantastic start. It's a great statement of intent," he says. "What I will say is the UK has had tremendous support. The appetite for UK repertoire from the international side from [Sony president

TOP UK PERFORMERS ON BILLBOARD CHART

POS ARTIST/TITLE / US LABEL (POSITION ON LAST WEEK'S CHART)

- 1 **ONE DIRECTION** Up All Night *Syco/Columbia* [1]
- 2 **ADELE** 21 *XL/Columbia* [2]
- 3 **ADELE** 19 *XL/Columbia* [11]
- 4 **COLDPLAY** Mylo Xylo *Capitol* [33]
- 5 **MUMFORD & SONS** Sign No More *GotR/Glassnote* [37]

Source: Billboard/Nielsen SoundScan

and CEO of international] Edgar Berger and [Sony global chairman and CEO] Doug Morris is in my experience the best relationship that I've had in terms of international co-operation. The major markets meet on a regular basis to discuss new music and there's an ongoing discussion about opportunities and it was clear One Direction were one of those opportunities."

BILLBOARD HOT 100

POS ARTIST/TITLE / US LABEL (POSITION ON LAST WEEK'S CHART)

- 1 **THE WANTED** Glad You Came *Mercury* [3]
- 2 **ADELE** Set Fire To The Rain *XL/Columbia* [4]
- 3 **CALVIN HARRIS** Feel So Close *Ultra* [18]
- 4 **ONE DIRECTION** What Makes You Beautiful *Syco/Columbia* [19]
- 5 **JESSIE J** Domino *Lava/Universal Republic* [20]

Source: Billboard/Nielsen SoundScan/Nielsen BDS

Gatfield points to other Sony UK acts whose international profile is growing, including Oly Murs, Rebecca Ferguson and Calvin Harris who last week joined One Direction in the Top 20 of the Billboard Hot 100 chart with Feel So Close climbing 22-18.

Harris and One Direction were among a rare five UK acts

simultaneously appearing in the US Top 20 with Global Talent/Island's The Wanted – whose releases go through Mercury in the States – at three with Glad You Came, Adele's XL/Columbia-handled Set Fire To The Rain at four and Island/Lava's Jessie J 20th with Domino.

While One Direction grabbed the headlines, rivals The Wanted reached their own US milestone last week when Glad You Came sold another 174,000 units to break through the 1 million mark in the States, according to Nielsen SoundScan. Their self-titled first US album will come out on April 24, the day they are due to perform on NBC's Today Show, while an appearance on ABC's The View is scheduled for the following day. Last week they made their debut on The Tonight Show With Jay Leno.



BODY TALK ERA**INNOVATE TO ENGAGE**

Retailers challenge labels to deliver more innovation – the key to driving consumer interest in music

RETAIL / DIGITAL

■ BY KIM BAYLEY, DIRECTOR GENERAL, ERA



The popular image of retail as a conservative force in the music industry, forever harking back to the glory days of booming CD sales, does not match reality.

Virtually every significant innovation in digital music over the past decade has taken place at retail, not least by that phenomenally successful retail operation, the iTunes Store.

As the examples below – taken from the new edition of the ERA Yearbook – indicate, retailers of every type, from store-based to pure-play digital, are dreaming up and bringing to market new ways of consuming music online and via mobile.

Despite the challenges of securing licences for digital music services – never as straightforward as content owners like to think – there is a phenomenal amount of innovation in digital.

“The CD is certainly music’s most successful format, but it’s also looking a little tired. Quite simply, it no longer excites consumers as it once did”

KIM BAYLEY, ERA

The real problem area is in physical. Whereas in digital, assuming they can secure those valuable licences, retailers are limited only by their imaginations, in physical they are restricted to the physical formats made available by record companies. In most cases they are told they can have anything they want – as long as it is a standard compact disc.

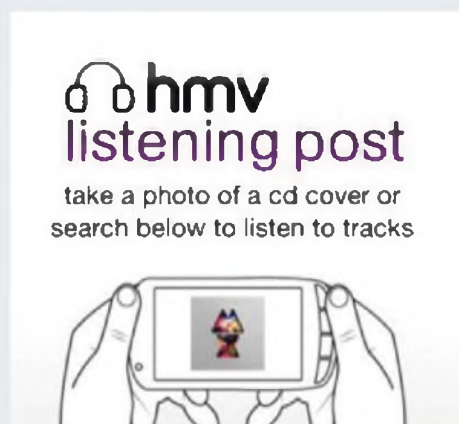
Some 30 years after its introduction, the CD is certainly music’s most successful format ever, but it is also looking a little tired. Quite simply, it no longer excites consumers as it once did.

The paradox of course is that despite losing its novelty, the CD remains for the moment at least the backbone of music sales, accounting for around 80% of the album market in 2011.

More importantly, it is the key to music retaining a valuable physical presence in almost 7,500 outlets across the UK. The value of that real estate in marketing terms should not be underestimated – nor as seen with the collapse of Game into administration only last week the fact that it can disappear all too quickly.

Hence the increasing pressure from retailers on record labels to address the innovation gap in physical music formats.

“We’re doing our bit in digital,” they say. “Let’s see what we can do together to ensure consumers of physical music formats get something just as exciting.”

FOUR KEY INNOVATIONS FROM ERA MEMBERS**INNOVATION****HMV LISTENING POST APP**

In many ways more advanced than the kind of listening-post technology available in stores just a few years ago, the HMV Listening Post app puts the power of a 100,000-album database into a mobile phone.

Using image recognition technology, it enables consumers to sample tracks from an album simply by taking a photo of a CD or of the cover art on a poster for instance.

The app – devised by 7digital and image recognition provider Mobile Acuity – provides a streaming sample clip from tracks on the album and follows this with a link to purchase a CD for those using an iPhone or a download for those with Android phones.

VERDICT A record shop in your pocket.

INNOVATION**ORANGE SWAPPABLES FEATURING DEEZER**

Orange’s Swapables tariff launched in September 2011 offering users a series of additional ‘treats’ for their phones as part of their monthly subscriptions from *The Times* and Sky Sports Mobile TV to the streaming music service Deezer, which has been one of the most popular.

With the Deezer application, users can listen to millions of artist-based and themed radio channels for free. With a Deezer Mobile or Deezer Premium+ subscription, they get unlimited music and access to millions of tracks anytime, anywhere.

VERDICT The jukebox in your pocket.

INNOVATION**TESCO ONLINE VIDEO LOCKER**

Imagine buying a DVD or Blu-ray with your weekly shop and within minutes the title pops up in an online locker allowing you to watch it on PC, Mac, PS3, LG and Samsung Smart TV. And all automatically. That’s the promise behind Tesco’s new service with Blinkbox launched in December 2011, which has been touted as model for the evolution of the CD.

Key to the innovation is Tesco’s Clubcard loyalty programme. Customers simply link their Tesco Clubcard with a Blinkbox account and then any eligible DVD or Blu-ray purchased from Tesco automatically appears in their Blinkbox video library. The service debuted with *Harry Potter and the Deathly Hallows – Part 2* and 24 other titles and the library is growing all the time.

VERDICT Maybe one day all discs will come with this.

INNOVATION**WE7 FREE & EASY PERSONAL RADIO**

Free & Easy personal radio is We7’s answer to the question “What do I listen to now?” for those who want a ‘sit-back’ but personalised listening experience that is simpler than full on-demand.

Just enter a song, artist or genre to get started. We7 takes over and the music keeps on coming with personalised radio stations full of songs that match the starting point. We7 records song Likes and Dislikes by individual user so the results get better and better over time. And it is all free – supported by advertising.

VERDICT Your personal DJ.

TERRITORY FOCUS POLAND



POLES APART

Having spent time in isolation, Poland's music industry is now looking for more integration with its neighbours in a bid to fulfil its market potential

ABOVE
Gdansk's finest: While on opposite ends of the musical spectrum, death metal act Behemoth (left) and jazz pianist Leszek Mozdzer (right) are seeking more international exposure

INTERNATIONAL

BY TOM PAKINKIS

While the rest of Europe wallows under the grey cloud of fiscal uncertainty, the Polish economy has actually had the nerve to show signs of growth.

It is perhaps one of the benefits of being a country that hasn't always been quite so integrated with its neighbours. But, as it bucks one trend, Poland finds itself falling into line with others. As the IFPI explains (*see page 22*), piracy is rife in the country and, in this case, the presence of digital services hasn't yet reached a point where it can offer an effective solution, despite significant growth.

It's an issue that players right across the Polish music industry seem all too aware of. "The Polish market is still awaiting the great digital revolution," Monika Kaminska, MD of Magic Records, tells *Music Week*. "The challenge is to adjust the market to new ways of distributing and selling music. The main sources at the moment are services operated by telcos, although iTunes was successfully implemented in the Polish market in October last year.

"Physical sales are still doing well but Polish people love to watch internet music channels and they give us great promotion opportunities," she adds. "The feedback from the implementation of iTunes in Poland has been great. It proves there is an enormous digital sale potential."

Universal Music Polska MD Jan Kubicki agrees that encouraging the launch of big-name streaming services like Spotify is the main challenge faced by the Polish music industry currently.

"The lack of available streaming or download services often redirects potential customers to illegal



services," he suggests. "Universal plays a leading role in developing new routes of sale and often initiates lots of new action and campaigns.

"We are expecting at least four streaming services to launch in 2012. Two of them will be local, which will strongly support local artists and catalogue," he adds.

Although noting the arrival of Deezer in Poland as a step forward, MD of the Polish Society Of The Phonographic Industry (ZPAV) Marek Staszewski

BELOW
Some of Poland's industry insiders: From left - Jan Kubicki (Universal Music Polska), Monika Kaminska (Magic Records) and Artur Rojek (OFF Festival)



says, "Partnerships need to be established with telecoms and ISPs to enhance the development of new music distribution models and help curb widespread internet piracy.

"Another challenge comes in creating better market conditions for the growth of local repertoire and new talent," he adds. However, Staszewski notes that progress is being made in this area as well: "This was initiated last year with the introduction of a new system of broadcasting quotas in local legislation."

Universal's Kubicki comments: "The market of local artists is developing dynamically. Regulations defining the rules of airing Polish songs on radios has led to interest in Polish music noticeably increasing."

The Polish charts are still largely dominated by international artists, however, something which can be seen in the fact that Katie Melua's *Secret Symphony* took the No.1 spot in its first week in the country.

"I always feel, upon landing at Warsaw's sparkly new airport, that there is an air of optimism about the place compared to many other European cities currently having economic woes," says Andrew Bowles, MD of Melua's label Dramatico. "The Poles are experiencing economic growth, which in turn appears to have a knock-on effect on the music and entertainment industries.

"Retail prices are slightly higher than in the UK for chart product and marketing costs are less," he explains. "It's an excellent place to do business these days.

"But being successful in the UK doesn't mean you're going to be successful in Poland," Bowles warns, making the case for hard work and an understanding of the market.

TERRITORY FOCUS POLAND



Polish promotion: Dramatico's Andrew Bowles and Katie Melua have done plenty of groundwork to break the artist in Poland

"Katie has been back and forth to Warsaw covering TV and radio promotion ahead of her release," he says. "It helps to take a local view and plan your campaign accordingly."

Margaret Maliszewska provides that local view for Dramatico. Her company MJM Music PL handled the distribution of Melua's latest in Poland.

"A setback of the Polish market is that it's very traditional in its tastes," she says, again flagging up the quirks of local media. "We had a problem with Katie Melua's previous album because it was too *avant-garde* for Polish media. People were very responsive but the media thought, 'Oh my gosh this is so modern'."

"The trouble with the media here is that, although we have something like 170 various radio stations of various sizes, all of them look to commercial, national stations and they don't take risks."

While foreign acts do well in Poland nevertheless, the country is blighted by the same stiff borders that other European territories face when it comes to exporting local repertoire.

"So far we have not seen a Polish Abba, A-ha, not even a tATu or O-Zone," says Marek Proniewicz, MD of Sonic Records. "We are a new market, which is only very slowly adapting to the rules of international show business."

"Years ago, especially in the Eighties, lots of brilliant pop and rock songs were created in Poland, but the country's isolation prevented them from global fame, which is a shame."

But there is wide agreement that Poland does see international success when it comes to exporting certain genres.

"Polish classical, film and jazz music has a prominent position on the global market," says Proniewicz. "Acts such as Krzysztof Penderecki, Mikołaj Górecki and Zbigniew Preisner are top international artists. Their works are released by the largest record companies and they play concerts in the world's most prestigious concert halls."

ZPAV's Staszewski explains: "With Poland joining the EU, the European music market opened up to new Polish talent, such as pianists Rafał Blechacz and Leszek Możdżer as well as opera singer Aleksandra Kurzak, alternative folk group Kapela Ze Wsi Warszawa and metal bands like Vader or Behemoth."

"We hope more and more Polish acts will become popular internationally with the development of new digital media," he adds.

Managing director of Sony/ATV Music Publishing in Poland Anna Laskowska is keen to build a bridge between Polish and international artists and writers.



"So far we have not seen a Polish Abba, A-ha, not even a tATu or O-Zone. We are a new market, which is only very slowly adapting to the rules of international show business"

MAREK PRONIEWICZ,
SONIC RECORDS



"When international artists come to Poland to perform at these big events and fantastic festivals, I would invite them to be more focused on what's going on here"

ANNA LASKOWSKA,
SONY/ATV

BELOW

OFF on: Poland's growing live scene includes the OFF Festival (pictured), which this year will host Henry Rollins and Sonic Youth's Kim Gordon, and the Live Nation-backed Impact event



"For artists the challenge is, in a digital era, how to benefit from opening Poland up, cooperating with international writers and becoming a part of the international market," she says.

"When international artists come to Poland to perform at these big events and fantastic festivals, I would invite them to be more focused on what's going on here as well," she adds.

"Good things have happened in terms of competition in the digital market and big events and festivals. The near future will see international artists benefitting by being here and having fun with Polish audiences."

And there's a lot for acts to be aiming at when it comes to Poland's live sector. So much, in fact, that Live Nation has come up with a fairly unique concept in response.

"The biggest challenges for Polish music entertainment seem to be finding an effective strategy of how to use four brand new stadiums, as well as two big and three medium arenas," says head promoter Steven Todd.

"A good example is what we have done with Impact Festival, being held on Friday, July 27 at Warsaw airfield."

"Nowadays, in Poland, you have so many bands, festivals, gigs and events that we have decided to propose something completely new and make a one-day festival with a great line-up," he explains.

"Our offer is 'pay once for one intense day, instead of losing three days and a lot of money. We respect your time and budget.'"

Artur Rojek, organiser of alternative music event OFF Festival, held in Katowice in August, says that the influence of Poland's live scene can't be underestimated and its prominence is only growing.

"It's the festivals that determine what people in Poland listen to," he says. "I can't speak for them all but both as a fan and an artistic director and organiser of a festival, I try to give people what is valuable and meaningful, from both legendary and up-and-coming alternative performers."

"I've always thought that as a market we're on the way to greater stability," he adds. "We're developing dynamically."

"You have to remember that 20 years ago it wasn't possible to hear international music here unless you had an aunt or uncle from Germany who sent you original records or cassettes. And 10 years ago we had only one festival aimed at young fans of rock music," Rojek continues, before echoing the message that seems to unite the Polish music industry as it looks beyond its borders:

"The popularity of events such as OFF Festival is proof that we are receptive. We do not want to be cut off from the rest of the world."

THE IFPI VIEW NEW COPYRIGHT LAWS COULD BOOST GROWTH

FRANCES MOORE CHIEF EXECUTIVE, IFPI

POLAND HAS THE POTENTIAL to be one of the most exciting music markets in Europe. Digital revenues have doubled in the last five years, while performance rights income has also grown steeply. Great Polish



talent ranges from jazz pianist Leszek Możdżer to metal band Behemoth. Yet the market is still only operating at a fraction of its true potential and overall recording industry revenues declined by 7% last year.

In 2011, total recorded music revenues were valued at 242m Polish zloty (€58.3m). This is less than half the value of a market even such as Spain (€136.8m), which has a broadly similar-sized population and economy to Poland and has also been ravaged by piracy. This underlines the potential for expansion that exists here if enforcement measures could be improved.

There are 14 licensed digital music services, ranging from major international players such as Deezer and iTunes, to local services, such as mp3.pl and Muzodajnia. Yet these licensed services face unfair competition from piracy and only accounted for 5% of record companies' revenues in Poland last year.

The government has decided to review copyright regulations – an opportunity to look at the way rights can be protected and enforced in digital environment. The Ministry of Culture is attempting to use the review as an opportunity to facilitate digital commerce and access to music without undermining the intellectual property rights that underpin investment in the creative industries.

There are, however, other voices within the government calling for different, potentially damaging solutions. Separate proposals from the Ministry of Administration and Digitalisation would make current procedures more cumbersome and weaken enforcement rather than improving it. Rights holders believe the Ministry of Culture best understands the need for robust measures and should therefore have overall responsibility for copyright reform in Poland.

Protecting copyright online has become a headline issue in Polish politics in recent months. The country has been on the frontline of the debate over the international ACTA Treaty. Amid a campaign of misinformation by opponents, rights holders have been working to reassure policymakers and the public that ACTA is good for countries such as Poland.

It is understandable there may be fears about government regulation of the internet in countries where freedom of speech has been hard fought for in recent memory. That is why it is vital for rights holders to explain to the public that measures, whether local or international, to protect intellectual property rights online are not about censorship, but about putting in place fair rules that enable digital commerce and promote investment in artistic talent. It is only by adopting such measures to protect intellectual property that Poland will be able to claim its rightful place as a major music market in Europe.

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TD 160

GENRE FOCUS ROCK**STICKING TO THEIR GUNS**

The recent success (in the charts, on the radio and on the live circuit) of Young Guns is the jumping-off point for a discussion with a live promoter, two managers and a label boss on rock's state of health

FORUM

■ BY DAVE ROBERTS

For a long time, for a lot of people, music meant men with guitars. And it is undoubtedly a good thing that music now means so much more to so many people.

But let's not throw the fuzzbox out with the bathwater. Men do still play guitars – often quite loudly and far from apologetically.

It would be a shame if some musical equivalent of imperialist guilt meant that by doing so they were in some way marginalised, downplayed or written off (possibly as 'punishment').

The consequence for dominating the landscape for so long shouldn't be exile. Get over it; just let them be *part* of the landscape.

In other words, enough of this 'rock is dead' bollocks.

That's certainly the view, albeit expressed rather more eloquently, of four gentlemen who have played significant roles in the success of Young Guns – a UK rock band who recently scored a top 20 album (*Bones*) and last week supported Enter Shikari for a sold-out show at the Hammersmith Apollo.

Andy Snape of Raw Power, who co-manages the band with Mark James, sets his stall out early and clearly: "It's fucking boring, isn't it? I can confirm with 100% confidence that rock isn't dead. To me that's a handful of journalists who have literally no idea what they're talking about."

"Look at the festival headliners, look at the growing support from Radio 1, look at the sales of *Kerrang!* compared to other mags and look at the number of rock acts that get to that Brixton Academy level and beyond.

"And then look at the indie bands. You have success stories with indie bands, sure, and they get a lot of attention, but there are countless examples of bands that are in the *NME* one week then never heard of again."

RIGHT

Good instincts: Andy Snape (left) and Mark James (right) began managing Young Guns when the pair had full-time jobs; and (below) The Agency Group's Sean Goulding, a key supporter of the band



"I can confirm with 100% confidence that rock isn't dead. To me that's a handful of journalists who have literally no idea what they're talking about"

ANDY SNAPE, RAW POWER

BELOW

Aiming high: Young Guns released debut EP *Mirrors* in 2009. Second album *Bones*, released last month, reached No.19 in the UK albums chart



PIAS boss Peter Thompson (who joined the Young Guns gang in stages, by distributing the debut EP, providing a services deal for the first album and then signing them to the Play It Again Sam label for the second album) adds: "Part of the problem is that sometimes people see the terms 'rock' and 'indie' as interchangeable, whereas actually some very different rules apply. But another problem is that people can't judge rock by traditional measures. They don't have massive hit singles like, say, Gotye. Radio 1 have realised that and they're looking at other metrics.

"They'll look at YouTube and Facebook, of course, but



they're also looking at live, because they know some of those other gauges are easy to manufacture or manipulate. What you can't manipulate is kids buying tickets.

"It's quite interesting, with Frank Turner we weren't getting anywhere with radio, and then Wembley came onto the horizon and suddenly we're on the playlist. Those two things were not unconnected."

Young Guns' last single, *Bones*, also benefitted from getting A-listed on Radio 1 – although, again, it was reward for a long slog and came three years after the release of their debut EP.

Snape and James started managing the band when they had full-time jobs and did it purely out of a love for the music. They didn't draw a wage for the first couple of years and are still some way from a down-payment on their first yacht. These are fans first and foremost.

But they're fans that had good instincts, good contacts and learnt fast. They soon had PIAS and The Agency Group on board and a team of committed individuals gathered around Young Guns.

The Agency Group was key, not least because of the vital role live plays in the making and breaking of a rock act. The firm's Sean Goulding comments: "A big moment was when they were the first band on the main stage at Reading, but by then they'd sold out The Garage, they'd sold out a Barfly and



they had done the *Kerrang!* tour playing in front of 2,000–3,000 people a night.

“They were ready for that main stage because of the stuff we’d done over the previous couple of years; they were deserving of that sort of crowd and that sort of media attention – and they could pull it off.

“That’s what rock bands do and what they’ve been doing for the last 20 or 30 years. It’s about working at grass roots, that’s what rock bands are and that’s what rock bands do. It’s what makes them rock bands and it’s why people are passionate about them.”

For Thompson at PIAS, too, it’s about belief and patience: “I think we enter a deal with a rock act with a degree of reality. It’s not like an indie band where you can become flavour of the month, and you’re suddenly selling hundreds of thousands of records and you find yourself in a stratosphere that no one’s prepared for. And then the inevitable drop off comes.

“With rock, we understand that it’s quite a young audience, they’re not necessarily going to rush out and buy music. It can take a long time. With Young Guns, on the first album, we wanted to get to between 20,000–30,000 in order to give us a platform for the next one. It was a bit of a slog, but we got there. And the point is we’re all prepared to slog: us, the management, the band, Sean and his team, because that’s how it is with rock.”

There’s certainly no resentment about it. None



“Part of the problem is that sometimes people see the terms ‘rock’ and ‘indie’ as interchangeable, whereas actually some very different rules apply”

PETER THOMPSON, PIAS

of them mind putting the graft in. Possibly because they enjoy it so much. And it doesn’t sour their view of, or relationships with, the mainstream bastions, that take their own sweet time to get onboard.

For Radio 1, they have nothing but praise – and James points out the part the station played in one of the band’s pivotal moments: “At Reading, they went straight from the main stage to the Radio 1 Introducing area and did a Live Lounge. That was the first time we started getting text messages from people saying ‘We heard your little band on the radio’. Well maybe they’re not so little anymore...”

Suggestions that maybe other bands in other genres wouldn’t have to take such a circuitous and arduous route into the arms of the nation’s favourite are rebutted – or at least not used as a cue for an anti-radio rant. Snape says: “Pop and urban get love at radio, but I think in the last five years rock is the next choice after that – at Radio 1, anyway.”

Goulding adds: “I sat in on a Radio 1 discussion panel, with Dan Carter and various magazine editors and they were proactive, they were basically

saying ‘How can we support UK rock music?’”

And, as Thompson points out, with a remit to attract younger audiences, the Radio 1 management likes the demographic that rock delivers.

Snape continues: “There’s a shift in attitude in the press as well. One of the key titles for Young Guns was *Front* – and the editor has now moved over to *FHM*. So now you’re starting to see the lads’ mags – *FHM*, *Loaded*, *Zoo*, *Nuts*, etc – paying attention to rock bands. They all supported Young Guns, not just with reviews but with features. There’s an understanding that their readers don’t just listen to Noel Gallagher.”

So, don’t worry about rock. Don’t feel sorry for rock. These guys certainly aren’t feeling sorry for themselves, or concerned about the future.

They all use words like ‘graft’, ‘foundations’ and ‘patience’ and they place huge importance on the live circuit; connecting with an audience which, if treated properly, can become an evangelical army.

But they actually don’t want an easier route to the top or into the mainstream. They’re perfectly content with the support they get from all quarters, and more than happy to prove themselves – for their acts to earn their stripes. It’s the rock way.

They’re also happy to be doing it for themselves, taking the indie option – even if it’s actually the only option. For whilst some of the genre’s standard bearers are being snapped up by the majors, there isn’t what you would call a feeding frenzy.

James reflects: “Had we released the first Young Guns record on a major label, I don’t even think there’d have been a second one. I know that sounds dramatic, but they just don’t give you the time to develop, or the support you need to develop.”

As it is, Bones should get a US release later this year, the band have just signed a publishing deal with BMG Chrysalis, they’re heading off on a European tour – with eight UK dates as part of the Vans Off The Wall Music Nights set for October – and a third album looks set for 2013. Another rock band slogging their way to the top – and showing considerable signs of life.

TOP RIGHT
Read all about it
Front magazine coverage has led to exposure for the band, which is being repeated across a range of lads’ mags



DISCOGRAPHY

ALL OUR KINGS ARE DEAD: 2010 / UK ALBUMS CHART: 43 / UK ROCK CHART: 3
BONES: 2012 / UK ALBUMS CHART: 19 / UK ROCK CHART: 2

Music Week Presents

March 2012

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



ALISTAIR THE OPTIMIST

NO ONE Tomorrow Never Knows

No One is an epic track taken from the album Alistair The Optimist. The album tells stories about personal loss, hardship and struggle as well as hope, love and survival – in many ways the themes could be interpreted to represent Alistair's own journey as he lives with motor neurone disease. Written and recorded at Cross Leaze Studios, the album has a mainly live and acoustic sound that reflects the rural and folk influences of the area in which it was created. Acclaimed Canadian singer-songwriter Kathryn Calder, provides guest vocals on a number of the tracks.

01

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john.kell@mndassociation.org

Web: www.alistairtheoptimist.org



JULES REASON

RUNNING AROUND THE WORLD Palm 55 Music

"Think of a new world, think of a newborn child as a colour you've never seen, think of a new life, in the first light of a new day... A brand new dream". Running Around The World is a song of hope for a new world at a time when nations come together to celebrate the London 2012 Olympics. Written and produced by Jules Reason it features Luke Potter on vocals. The song is available for advertisers, sync, programmers and record companies who may be looking for the song that encapsulates this special time.

04

Contact: brian@palm55music.com

Web: www.palm55music.com



KEVIN PEARCE

CIRCULAR HAZE Unsigned

From Kevin Pearce's forthcoming Circular Haze EP (out April 16) this title track sees Pearce endeavour to explain the conflict in the cycle of all things. Lyrical comparisons to the likes of Nick Cave and Leonard Cohen on this song are backed up by the track's strength and depth in its journey to a positive climax that offers some light in the dark. A purity rarely found, Circular Haze by Kevin Pearce is certainly one for the memory banks.

02

Contact: kevinpearcemusic@hotmail.co.uk
Web: <http://kevinpearce.net>



SIX60

FOREVER Massive Entertainment Ltd

Blending soul, rock, dubstep and drum & bass, Six60's music is dynamic, versatile and unexpected. Extended singer/songwriter jams incorporate dubstep sections as bridges, hard-rocking guitar duels with robust synthetics and thunderous low-end bass over vibrant percussive rhythms, and in both voice and instrumentation infectious melody consistently shines through. They're a band with songs that make just as much sense when listened to with headphones as they do in concert. Having sold out three Garage shows in May, the demand for tickets was so great the band have upgraded one night to The Forum.

05

Contact: teresa@crsmanagement.co.nz

Web: www.six60.co.nz



THE BEAUTIFUL LOSERS

THE GHOST OF CALIFORNIA Unsigned

The Beautiful Losers are a five-piece outfit who channel the West Coast harmony-fuelled rock and alt-country of Crosby, Stills & Nash and Ryan Adams mixed with quintessentially British folk/acoustic artists such as John Martyn and Nick Drake. The Ghost of California is a song from the band's current album Two Fields And Home, which is available on both iTunes and Spotify. This year will see them perform a large number of gigs in and around London. Visit their website for details of dates and venues.

03

Contact: chris@nickstewart.net

Web: www.beautifullosersband.co.uk



IKES

GIRLTALK Unsigned

IKES is the UK's latest talented lyricist who has been entertaining hip-hop fans on both sides of the Atlantic. Hailing from the edges of Hackney, IKES began his career in music as a hobby aged 14 as a Garage MC, and he has since honed his craft with the release of two mixtapes and various performances all over London. The rapper's latest project, The Intermission: Last Call, has been supported by the likes of BBC 1Xtra, MTV, BET and SB.TV, who also included IKES' Warm Up session in its Google Chrome TV advert.

06

Contact: info@lifeofikes.com

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Email czaralee.anderson@intentmedia.co.uk
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'Music Week has been invaluable for us. A pleasure to deal with. I would highly recommend the service'

James McArdle – Medical Records



MARION-MARIE SHAW

WORLD GONE CRAZY 3rd Dimension Media (3rd4)

Marion-Marie Shaw's first exclusive chart release, this track is due to debut in Q3 2012. Whilst many artists boast of their vocal ability, Marion's sings for itself. Dubbed "the voice like an angel", her style is refreshing. With a motto of 'No Pain No Gain', Marion has used her fair share of pain to acquire the "X-factor for today's generation". She has featured with Natasha Bedingfield's producer and opened shows for Blue, Girls Aloud, Jamelia, and Estelle to name a few.

07

Contact: julius@3rd4.com

Web: www.facebook.com/MarionMarieShaw



THE VOYEURIST

CHASE (R) Scruffy Bird Management

In existence for little over a year The Voyeurist was born out of frustration and disaffection in the heart of the capital. Sarah (vocals) and Richard (guitars/electronics) met anonymously and bonded over previous musical escapades, escapes, more-than-likely alcohol dependence and the stupid things, people and places that one does with those things. Having already built up an extensive back catalogue of remixes for the likes of Au Palais, Kool Thing, Visions of Trees, and Worship, their self-produced debut EP Hexed is out now.

11

Contact: ed@scruffybirdmgmt.com

Web: www.thevoyeurist.com



DANIELLE MELODY CONSTANTLY (GOING OUTTA MY HEAD)

Unsigned

Danielle Melody Vs Deepfrog's debut single (download release, April 1) shows exactly why R&B is her first love; however, the dance scene is making changes to her artistic outlook in a radical way. Her aspirations at this present time are to produce a new track every couple of months and to complete her first album by 2013. She has decided her next project and I will advise you of her progress nearer the time. Vocals and lyrics are performed and written by Danielle Melody.

08

Contact: phil@daniellesingsltd.com

Web: www.daniellesingsltd.com



THE VELVETINES

BELIEVE Unsigned

Founded by an artistic partnership of two fiery sisters, Velvetines blend hard-edged guitars, catchy tunes and dance-rock beats with sultry and passionate vocals. The band gigs extensively and headlines noisy, adrenalin-filled shows regularly around London. Choice track Believe is a massive live favourite. The band will embark on their first UK tour during 2012 and with 35,000 YouTube views so far including raunchy punk-pop video Getcha plus airplay from Amazing Radio, Velvetines will release their first single mid-year. A second video shoot is planned for May to push online promotion and a second single.

12

Contact: jonathan.hanns@umusic.com

Web: www.velvetines.com



MK1 ANYBODY OUT THERE

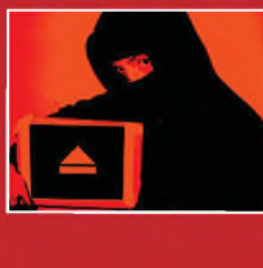
Unsigned

Fronted by singer/rapper Charlie alongside Simeon and producer/DJ Vendetta, MK1 have been locked away in the studio recording their debut album. EP Eyes Wide Open two:twelve will also be released, dropping in Q2 and they will tour the UK in April, supporting P Money, Sneakbo, X Factor finalists The Risk and more. MK1 have also collaborated with some of urban music's finest including US rap star Lazee. New single Anybody Out There is out now while previous single Money Or Luck was playlisted on Channel AKA, Flava TV and SBTU.

09

Contact: julianwhite@urban-influence.co.uk

Web: www.mk1music.co.uk



MY FRIEND EJECT DIGITAL LOVE

Unsigned

My Friend Eject is a unit of individuals. They don't all look the same and they don't all like the same things. They didn't go to school together, haven't known each other for years and weren't childhood mates. What connects them is a passion for music. Because they don't only like one kind of music, they don't only play one kind of music. They want to fuze The Prodigy's beats with Muse's riffs, make huge epic rock songs with the jarring rhythms of Klaxons and the energy of Enter Shikari. Not so much a wall of sound as an avalanche of noise.

13

Contact: myfriendeject@hotmail.co.uk

Web: www.myfriendeject.com



ERIN BOWMAN

Problem

Unsigned

"Erin Bowman's Problem is the biggest secret weapon since Lady Gaga's Just Dancel!" said Slater, PD of Planet 96.7 FM. Triple threat, Erin Bowman, is firing up US radio. The spark began with heavy rotation at Sirius/XM and quickly ignited into a Top 5 most requested song for 11 straight weeks. American songwriter, record producer and remixer JJ Appleton's pop-hip-hop mix is explosive. Problem is an indie single digital release, with a full album ready to go behind it.

10

Contact: jj@jappleton.com

Web: www.erinbowman.net



SHOOT THE DEAD

THE RAGE Unsigned

Gaining exposure via impromptu gigs in Brighton's thriving free party scene, this female-fronted four-piece have created their own kind of electro-infused rock. Their unique combination of full-on indie rock crash head on with samples, loops and Andi's phenomenal vocals. They cite influences as diverse as The Who, The Prodigy and Blondie. Following critically-acclaimed debut single Don't Stop Dancing and a string of high-profile gigs, this track - The Rage - is the band's newly-released second single.

14

Contact: info@shootthedead.co.uk

Web: www.shootthedead.co.uk

Use Music Week to deliver Your Music to **100,000 +** Music industry professionals and rise above the rest

RETAIL

HIGH STREET HEROES

MUSIC WEEK SALUTES THE INDIE RETAILERS STILL FIGHTING THE GOOD FIGHT

Give us a brief history of the store...

We took over the shop in 1989/90 and I became manager around '95. We were the first dance music retail store in the UK, really, and have been supplying DJs for the past 20 years both through the shop and our online store.

How's business these days compared to 20 years ago?

It was similar to this in the early Nineties before DJing started to take off, at which point we built the business up. We were one of the main shops that any DJ from anywhere in the world would come to when they were visiting.

Now, with digital, the majority of people are buying downloads. We didn't set up a digital shop because we've always believed in vinyl and we've stuck with that.

It's been a tough few years and it's never going to get back to how it was. The whole model has changed. What you find with vinyl, especially in the dance market, is

that it gets very limited pressings but there are more and more labels. They tend not to rely on digital quite so much in the dance market because they make peanuts from it. DJs doing their own stuff tend to have their own small label so they're not like a big band who have a major behind them.

Now, people in the dance market use digital to get gigs before doing a limited run of vinyl and the club nights. They make a living from all three things. It means that, for us, it's harder to get stuff because the major shops and online retailers have better buying power. If there are only 300-400 records, they'll snap them up.

So even though vinyl has become more niche and underground, it can be a pain because people are careful about pressing stuff up.

But, if you look at the indie market, they're saying that physical product is going back up. Indie fans buy into the bands and



BM Soho

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Co-owner: Goldie (not that one)

collecting, which dance fans don't do so much, but things do start to trickle down. Pressing plants are generally making more vinyl so there's more of it around and people are aware of that. It means people on the dance scene are starting to want the physical product again rather than a file online.

How much does Record Store Day help?

It's great because we were literally the first UK dance store to celebrate it around four years ago. The problem is there are a lot of indie releases that come out for it but no dance stuff.

We do a lot of in-stores with American DJs, dubstep and drum and bass anyway so we thought we'd just make a day of it: get a whole load of people in with some wine and cheese and just have artists playing

"We didn't set up a digital shop because we've always believed in vinyl and we've stuck with that"

GOLDIE, BM SOHO

ERA are behind it now and they've taken it a step forward meaning more and more people are getting involved. Ram Records, who are the biggest for drum & bass, are doing a release this year and we're getting them to do an in-store. So, we do get really involved but not so much as far releases are concerned. If there were more dance releases then that would be great for us.

We've got something to release ourselves by Headhunter as an exclusive this year. It'll be great when labels in the dance fraternity start thinking about releasing something on the day

but so far there haven't been many people aware of it

The indie market really embraces it because they know it's a day where you can get people into the shop. They must make about three months' worth of takings on Record Store Day.

How confident are you about the rest of the year and the future generally?

I wish I could say. We still believe in what we're doing and I think it's always going to be there, no matter what people say. We're seeing it getting more popular.

We've just started a vinyl-only night, which gets a great response. There are more and more labels that have gotten fed-up of digital and are becoming vinyl-only again as well.

In the underground world, at least, people are enjoying being able to get back to physical.

INTERNET vs HUMAN

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



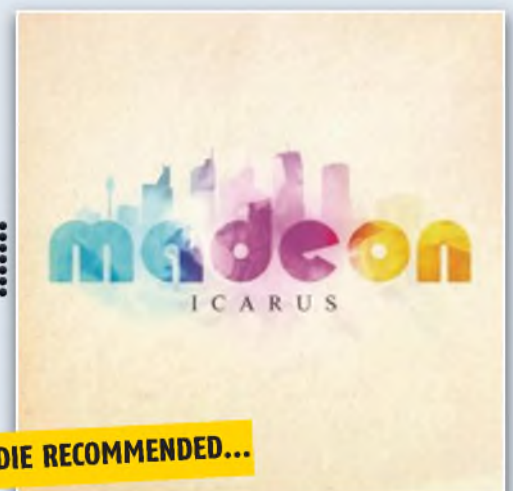
WE SAID WE LIKED...

DAVID GUETTA Nothing But The Beat



AMAZON RECOMMENDED...

LMFAO Sorry For Party Rocking



GOLDIE RECOMMENDED...

MADEON Icarus

FOPP Top 10 retail chart		
POS	ARTIST	ALBUM
1	BRUCE SPRINGSTEEN	Wrecking Ball
2	MICHAEL KIWANUKA	Home Again
3	LANA DEL REY	Born To Die
4	LEONARD COHEN	Old Ideas
5	BLACK KEYS	El Camino
6	EMELI SANDÉ	Our Version Of Events
7	ADELE	21
8	CIVIL WARS	Barton Hollow
9	GRIMES	Visions
10	KING CREOSOTE & JON HOPKINS	Diamond Mine

iTUNES Top 10 retail chart		
POS	ARTIST	ALBUM
1	VARIOUS	Now That's What I Call Running!
2	EMELI SANDÉ	Our Version Of Events
3	VARIOUS	Keep Calm & Relax
4	COLDPLAY	Mylo Xyloto
5	ADELE	21
6	VARIOUS	One R&B
7	LANA DEL REY	Born To Die
8	THE BLACK KEYS	El Camino
9	MICHAEL KIWANUKA	Home Again
10	VARIOUS	Godskitchen Electric 2012

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

REISSUE/REPACKAGE

Philadelphia International Classics: The Tom Moulton Remixes *Harmless*

Famous for showcasing Philadelphia soul music, Philadelphia International puts out this collectors edition of Tom Moulton Remixes as the second edition in the Philly 40 campaign, celebrating the label's 40th Anniversary.

It follows on from the Philadelphia International: The Re-Edits package taking all eight tracks in each of the original Philadelphia Classics and adds another seven lost Tom Moulton mixes.

On top of that, a further 16 brand new Moulton mixes have been commissioned for the set.

There are 31 tracks in total across four CDs, delivered in a deluxe box alongside a 16 page booklet with sleeve notes by Lloyd Bradley. A set of rare photos featuring Tom Moulton and Sigma Sound studios round off the package.



PRICE CHECK						
	ARTIST / ALBUM	amazon	hmv.com	iTunes	play.com	Sainsbury's
	MICHAEL KIWANUKA Home Again	£7.99	£8.99	£7.99	£8.99	£6.99
	MARCUS COLLINS Marcus Collins	£7.98	£8.99	£7.99	£8.99	£8.99

ALL WHITE NOW: A SOLITARY JACK JUMPS INTO TOP FIVE AT PLAY

Having occupied two of our retail charts last week, Jack White's *Blunderbuss* now finds itself present in the predictive charts at Amazon, HMV and Play having made an astronomical leap at the latter from 16-4.

Kassidy's *One Man Army* sits just below at the bottom of the e-tailer's Top 5 and it's all



change above *White with Ladyhawke's Anxiety* sitting in third and *King Charles' LoveBlood* getting agonisingly close to the top spot only to be denied by *Classic Rock Presents: Apocalyptic Love*.

Now! 81 dominates elsewhere, sitting in No.1 at both Amazon and HMV. *Moshi Monsters* continue to

climb at Amazon, now at No.2, as well as making an appearance at HMV at No.15 this week.

Following Now! 81 at HMV is *Lostprophets* in second with *Weapons*, *Nicki Minaj's Pink Friday: Roman Reloaded* in third, *Labrinth* in fourth and *Orbital* in fifth. Meanwhile, *My Bloody Valentine's* remastered 1991

classic *Loveless* makes an appearance at No.9.

Ian Anderson's *Thick As A Brick 2* sits beneath *Moshi Monsters* at Amazon while *Ramin* and *Alabama Shakes* complete the top five with *Ramin's* debut taking the number four spot and *Boys & Girls* sitting snugly in No.5

AMAZON PRE-RELEASE	
POS	ARTIST/ALBUM/LABEL
1	VARIOUS <i>Now...81</i> EMI TV/UMTV
2	MOSHI MONSTERS <i>Music Rox</i> Sony
3	IAN ANDERSON <i>Thick As A Brick 2</i> EMI
4	RAMIN <i>Ramin</i> Sony CMG
5	ALABAMA SHAKES <i>Boys & Girls</i> Rough Trade
6	REN HARVIEU <i>Through The... Island/Kid Gloves</i>
7	KEANE <i>Strangeland</i> Island
8	LEONA LEWIS <i>Glassheart</i> Syco
9	ABBA <i>The Visitors</i> Polydor
10	THE OSMONDS <i>Can't Get There</i> Osmonds Ent.
11	LOSTPROPHETS <i>Weapons</i> Epic
12	FIELDS OF THE NEPHILIM <i>Ceremonies</i> EMI
13	ELVIS PRESLEY <i>Such A Night In...</i> Memphis
14	ORBITAL <i>Wonky</i> ACP
15	THE CULT <i>Choice Of Weapon</i> Cooking Vinyl
16	LABRINTH <i>Electronic Earth</i> Syco
17	KILLING JOKE <i>Mmxii</i> Spinefarm
18	JACK WHITE <i>Blunderbuss XL/Third Man</i>
19	SETH LAKEMAN <i>Tales From The... Honour Oak</i>
20	JASON MRAZ <i>Love Is A Four...</i> Atlantic

HMV PRE-RELEASE	
POS	ARTIST/ALBUM/LABEL
1	VARIOUS <i>Now... 81</i> EMI TV/UMTV
2	LOSTPROPHETS <i>Weapons</i> Epic
3	NICKI MINAJ <i>Pink Friday...</i> Cash Money/Island
4	LABRINTH <i>Electronic Earth</i> Syco
5	ORBITAL <i>Wonky</i> ACP
6	MYSTERY JETS <i>Radlands</i> Rough Trade
7	KEANE <i>Strangeland</i> Island
8	LEONA LEWIS <i>Glassheart</i> Syco
9	MY BLOODY VALENTINE <i>Loveless...</i> Sony
10	ADAM LAMBERT <i>Trespassing</i> 19/RCA
11	CALVIN HARRIS <i>New Album Tbc</i> Columbia
12	LLOYD <i>King Of Hearts</i> Interscope
13	ALL THE YOUNG <i>Welcome...</i> Midlands/Warner
14	MOSHI MONSTERS <i>Music Rox</i> Sony
15	ONE DIRECTION <i>Live In Concert</i> Syco
16	LAURA MARLING <i>A Creature I Don't...</i> Virgin
17	FEEDER <i>Generation Freakshow</i> Big Teeth
18	JACK WHITE <i>Blunderbuss XL/Third Man</i>
19	GRAHAM COXON <i>A&E</i> Parlophone
20	LADYHAWKE <i>Anxiety</i> Island

PLAY.COM PRE-RELEASE	
POS	ARTIST/ALBUM/LABEL
1	SLASH... <i>Presents: Apocalyptic Love</i> Future
2	KING CHARLES <i>Loveblood</i> Island
3	LADYHAWKE <i>Anxiety</i> Island
4	JACK WHITE <i>Blunderbuss XL/Third Man</i>
5	KASSIDY <i>One Man Army</i> Vertigo
6	STORM CORROSION <i>Storm...</i> Roadrunner
7	LEONA LEWIS <i>Glassheart</i> Syco
8	SPECTOR <i>New Album Tbc</i> Fiction
9	HALESTORM <i>The Strange Case Of?</i> Roadrunner
10	FEEDER <i>Generation Freakshow</i> Big Teeth
11	THE CULT <i>Choice Of Weapon</i> Cooking Vinyl
12	KEANE <i>Strangeland</i> Island
13	ADAM LAMBERT <i>Trespassing</i> 19/RCA
14	REN HARVIEU <i>Through The... Island/Kid Gloves</i>
15	MARINA & THE D... <i>Electra Heart</i> 679/Atlantic
16	JASON MRAZ <i>Love Is A Four...</i> Atlantic
17	BEACH HOUSE <i>Bloom</i> Bella Union
18	ABBA <i>The Visitors</i> Polydor
19	SCISSOR SISTERS <i>Magic Hour</i> Polydor
20	GARBAGE <i>Not Your Kind Of People</i> Stunvolume

LAST.FM HYPED TRACKS	
POS	ARTIST/ALBUM/LABEL
1	GOTYE <i>Somebody That I Used To Know</i> Island
2	LANA DEL REY <i>Born To Die</i> Polydor/Stranger
3	THE SHINS <i>Simple Song</i> Apothecary/Columbia
4	LANA DEL REY <i>Video Games</i> Polydor/Stranger
5	THE SHINS <i>The Rifle's Spiral</i> Apothecary/Columbia
6	M83 <i>Midnight City</i> Na'Ve
7	COLDPLAY <i>Paradise</i> Parlophone
8	THE SHINS <i>It's Only Life</i> Apothecary/Columbia
9	THE SHINS <i>Bait And Switch</i> Apothecary/Columbia
10	THE SHINS <i>September</i> Apothecary/Columbia
11	RIHANNA <i>We Found Love</i> Def Jam
12	THE SHINS <i>No Way Down</i> Apothecary/Columbia
13	FOSTER THE PEOPLE <i>Pumped Up...</i> Columbia
14	THE BLACK KEYS <i>Lonely Boy</i> Nonesuch
15	THE SHINS <i>For A Fool</i> Aural Apothecary/Columbia
16	THE SHINS <i>Fall Of '82</i> Aural Apothecary/Columbia
17	FLORENCE + THE MACHINE <i>Shake It...</i> Island
18	LANA DEL REY <i>Off To The...</i> Polydor/Stranger
19	THE SHINS <i>40 Mark Strasse</i> Apothecary/Columbia
20	DAVID GUETTA <i>Titanium</i> Positiva/Virgin

SHAZAM TAG CHART	
POS	ARTIST/ALBUM/LABEL
1	CONOR MAYNARD <i>Can't Say No</i> Parlophone
2	CALVIN HARRIS <i>Let's Go</i> Columbia
3	RITA ORA <i>R.I.P.</i> Columbia/Roc Nation
4	USHER <i>Climax</i> RCA
5	TRAIN <i>Drive By</i> Columbia
6	FUN <i>We Are Young</i> Fueled By Ramen/Atlantic
7	CARLY RAE JEPSEN <i>Call Me...</i> 604/Polydor
8	BREATHE CAROLINA <i>Blackout</i> Sony
9	COVER DRIVE <i>Sparks</i> Global Talent/Polydor
10	SWEDISH HOUSE MAFIA <i>Greyhound</i> Virgin
11	FAR EAST M... <i>Live My Life</i> Interscope/Cherrytree
12	OLLY MURS <i>Oh My Goodness</i> Epic/Syco
13	FLORENCE + THE MACHINE <i>Never...</i> Island
14	SANTIGOLD <i>Disparate Youth</i> Atlantic
15	SWAY. <i>Level Up</i> 3 Beat
16	MARINA & THE D... <i>Primadonna</i> 679/Atlantic
17	MADONNA <i>Masterpiece</i> Interscope
18	GOTYE <i>Game Of Thrones</i> Island
19	RIZZLE KICKS <i>Traveller's Chant</i> Island
20	TAYLOR SWIFT <i>Safe & So...</i> Big Machine/Mercury

PEOPLE

PERSONNEL BPI BOLSTERS COMMS WITH McDOWELL PROMOTION

■ BPI



The BPI has promoted **LYNNE MCDOWELL** to the position of senior communications manager to bolster its communications efforts.

McDowell joined the BPI in late 2009 as communications and public affairs executive, helping to steer the organisation through the debate on the Digital Economy Act. Prior to joining the BPI, she worked as a political adviser to British MEPs in the European Parliament before moving to London in 2008 to take up the role of European manager at Westminster-based charity, the Industry and Parliament Trust.

Commenting on her appointment, BPI chief executive Geoff Taylor said: "Lynne is a great ambassador for the BPI and the UK record industry. She has demonstrated strong communication skills and commitment, in particular to the BPI's charitable and educational work. I'm delighted she is now stepping up to a more senior position."

"In her new role Lynne will have responsibility for a range of campaigns and industry projects, focusing on external communications and media relations."

■ FUTURE



The publisher has appointed **BEN PESTER** who previously worked at The Outside Organisation.

Pester joins Future as communications manager to oversee the PR for the for its music and sports titles as well as their encompassing events and off-shoot projects. Some of the key projects he will be involved with include the 10th Anniversary of Metal Hammer's Golden Gods, the Classic Rock Roll Of Honour awards and more Fanpacks which include in imminent release of Slash's Apocalyptic Love.

Previously at Outside, Pester worked with client Katie Price and managed a number of accounts which included the Nordoff Robbins Charity, Hayley Westenra, The Monkees Reunion Tour 2011, the inaugural Sonisphere Festival, WOMAD Festival 2009, Jeff Wayne's musical version of The War Of The Worlds tour 2009, Classic Rock Roll Of Honour 2011

and Yazoo Re-Union Tour 2009 amongst many other projects.

■ FLUID



The creative agency has expanded its marketing department with the appointment of **LUCINDA DIGWEED** as

head of PR and Marketing.

Digweed brings 15 years of experience in entertainment PR and marketing, including stints at Channel 5, Capcom, and more recently work across licensesc Kids properties such as Bratz, Garfield, Build-A-Bear Workshop and more.

Fluid's creative director James Glover commented: "We are delighted to welcome Lu onboard. Her wealth of experience will ensure Fluid continue providing excellence when servicing the

marketing needs of our ever-expanding client list.

"Fluid have always led the way in the provision of cutting edge creative solutions to the entertainment industries. Lu will oversee the continued growth of these services, ensuring our clients receive a full range of market leading services, from branding and design, marketing strategy and Augmented Reality, to creative solutions for digital and social media."

Digweed commented: "I've enjoyed working with Fluid for many years as a client. Now, I couldn't be more thrilled to be joining such an incredibly talented team."

"Clients should demand marketing expertise and innovation at the heart of their creative Marcomms requirements. I look forward to helping Fluid continue to set the standard in delivering excellence in this regard."

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

#22 **Stuart Galbraith**, Founder and CEO, Kilimanjaro Live

Dubbed as one of Europe's most successful festival promoters, Galbraith's start in live music came at university – he was a social secretary, booking bands such as ZZ Top, U2, Simple Minds and The Clash.

He joined MCP as director and partner in 1984, which was sold to SFX, then Clear Channel, before the creation of Live Nation in 2005.

Having already promoted many artists including Simply Red, Guns 'n' Roses, Metallica and U2, Galbraith went on to help grow the Live Nation UK market share, promoting tours in arenas and stadiums with many of the world's biggest bands as well as playing an instrumental role in the creation of Download, Wireless and Hyde Park Calling festivals.

He promoted most of the major concerts that have taken place in Hyde Park including Bon Jovi, Queen, and the record-breaking run by Red Hot Chili



Peppers. Additionally, the company handles the Sonisphere and Wakestock festivals and hundreds more high-profile gigs throughout the year.

Recently, Galbraith bought back AEG's share in 'Kili' (originally created as a joint venture in 2008) as the final part of the company's restructuring – he now owns 100% of Kilimanjaro Group.

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

James Hurley, Music Editor, MSN UK



TOP TIP: Be persistent. You'd be amazed how often not receiving a reply is simply a case of someone not getting around to it rather than a tacit rejection. Don't be afraid to piss people off!

"With only vague aspirations of music journalism and no idea where

to begin, I spent my first post-university years dying a slow death in telemarketing. Mercifully, redundancy came to the rescue and forced me to take control of my life.

"I joined a temp agency and had the good fortune to be assigned a job inputting stand-up comedy listings (from the back of *Time Out*) for an online entertainment guide called SceneOne. This was the end of the last century when the internet was in its infancy and everyone was making it up as they went along (some still are).

"The one thing flogging insurance taught me was persistence, so having noticed SceneOne was short of writers, I volunteered my services and generally made myself indispensable until they realised I was probably worth holding on to and employed me as an editor.

"I joined MSN in September 2005 and have been badgering pop stars for photos ever since."

26 SINGLES & ALBUMS

There's plenty of movement in The Official UK Singles Chart as Katy Perry's Part Of Me breaks Gotye's stranglehold on the No.1 spot



CHARTS FOCUS



34 UK AIRPLAY

The BBC get Engelbert Humperdinck (*left*) set for Eurovision with plenty of radio airplay

35 EU AIRPLAY / INTERNATIONAL

It's all about One Direction on the world scene... and a little bit of Michael Kiwanuka

36 INDIES & COMPILATIONS

Faithless, The Wedding Present and Jamie Hartman shake up the Indie Albums chart



37 CLUB

Labrinth's (*left*) Last Time is his first time on top of the Upfront chart

38 ANALYSIS

Alan Jones looks at a week of fluid singles sales and a fairly static albums chart

40 KEY RELEASES & PRODUCT

Nicki Minaj gets reloaded in our Album of the Week. PLUS – Carly Rae Jespen, Morrissey

CHARTS UK SINGLES WEEK 12



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

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

THE OFFICIAL UK SINGLES CHART

THIS WK	LAST WK	CHRT	ARTIST / TITLE / LABEL	CHARTLOGUE NUMBER (DISTRIBUTOR)	THIS WK	LAST WK	CHRT	ARTIST / TITLE / LABEL	CHARTLOGUE NUMBER (DISTRIBUTOR)
1	New		KATY PERRY Part Of Me <i>Virgin</i> USCA21172909 (E)	(Dr. Luke/Martin) Kobalt/When I'm Rich/KAS2 Money/Maraton/Prescription/Downtown (Perry/Gottwald/Martin/McKee)	39	40	5	TYGA Rack City <i>Cash Money/Island</i> USCSWS11CG735 (A RV)	(Markelme) EMI/Tycamr/CC (Stevenson/Markelme)
2	New		SEAN PAUL She Doesn't Mind <i>Atlantic</i> USAT21270559 (A RV)	(Blanco/Shellback/Kallman/Chin) EMI/Kobalt/Matza Ball/Where Da Kasz At/Maionate (Paul/Levin/Shellback)	40	41	19	DRAKE FEAT. RIHANNA Take Care <i>Cash Money/Island</i> USCSWS11CG547 (A RV)	(xx Smith/Sheb-E) Universal/EMI/PictLive/Write/Maver & Moses (Graham/Sheb-E/Palmer/xx Smith/McClellan-Croft)
3	1	11	GOTYE FEAT. KIMBRA Somebody That I Used To Know <i>Island</i> AUZ57110007 (A RV)	(Gotye) Kobalt/Hill & Range/Carlin (De Backer/Bonfa)	41	New		ANGEL FEAT. WRETCHEE 32 Go In Go Hard <i>Island</i> GBUM71116523 (A RV)	(Fykyez) Sony ATV/Universal/Ray Daniels/Fykyez/Feat Level (Charles/Alexander/Akintola/Scott/Hart/Williams)
4	New		LABRINTH Last Time <i>Syco</i> GBHMU120005 (A RV)	(Labrinth) EMI/Stellar (McKenzie/Williams)	42	32	9	COVER DRIVE Twilight <i>Globet Talent/Pyrdor</i> GBUM71116902 (A RV)	(Cuiz & Larros) P&P/Sony ATV/Universal (Feifer/Armstrong/Harding/Hill/Walden/Fordham/Lessell)
5	2	6	NICKI MINAJ Starships <i>Cash Money/Island</i> USCSWS1200760 (A RV)	(RedOne/Falk/Yacoub) Universal/Sony ATV/Kobalt/Warner Chappell (Minaj/RedOne/Falk/Yacoub/Hector)	43	36	9	LANA DEL REY Born To Die <i>Pyrdor/Stronger</i> GBUM7111399 (A RV)	(Haynie) EMI/Sony ATV (Del Rey/Parker)
6	New		JLS Proud <i>RCA</i> GSAZL1101502 (A RV)	(Carter/Gill/Davies) EMI/Warner Chappell/BMG Rights/Chrysalis/Cutfather/Ma-Jay/CC (Williams/Humes/Gill/Merrygold/Tennant/Hansen/Davies)	44	42	19	FLO-RIDA Good Feeling <i>Atlantic</i> USAT21101961 (A RV)	(Dr. Luke/Cirkut) Sony ATV/EMI/Kobalt/Nal/Ondur/Sunday E Class/Oreology/Prescription/Scrgs (Dillon/Gottwald/Walter/Hsiao/Percurren/Eerig/Kress/Pirkic/Veccio)
7	6	15	DAVID GUETTA FEAT. SIA Titanium <i>Positiva/Virgin</i> GB28K1100036 (E)	(Guetta/Tunfort/Afropack) EMI/Bucks/Afropack/Talpa/Piano/Lost Brother/What A Publishing (Furler/Guetta/Tunfort/Van De Wall)	45	38	7	WILL.I.A.M. FEAT. MICK JAGGER & JENNIFER LOPEZ T.H.E (The Hardest Ever) <i>Interscope</i> USUM7110692 (A RV)	(Will.I.am/Audiobro/Austin/Lovine) EMI/Cybertec/Buc/CC (Lacey/Austin/Lovine/Will.I.am/Lopez/Jacques)
8	5	9	FLO-RIDA FEAT. SIA Wild Ones <i>Atlantic</i> USAT21104103 (A RV)	(Flo-Rida/Sia/Axwell/EMI/Universal/Sony ATV/Warner Chappell/Ma J On Sunday E Class/Publish by Jackpot/Ant 101 (Dillon/Jordan/Ma J On Sunday/Axwell/Luce/Per/Middlet))	46	45	22	LABRINTH FEAT. TINIE TEMPAH Earthquake <i>Syco</i> GBHMU120027 (A RV)	(Labrinth/Ernie/Giglar) EMI/Stellar (Okogwu/McKenzie/Williams)
9	4	6	EMELI SANDE Next To Me <i>Virgin</i> G3AA1200733 (E)	(Craze & Hoax) Sony ATV/Roughly Words/EMI/Stellar (Sander/Chegwin/Craze)	47	26	23	LANA DEL REY Video Games <i>Pyrdor/Stronger</i> GBUM71117964 (A RV)	(Robopop) EMI/Sony ATV (Del Rey/Parker)
10	8	12	DAVID GUETTA FEAT. NICKI MINAJ Turn Me On <i>Positiva/Virgin</i> GB28K120029 (E)	(Guetta/Tunfort/Black Raw) Sony ATV/Prescription/Talpa/Piano/Songs/Talpa (Dean/Guetta/Tunfort)	48	55	2	OLLY MURS Oh My Goodness <i>Epic/Syco</i> GBARL1101196 (A RV)	(Argyle/Brammer) Universal/Salli/Isaak/Imagem/Peermusic (Murs/Brammer/Argyle)
11	10	5	JAY-Z & KANYE WEST N****S In Paris <i>RCA</i> G3CEN1102204 (A RV)	(Hit-Boy/West/Dean/Killholfer) Warner Chappell/EMI/Universal (West/Carter/Dean/Hollis/Donaldson)	49	49	51	LMFAO FEAT. LAUREN BENNETT & GOONROCK Party Rock Anthem <i>Interscope</i> USUM71100061 (A RV)	(LMFAO/GoonRock) Party Rock/Global Talent (Gordy/Gondy/Listenbee/Schroeder)
12	3	2	ALEXANDRA BURKE FEAT. ERICK MORILLO Elephant <i>RCA</i> GBHMU1100371 (A RV)	(Sympho Nympho/Spencer) Universal/Mesmer/Subpub/Jessica Michael/CC (Burke/Burton/Wilkinson/Monillo/Munoz/Romero)	50	47	18	AVICII Level <i>Island</i> SEUM71100963 (A RV)	(Avicii) EMI/CC (Bergling/Pourroun/Birkland/Wic/d/James)
13	7	6	DJ FRESH FEAT. RITA ORA Hot Right Now <i>W&S</i> G3CEN1102204 (A RV)	(Stein) Sony ATV/Bucks/Universal (Evans/Stein/The Invisible Men)	51	46	25	ED SHEERAN Lego House <i>Asylum</i> GBAS11100206 (A RV)	(Gosling) Warner Chappell/Sony ATV/BEI (Sheeran/Gosling/Leonard)
14	11	14	JESSIE J Domino <i>Island</i> USUM7113573 (A RV)	(Dr. Luke/Cirkut/IBC) Warner Chappell/Kobalt/Sony ATV/Prescription (Kelly/Gottwald/Walter/Comish/Martin)	52	44	30	DAVID GUETTA FEAT. USHER Without You <i>Positiva/Virgin</i> GB28K1100036 (E)	(Guetta/Tunfort/Riviera) EMI/Sony ATV/Riviera Editions/Prescription/Talpa/Piano/Lost Brother/What A Publishing (Furler/Guetta/Tunfort/Van De Wall)
15	16	2	JASON MRAZ I Won't Give Up <i>Epic</i> USSE11107769 (A RV)	(Chiccarelli/IBC) Great Hook/A&S/Fitgate/Goo/Eyed (Mraz/Watter)	53	48	39	CHRISTINA PERRI Jar Of Hearts <i>Atlantic</i> USAT21101508 (A RV)	(Yveskinen) Warner Chappell/Hill & Range/Cybertec/Fykyez/Dog (Perri/Fykyez/xx Smith)
16	9	3	STOOSHE FEAT. TRAVIE MCCOY Love Me/F**K Me <i>Warner Brothers</i> G3AHT20019 (A RV)	(Future Cut) Universal/EMI/Kobalt/Future Cut/Razor Boy/The Owork/CC (Perry/Lewis/Babalola/McKichan/McManus/McCoy/Rumbold/Barrand)	54	27	3	TAIO CRUZ FEAT. FLO-RIDA Hangover <i>4th & Broadway</i> GBUM71119667 (A RV)	(Dr. Luke/Cirkut) EMI/Kobalt/Kas2 Money/Cheology/Prescription/Scrgs (Cruz/Gottwald/Walker)
17	13	2	SWEDISH HOUSE MAFIA Greyhound <i>Virgin</i> G3122120034 (E)	(Axwell/Ingrosso/Angello) Sony ATV/Universal (Axwell/Ingrosso/Angello)	55	58	4	ARCTIC MONKEYS R U Mine <i>Domino</i> GBLE1200081 (PIAS)	(Orton) EMI (Turner)
18	17	27	LMFAO Sexy And I Know It <i>Interscope</i> USUM71110909 (A RV)	(Party Rock) Yeah Baby/Chebra/Party Rock (Gordy/Oliver/Robertson/Listenbee/Beck)	56	33	4	CHIDDY BANG Ray Charles <i>Reggy</i> GBG401100174 (E)	(Heller/James) Universal/Mayday Malone/EMI/Vicnic (Chiddy Bang/Eresin/Martin/Heller/Peretz/Polina)
19	14	3	TINNY STRYDER FEAT. PIXIE LOTT Bright Lights <i>Island</i> GBUM71101919 (A RV)	(Rogas) Imagem/Sony ATV (Rogas/Lott/Caqueh)	57	64	28	ONE DIRECTION What Makes You Beautiful <i>Syco</i> GB1171100319 (A RV)	(Falk/Yacoub) EMI/Kobalt/Ram/BMG Rights/Chrysalis/Ma Kanani (Yacoub/Falk/Kotcha)
20	24	5	AZELIA BANKS FEAT. LAZY JAY 212 <i>212</i> Banks/Pyrdor USJS11102071 (A RV)	(Martens) Sony ATV/Musical/Isaak/Bucks/Talpa (Banks/Martens)	58	Re-entry		BEYONCE End Of Time <i>Columbia/Parkwood Ent</i> USAN11102156 (E)	(Knowles/Hush/Switch/Carpis) EMI/Warner Chappell/Sony ATV/BEI/Switch/Werd/2082/ELI (Knowles/Hush/Switch/Fenzi)
21	18	16	RIZZLE KICKS Mama Do The Hump <i>Island</i> GBUM711106439 (A RV)	(Cook) Stage Three/Chrysalis/BMG Rights/XXX/Asongs (Alexander/Sale/Stephens/Cook)	59	63	44	ADELE Set Fire To The Rain <i>XL</i> GBBS11000348 (PIAS)	(FT Smith) Universal/Chrysalis (FT Smith/Adkins)
22	15	11	KELLY CLARKSON Stronger (What Doesn't Kill You) <i>RCA</i> G3C1A1102364 (A RV)	(Klaumin) Universal/EMI/BMG Rights/Sony ATV/Perfect Storm (Kursin/Elofsson/Garnson/Tamposi)	60	43	6	MIA Bad Girls <i>Mercury/Interscope</i> USUG11100143 (A RV)	(Taniguchi) EMI/CC (Arulpragasam/Hill/Araiz/IBC)
23	New		YOU ME AT SIX The Swarm <i>Virgin</i> G3AA1200392 (E)	(Norron) EMI (You Me At Six)	61	57	3	THE BLACK KEYS Gold On The Ceiling <i>Nonesuch</i> USNO11100275 (A RV)	(Canger Mouse/The Black Keys) McMoore/McLesst/Waxer/Sweet Science/CC (Auerbach/Corney/Wurtch)
24	20	10	ED SHEERAN Drunk <i>Asylum</i> GBAS1110199 (A RV)	(Gosling) Sony ATV/BEI (Sheeran/Gosling)	62	39	5	GYM CLASS HEROES FEAT. NEON HITCH Ass Back Home <i>Decaydance/Powered By Ramen</i> USAT21102797 (A RV)	(Benny Blanco) Epic/Atlantic/Cash Money/Island (Benny Blanco/Neon Hitch/Decaydance/Powered By Ramen) (Benny Blanco/Neon Hitch/Decaydance/Powered By Ramen)
25	12	3	MARCUS COLLINS Seven Nation Army <i>RCA</i> G9110200792 (A RV)	(Smith/Fumidge/Rawlings) EMI/Peppermint Stripe (White)	63	67	23	KATY PERRY The One That Got Away <i>Virgin</i> USCA211001256 (E)	(Dr. Luke) Warner Chappell/Kobalt/KAS2 Money/Maraton AB/Prescription/When I'm Rich/You'll Be My Berry (Perry/Gottwald/Martin)
26	22	6	COLDPLAY Charlie Brown <i>Parlophone</i> G3AYE1111163 (E)	(Dravs/Green/Simpson) Universal/Opal (Berryman/Burkland/Champion/Martin/Ero)	64	54	3	LISSIE Go Your Own Way <i>Columbia</i> GBARL1200332 (A RV)	(Feynolds) EMI (Buckingham)
27	19	8	LIL' WAYNE FEAT. BRUNO MARS Mirror <i>Cash Money/Island</i> USCSWS1103227 (A RV)	(RED/The Smeezingtons) EMI/CC (Carter/Lawrence/Owen/Hernandez)	65	61	61	ADELE Someone Like You <i>XL</i> GBBS1100351 (PIAS) ★	(Adkins/Wilson) Universal/Chrysalis/Sugar/Lake (Adkins/Wilson)
28	29	6	RIHANNA FEAT. JAY-Z Talk That Talk <i>Def Jam</i> USUM71119096 (A RV)	(StarGate/Harrell) Sony ATV/Universal/EMI/Carter: Boys/MBG Songs (Dean/Eriksen/Hermansen/Carter/Best/Combs/Thompson)	66	56	9	REDLIGHT Get Out My Head <i>Mercury/MIA</i> GBUM71111209 (A RV)	(Fediqht) Just In Music/CC (Redlight/Westwood/Coffey)
29	30	3	LMFAO Sorry For Party Rocking <i>Interscope</i> USUM71119099 (A RV)	(Party Rock) Yeah Baby/Eskeywhi/Party Rock (Gordy/Gordy/Beck)	67	69	25	CALVIN HARRIS I'm Not Alone <i>Columbia</i> GBARL1200332 (A RV)	(Harris) EMI (Wiles)
30	23	8	ALYSSA REID FEAT. JUMP SMOKERS Alone Again <i>3 Beat</i> ATW G3SWS1100297 (A RV)	(Humphrey/Appleby/Kelly/Steinberg/Roid) Sony ATV/EMI/Ultira Empire/Wax On Wax Off/CC (Humphrey/Appleby/Kelly/Steinberg/Roid/Roman/Arzdon/Garza)	68	51	11	CHER LLOYD FEAT. ASTRO Went U Back <i>Syco</i> GBHMU1100704 (A RV)	(Shellback) Kobalt/Maraton/EMI/Ma Kanani (Schuster/Kotcha)
31	21	12	PITBULL FEAT. CHRIS BROWN International Love <i>USAY1</i> 100015 (A RV)	(Soulshock/Biker/Hurley) Universal/Warner Chappell/Noting Hill/Fill Of Soul/Dos Duettes/Studio Beast (Perez/Kelly/Schack/Biker/Hurley)	69	65	10	ONE DIRECTION The One That Got Away <i>Syco</i> GBHMU1100319 (A RV)	(Falk/Yacoub) EMI/Kobalt/Ram/BMG Rights/EMI (Falk/Yacoub/Hill/Walden/Walker)
32	28	16	LLOYD FEAT. ANDRE 3000 & LIL WAYNE Dedication To My Ex (Miss That) <i>Interscope</i> USUV71101292 (A RV)	(Smith/Polow da Don) Universal/Warner Chappell/Chrysalis (Smith/Jones/Carter/Benjamin)	70	New		TAYLOR SWIFT Eyes Open <i>Mercury</i> USUM71201914 (A RV)	(Chapman/Swift) Sony ATV (Swift)
33	31	18	OLLY MURS Dance With Me Tonight <i>Epic/Syco</i> GBARL1101197 (A RV)	(Robson/Future Cut) Warner Chappell/Universal/Salli/Isaak/Imagem (Murs/Robson/Kelly)	71	70	24	CHARLENE SORRAIA Wherever You Will Go <i>Parlophone</i> GBWU1100075 (E)	(Hutchinson) Universal (Band/Promis)
34	34	25	RIHANNA FEAT. CALVIN HARRIS We Found Love <i>Def Jam</i> USUM71115507 (A RV)	(Harris) EMI (Harris)	72	New		WILL YOUNG Losing Myself <i>RCA</i> GBGV11100617 (A RV)	(Richmond) Sony ATV/Kobalt (Young/Gibney)
35	Re-entry		FLORENCE + THE MACHINE Shake It Out <i>Island</i> GBUM71102355 (A RV)	(Epworth) EMI/Universal (Welch/Epworth/Hull)	73	71	56	ADELE Rolling In The Deep <i>XL</i> GBBS1100335 (PIAS) ★	(Epworth) EMI/Universal (Adkins/Epworth)
36	25	4	DAPPY FEAT. BRIAN MAY Rockstar <i>AATW/Island</i> GBCE12100013 (A RV)	(TMS) Sony ATV/CC (Contostavlos/Kohn/Keller/Barnes/Thirk/Danger)	74	New		SKRILLEX FEAT. SIRAH Bengarang <i>Atlantic</i> USAT21104243 (A RV)	(Skrillex) Kobalt/Cops face/Sirah/Raps/LVF One/Downtown (Mocro/Isaak)
37	37	22	COLDPLAY Paradise <i>Parlophone</i> G3AYE1101143 (E)	(Dravs/Green/Simpson) Universal/Opal (Berryman/Burkland/Champion/Martin/Ero)	75	73	8	BON JOVI Livin' On A Prayer <i>Mercury</i> USPR36619996 (A RV)	(Fairbairn) Universal/Sony ATV (Bon Jovi/Chiodi/Sambor)
38	35	32	MAROON 5 FEAT. CHRISTINA AGUILERA Moves Like Jagger <i>ARM/Octone</i> USUM71109132 (A RV)	(Shellback/Blanco) Universal/Kobalt (Levine/Evin/Malik/Schuster)					

Official Charts Company 2012.

212 20	Drunk 24	I Won't Give Up 15	N****S In Paris 11	Set Fire To The Rain 59	T.H.E (The Hardest Ever) 45	What Makes You Beautiful 57	Key
Alone Again 30	Earthquake 46	I'm Not Alone 67	Next To Me 9	Seven Nation Army 25	Take Care 40	Wherever You Will Go 71	★ Platinum (600,000)
Ass Back Home 62	Elephant 12	International Love 31	Oh My Goodness 48	Sexy And I Know It 18	Talk That Talk 28	Wild Ones 8	● Gold (400,000)
Bad Girls 60	End Of Time 58	Jar Of Hearts 53	One Thing 69	Shake It Out 35	The One That Got Away 63	Without You 52	● Silver (200,000)
Bangarang 74	Eyes Open 70	Last Time 4	Paradise 37	She Doesn't Mind 2	The Swarm 23		
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	Hangover 54	Mirror 27	Rockstar 36				
	Hot Right Now 13	Moves Like Jagger 38	Rolling In The Deep 73				

As used by Radio 1

CHARTS UK AIRPLAY WEEK 12

Radio playlists are online at www.musicweek.com

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

UK RADIO AIRPLAY CHART TOP 50

POS	LAST	WKS	SALES	CHT	ARTIST / ALBUM / LABEL	TOTAL PLAYS	PLAYS +/-	TOTAL AUD (m)	AUD % +/-
1	1	10	3		GOTYE FEAT. KIMBRA Somebody That I Used To Know <i>Island</i>	4850	5.53	81.82	-0.24
2	2	10	9		EMELI SANDE Next To Me <i>Virgin</i>	4943	-3.21	66.49	-15.84
3	5	7	26		COLDPLAY Charlie Brown <i>Parlophone</i>	2657	20.77	61.16	19.57
4	4	12	14		JESSIE J Domino <i>Island/Lava</i>	4461	-3	58.98	0.91
5	13	5	1		KATY PERRY Part Of Me <i>Virgin</i>	2719	25.18	51.6	27.94
6	3	10	7		DAVID GUETTA FEAT. SIA Titanium <i>Positiva/Virgin</i>	2781	1.09	50.22	-2.1
7	10	5	5		NICKI MINAJ Starships <i>Cash Money/Island</i>	1830	4.1	46.07	3.55
8	7	11	22		KELLY CLARKSON Stronger (What Doesn't Kill You) <i>RCA</i>	3696	-6.1	45.32	-6.73
9	9	11	30		ALYSSA REID FEAT. JUMP SMOKERS Alone Again <i>3 Beat/AATW</i>	3725	-4.9	44.52	-2.2
10	8	10	13		DJ FRESH FEAT. RITA ORA Hot Right Now <i>MoS</i>	1786	-5.85	41.7	-12.6
11	6	8	8		FLO-RIDA FEAT. SIA Wild Ones <i>Atlantic</i>	1899	3.71	41.67	-15.39
12	12	24	34		RIHANNA FEAT. CALVIN HARRIS We Found Love <i>Def Jam</i>	2238	-2.1	39.69	-1.85
13	19	2	48		OLLY MURS Oh My Goodness <i>Epic/Syco</i>	1362	36.34	39.14	29.99
14	11	20	33		OLLY MURS Dance With Me Tonight <i>Epic/Syco</i>	3042	-9.09	37.67	-9.14
15	15	36	38		MAROON 5 FEAT. CHRISTINA AGUILERA Moves Like Jagger <i>A&M/Octone</i>	2944	4.18	34.78	-2
16	32	4	72		WILL YOUNG Losing Myself <i>RCA</i>	1873	2.41	34.41	55.77
17	16	9	24		ED SHEERAN Drunk <i>Asylum</i>	2403	1.39	30.95	-10.5
18	20	7	25		MARCUS COLLINS Seven Nation Army <i>RCA</i>	2487	-4.49	30.64	8.77
19	29	3	15		JASON MRAZ I Won't Give Up <i>Elektra</i>	2085	19.28	30.01	27.54
20	14	6	16		STOOSHE FEAT. TRAVIE MCCOY Love Me/F**K Me <i>Warner Brothers</i>	1645	-0.9	29.8	-16.43
21	17	13	21		RIZZLE KICKS Mama Do The Hump <i>Island</i>	1372	-3.65	29.49	-6.23
22	48	2			TRAIN Drive By <i>Columbia</i>	1054	157.7	28.83	63.62
23	24	19	44		FLO-RIDA Good Feeling <i>Atlantic</i>	1250	-10.52	26.08	-2.18
24	26	3			MADONNA Masterpiece <i>Interscope</i>	949	49.45	25.57	-3.62
25	42	3			MICHAEL KIWANUKA I'm Getting Ready <i>Polydor/Communion</i>	433	11.03	25.41	37.06
26	25	22	51		ED SHEERAN Lego House <i>Asylum</i>	2269	-3.77	25.38	-4.44
27	21	27	37		COLDPLAY Paradise <i>Parlophone</i>	2119	-4.93	24.94	-9.87
28	31	4			CHRIS BROWN Turn Up The Music <i>Sony RCA</i>	1046	1.26	24.07	7.36
29	22	18	32		LLOYD FEAT. ANDRE 3000 & LIL WAYNE Dedication To My Ex (Miss That) <i>Interscope</i>	1872	-25.77	23.99	-13.24
30	40	2			CONOR MAYNARD Can't Say No <i>Parlophone</i>	914	45.31	23.97	23.43
31	28	33			PIXIE LOTT All About Tonight <i>Mercury</i>	1547	7.28	23.7	0.08
32	45	4			PAUL CARRACK Good Feelin' About It <i>Carrack UK</i>	286	67.25	23.68	30.11
33	35	4			LABRINTH Last Time <i>Syco</i>	854	35.56	23.3	9.54
34	NEW	1	6		JLS Proud <i>RCA</i>	1250	0	23.13	0
35	27	23	46		LABRINTH FEAT. TINIE TEMPAH Earthquake <i>Syco</i>	822	-8.05	22.57	-12.99
36	49	2	12		ALEXANDRA BURKE FEAT. ERICK MORILLO Elephant <i>RCA</i>	1449	13.47	21.82	28.43
37	NEW	1			PAUL WELLER That Dangerous Age <i>Island</i>	328	0	21.54	0
38	36	3	28		RIHANNA FEAT. JAY-Z Talk That Talk <i>Def Jam</i>	398	-28.03	21.5	7.39
39	18	12	42		COVER DRIVE Twilight <i>Global Talent/Polydor</i>	1908	-20.23	21.33	-31.02
40	39	62	73		ADELE Rolling In The Deep <i>XL</i>	1354	-1.53	20.04	1.57
41	NEW				ENGELBERT HUMPERDINCK Love Will Set You Free <i>Canehead</i>	125	0	19.55	0
42	NEW	1	2		SEAN PAUL She Doesn't Mind <i>Atlantic</i>	433	0	19.23	0
43	41	19	63		KATY PERRY The One That Got Away <i>Virgin</i>	1375	-18.15	19.07	2.53
44	30	35	59		ADELE Set Fire To The Rain <i>XL</i>	1392	-4.53	18.8	-17.8
45	34	2			CALVIN HARRIS FEAT NE-YO Let's Go <i>Columbia</i>	860	24.82	18.06	-15.17
46	33	3			AVALANCHE CITY Love Love Love <i>WIM New Zealand</i>	175	-2.78	17.76	-19.24
47	RE				PITBULL FEAT. NAYER, AFROJACK & NE-YO Give Me Everything <i>J</i>	856	0	17.32	0
48	NEW	1			USHER Climax <i>RCA</i>	616	0	17.13	0
49	50	3			FOO FIGHTERS These Days <i>RCA</i>	248	2.06	16.86	0.42
50	37	9	31		PITBULL FEAT. CHRIS BROWN International Love <i>J</i>	819	-9.3	16.43	-17.81

Nielsen Music Control monitors the following stations 24 hours a day, seven days a week: XTRA, 100-102 Real Radio, 102.4 Wish FM, 103.4 The Beach, 105.4 Real Radio, 106.3 Bridge FM, 107.6 Juice FM, 107.7 Eternel FM, 2(R-FM), 4 Music, 95.8 Capital FM, 96 Trent FM, 96.2 The Revolution, 96.3 Air FM, 96.3 Rock Radio, 96.4 FM The Wave, 96.9 Virgin FM, 99.9 Radio Norwich, Absolute Radio, Absolute Xtreme, Atlantic FM, BBC Radio 1, BBC Radio 2, BBC Radio 3, BBC Radio Cornwall, BBC Radio Devon, BBC Radio Essex, BBC Radio Leicester, BBC Radio Newcastle, BBC Radio Norfolk, BBC Radio Nottingham, BBC Radio Southampton, BBC Radio Swindon, BBC Radio Ulster, BBC Radio 4, BBC Radio London, Citybeat, 96.7FM, Cybert FM, Cybert 2, Cool FM, Downtown Radio, Dream 100 FM, Dream 107.7, Essex FM, Forth 2, Forth One, Galaxy Birmingham, Galaxy Manchester, Galaxy North East, Galaxy Scotland, Galaxy South West, 103.1 FM, Galaxy Yorkshire, Galaxy Radio, Gold, Heart 100.5, Heart 100.7, Heart 102.2, Heart 102.4, Heart 102.6, Heart 102.8, Heart 102.9, Heart 103, Heart 103.5, Heart 106, Heart 106.2, Heart 96.1, Heart 96.5, Heart 96.6, Heart 96.8, Heart 97, Heart 97.1, Heart 97.6, Imagine FM, Inertia FM, Kiss 101, Kiss 102, Kiss 103, Kiss 104, Kiss 105, Kiss 106, Kiss 107, Kiss 108, Kiss 109, Kiss 110, Kiss 111, Kiss 112, Kiss 113, Kiss 114, Kiss 115, Kiss 116, Kiss 117, Kiss 118, Kiss 119, Kiss 120, Kiss 121, Kiss 122, Kiss 123, Kiss 124, Kiss 125, Kiss 126, Kiss 127, Kiss 128, Kiss 129, Kiss 130, Kiss 131, Kiss 132, Kiss 133, Kiss 134, Kiss 135, Kiss 136, Kiss 137, Kiss 138, Kiss 139, Kiss 140, Kiss 141, Kiss 142, Kiss 143, Kiss 144, Kiss 145, Kiss 146, Kiss 147, Kiss 148, Kiss 149, Kiss 150, Kiss 151, Kiss 152, Kiss 153, Kiss 154, Kiss 155, Kiss 156, Kiss 157, Kiss 158, Kiss 159, Kiss 160, Kiss 161, Kiss 162, Kiss 163, Kiss 164, Kiss 165, Kiss 166, Kiss 167, Kiss 168, Kiss 169, Kiss 170, Kiss 171, Kiss 172, Kiss 173, Kiss 174, Kiss 175, Kiss 176, Kiss 177, Kiss 178, Kiss 179, Kiss 180, Kiss 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281, Kiss 282, Kiss 283, Kiss 284, Kiss 285, Kiss 286, Kiss 287, Kiss 288, Kiss 289, Kiss 290, Kiss 291, Kiss 292, Kiss 293, Kiss 294, Kiss 295, Kiss 296, Kiss 297, Kiss 298, Kiss 299, Kiss 300, Kiss 301, Kiss 302, Kiss 303, Kiss 304, Kiss 305, Kiss 306, Kiss 307, Kiss 308, Kiss 309, Kiss 310, Kiss 311, Kiss 312, Kiss 313, Kiss 314, Kiss 315, Kiss 316, Kiss 317, Kiss 318, Kiss 319, Kiss 320, Kiss 321, Kiss 322, Kiss 323, Kiss 324, Kiss 325, Kiss 326, Kiss 327, Kiss 328, Kiss 329, Kiss 330, Kiss 331, Kiss 332, Kiss 333, Kiss 334, Kiss 335, Kiss 336, Kiss 337, Kiss 338, Kiss 339, Kiss 340, Kiss 341, Kiss 342, Kiss 343, Kiss 344, Kiss 345, Kiss 346, Kiss 347, Kiss 348, Kiss 349, Kiss 350, Kiss 351, Kiss 352, Kiss 353, Kiss 354, Kiss 355, Kiss 356, Kiss 357, Kiss 358, Kiss 359, Kiss 360, Kiss 361, Kiss 362, Kiss 363, Kiss 364, Kiss 365, Kiss 366, Kiss 367, Kiss 368, Kiss 369, Kiss 370, Kiss 371, Kiss 372, Kiss 373, Kiss 374, Kiss 375, Kiss 376, Kiss 377, Kiss 378, Kiss 379, Kiss 380, Kiss 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481, Kiss 482, Kiss 483, Kiss 484, Kiss 485, Kiss 486, Kiss 487, Kiss 488, Kiss 489, Kiss 490, Kiss 491, Kiss 492, Kiss 493, Kiss 494, Kiss 495, Kiss 496, Kiss 497, Kiss 498, Kiss 499, Kiss 500, Kiss 501, Kiss 502, Kiss 503, Kiss 504, Kiss 505, Kiss 506, Kiss 507, Kiss 508, Kiss 509, Kiss 510, Kiss 511, Kiss 512, Kiss 513, Kiss 514, Kiss 515, Kiss 516, Kiss 517, Kiss 518, Kiss 519, Kiss 520, Kiss 521, Kiss 522, Kiss 523, Kiss 524, Kiss 525, Kiss 526, Kiss 527, Kiss 528, Kiss 529, Kiss 530, Kiss 531, Kiss 532, Kiss 533, Kiss 534, Kiss 535, Kiss 536, Kiss 537, Kiss 538, Kiss 539, Kiss 540, Kiss 541, Kiss 542, Kiss 543, Kiss 544, Kiss 545, Kiss 546, Kiss 547, Kiss 548, Kiss 549, Kiss 550, Kiss 551, Kiss 552, Kiss 553, Kiss 554, Kiss 555, Kiss 556, Kiss 557, Kiss 558, Kiss 559, Kiss 560, Kiss 561, Kiss 562, Kiss 563, Kiss 564, Kiss 565, Kiss 566, Kiss 567, Kiss 568, Kiss 569, Kiss 570, Kiss 571, Kiss 572, Kiss 573, Kiss 574, Kiss 575, Kiss 576, Kiss 577, Kiss 578, Kiss 579, Kiss 580, Kiss 581, Kiss 582, Kiss 583, Kiss 584, Kiss 585, Kiss 586, Kiss 587, Kiss 588, Kiss 589, Kiss 590, Kiss 591, Kiss 592, Kiss 593, Kiss 594, Kiss 595, Kiss 596, Kiss 597, Kiss 598, Kiss 599, Kiss 600, Kiss 601, Kiss 602, Kiss 603, Kiss 604, Kiss 605, Kiss 606, Kiss 607, Kiss 608, Kiss 609, Kiss 610, Kiss 611, Kiss 612, Kiss 613, Kiss 614, Kiss 615, Kiss 616, Kiss 617, Kiss 618, Kiss 619, Kiss 620, Kiss 621, Kiss 622, Kiss 623, Kiss 624, Kiss 625, Kiss 626, Kiss 627, Kiss 628, Kiss 629, Kiss 630, Kiss 631, Kiss 632, Kiss 633, Kiss 634, Kiss 635, Kiss 636, Kiss 637, Kiss 638, Kiss 639, Kiss 640, Kiss 641, Kiss 642, Kiss 643, Kiss 644, Kiss 645, Kiss 646, Kiss 647, Kiss 648, Kiss 649, Kiss 650, Kiss 651, Kiss 652, Kiss 653, Kiss 654, Kiss 655, Kiss 656, Kiss 657, Kiss 658, Kiss 659, Kiss 660, Kiss 661, Kiss 662, Kiss 663, Kiss 664, Kiss 665, Kiss 666, Kiss 667, Kiss 668, Kiss 669, Kiss 670, Kiss 671, Kiss 672, Kiss 673, Kiss 674, Kiss 675, Kiss 676, Kiss 677, Kiss 678, Kiss 679, Kiss 680, Kiss 681, Kiss 682, Kiss 683, Kiss 684, Kiss 685, Kiss 686, Kiss 687, Kiss 688, Kiss 689, Kiss 690, Kiss 691, Kiss 692, Kiss 693, Kiss 694, Kiss 695, Kiss 696, Kiss 697, Kiss 698, Kiss 699, Kiss 700, Kiss 701, Kiss 702, Kiss 703, Kiss 704, Kiss 705, Kiss 706, Kiss 707, Kiss 708, Kiss 709, Kiss 710, Kiss 711, Kiss 712, Kiss 713, Kiss 714, Kiss 715, Kiss 716, Kiss 717, Kiss 718, Kiss 719, Kiss 720, Kiss 721, Kiss 722, Kiss 723, Kiss 724, Kiss 725, Kiss 726, Kiss 727, Kiss 728, Kiss 729, Kiss 730, Kiss 731, Kiss 732, Kiss 733, Kiss 734, Kiss 735, Kiss 736, Kiss 737, Kiss 738, Kiss 739, Kiss 740, Kiss 741, Kiss 742, Kiss 743, Kiss 744, Kiss 745, Kiss 746, Kiss 747, Kiss 748, Kiss 749, Kiss 750, Kiss 751, Kiss 752, Kiss 753, Kiss 754, Kiss 755, Kiss 756, Kiss 757, Kiss 758, Kiss 759, Kiss 760, Kiss 761, Kiss 762, Kiss 763, Kiss 764, Kiss 765, Kiss 766, Kiss 767, Kiss 768, Kiss 769, Kiss 770, Kiss 771, Kiss 772, Kiss 773, Kiss 774, Kiss 775, Kiss 776, Kiss 777, Kiss 778, Kiss 779, Kiss 780, Kiss 781, Kiss 782, Kiss 783, Kiss 784, Kiss 785, Kiss 786, Kiss 787, Kiss 788, Kiss 789, Kiss 790, Kiss 791, Kiss 792, Kiss 793, Kiss 794, Kiss 795, Kiss 796, Kiss 797, Kiss 798, Kiss 799, Kiss 800, Kiss 801, Kiss 802, Kiss 803, Kiss 804, Kiss 805, Kiss 806, Kiss 807, Kiss 808, Kiss 809, Kiss 810, Kiss 811, Kiss 812, Kiss 813, Kiss 814, Kiss 815, Kiss 816, Kiss 817, Kiss 818, Kiss 819, Kiss 820, Kiss 821, Kiss 822, Kiss 823, Kiss 824, Kiss 825, Kiss 826, Kiss 827, Kiss 828, Kiss 829, Kiss 830, Kiss 831, Kiss 832, Kiss 833, Kiss 834, Kiss 835, Kiss 836, Kiss 837, Kiss 838, Kiss 839, Kiss 840, Kiss 841, Kiss 842, Kiss 843, Kiss 844, Kiss 845, Kiss 846, Kiss 847, Kiss 848, Kiss 849, Kiss 850, Kiss 851, Kiss 852, Kiss 853, Kiss 854, Kiss 855, Kiss 856, Kiss 857, Kiss 858, Kiss 859, Kiss 860, Kiss 861, Kiss 862, Kiss 863, Kiss 864, Kiss 865, Kiss 866, Kiss 867, Kiss 868, Kiss 869, Kiss 870, Kiss 871, Kiss 872, Kiss 873, Kiss 874, Kiss 875, Kiss 876, Kiss 877, Kiss 878, Kiss 879, Kiss 880, Kiss 881, Kiss 882, Kiss 883, Kiss 884, Kiss 885, Kiss 886, Kiss 887, Kiss 888, Kiss 889, Kiss 890, Kiss 891, Kiss 892, Kiss 893, Kiss 894, Kiss 895, Kiss 896, Kiss 897, Kiss 898, Kiss 899, Kiss 900, Kiss 901, Kiss 902, Kiss 903, Kiss 904, Kiss 905, Kiss 906, Kiss 907, Kiss 908, Kiss 909, Kiss 910, Kiss 911, Kiss 912, Kiss 913, Kiss 914, Kiss 915, Kiss 916, Kiss 917, Kiss 918, Kiss 919, Kiss 920, Kiss 921, Kiss 922, Kiss 923, Kiss 924, Kiss 925, Kiss 926, Kiss 927, Kiss 928, Kiss 929, Kiss 930, Kiss 931, Kiss 932, Kiss 933, Kiss 934, Kiss 935, Kiss 936, Kiss 937, Kiss 938, Kiss 939, Kiss 940, Kiss 941, Kiss 942, Kiss 943, Kiss 944, Kiss 945, Kiss 946, Kiss 947, Kiss 948, Kiss 949, Kiss 950, Kiss 951, Kiss 952, Kiss 953, Kiss 954, Kiss 955, Kiss 956, Kiss 957, Kiss 958, Kiss 959, Kiss 960, Kiss 961, Kiss 962, Kiss 963, Kiss 964, Kiss 965, Kiss 966, Kiss 967, Kiss 968, Kiss 969, Kiss 970, Kiss 971, Kiss 972, Kiss 973, Kiss 974, Kiss 975, Kiss 976, Kiss 977, Kiss 978, Kiss 979, Kiss 980, Kiss 981, Kiss 982, Kiss 983, Kiss 984, Kiss 985, Kiss 986, Kiss 987, Kiss 988, Kiss 989, Kiss 990, Kiss 991, Kiss 992, Kiss 993, Kiss 994, Kiss 995, Kiss 996, Kiss 997, Kiss 998, Kiss 999, Kiss 1000, Kiss 1001, Kiss 1002, Kiss 1003, Kiss 1004, Kiss 1005, Kiss 1006, Kiss 1007, Kiss 1008, Kiss 1009, Kiss 1010, Kiss 1011, Kiss 1012, Kiss 1013, Kiss 1014, Kiss 1015, Kiss 1016, Kiss 1017, Kiss 1018, Kiss 1019, Kiss 1020, Kiss 1021, Kiss 1022, Kiss 1023, Kiss 1024, Kiss 1025, Kiss 1026, Kiss 1027, Kiss 1028, Kiss 1029, Kiss 1030, Kiss 1031, Kiss 1032, Kiss 1033, Kiss 1034, Kiss 1035, Kiss 1036, Kiss 1037, Kiss 1038, Kiss 1039, Kiss 1040, Kiss 1041, Kiss 1042, Kiss 1043, Kiss 1044, Kiss 1045, Kiss 1046, Kiss 1047, Kiss 1048, Kiss 1049, Kiss 1050, Kiss 1051, Kiss 1052, Kiss 1053, Kiss 1054, Kiss 1055, Kiss 1056, Kiss 1057, Kiss 1058, Kiss 1059, Kiss 1060, Kiss 1061, Kiss 1062, Kiss 1063, Kiss 1064, Kiss 1065, Kiss 1066, Kiss 1067, Kiss 1068, Kiss 1069

CHARTS EU AIRPLAY WEEK 11**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	FLO RIDA FEAT. SIA Wild Ones WEA
4	DAVID GUETTA FEAT. SIA Titanium VMG
5	DAVID GUETTA FEAT. NICKI MINAJ Turn Me On EMI
6	TRAIN Drive By SME
7	RIHANNA FEAT. JAY-Z Talk That Talk UNI
8	KATY PERRY Part Of Me EMI
9	JESSIE J Domino UNI
10	SEAN PAUL She Doesn't Mind WEA

**ITALY**

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

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	TRAIN Drive By SME
5	ALPHABEAT Vacation CPH
6	MEDINA KL. 10 ALM
7	NABIHA Never Played The Bass SME
8	KASPER BJORKE WITH JACOB BELLENS Lose Yourself To Jenny ALM
9	MADONNA FEAT. NICKI MINAJ & M.I.A. Give Me All Your Luvin' UNI
10	LUKAS GRAHAM Drunk In The Morning CPH

**NETHERLANDS**

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

FRANCE

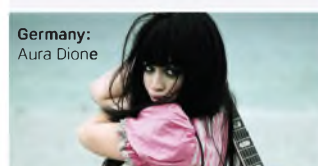
POS	ARTIST/ALBUM / LABEL
1	DAVID GUETTA FEAT. NICKI MINAJ Turn Me On CAP
2	SEAN PAUL Hold On ATL
3	MICHEL TELO Ai Se Eu Te Pego UNI
4	BASTO Again And Again SME
5	SEXION D'ASSAUT Avant Qu'elle Parte SME
6	IRMA I Know WEA
7	TAL Le Sens De La Vie WEA
8	RIHANNA FEAT. JAY-Z Talk That Talk UNI
9	GLOBAL DEEJAYS Hardcore Vibes PLA
10	KEEN'V Les Mots UNI

**NORWAY**

POS	ARTIST/ALBUM / LABEL
1	LALEH Some Die Young WMN
2	ADELE Set Fire To The Rain PLY
3	MAROON 5 FEAT. CHRISTINA AGUILERA Moves Like Jagger UNI
4	BRUCE SPRINGSTEEN We Take Care Of Our Own SME
5	DONKEYBOY Pull Of The Eye WMN
6	REBECCA FERGUSON Nothing's Real But Love SME
7	REAL ONES & STEIN TORLEIF BJELLA Ei Orlita Stund IND
8	ST. MORRITZ Like Sma SME
9	FIRST AID KIT Emmylou VME
10	DONKEYBOY City Boy WMN

GERMANY

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

**SPAIN**

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

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	ED SHEERAN Drunk WEA
5	COLDPLAY Charlie Brown EMI
6	KELLY CLARKSON Stronger (What Doesn't Kill You) SME
7	FLO RIDA FEAT. SIA Wild Ones WEA
8	BRESSIE Breaking My Fall 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	DANNY SAUCEDO Amazing SME
4	AMANDA FONDELL All This Way UNI
5	TIMBUKTU Flickan Och Krakan EMI
6	MOA LIGNELL When I Held Ya UNI
7	LALEH Some Die Young WEA
8	ADELE Someone Like You PGM
9	NICKELBACK When We Stand Together WEA
10	LISA MISKOVSKY Why Start A Fire SME

GLOBAL SALES ANALYSIS

■ BY ALAN JONES

AS REPORTED ELSEWHERE, **One Direction** have become the first UK group to top the US album chart on debut, with their global smash *Up All Night* scorching to first-week sales of nearly 176,000 to enjoy an unexpectedly large (18.72%) victory margin over Adele's 21, which continues in second place. *One Direction* arguably fared even better north of the border in Canada, where *Up All Night* also opened at the summit. Its sales there were 35,000. As Canada is a country of 35 million inhabitants that's a pleasingly simple 1,000

sales per million inhabitants. As the US has a little over 313 million inhabitants, the album would have needed to have sold 313,000 there to match its Canadian debut. *One Direction*'s success also spreads south of the US, with the album jumping 6-2 in Mexico. It also climbs in New Zealand (5-3), Italy (8-7), Denmark (17-14), Portugal (25-22) and the Netherlands (44-40).

A week after entering the UK chart at No.4, BBC Sound Of 2012 winner **Michael Kiwanuka**'s *Home Again* secures a foothold, or more,



in northern, central and southern Europe. It opens in the Top 10 in Flanders (No.6), the Netherlands and Norway (both seven). It is 13 in Austria and Switzerland, 16 in Ireland, 17 in Germany, 23 in Denmark and 61 in Italy.

Katie Melua's *Secret Symphony* opened its account in 13 countries a fortnight ago, and adds Finland (six), Norway (six) and Canada (64) in the latest frame. It falls 1-2 in Poland but is up in Wallonia (6-4), Flanders (23-10), Portugal (18-13) and Sweden (40-22).

Bruce Springsteen's *Wrecking Ball* remains No.1 in more countries than any other album, spending its second week atop the list in Austria, Croatia, Denmark, Ireland, Norway, Spain, Sweden and Switzerland, while debuting at one in Finland and New Zealand. However, it falls 1-2 in Flanders, Italy and the Netherlands and 1-4 in Germany and the US. Its New

Zealand chart success is at the expense of Adele's 21, which falls 1-2 there and is also off the top in Finland, Wallonia and Australia, leaving it at No.1 in three countries: Brazil, Mexico and South Africa.

Emeli Sande's *Our Version Of Events* adds Switzerland (12), Germany (35), Austria (37) and Poland (38) this week. The first three of those countries are the only places where **VCMG** (Vince Clarke and former Depeche Mode colleague Martin Gore) have charted with their album *Ssss*. Although the set fell short of the Top 75 domestically a fortnight ago, it debuts at 21 in Germany, 47 in Austria and 48 in Switzerland.

CHARTS INDIES/COMPILATIONS WEEK 12



INDIE SINGLES TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- 1 1 DJ FRESH FEAT. RITA ORA Hot Right Now / *MoS* (ARV)
- 2 4 ARCTIC MONKEYS R U Mine / *Domino* (PIAS)
- 3 6 ADELE Set Fire To The Rain / *XL* (PIAS)
- 4 5 ADELE Someone Like You / *XL* (PIAS)
- 5 8 CHARLENE SORAIA Wherever You Will Go / *Peacefrog* (E)
- 6 9 ADELE Rolling In The Deep / *XL* (PIAS)
- 7 2 NADIA ALI Rapture / *MoS* (ARV)
- 8 RE COLLEGE FEAT. ELECTRIC YOUTH A Real Hero / *Valerie*
- 9 7 SNIFFY DOG FEAT. ADRIENNE STIEFEL Little Boxes / *Pure Silk* (Absolute)
- 10 18 ADELE Make You Feel My Love / *XL* (PIAS)
- 11 12 THE WHITE STRIPES 7 Nation Army / *XL* (PIAS)
- 12 RE LUCENZO & QWOTE FEAT. PITBULL AND DON OMAR Danza Kuduro / *Dance Nation/IntS* (ARV)
- 13 11 M83 Midnight City / *Naive* (ROM ARV)
- 14 NEW WALES FEAT. PAUL CHILD Bread Of Heaven - Wales Forever / *Music Wales* (Ditta)
- 15 16 DJ FRESH FEAT. SIAN EVANS Louder / *MoS* (ARV)
- 16 17 KNIFE PARTY Internet Friends / *Earstorm*
- 17 NEW USHER TRIBUTE TEAM Climax / *TT Music*
- 18 19 ALABAMA SHAKES Hold On / *Rough Trade* (PIAS)
- 19 15 NOEL GALLAGHER'S HIGH FLYING BIRDS AKA - What A Life! / *Sour Mash* (E)
- 20 NEW DAVID TORT FEAT. GOSHA One Look / *Axtone*

INDIE ALBUMS TOP 20

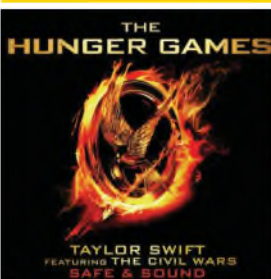
THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- 1 1 ADELE 21 / *XL* (PIAS)
- 2 5 JUSTIN FLETCHER Hands Up - The Album / *Little Demon* (SDU)
- 3 2 KATIE MELUA Secret Symphony / *Dramatica* (ACA Arv)
- 4 4 ADELE 19 / *XL* (PIAS)
- 5 6 NOEL GALLAGHER'S HIGH FLYING BIRDS Noel Gallagher's High Flying Birds / *Sour Mash* (E)
- 6 3 GILBERT O'SULLIVAN The Very Best Of / *USM Media* (SDU)
- 7 NEW FAITHLESS Passing The Baton - Live From Brixton / *Nate's Tunes* (Essential/GEM)
- 8 11 EXAMPLE Playing In The Shadows / *MoS* (ARV)
- 9 NEW THE WEDDING PRESENT Valentina / *Scapitones* (C)
- 10 9 CARO EMERALD Deleted Scenes From The Cutting Room Floor / *Dramatica/Grand Mono* (ACA Arv)
- 11 7 ANDRE RIEU Waltzing In Europe / *Motif* (Delta/SonyDADC)
- 12 13 ARCTIC MONKEYS Suck It And See / *Domino* (PIAS)
- 13 NEW JAMIE HARTMAN III / *Flat Cap*
- 14 15 ANDRE RIEU The Magic Of / *Motif* (Delta/SonyDADC)
- 15 8 GRIMES Visions / *4AD* (PIAS)
- 16 10 SINEAD O'CONNOR How About I Be Me (And You Be You)? / *One Little Indian* (PIAS)
- 17 20 YOUNG GUNS Bones / *Play It Again Sam* (PIAS)
- 18 12 DORIS DAY The Greatest Hits & More / *Music Digital* (Delta/SonyDADC)
- 19 RE METRONOMY The English Riviera / *Because* (ACA Arv)
- 20 19 BAND OF SKULLS Sweet Sour / *Electric Blues* (PIAS)

COMPILATION CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- 1 2 VARIOUS Now That's What I Call Running / *EMI TV/UMTV* (E)
- 2 1 VARIOUS Be My Baby / *Sony* (ARV)
- 3 3 VARIOUS Dreamboats & Petticoats - Petticoat Collection / *LMTV/EMI TV* (ARV)
- 4 4 VARIOUS Keep Calm And Relax / *Sony/Rhino* (ARV)
- 5 5 VARIOUS One R&B / *MoS/Sony* (ARV)
- 6 6 VARIOUS Now That's What I Call Music 80 / *EMI TV/UMTV* (E)
- 7 8 VARIOUS The Sound Of Dubstep 4 / *MoS* (ARV)
- 8 10 VARIOUS Massive R&B Spring 2012 / *UMTV* (ARV)
- 9 13 VARIOUS XX - Twenty Years / *MoS* (ARV)
- 10 11 VARIOUS Pop Princesses 2012 / *UMTV* (ARV)



- 11 15 VARIOUS Addicted To Bass 2012 / *MoS* (ARV)
- 12 14 VARIOUS Brit Awards 2012 With Mastercard / *UMTV* (ARV)
- 13 7 VARIOUS You Raise Me Up 2012 / *Decca* (ARV)
- 14 19 VARIOUS Cream Club Anthems 2012 / *EMI TV/New State* (E)
- 15 12 VARIOUS Soul Sisters / *UMTV* (ARV)
- 16 NEW VARIOUS The Hunger Game OST - Songs From District 12 And Beyond / *Mercury* (ARV)
- 17 NEW VARIOUS Godskitchen Electric 2012 / *New State* (E)
- 18 RE OST Drive / *Lakeshore*
- 19 16 VARIOUS Dreamboats And Petticoats Five / *UMTV/EMI TV* (ARV)
- 20 RE VARIOUS Running Trax Gold / *MoS* (ARV)

BREAD OF HEAVEN - WALES FOREVER



The Official Album Of The Welsh Rugby Union
Paul Child with The Welsh Television Orchestra
Cor Yr Hen Aelwyd and Morrison Orpheus Choir



Wales feat. Paul Child Indie Singles (14); Breakers (3)



Ryan Keen Indie Singles Breakers (11)



Faithless Indie Albums (7)



Jamie Hartman Indie Albums (13); Breakers (1)

INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



- 1 7 COLLEGE FEAT. ELECTRIC YOUTH A Real Hero / *Valerie*
- 2 1 SNIFFY DOG FEAT. ADRIENNE STIEFEL Little Boxes / *Pure Silk*
- 3 NEW WALES FEAT. PAUL CHILD Bread Of Heaven - Wales Forever / *Music Wales*
- 4 4 KNIFE PARTY Internet Friends / *Earstorm*
- 5 12 USHER TRIBUTE TEAM Climax / *TT Music*
- 6 5 ALABAMA SHAKES Hold On / *Rough Trade*
- 7 RE DAVID TORT FEAT. GOSHA One Look / *Axtone*
- 8 10 HITS NOW Call Me Maybe / *Euro Pop Covers*
- 9 9 BEAUTIFUL PEOPLE Turn Up The Music / *Life Is Music*
- 10 NEW JOEL Let's Go / *Double J*
- 11 NEW RYAN KEEN Focus / *Lookout Mountain*
- 12 13 AWOLNATION Sail / *Red Bull*
- 13 3 IBIZA BASSHEADS Titanium / *Lushgrove*
- 14 RE REGGAETON MAN FLOW Danza Kuduro / *Meta Countdown*
- 15 RE KAVINSKY Nightcall / *Record Makers*
- 16 NEW CARLY RAE JEPSEN TRIBUTE TEAM Call Me Maybe / *TT Music*
- 17 NEW A TRIBUTER Fever / *Inta Music*
- 18 RE AVALANCHE CITY Love Love Love / *WM New Zealand*
- 19 NEW C4 Off Track / *Adamantium*
- 20 2 TEENAGE DREAMERS Part Of Me / *TGIF*

INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



- 1 NEW CAMO & KROOKED Between The Lines / *Hospital*
- 2 1 GRIMES Visions / *4AD*
- 3 NEW CAMO & KROOKED Between The Lines / *Hospital*
- 4 5 SBTRKT SBTRKT / *Young Turks*
- 5 NEW HELEN & OLLY Answer Me This Jubilee / *Answer Me This*
- 6 NEW DANIEL ROSSEN Silent Hour/Golden Mile / *Warp*
- 7 NEW LEE RANALDO Between The Times And The Tides / *Matador*
- 8 9 ANDREW BIRD Break It Yourself / *Bella Union*
- 9 NEW FRANKIE ROSE Interstellar / *Memphis Industries*
- 10 7 HIGH CONTRAST The Agony And The Ecstasy / *Hospital*
- 11 NEW SHARKS No Gods / *Rise*
- 12 NEW SOAP&SKIN Narrow / *Play It Again Sam*
- 13 CANNIBAL CORPSE Torture / *Metal Blade*
- 14 2 EPICA Requiem For The Indifferent / *Nuclear Blast*
- 15 17 KING CREOSOTE & JON HOPKINS Diamond Mine / *Double Six*
- 16 NEW ANTI-FLAG The General Strike / *Side One Dummy*
- 17 NEW STEVIE RAY VAUGHAN The Fire Meets The Fury / *Chrome Dreams*
- 18 NEW SHINEE Sherlock / *SM*
- 19 20 GREGORY PORTER Be Good / *Motema*
- 20 18 JULIA HOLTER Ekstasis / *RING Intl.*

CHARTS CLUB WEEK 12

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

UPFRONT CLUB TOP 40

POS	ARTIST / TRACK / LABEL
1	4 5 LABRINTH Last Time / <i>Syco</i>
2	3 2 BODYROX FEAT. CHIPMUNK & LUCIANA Bow Wow Wow / <i>Transmission</i>
3	7 4 CAHILL FEAT. CHROME Can't You See / <i>3 Beat</i>
4	10 4 ADAM F When The Rain Is Gone / <i>3 Beat</i>
5	17 2 DAVID GUETTA FEAT. NICKI MINAJ Turn Me On / <i>Postiva/Virgin</i>
6	11 10 CHICANE The Nothing Song / <i>Modena</i>
7	34 3 JACQUES LU CONT Reload / <i>Reload</i>
8	12 4 DOT ROTTEN R U Not Entertained? / <i>Mercury</i>
9	16 6 FOSTER THE PEOPLE Don't Stop (Color On The Walls) / <i>Columbia</i>
10	20 4 JASON DOTTLEY Pop It / <i>JD3</i>
11	15 4 LADYHAWKE Black, White & Blue / <i>Island/Modular</i>
12	9 3 PAUL VAN DYK FEAT. AUSTIN LEEDS Verano / <i>Vandit</i>
13	1 6 LAIDBACK LUKE FEAT. WYNTER GORDON Speak Up / <i>New State</i>
14	23 3 SUB FOCUS FEAT. ALICE GOLD Out The Blue / <i>Mercury</i>
15	21 2 SWAY Level Up / <i>3 Beat</i>
16	19 3 PATRICK HAGENAAR FEAT. AMPM L.O.V.E. (You Give The) / <i>Hed Kandi</i>
17	6 5 AYAH MARAR Mind Controller / <i>Hussle Girl</i>
18	24 5 GENEVIEVE MARIKO WILSON Turning Japanese / <i>Silver Blue/Loverush Digital</i>
19	30 7 BETSI LARKIN & JOHN O'CALLAGHAN The Dream / <i>Premier</i>
20	2 4 ROBBIE RIVERA FEAT. JES Turn It Around / <i>Black Hole</i>
21	29 2 NAUSE Mellow / <i>White Label</i>
22	32 5 EMMA HEWITT Colours / <i>Armada</i>
23	36 5 JES & RONSKI SPEED Can't Stop / <i>Magik Muzik</i>
24	31 2 SEBASTIEN DRUMS FEAT. NILES MASON French Rules / <i>Stealth</i>
25	14 5 E'VOKE Arms Of Loren / <i>Pinball</i>
26	Re 4 THE GHOSTS Ghosts / <i>Packet</i>
27	13 6 NERO Must Be The Feeling / <i>MIA/Mercury</i>
28	39 2 KELLY PEPPER VS. L.A. BOXERS No Woman Should Cry / <i>Pepper</i>
29	5 3 TAIO CRUZ FEAT. FLO-RIDA Hangover / <i>4th & Broadway</i>
30	NEW NICKI MINAJ Starships / <i>Cash Money/Island</i>
31	NEW BOBBY BURNS Next / <i>Stealth</i>
32	38 2 CHRIS MOODY Rock Me / <i>Stealth</i>
33	18 7 FERRY CORSTEN/AND FEAT. BEN HAGUE Check It Out/Ain't No Stoppin' / <i>Newstate</i>
34	NEW MAT ZO The Bipolar EP / <i>Arijunabots</i>
35	NEW SEBASTIAN INGIROSSO + ALESSO FEAT. RYAN TEDDER Calling (Lose My Mind) / <i>Mercury</i>
36	28 5 ROSABEL WITH TAMARA WALLACE Let Me Be Myself / <i>Tommy Bcy</i>
37	22 6 SAK NOEL Paso (The Nini Theme) / <i>3 Beat</i>
38	26 7 NADIA ALI Rapture / <i>MoS</i>
39	NEW ROGER SHAH & SIAN KOSHEEN Shine / <i>Magik Island</i>
40	NEW CONOR MAYNARD Can't Say No / <i>Parlophone</i>



UPFRONT



COMMERCIAL POP



URBAN

There's a first time for everything as Labrinth's Last Time triumphs

ANALYSIS

BY ALAN JONES

In a keenly contested battle for Upfront club chart honours, Labrinth tops the list for the first time with Last Time. His third single as lead artist, it finishes a mere 2.2% ahead of Bow Wow Wow by Bodyrox feat. Chipmunk & Luciana. With mixes by Gareth Emery, R3hab, Knife Party, Monsta, Raf Riley and Dot Jr, Last Time also falls 3-8 on the Commercial Pop chart, and jumps 8-6 on the

Urban chart. Labrinth's 2010 debut Let The Sun Shine was No.1 on the Commercial Pop chart, six on Upfront and 15 on the Urban chart, while 2011's Earthquake reached No.2 both Upfront and Commercial Pop and three on Urban.

With a perfect batting average of six No.1s on the Commercial Pop chart from as many singles from album Teenage Dream, Katy Perry was chasing a seventh this week, with Part Of Me, one of the new tracks added to The Complete Confection version of

the album - but she hasn't quite made it, with Part Of Me sprinting 7-2 but finishing 1% behind Nicki Minaj's Starships. Its arrival at the summit comes two weeks after it topped the Urban charts and four weeks after Give Me All Your Luvin' - with Madonna and M.I.A. - topped the Commercial chart.

Sway spent five weeks atop the Urban chart with last single Still Speedin', and returns to the summit with Level Up jumping 6-1, 21-15 Upfront and debuting at 18 on Commercial Pop.

COMMERCIAL POP TOP 30

POS	ARTIST / TRACK / LABEL
1	4 4 NICKI MINAJ Starships / <i>Cash Money/Island</i>
2	7 2 KATY PERRY Part Of Me / <i>Virgin</i>
3	11 11 BEYONCE End Of Time / <i>Columbia/Parkwood Ent.</i>
4	5 6 MADONNA FEAT. NICKI MINAJ & MIA Give Me All Your Luvin' / <i>Interscope</i>
5	2 4 CAHILL FEAT. CHROME Can't You See / <i>3 Beat</i>
6	17 3 DISTANT SOUNDZ FEAT. SYDNEY JO JACKSON Fairytales / <i>Nip And Tuck</i>
7	NEW 1 DAVID GUETTA FEAT. NICKI MINAJ Turn Me On / <i>Postiva/Virgin</i>
8	3 4 LABRINTH Last Time / <i>Syco</i>
9	13 6 K.I.G. FEAT. KELLY PEPPER Dreams / <i>GV</i>
10	14 3 RIHANNA FEAT. JAY-Z Talk That Talk / <i>Def Jam</i>
11	20 2 AYAH MARAR Mind Controller / <i>Hussle Girl</i>
12	21 3 DUVALL Girls Just Wanna Funk / <i>White Label</i>
13	27 3 FOSTER THE PEOPLE Don't Stop (Color On The Walls) / <i>Columbia</i>
14	9 4 OLLY MURS Oh My Goodness / <i>Epic/Syco</i>
15	18 7 LEELEE Looks Good On You / <i>Dcyswalker</i>
16	1 4 TAIO CRUZ FEAT. FLO-RIDA Hangover / <i>4th & Broadway</i>
17	28 2 BREATHE CAROLINA Blackout / <i>Sony</i>
18	NEW 1 SWAY Level Up / <i>3 Beat</i>
19	15 7 JLS Proud / <i>RCA</i>
20	12 5 SAK NOEL Paso (The Nini Theme) / <i>3 Beat</i>
21	22 3 TRACI LORDS Last Drag / <i>Sea To Sun</i>
22	NEW 1 BODYROX FEAT. CHIPMUNK & LUCIANA Bow Wow Wow / <i>Transmission</i>
23	NEW 1 RIZZLE KICKS Traveller's Chant / <i>Island</i>
24	30 2 HARRY COLLIER Pick Me Up / <i>DMC</i>
25	NEW 1 VANQUISH The Harder You Love / <i>Non-Stop</i>
26	19 9 NADIA ALI Rapture / <i>MoS</i>
27	NEW 1 THE RAH BAND Love Below Zero / <i>Shocking</i>
28	RE 8 ALEXANDRA BURKE FEAT. ERICK MORILLO Elephant / <i>RCA</i>
29	8 7 SIOBHAN DILLON Powerless / <i>White Label</i>
30	23 4 ERASURE Fill Us With Fire/A Whole Lotta Love Run Riot/Be With You / <i>Mute</i>

URBAN TOP 30

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

COOL CUTS TOP 20

POS	ARTIST / TRACK
1	SWEDISH HOUSE MAFIA Greyhound
2	MARTIN SOLVEIG The Night Out
3	CALVIN HARRIS FEAT NE-YO Let's Go
4	RIZZLE KICKS Traveller's Chant
5	PORTER ROBINSON Language
6	DEHASSE FEAT. PRINCESS NYAH What A Night
7	MICHAEL WOODS Warrior
8	SEBJAK Follow Me
9	SANTIGOLD Disparate Youth
10	DJS FROM MARS FEAT. FRAGMA Insane (In Da Brain)
11	T.E.E.D. Tapes And Money
12	ORBITAL FEAT. ZOLA JESUS New France
13	KEVIN SAUNDERSON FEAT. INNER CITY Future
14	SONNY WHARTON & JOEL EDWARDS Keep On
15	WILEY Skankin
16	LADYHAWKE Black, White & Blue
17	DIRTY VEGAS Emma
18	PARACHUTE YOUTH Can't Get Better Than This (Sweat It Out)
19	DEADBOTS Heartbreaker EP
20	DADDY'S GROOVE & LITTLE NANCY It's Not Right But It's OK



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

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CHARTS ANALYSIS WEEK 12



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

- CHRIS BROWN *Turn Up The Music* RCA
- PLAN B *Manors* 679/Atlantic



- B TRAITS/ELIZABETH TROY *Fever* Polydor
- JESSIE J *Mama Knows Best* Island/Lava
- TRAIN *Drops Of Jupiter (Tell Me)* Columbia
- THE VACCINES *If You Wanna* Columbia
- KATY PERRY *Wide Awake* Capitol
- JESSIE J FEAT. B.O.B. *Price Tag* Island/Lava
- CLEMENT MARFO & THE FRONTLINE *Mayhem* Warner Bros
- TAYLOR SWIFT FEAT. CIVIL WARS *Safe & Sound* Big Machine
- MADONNA FEAT. NICKI MINAJ & MIA *Give Me All Your Lovin'* Interscope
- COLLEGE FEAT. ELECTRIC YOUTH *A Real Hero* Valerie

UK ALBUMS CHART

- MADONNA *MDNA* Interscope
- IRON MAIDEN *En Vivo* EMI
- NOAH STEWART *Noah* Decca
- SHINEDOWN *Amaryllis* Roadrunner
- ALTER BRIDGE *Live At Wembley – European Tour 2011* DC3
- CROWE/HANSLIP/BELL/LSO/JENKINS *The Peacemakers* EMI Classics
- ALL-AMERICAN REJECTS *Kids In The Street* Interscope
- MARS VOLTA *Noctoumiquet* Warner Bros
- MADONNA *The Complete Studio Albums 1983-2008* Rhino
- BLOOD RED SHOES *In Time To Voices V2*
- USED *Vulnerable* Hopeless
- FLYING COLOURS *Flying Colours* Music Theories
- IT BITES *Map Of The Past* Inside Out
- MESHUGGAH *Koloss* Nuclear Blast
- CURTIS STIGERS *Let's Go Out Tonight* Concord
- ROYAL PHILHARMONIC ORCHESTRA *The Titanic Requiem* Rhino
- NOAH & THE WHALE *Last Night On Earth* Mercury
- DAMON ALBARN *Rocket Juice & The Moon* Honest Jons
- YOUR DEMISE *The Golden Age* Visible Noise

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

Chris Brown debuted at two with his first single, *Run It!*, in 2006, when just 16 years old. Although a chart regular ever since, he hasn't managed to improve on that placing but looks set to do so on Sunday, when *Turn Up The Music*, the first single from upcoming album *Fortune*, is expected to debut at No.1, replacing Katy Perry's *Part Of Me*. Initial sales flashes show Brown's single dashing to the top of the chart, with more than 35,000 sales to midnight on Monday, more than twice as many copies as *Part Of Me*.

Faced with the prospect of *Somebody That I Used To Know*, by Gotye feat. Kimbra, overhauling her own 2008 single *I Kissed A Girl* as the debut hit with most weeks at No.1 in the last five years, Perry took matters into her own hands by toplining it herself, and securing her third career number one with *Part Of Me* last Sunday. Debuting at No.1 (79,079 sales), *Part Of Me* is the first single from *Teenage Dream - The Complete Confection*, the new, special edition of her album *Teenage Dream* which, in its



MIDWEEK NO.1
Chris Brown:
Turn Up The Music

original state, spawned six Top 20 hits.

With five weeks at No.1 apiece, *I Kissed A Girl* and *Somebody That I Used To Know* now share the title for the most successful debut hit since... well, it depends on your interpretation. Gnarl's Barkley's first hit *Crazy* topped the chart for nine weeks in 2006 but the duo's *Cee Lo Green* had previously been credited on *Sugar (Gimme Some)*, a *Trick Daddy* single which reached No.61 the previous year. The last No.1 by an all-new act to spend longer at the top than *I Kissed A Girl* and

Somebody That I Used To Know was The Spice Girls' debut hit *Wannabe* (seven weeks in 1996).

Attracting a lot of airplay from Radio 1, *She Doesn't Mind* (No.2, 66,980 sales) is Sean Paul's 17th chart single since 2002, and his third to reach No.2. His only chart-topper: *Breathe*, credited to Blu Cantrell feat. Sean Paul, which reached No.1 in 2003, and is also his biggest seller (381,894).

The biggest selling single on Syco in the last 12 months is not One Direction's debut single *What Makes You Beautiful* or Little Mix's *Cannonball*, or any other act associated with his

blockbuster TV shows; it is singer/songwriter/rapper Labrinth's *Earthquake* which reached two last October, and has since gone on to sell 690,188 copies. Also featuring Tinie Tempah, it was the second single from Labrinth's upcoming debut album *Electronic Earth*, following *Let The Sun Shine*, which got to three and sold 311,529 copies. *Last Time* is the third single from the album, and debuts this week at No.4 (50,229 sales).

After the comparative failure of *Do You Feel What I Feel* – which peaked at 16 to break their string of eight straight Top 10 hits going back to their debut – Proud restored pride for JLS, debuting at No.6 (44,777 sales). Not on any JLS album, it is a new recording benefitting *Sport Relief*.

You Me At Six were No.19 on last Thursday's midweek sales flashes, and looked to be set for their first Top 20 hit – but The Swarm eventually settled at 23 (12,650 sales). As a result, 2011 single *Rescue Me* (feat. Chiddy) remains their biggest hit, thanks to its No.21 peak.

Overall singles sales were up 0.71% week-on-week at 3,103,342 – 4.03% above same-week 2011 sales of 2,983,236.

ALBUMS

■ BY ALAN JONES

Give Me All Your Lovin', the first single from Madonna's *MDNA* album, was a huge disappointment peaking at No.37, but the album itself is set to debut atop the chart on Sunday to secure the 53-year-old her 12th No.1 album – a record for a solo artist. Initial sales flashes on Tuesday showed it was outperforming the No.2 album (David Guetta's *Nothing But The Beat*) by a margin of nearly five to one, and had already sold more copies to close of business on Monday than Paul Weller's *Sonik Kicks* sold all last week to claim the No.1 slot.

When it comes to topping the chart, timing is everything. Paul Weller wasn't able to get it right in 2010, when his *Wake Up The Nation* album debuted at No.2, on sales of 52,563, beaten to the punch by AC/DC's unexpectedly big first week for compilation/soundtrack *Iron Man 2* – but



MIDWEEK NO.1
Madonna: MDNA

Weller got it right last Sunday, topping the chart with follow-up *Sonik Kicks* taking pole position despite a substantially lower first week sale of 30,269. It became Weller's sixth No.1 album in all, his fourth as a solo artist.

With singles *Titanium* (feat. Sia) and *Turn Me On* (feat. Nicki Minaj) remaining in the Top 10, French DJ David Guetta's *Nothing But The Beat* album

dashed 9-2 on Sunday to equal the position in which it debuted/peaked last September. Helped by an appearance on The Graham Norton show, and the fact that the two-CD version of the set and its digital equivalent are widely available for £5.99, the album sold 30,113 copies last week – just 156 fewer than *Sonik Kicks* – to raise its career sales to 393,485.

In My Dreams, suffered a 59.0% dip in sales to 24,200 and fell 1-3 for *Military Wives*, as the Mother's Day effect worked its way out of the figures. Emeli Sandé's *Our Version Of Events* and Adele's 21 sales were slashed by more than half for the same reason, as they dipped 2-4 (24,184 sales) and 3-5 (22,820 sales). Last week's highest debut, *Home Again* by Michael Kiwanuka, suffered even more significant fall-off and slid 4-10 (10,863 sales).

Five years after their third album, *Winning The Night Away*, gave them their UK chart debut, reaching No.16. The Shins debuted at 11 (10,254 sales) with follow-up, *Port Of Morrow*. And Swedish band Miiike Pop's second album, *Happy To You*, debuted at 31 (4,780 sales), three years after their eponymous debut reached 59.

Overall album sales were down 23.98% week-on-week to 1,496,743 – their lowest level for 31 weeks, and 19.21% below same-week 2011 sales of 1,852,673.

THE 2012 NORDOFF ROBBINS O2

SILVER CLEF
AWARDS AND
LUNCHEON

Taking place on Friday 29th June 2012 at the London Hilton
on Park Lane, 22 Park Lane, London, W1K 1BE

Now in its 37th year, the Nordoff Robbins O2 Silver Clef Awards will once again bring together the cream of the current music scene for one afternoon of celebration.

Each year the awards honour artists from across the music industry, whilst raising much-needed funds for our vital work transforming the lives of vulnerable people through music.



www.nordoff-robbins.org.uk

For tickets, or further information, please email: rachel.walker@nordoff-robbins.org.uk
or abena.mills@nordoff-robbins.org.uk or telephone the Nordoff Robbins office on: 020 7428 9908

Tables (for 10 people) are available for £3,200. Individual seats available upon request.



INDUSTRY EVENTS DATES FOR YOUR DIARY

10/05 THE GREAT ESCAPE
Maximo Park play the Brighton festival.



April
19–21
Focus Wales Festival & Conference focuswales.com

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

29–2 (May)
MUSEXPO musexpo.net

May
4–6
The Camden Crawl thecamdencrawl.com

4–7
Live At Leeds Festival liveatleeds.com

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

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



► SWEDISH HOUSE MAFIA Greyhound



► SEA OF BEES Orangefarben

APRIL 2

SINGLES

- CASIOKIDS Kaskaden (*Mosh Mosh*)
- GRAHAM COXON What'll It Take (*Parlophone*)
- FAR EAST MOVEMENT FEAT. RYE RYE Jello (*Interscope/Cherrytree*)

● FLORENCE + THE MACHINE Never Let Me Go (*Island*)

● THE FUTUREHEADS Meet Me Halfway/The No. 1 Song In Heaven (*Nu.*)

● KILLING JOKE In Cythera (*Spinefarm*)

● L MARSHALL FEAT. SINCERE & SNEAKBO The Wait Pt 2 (*Mercury*)

● JULIAN LENNON Guess It Was Me **** (*Conehead*)

● LOSTPROPHETS Bring Em Down (*Epic*)

● LAURA MARLING All My Rage (*Virgin*)

● THE MILK Broke Up The Family (*Sony/Sign Of The Time*)

● OLLY MURS Oh My Goodness (*Epic/Syco*)

● STEEL PANTHER 17 Girls In A Row (*Universal Republic/Island*)

● TAYLOR SWIFT FEAT. THE CIVIL WARS Safe And Sound (*Big Machine/Mercury*)

● TRIBES Corner Of An English Field (*Island*)

● JESSIE WARE Running (*Island*)

● YADI Guillotine - EP (*Warner Brothers*)

ALBUMS

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

● CAROLINA CHOCOLATE DROPS Leaving Eden (*Nonesuch*)

● GRAHAM COXON A&E (*Parlophone*)

● DE LA SOUL'S PLUG 1 & PLUG 2 PRES FIRST SERVE First Serve Album (*Pias*)

● DR JOHN Locked Down (*Nonesuch*)

● EAST 17 Dark Light (*Foa*)

● THE FUTUREHEADS Rant (*Nu.*)

● KEATON HENSON Dear (*Sony*)

● KILLING JOKE Mmxx (*Spinefarm*)

● LABRINTH Electronic Earth (*Syco*)

● LOSTPROPHETS Weapons (*Epic*)

● DEMI LOVATO Unbroken (*Polydor*)

● MADNESS Forever Young - The Ska Collection (*Savo/Union Square*)

● LAURA MARLING A Creature I Don't Know - Deluxe (*Virgin*)

● NICKI MINAJ Pink Friday... Roman Reloaded (*Cash Money/Island*)

● MORRISSEY Viva Hate (*EMI Catalogue*)

● ORBITAL Wonky (*CF*)

● THE OSMONDS Can't Get There Without You (*Osmonds Ent.*)

● SEAN PAUL Tomahawk Technique (*Atlantic*)

● THE RUMOUR SAID FIRE The Arrogant (*Believe Digital*)

- TALK TALK 3X Remasters (*EMI Catalogue*)
- ROBIN THICKE Love After War (*Interscope*)

APRIL 9

SINGLES

● 2:54 You're Early (*Fiction*)

● BOMBAY BICYCLE CLUB How Can You Swallow So Much Sleep (*Island*)

● BREATHE CAROLINA Blackout (*Sony*)

● THE GHOSTS (Hosts) (*Pocket*)

● MAN WITHOUT COUNTRY Puppets (*Lost Balloon/Coop*)

● MONICA & BRANDY It All Belongs To Me (*RCA*)

● PARACHUTE YOUTH Can't Get Better Than This (Sweat It Out) (*Sweat It Out*)

● CHRISTINA PERRI Arrrs (*Atlantic*)

● LANA DEL REY Blue Jeans (*Polydor/Stranger*)

● RIZZLE KICKS Traveller's Chant (*Island*)

● SANTIGOLD Disparate Youth (*Atlantic*)

● SCARLETTE FEVER Great Expectations EP (*Starfish*)

● SIMIAN MOBILE DISCO Seraphim (*Wichita*)

● SPIRITUALIZED Hey Jane (*Sony*)

● TOTALLY ENORMOUS EXTINCT DINOSAURS Tapes & Money (*Polydor*)

● TRAIN Drove By (*Columbia*)

● USHER Climax (*RCA*)

● YOU ME AT SIX No One Does It Better (*Virgin*)

ALBUMS

● ALABAMA SHAKES Boys & Girls (*Rough Trade*)

● THE CORNSHED SISTERS Tell Tales (*Memphis*)

● COUNTING CROWS Underwater Sunshine (*Cooking Vinyl*)

● FLORENCE + THE MACHINE Mtv Unplugged (*Island*)

● HALESTORM The Strange Case Of? (*Koadrunner*)

● HUE & CRY Hot Wire (*Bairnhi*)

● M WARD A Wasteland Companion (*Bella Union*)

● MOHOMBI Novemeant (*Island*)

● MONICA New Life (*RCA*)

● JULIAN OVENDEN Legacy (*Decca*)

● RAMIN Ramin (*Sony CMG*)

● JOE SATRIANI Satchurated: Live In Montreal (*Sony*)

● SEA OF BEES Orangefarben (*Heaven*)

● LISSY TRULLIE Lissy Trullie (*Wichita/Universal*)

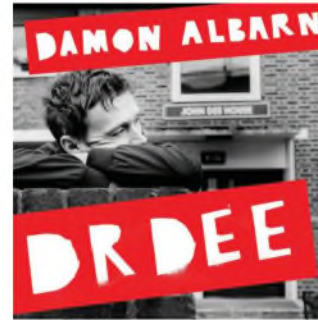
APRIL 16

SINGLES

● B.O.B So Cood (*Atlantic*)

● CLOCK OPERA Man Made (*Island*)

● DRAKE FEAT. LIL' WAYNE The Motto (*Cash Money/Island*)

▶ **TRAIN** Drive By▶ **REN HARVIEU** Through The Night▶ **MYSTERY JETS** Radlands▶ **DAMON ALBARN** Dr Dee▶ **GAZ COOMBES** Here Come The Bombs

- **DRAKE FEAT. NICKI MINAJ** Make Me Proud (*Cash Money/Island*)
- **NEWTON FAULKNER** Write It On Your Skin (*Ugly Truth/RCA*)
- **LISSIE** Go Your Own Way (*Columbia*)
- **LMFAO** Sorry For Party Rocking (*Interscope*)
- **AYAH MARAR** Mind Controller (*Hustle Girl*)
- **MARINA AND THE DIAMONDS** Primadonna (*675/Atlantic*)
- **CONOR MAYNARD** Can't Say No (*Parlophone*)
- **SEYE** White Noise (*Stranger*)
- **SWEET BILLY PILGRIM** Joyful Reunion (*Parlophone*)

ALBUMS

- **BAHAMAS** Barchords (*Island*)
- **BATTLES** Dross Glop (*Warp*)
- **BREATHE CAROLINA** Hell Is What You Make It (*Columbia*)
- **CANCER BATS** Dead Set On Living (*Hassle*)
- **CHICANE** Thousand Mile Stare (*Enzo*)
- **THE GHOSTS** The End (*Pocket*)
- **HAL** The Time The Hour (*Rough Trade*)
- **JACK JOHNSON & FRIENDS** The Best Of Kokuia (*Island*)
- **THEOPHILUS LONDON** Timez Are Weird These Days (*Warner Brothers*)
- **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

- **THE ANTLERS** French Exit (*Transgressive*)
- **BEYONCE** End Of Time (*Columbia/Parkwood Ent.*)
- **CHILDISH GAMBINO** Heartbeat (*Glassnote/Island*)
- **COVER DRIVE** Sparks (*Global Talent/Polydor*)
- **CYMBALS** Sideways, Sometimes EP (*Tough Love*)
- **FOSTER THE PEOPLE** Don't Stop (Color On The Walls) (*Columbia*)
- **DAVID GUETTA FEAT. NICKI MINAJ** Turn Me On (*Positiva/Virgin*)
- **CALVIN HARRIS FEAT NE-YO** Let's Go (*Columbia*)
- **REN HARVIEU** Open Up Your Arms (*Island/Kid Gloves*)
- **CARLY RAE JEPSEN** Call Me Maybe (*604/Polydor*)

- **NORAH JONES** Say Goodbye (*Blue Note/Parlophone*)
- **MAVERICK SABRE** I Used To Have It All (*Mercury*)
- **MARLON ROUDETTE** New Age (*Warner Brothers*)
- **STARBOY NATHAN** Cosmic Kiss (*Vibes Corner/Mona*)
- **THE STAVES** The Motherload EP (*Atlantic*)
- **VARIOUS CRUELITIES** Neon Truth (*Hideout/Mercury*)
- **WZRD** Teleport To Me, Jamie (*Island*)
- **NEIL YOUNG** Oh Susannah (*Reprise*)

ALBUMS

- **BILLY BRAGG & WILCO** Mermaid Avenue: The Complete Sessions (*Nonesuch*)
- **CLOCK OPERA** Ways To Forget (*Island*)
- **HANNAH COHEN** Child Bride (*Bella Union*)
- **ELECTRIC GUEST** Mondo (*Beausé*)
- **LESLEY GARRETT** A North Country Lass (*Music Inimily*)
- **REN HARVIEU** Through The Night (*Island/Kid Gloves*)
- **NORAH JONES** Little Broken Hearts (*Blue Note/Parlophone*)
- **SANTIGOLD** Master Of My Make Believe (*Atlantic*)
- **RUFUS WAINWRIGHT** Out Of The Game (*Polydor*)
- **JACK WHITE** Blunderbuss (*XL/Third Mar.*)

APRIL 30

SINGLES

- **BAHAMAS** Caught Me Thinking (*Island*)
- **BASTILLE** Overjoyed (*Virgin*)
- **DELILAH** Breathe (*Atlantic*)
- **DON DIABLO** Silent Shadows (*Columbia*)
- **FAR EAST MOVEMENT FEAT. JUSTIN BIEBER** Live My Life (*Interscope/Cherrytree*)
- **FEEDER** Children Of The Sun (*Big Teetk*)
- **REBECCA FERGUSON** Glitter & Gold (*RCA*)
- **FLUX PAVILION** Daydreamer (*Atlantic/Circus*)
- **THE HEARTBREAKS** Delay, Delay (*Music Sounds*)
- **KEANE** Silenced By The Night (*Island*)
- **KING CHARLES** Lady Percy (*Island*)
- **LIANNE LA HAVAS** Lost & Found EP (*Warner*)
- **MINDLESS BEHAVIOUR FEAT. FAZER** Girls Talkin' Bout (*Polydor*)
- **MODESTEP** Show Me A Sign (*A&M*)
- **S.C.U.M** Amber Hands (*Mute*)
- **SNOW PATROL** New York (*Fiction*)
- **SUB FOCUS FEAT. ALICE GOLD** Out The Blue (*Mercury*)

ALBUMS

- **B.O.B** Strange Clouds (*Atlantic*)

- **COVER DRIVE** Bajan Style (*Global Talent/Polydor*)
- **EUROPE** Bag Of Bones (*Earmusic*)
- **MARILYN MANSON** Born Villain (*Cooking Vinyl*)
- **MARINA AND THE DIAMONDS** Electra Heart (*675/Atlantic*)
- **MYSTERY JETS** Radlands (*Rough Trade*)
- **POLICA** Give You The Ghost (*Memphis Industries*)
- **SEEKER LOVER KEEPER** Seeker Lover Keeper (*Microdata*)
- **STARBOY NATHAN** 3D Determination Dedication Desire (*Vibes Corner/Mona*)
- **VARIOUS CRUELITIES** Various Cruelties (*Hideout/Mercury*)

MAY 7

SINGLES

- **GOSSIP** Perfect World (*Sony*)
- **RICHARD HAWLEY** Leave Your Body Behind (*Mute*)
- **MAYER HAWTHORNE** The Walk (*Island*)
- **K'NAAN** Is Anybody Out There? (*J&M*)
- **MZ BRATT** Falling Down (*Soul2streets/Atlantic*)
- **RITA ORA FEAT. TINIE TEMPAH** R.I.P. (*Columbia/Roc-A-Fella*)
- **SUNDAY GIRL** High & Low (*Island*)
- **THE TEMPER TRAP** Need Your Love (*Infectious*)
- **TULISA** Young (*AATW/Island*)
- **WE ARE AUGUSTINES** Juarez2 (*Cxcar/Em*)
- **WILLY MOON** Yeah, Yeah (*Island*)

ALBUMS

- **CHRIS BROWN** Fortune (*RCA*)
- **THE CRIBS** In The Belly Of The Brazen Bull (*Wichita*)
- **FAR EAST MOVEMENT** Dirty Bass (*Interscope*)
- **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*)
- **SILVER SUN PICKUPS** Neck Of The Woods (*Warner Brothers*)

MAY 14

SINGLES

- **JACK BEATS** You Should Know (*Deconstruction/Sony*)
- **COLD SPECKS** Blank Maps (*Mute*)
- **D'BANJ FEAT SKEPTA & SNEAKBO** Oliver Twist (*Mo'Hits/Mercury*)
- **KARIMA FRANCIS** Wherever I Go (*Mercury*)

- **FUN FEAT. JANELLE MONAE** We Are Young (*Fueled By Ramen/Atlantic*)
- **GAZ COOMBES** Hot Fruit (*Hot Fruit/Virgin*)
- **BEN HOWARD** Only Love (*Island*)
- **JESSIE J** Laser Light (*Island/Lava*)
- **JOSH OSHO FEAT. CHILDISH GAMBINO** Giants (*Island*)
- **JOYCE** Keep The Lights On (*Island*)
- **KATY B & MARK RONSON** Move To The Beat (*RCA*)
- **LONSDALE BOYS CLUB** Light Me Up (*Island*)
- **NIKI & THE DOVE** Tomorrow (*Mercury*)

ALBUMS

- **DAMON ALBARN** Dr Dee (*EMI*)
- **GOSSIP** A Joyful Noise (*Sony*)
- **MAYER HAWTHORNE** How Do You Do (*Island*)
- **NIKI & THE DOVE** Instinct (*Mercury*)
- **PLAN B** Ill Manors (*675/Atlantic*)
- **SIMIAN MOBILE DISCO** Unpatterns (*Wichita*)
- **SUMMERLIN** You Can't Burn Out If You're Not On Fire (*Rude*)
- **TENACIOUS D** Rise Of The Fenix (*Epic*)
- **ZULU WINTER** Language (*Play It Again, Sam*)

MAY 21

SINGLES

- **CHIDDY BANG** Manners (*Regal*)
- **LADYHAWKE** Sunday Drive (*Island*)
- **MAC MILLER** Frick Park Market (*Island/Rostrum*)
- **PALOMA FAITH** Ficking Up The Pieces (*Epic*)
- **SEEKER LOVER KEEPER** Even Though I'm A Woman (*Microdata*)
- **TYGA FEAT. CHRIS RICHARDSON** Far Away (*Island*)
- **PAUL WELLER** When Your Garden's Overgrown (*Island*)

ALBUMS

- **ADMIRAL FALLOW** Tree Bursts In Snow (*Nettwerk*)
- **COLD SPECKS** I Predict A Graceful Expulsion (*Mute*)
- **EMIN** After The Thunder (*Saffron*)
- **GAZ COOMBES** Gaz Coombes Presents - Here Come The Bombs (*Hot Fruit/Virgin*)
- **PAUL MCCARTNEY** Ram Deluxe (*Parlophone*)
- **MAC MILLER** Blue Slide Park (*Island/Rostrum*)
- **SAINT ETIENNE** Words And Music By (*Heavenly*)
- **SOULSAVERS** The Light The Dead See (*V2/Cooperative*)
- **THE TEMPER TRAP** The Temper Trap (*Infectious*)

MAY 28

SINGLES

- **THE AUDITION** Chapter II - EP (*The Audition*)
- **JESSIE WARE & JULIO BASHMORE** 100% (*Island*)
- **RIHANNA** Where Have You Been (*Def Jam*)
- **DOT ROTTEN** Overload (*Mercury*)
- **SEBASTIAN INGROSSO + ALESSO FEAT. RYAN TEDDER** Calling (Lose My Mind) (*Mercury*)

ALBUMS

- **ALT-J** An Awesome Wave (*Infectious*)
- **LADYHAWKE** Anxiety (*Island*)
- **O CHILDREN** Apneez (*Deadly People*)
- **PALOMA FAITH** Fall To Grace (*Epic*)
- **RUMER** Boys Don't Cry (*Atlantic*)
- **JACK SAVORETTI** Before The Storm (*Fulltilt*)
- **SCISSOR SISTERS** Magic Hour (*Polydor*)
- **REGINA SPEKTOR** What We Saw From The Cheap Seats (*Sire/Warner Brothers*)

JUNE 4

SINGLES

- **ANGEL** Wonderful (*Island*)
- **COLDPLAY** Princess Of China (*Parlophone*)
- **GRAHAM COXON** Ooh Yeh Yeh (*Parlophone*)
- **GOTYE** Eyes Wide Open (*Island*)
- **JAY-Z & KANYE WEST** No Church In The Wild (*Roc-A-Fella/Mercury*)

ALBUMS

- **DELAIN** We Are The Others (*Roadrunner*)
- **HEATHER FINDLAY** Kitchen Session (*Black Swan*)
- **HUMAN LEAGUE** Dare/Fascination - Reissue (*Virgin*)
- **QUEEN** Live At Knebworth (*Island*)
- **NEIL YOUNG** Americanz (*Reprise*)

JUNE 11

SINGLES

- **TAIO CRUZ FEAT. PITBULL** There She Goes (*4th & Broadway*)
- **FLORENCE + THE MACHINE** Spectrum (*Island*)
- **JESS MILLS** For My Sins (*Island*)

ALBUMS

- **HOT CHIP** In Our Heads (*Domino*)
- **THE INVISIBLE** Rishpa (*Nirja Turé*)
- **EMILIA MITKU** I Belong To You (*Warner Brothers*)
- **SAM SPARRO** Return To Paradise (*EMI Australia*)

PRODUCT RECOMMENDED

ALBUM OF THE WEEK



NICKI MINAJ Pink Friday: Roman Reloaded (Cash Money/Island)



April 2

Nicki Minaj's statistics are highly impressive: debut LP *Pink Friday* went multi-platinum, sold 3 million and includes the most charted singles by any female rap album in Billboard history. She sold more than a million singles in the UK and has clocked up over a billion aggregated online video views. Add to that 15 million Facebook likes and 10 million Twitter followers.

Her second album is a highly-anticipated hip-pop hit in the making with a whopping 19-track standard edition and 22-track deluxe edition.

At the time of writing she has two singles in the top 10 of The Official UK Chart – her own *Starships* and the David Guetta-created *Turn Me On*.

Following support slots with Cash Money labelmate Lil Wayne and pop icon Britney Spears, and a guest slot alongside Madonna at the Super Bowl, Minaj will perform her own headline shows on UK shores in June in Manchester Birmingham and London.

TRACK OF THE WEEK



CARLY RAE JEPSEN Call Me Maybe (Schoolboy Records/Interscope)



April 22

This Canadian singer-songwriter is the first signing to Schoolboy Records – created by Scooter Braun that he runs with Justin Bieber.

Call Me Maybe has been No.1 in her native country for several weeks, has been certified double-platinum and at the time of writing is No.11 on the US iTunes chart.

An unofficial video for the song that features Bieber has racked up more than 22 million YouTube views and counting – the official video has some 4.5 million views.

Jepsen may be a newcomer in the US but is an established artist in Canada where she placed third on the fifth season of *Canadian Idol*.

INCOMING ALBUMS

MAC MILLER *Blue Slide Park* (Island)



Pittsburgh native Malcolm 'Mac Miller' McCormick is one of the most popular young

emcees of the moment. Named after the food store where Mac once worked, the album's lead single track *Frick Park Market* has racked up 18 million YouTube views and is taken from the No.1 US debut album *Blue Slide Park* that will reach the UK in May.

Miller was signed independently to Rostrum Records (also home to Wiz Khalifa) in 2011 and *Blue Slide Park* became the first independently distributed debut album to top the US charts in 15 years. The 20-year-old has been selling out shows across the US and Europe, which included a sell-out Shepherds Bush Empire gig last year. He will return to the UK in May for the European stretch of his *Blue Slide Park* Tour. **MAY 23**

HONEY RYDER

Marley's Chains (Oceanic Music/EM)



British music trio Honey Ryder are Lindsay O'Mahony (lead vocals), Jason Huxley (guitar)

and Matthew Bishop (guitar). They self-released debut album *Rising Up* in 2009 to widespread critical acclaim, spawned two Top 40 UK singles and supported Will Young on a 19-date UK arena tour.

Their second album's title track is set for release on April 30 and has already been signed up by hit US TV series *Body Of Proof* that will air throughout the US in April. It was co-written by lead singer Lindsay in Nashville with Emerson Hart, the frontman of multi-platinum selling, post-grunge group Tonic.

The album has been described as 'a pop record with its feet in folk and country that sounds both classic and contemporary'. **JULY 2**

LEE RANALDO *Between The Times And The Tides* (Matador Records)



Ahead of its release, former Sonic Youth co-founder and American musician Lee

Ranaldo has made his new solo album available to stream in full at Drowned In Sound.

This offering from the formerly-ranked 33rd Greatest Guitarist of All Time (by *Rolling Stone* in 2004) has been described as "rich and varied" by Q and "ethereal and magical" by *Mcjo*. *NME* claimed the record contains 'a wealth of rock gems that shine with a warm-hearted, Neil Young-like intensity'.

This summer he will embark on a European tour, stopping off at London's Scala and Leeds' Brudenell Social Club. Additionally he will appear at both Primavera Sound festival weekends in Barcelona and Porto. **MARCH 26**

STAFF PICK: ED MILLER, SENIOR DESIGNER



THE WEDDING PRESENT

Valentina (Scopitones)

Their ninth full-length studio album (though David Gedge's

discography stretches to an awful lot more than that), *The Wedding Present*

have been belting out

fast, furious and

bittersweet indie

laments for 25 years,

give or take the seven

years Gedge spent on

side project, the

equally bittersweet but

less fast and furious

Cinerama. Shorn of their classic line-up

for quite some time, the Weddooes are

essentially Gedge writ large and on

Valentina, the core elements of love,

heartbreak, acid-tongued asides ("You

appall me... / okay, call me") and

kitchen-sink drama are all present and

correct, together with the signature

edgy guitars played to within an inch of

their lives. Valentina's first offerings are

You're Dead and You Jane, feisty,

immediate tracks that recall signature

albums *Bizarro* and *Seamonsters*. Back

A Bit... Stop!, *Deer Caught In The*

Headlights and *Stop Thief* are classic

Wedding Present sonic assaults where

feedback is juxtaposed

with gentler bassline

arrangements, while the

skittish *The Girl From The DDR* is a grower.

Familiar, fun and

entirely predictable,

Valentina is nonetheless

another winner from a

man who John Peel once said "wrote

some of the best love songs of the

rock'n'roll era" and who encapsulates

the aching bewilderment of heartbreak

perhaps better than anybody since a

youthful Morrissey. On this evidence,

Gedge, even 25 years on, is still in love

with love. And still in love with music.

It's a heady combination. **OUT NOW**



PRODUCT REISSUES

MORRISSEY • NANCY WILSON • LIVING IN A BOX • GO WEST • AIR SUPPLY

MORRISSEY • Viva Hate

(Liberty/EMI CDSMLP 72)



Initial concerns that Morrissey would flounder without the songwriting and instrumental support of his Smiths colleague Johnny Marr were firmly laid to rest when he released his now iconic debut solo album in 1988. A critical, creative and commercial success, it smoothly took up the baton, with Morrissey's engaging, unique and witty lyrics shining through melodies written by producer Stephen Street, including the Top 10 singles Suedehead and Everyday Is Like Sunday. Street has now supervised this crisply remastered version of the album that comes with new artwork, an introduction by Chrissie Hynde and the rare track Treat Me Like A Human Being – though the introduction of the latter is at the expense of original album track The Ordinary Boys whose removal is

bound to upset fans, particularly as there is enough room on the CD for both. It is released simultaneously as a heavyweight double vinyl set in a gatefold sleeve with poster (SMLP 72). Suedehead will also be released as a limited 10-inch picture disc in a remix by Sparks, supplemented by two unreleased live tracks from the BBC archives.

NANCY WILSON • All In Love Is Fair / Come Get To This / This Mother's Daughter / I've Never Been To Me

(SMCR 2501G; 2504T)



Joining soulmusic.com's stellar collection of unique female singers alongside

Marlena Shaw, Dionne Warwick, Natalie Cole, Jennifer Holliday, Esther Phillips and Tata Vega, supreme song stylist Nancy Wilson's music moved subtly from jazz towards a more mainstream R&B/soul sound when she was with Capitol in the 1970s. All four

of the albums here date from that period and are a superb showcase for a vocalist of some stature. A lovely, wistful interpretation of Stevie Wonder's title track is one of several highlights on the first album, which also includes the sublime rare groove favourite, Ocean Of Love, penned by Ray Parker Jr. Perhaps the best illustration of Wilson's art is represented by the title track of the last album, I've Never Been To Me. Wilson takes extraordinary liberties with Charlene's sickly-sweet chart-topper, introducing unusual phrasing, whispering and talking in a dramatic re-reading much more worthy of the song's regretful lyric.

LIVING IN A BOX • The Very Best Of / GO WEST • The Very Best Of

(EM/Music Club Deluxe MCDLX 151 / MCDLX 153)



Both emerging from the Chrysalis label in the latter half of the 1980s, Living In A Box and Go West each put together a run of hit singles, all of which are included on these new double-disc retrospectives. LIAB had fewer hits – by a margin of eight to 12 – and their eponymous introductory 1987 single was very much of its time, with a funky, galloping bassline pilfered from Level 42 harnessed to a smooth synth wash and some soulful vocals. A succession of similarly-styled songs met with less success but the band temporarily arrested their decline in 1989, with the beautifully constructed, slower and anthemic Room In Your Heart, a No.5 hit which should have prefaced a new chapter but was actually their last Top 40 entry. Go West's hitmaking started before and finished after Living In A Box, and was decorated by a succession of beautifully crafted and highly commercial singles, including Call Me, We Close Our Eyes and The King Of Wishful Thinking.

AIR SUPPLY • Lost In Love / The One That You Love

(Robinsongs/Cherry Red CDMRED 396)



Air Supply rocketed to international fame with the release of Lost In Love, from their 1980 album of the same name. Representing the maturation of their rich melodic style it was the first of six straight top five hits the band had in the US, all taken from Lost In Love and the following year's The One That You Love, which are available now for the first time on a single CD. Dramatic balladry was their strong suite, with wistful, earnest intros building to powerful finishes, and making the likes of All Out Of Love, Sweet Dreams and Every Woman In The World into big hits. It sounds a tad formulaic now but those who enjoyed it at the time will be delighted by this value-for-money package.



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▲ SHINY APLIN PEOPLE

Beating off competition from other labels, EMI subsidiary Parlophone has nabbed a deal with young folk songstress Gabrielle Aplin. Pictured left to right: Nathan Thompson (A&R director, Parlophone); James Barnes (manager); Gabrielle Aplin; Miles Leonard (president Parlophone & Virgin A&R labels); Jack Williamson (manager); Jos Watkin (Parlophone A&R)



THE WRITE STUFF

Publisher Music Sales recently ran a special songwriting camp at Berners Street featuring its own writers plus a few invited guests. The group worked on briefs for Decca, Syco and ad agencies as well as their own new collaborations. The welcome dinner took place at the music business haunt The Groucho Club, hosted by Music Sales head of publishing (and Chairman of the MPA) Chris Butler. Music Sales writers included: Marcella Detroit, Ludovico Einaudi, Gavin Clark (UNKLE), Joel Cadbury (South & UNKLE), Helen Boulding, Tim Elsenburg (Sweet Billy Pilgrim), Shridhar Solanki (Cider Sky), Alex Parks, Volker Bertelmann (Hauschka) and Robin Rimbaud (Scanner). Other writers and artists included: Cass Lowe, Sam Duckworth (Get Cape. Wear Cape. Fly), Juanita Stein (Howling Bells), Simon Wilcox, Belle Humble (co-writer and vocalist on Freestylers dubstep hit Cracks), Matthew Swinnerton (The Rakes), Joe McDerry (winner of X Factor and Popstar to Operastar), Louise Hull (Louise & the Pins), John McClure and Ed Cousins (Reverend and the Makers) and Martin Rossiter (Gene).

KEY SONGS IN THE LIFE OF...

HELENA KOSINSKI



International marketing manager, Nielsen Music

First record you remember buying?

Gershwin's Rhapsody in Blue – in a record store in Manchester. My early teenage years were an interesting mix of classical music, chart pop and my dad's record collection.



Last track you downloaded?

I very rarely download tracks anymore – Spotify Premium for me. Chart wise – at the moment I'm loving Midnight City by M83 and Earthquake by Labrinth feat. Tinie Tempah.

What track would you have played at your funeral?

Tippett's Concerto for Double String Orchestra. Ideally the whole thing, but that would probably be too long, so just the third movement.

What is your karaoke speciality?

A bit of Dusty or Dolly – or if I'm feeling particularly powerful River Deep Mountain High. I love karaoke!

What song might be the first dance at you wedding?

Not sure, but it would have to be a joint decision. Something romantic but not too schmaltzy.

Recommend a track Music Week readers might not have heard but should go and listen to right now?

The Cesaria Evora remix album Club Sodade from 2003 is a great collection using Evora's amazing vocals. Carl Craig's mix of Angola is a highlight.

And finally, what's your favourite single/track of all time?

Oh, impossible to answer. It changes on a daily basis, but I'm a sucker for songs which include strings. Maybe Yes by McAlmont and Butler.

ARCHIVE

MUSIC WEEK March 30, 1969



EMI plans to give dealers extra profit on a large part of its album catalogue from July as well as starting a "revolutionary new scheme" that will see it issue its main LP release every two months rather than every month...

PYE is buying 100% of the Alex Strickland record shop chain in April. Roy O'Dwyer will be the new head of the chain, which covers 15 shops including Soho Record Centre... Britain's disc industry hit record high in sales, exports and LP production last year. Stats from the Ministry of Technology show manufacturers' sales at just over £30m, that's an increase of around £2m on 1967... Tamla Motown is planning to launch a new label in the US in May with the company's VP Barney Ales visiting London to finalise a contract with the Pretty Things (pictured) and Record Retailer is blowing its trumpet announcing this week's issue has the highest support from advertisers ever and hits a peak with exclusive news stories.



SINGLES TOP 5 30.03.69

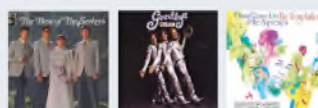
POS	ARTIST	SINGLE
1	MARVIN GAYE	I Heard It Through The Grapevine
2	PETER SARSTEDT	Where Do You Go To
3	CILLA BLACK	Surround Yourself With Sorrow
4	HOLLIES	Sorry Suzanne
5	DEAN MARTIN	Gentle On My Mind



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ALBUMS TOP 5 30.03.69

POS	ARTIST	ALBUM
1	THE SEEKERS	Best Of The Seekers
2	CREAM	Goodbye
3	THE SUPREMES & TEMPTATIONS	Diana Ross...
4	THE SEEKERS	Seekers Live At Talk Of The Town
5	ENLEBERT HUMPERDINCK	Englebert



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NEW RELEASES RECOMMENDED 30.03.69



BOBBY HUTCHERSON Total Eclipse
CUPID'S INSPIRATION Yesterday Has Gone
 Bobby Hutcherson's Total Eclipse is one of the many names thrust into Record Retailer's 'Album Spotlight' this week. The mag calls it "a magnificent album by one of the greatest vibraphone players in jazz. Yesterday Has Gone, the debut album by Cupid's Inspiration is also featured prominently and tipped to have plenty of sales value thanks to two singles that have already seen chart success.



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◀ **A RE-SIGN FOR LIFE**

Celebrating one of the longest relationships in the modern music industry, Manic Street Preachers signed a new deal with Columbia Records last week. The band originally signed to the label in 1991, nearly 21 years ago and have released 10 studio albums. They are pictured with gold discs for National Treasures - their recent singles collection album - with manager Martin Hall, Columbia MD Mike Smith, and Sony Chairman and CEO Nick Gatifield.



Donate at: www.justgiving.com/teams/sonymusicandmatthewsfriendskydive

◀ **SKY'S THE LIMIT**

Last Sunday, on behalf of Sony Music's staff charity of the year Matthew's Friends, 12 intrepid souls took to the air above Oxfordshire for a group Skydive at the London Parachute School. They had hoped to raise £6,000 for the charity, but had steamed past £10,000 at the time of writing. Back row: Steve Smith, Jason Mabley, Ben Davies, Ellie Pamphilon, Fiona Hobbs, Sophia Patel, Dan Millar, James Weaver. Front row: Ryan Morgan, Fiona Cameron, Jenny Miskov, Alex Bains

▲ **A BUNCH OF GOOD SPORTS**

At the end of their evening on the phones for Sport Relief, the 62 people at PPL who gave up their time (including CEO Peter Leatham) did a bit of well-deserved celebrating – and we got a snap of 'em. No wonder they had reason to cheer; the gang raised a whopping £28,565 for worthy causes.

FABLED LABELS

TRACK RECORDS

Founded 1966



Key artists The Who, Jimi Hendrix, Thunderclap Newman, The Crazy World Of Arthur Brown

Among the first British owned independent record labels, Track Records was founded by The Who's managers Kit Lambert and Chris Stamp and was originally intended as a vehicle for the band. However, Stamp is cited as saying that the arrival of Jimi Hendrix also acted as an incentive to set up Track.

Although the label wasn't quite ready to release Hendrix' first single Hey Joe as intended, his second single Purple Haze was Track's first single in 1967 with Are You Experienced being the first LP.



The first UK Who single to be released on Track was Pictures of Lily (left), which was also put out in 1967 along with The Last Time, I Can See For Miles and LP The Who Sell Out.

Track continued to release Hendrix records until Polydor took over the catalogue following posthumous album The City Of Love. The final Who album released on Track was Odds & Sods in 1974.

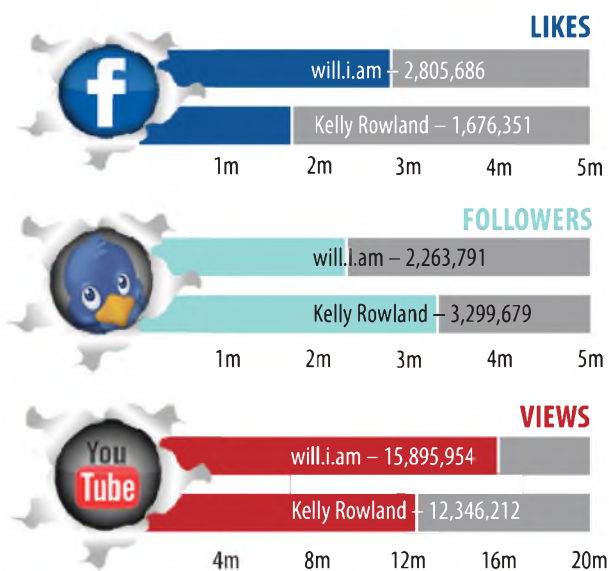
The label ceased business operations in 1978. But was revived in 1999 and is currently run by former Stranglers, Cult and Big Country manager Ian Grant (right). It has released records by artists including Thunderclap Newman (who also released on the label in 1970) and The Crazy World Of Arthur Brown.



Did you know? Track also distributed Apple Records release Two Virgins by John Lennon and Yoko Ono after EMI refused to handle the record because of its nude cover.

SOCIAL STANDING

Official fan pages go head-to-head



will.i.am VS KELLY ROWLAND

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"His palms are sweaty, knees weak, arms are heavy / There's vomit on his sweater already, mom's spaghetti"



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9PM **RYAN KEEN**

8.15PM **JESS HALL BAND**

MAIN STAGE
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9.25PM **HUDSON TAYLOR**

8.40PM **KATIE SUTHERLAND**



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