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NEWS

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XL on why it's 'staying small' after its biggest ever year



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Mega-selling Norah Jones opens up on her career and new Danger Mouse-produced album



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We go behind the numbers of PRS For Music's buoyant annual results

TV CHAT SHOWS GIVING ALBUM SALES MAJOR BOOST, SHOWS NEW MUSIC WEEK RESEARCH

Sofa, so good for artist promotion

ANALYSIS

BY PAUL WILLIAMS

A music slot on Graham Norton or Jonathan Ross's TV shows is proving to be as hot a promotional ticket as appearing on *The Brits*.

Exclusive research undertaken by *Music Week* reveals that artists who appeared on either programme this year immediately saw sales of their most current album rise by more than 70% on average.

In some cases week-on-week sales more than doubled, generating the kind of market boost normally associated with the much more high-profile Brit Awards. Both chat shows were scheduled at a later time than the annual music ceremony: Norton's BBC One show went out at 10.35pm on Fridays and Ross's ITV1 Saturday chat show

slightly earlier – with fewer people watching.

Polydor's LMFAO saw weekly sales of their album *Sorry For Party Rocking* more than double after Ross had them on as guests on February 18, while sales of Warner Bros artist Seal's *Soul 2* increased 224.2% when he appeared the previous month. There were also big lifts for albums by acts including Island's Florence + The Machine and Fiction/Polydor's Snow Patrol following exposure on Ross's second ITV1 series, whose run finished on March 24.

Norton's show, which took a break after March 16, has had a similar positive effect on the market. Sales of RCA artist Will Young's album *Echoes* rose 195.7% in the seven days after he performed on the programme. Others to benefit included Sour



Mash's Noel Gallagher whose sales of his *High Flying Birds* album rose 65.7% in the week after he played *If I Had A Gun*. By comparison sales of the same album lifted 15.9% when he performed at this year's Brits.

The sales rises underline the positive impact music can have



CHAT'S ENTERTAINMENT: Both Graham Norton and Jonathan Ross are helping music sell

amongst terrestrial TV viewers, despite the continuing failure of any of the five networks to schedule a mainstream music show throughout the year. The X Factor tends to have an even bigger effect on sales than Ross or Norton – but its guest booking policy is less musically

diverse than either of the two chat shows.

Norton's show is back on air on April 13 and Ross's returns in the autumn with pluggers' attention currently focused on BBC One's *The Voice* and ITV1's *Britain's Got Talent*.

■ Full analysis on page 18

'HONOURED' NOAH KEEN ON COLLABS

History-making tenor Noah Stewart has told *Music Week* he wants to collaborate with major acts in other genres after becoming the first black artist to top the Official Classical Chart.

Stewart's debut LP *Noah* claimed the genre No.1 on Sunday with 7,877 UK sales – enough to also take him to No.14 on the Official Artist Album Chart.

"I don't think the news has sunken in yet," said Stewart (pictured). "I feel incredibly proud and honoured."

"I think that opera is and classical music is becoming more adept to the modern music scene.



Every time I turn on a talent competition I see aspiring classical artists competing alongside pop, rock, and soul singers.

"I would definitely like to do some collaborations with artists in other genres and show the world that music is

dynamic, no matter what the style or language."

Stewart's *Noah* sold 1,962 copies across Sunday and Monday, according to Official Charts Company data – boosted by coverage in the likes of *The Telegraph* and *The Guardian*.

VEVO HITS ONE-YEAR MILESTONE

The UK office of VEVO is celebrating its one-year anniversary with new stats – ahead of its first-ever festival initiative this summer.

According to internal data, VEVO's UK monthly video streams reached 177 million in January – a 120% increase since launch. It now reaches an average of 12m UK unique users each month, whilst there have been 1.4m domestic downloads of the VEVO mobile app – with UK mobile video streams doubling since launch to 12.5m.

Globally, VEVO's streaming volume has exploded 969% since launch to 3.3bn in January 2012.

"We haven't had a significant consumer-facing marketing strategy – this is all organic," said VEVO UK MD Jonathan Lewis. He commented that future growth could be driven by IPTV and Xbox Live – on which VEVO launched last month – as well as via editorial such as its LIFT promotion, adding: "The kick-off of our festival strand will come at the Great Escape in Brighton on May 9 and 10 – that's a really big statement. We're doing both a day and a night there, which we'll be filming live. We'll then we follow those six artists on their journey throughout the summer."

NEWS

EDITORIAL

Age ain't
nuthin'
but a No.1



THE COMBINED age of the last two artists to have a No.1 album in the UK is 106. (Or Doris Day and a third, to those of us who calculate the passage of time purely in terms of wartime sweethearts.)

Significantly, it's the first time in history that two stars over 50 have consecutively topped the Official LP rankings, according to Music Week analysis (page 30). Yet there's been very little fanfare this week over this wrinkly record; Paul Weller and Madonna's SAGA-pleasing exploits have barely warranted a footnote in the press.

Interestingly, both the Modfather (see Miles Kane, Noel Gallagher) and the Oddmother (see Lady Gaga, Rihanna) have made recent bold moves to shrug off their aching knees/reliance on Seven Seas One A Day Gold/creeping enjoyment of Countdown.

Weller put out his excellent album over Spotify first (have that, dinosaurs of rock!) and Madonna's taken the oh-so-zeitgeist decision to plump for EDM over HRT. (She's also apparently bemusingly telling whole crowds she's looking for someone called

"Why isn't the enduring reign of older and older superstars ringing alarm bells amongst the industry's new breed?"

"Molly". I'm putting that down to a 'senior moment'. At least it's a plausible excuse.)

Yet just as the mid-life stature of these titans of pop hasn't alerted media chatter, neither has it seemed to set off any alarm bells amongst label folk about where the new generation of evergreen superstars is coming from.

Seriously, what is it with this industry and the obsession with the new? The effort, eagerness and energy pumped into campaigns for untested artists is staggering – just as much as the slightly by-the-numbers way exciting second albums are often thrust into the pre-release madhouse.

I understand that 'breaking' an artist is a huge coup on any CV. And I also appreciate that many execs have been left red-faced after showing sustained belief in acts who have creatively and commercially crumpled.

But the death of the legacy artist does seem to be becoming a self-fulfilling process. Fair enough, there are exceptions – Island with Keane and XL with The xx are both healthy current examples. But whether it's gripes over advance recoupments or merely a propensity to get distracted by the shimmer and three-second mysteriousness of a fresh face, newly-signed artists are continually being pushed to the front of the queue.

In these very pages, Nick Raphael and Jo Charrington recently remembered Muff Winwood telling them, "Don't sign hits, sign stars." That's the spirit. A breakthrough act is gone in a blink of an eye; an investment in a career can last forever – fuck-ups, let-downs, media kickings and all.

Just ask Madonna – or for that matter, Paul 'Confessions Of A Pop Group' Weller.

Tim Ingham, Editor

PROMOTER ALREADY SCHEDULING 2013 RETURN

Sonisphere UK could rise again

LIVE

■ TIM INGHAM

Kilimanjaro has already earmarked dates for Sonisphere 2013 at Knebworth House, following the cancellation of 2012's event.

The shock termination of this July's Sonisphere UK was confirmed last week, just three months before the festival was due to take place at the Hertfordshire venue. Headliners for the event included Queen with Adam Lambert and Kiss.

In a statement, Kilimanjaro said: "It is with very heavy hearts and much regret that we announce the cancellation of Sonisphere Knebworth 2012.

"Putting the festival together in what is proving to be a very challenging year was more difficult than we anticipated and we have spent the last few months fighting hard to keep Sonisphere in the calendar. Unfortunately circumstances have

dictated that we would be unable to run the festival to a standard that both the artists and and Sonisphere's audience would rightly expect.

"We want to express our deepest regrets to the artists and to thank all the staff, suppliers and contractors who worked so hard with us to try and pull off what has proven to be an impossible task and we know how much they share in our disappointment.

"We also want to send a huge thanks to the Sonisphere fans who stuck by us and we are so sorry that we can't fulfil what we set out to do.

"Ticket holders will automatically receive a full refund direct from their ticket agents."

However, Kilimanjaro CEO Stuart Galbraith subsequently told *Music Week* "We are already holding dates at Knebworth for Sonisphere 2013 and we're certainly looking at the possibilities of returning with the festival next year."

The manager of the Knebworth Estate, Martha Lytton-Cobbold, told *The Independent* this week: "Losing Sonisphere has left a huge hole in our financial projections. But there is a lot of economic instability which affected ticket sales and the promoters took an intelligent decision to cancel this year."

Sonisphere events are still due to take place in Spain, Switzerland, Finland, France and Poland later this year, with headliners including Metallica and Soundgarden.

Music Week revealed last month that Galbraith had bought out AEG's share of Kilimanjaro, and now owned 100% of the business.

Last year's Sonisphere UK festival welcomed headliners including Biffy Clyro, Slipknot and Metallica. Other acts who performed over the weekend included The Mars Volta, Bill Bailey, Sum 41, Sisters Of Mercy and Killing Joke.

Now Merlin settles with Sirius for \$1.6m

Less than a month after it agreed a multi-million dollar settlement with Limewire, indie group Merlin has bagged another payday for its members in a major copyright infringement case.

Merlin has agreed to the settlement of a long-running dispute with Sirius Satellite Radio for \$1.6 million (£1.0m).

Merlin fought for the settlement with Sirius over its Stiletto range and other recording devices, after claims were settled with the four major record labels between 2007 and 2008.

The court-approved agreement closes a longstanding class action lawsuit. As a result, Merlin members and all other



independent record labels that had their sound recordings transmitted by Sirius Satellite Radio between November 2005 and August 2011 now have the opportunity to participate in the settlement.

The payout follows a similar arrangement announced in April

2011 relating to Merlin's role in a class settlement with XM Satellite Radio.

Said Charles Caldas, Merlin CEO: "At a time where market consolidation is swallowing up more independent interests, delivering even more power into the hands of the largest major labels, adding this settlement to the growing list of litigation successes achieved by Merlin on behalf of its members is gratifying. Actions such as this further underline the enormous value that Merlin provides to the ever-growing list of independents that have chosen to enhance their business by joining our organisation."

TYPICALLY MODEST NUMBER OF RELEASES FOLLOW ADELE'S PHENOMENAL 12 MONTHS

Business as usual: XL staying 'small and imaginative' in 2012

LABELS

■ TIM INGHAM

XL has no plans to wildly expand its operations in 2012 following *that* year – with just a handful of releases carefully scheduled over the next nine months.

Despite selling over four million copies of Adele's *21* in the UK alone, the company's traditionally focused strategy won't be changing anytime soon, with just four LP releases currently planned in before winter.

The first headline album from the label's new crop is Jack White's solo debut *Blunderbuss*, which will arrive on April 23 via White's own label Third Man Records in association with XL.

The UK indie has already secured some high-profile PR coverage, including an *NME* and *Uncut* cover, with a broadsheet supplement cover coming later this month. Meanwhile, *Mojo* has granted *Blunderbuss* a five-star review.

"Jack has clearly put his heart and soul into making this album – it's really ambitious and technically impressive, but also fun, up, and youthful," XL managing director Ben Beardsworth told *Music Week*.

"There is a clear rock star effect whenever Jack (pictured) is in the territory, you can tangibly feel the excitement ramp up, and we are making sure we get maximum benefit from this.

"He was here two weeks ago for a series of playbacks and that kick-started the run into the album release.

"He's back later this month for release week, then again for Radio 1's Hackney Weekend in June, and then there are extensive live plans that will enable us to run this campaign right into next year.

"Jack seems very focused on using this record to successfully launch a defining new chapter in his career, and we are 100% committed to helping him deliver that."



White's album follows the release of lo-fi artist's Willis Earl Beal's *Acousmatic Sorcery*, which arrived at retail earlier this week.

Meanwhile, the follow-up to The xx's Mercury-winning debut record is plotted for later in the

year on XL's Young Turks joint venture, whilst Bobby Womack's new LP *The Bravest Man In The Universe* – produced by Damon Albarn and XL founder Richard Russell – will be released on June 11.

"Last year wasn't a maelstrom

of craziness or anything," Russell told *Music Week*. "We had our best ever release schedule – every album we released last year I thought was brilliant – but we only put out six records.

"People probably get entirely the wrong impression about what the XL label is these days. Due to the success of certain records, they think we're some vast [operation]. But it is what it is. A small number of records; that's how it works. If you look back through the 21-year history of the label, that's generally what we've always done.

"I don't want us to be bigger – and we couldn't really be smaller. It's all about ensuring we're imaginative in how we present the records and that we're always listening to our artists and their managers."

In addition to Adele's *21*, XL's release schedule last year included efforts from Radiohead, Jamie xx/Gil Scott-Heron, *The Horrors*, *Friendly Fires* and *Tyler The Creator*.

Garbage shunned 360 'big money' major deals for self-release



Rock band Garbage turned down 'big money' offers from major labels before choosing to self-release their fifth studio album through their own label, Stunvolume.

That's according to the band's drummer and Nirvana producer Butch Vig, who told *Music Week* that the 360 terms being offered by majors in the US and Europe were too intrusive.

"We didn't want to have someone telling us what to do," Vig explained. "As soon as we started playing some songs for people to test the water, we got some pretty big offers from major labels again.

"But they wanted to do these big, complete, 360 deals where they own part of your touring, part of your merchandise. They have a lot more control over what you do.

"They were offering us a lot of money," he added. "We just said: 'No, we'd rather take the risk and do it ourselves.'"

The album, *Not Your Kind Of People*, will be released on Stunvolume in the US and licensed by Cooperative Music for the UK, Europe, Asia and Latin America.

"They understand what we want to do," said Vig of Cooperative. "We didn't want to do something that had big financial pressure so, although I wouldn't say it's a low-key deal, it's a very comfortable arrangement and we're excited to be working with them."

And once their latest LP is out of the door, Garbage plan to take advantage of the added freedom that their own label brings.

"At some point we want to sign some baby bands that we're

in love with and might be fun to put out, we've talked about collaborating with people and we want to do some soundtrack work as well. It just seems that now's the time to do that."

Although Vig was reluctant to rule out a future major label return entirely, he did suggest that deals with the industry's biggest record companies are more suited to a different kind of act.

"I don't know if it makes sense to be at a major label unless you really want to be a mainstream success," he said. "They still have the clout to get you into the supermarkets and on TV, and they have the money to spend on big pushes. Of course, for that, they're going to own a big piece of you. So you have to be willing to dance with the devil."

NEWS

NEWS IN BRIEF

■ **ABSOLUTE RADIO:** Former 95.8

Capital FM breakfast show host Johnny Vaughan has joined Absolute Radio as part of its summer line-up.

■ **V2 MUSIC:** The label has signed Maximo Park and will release their forthcoming album worldwide excluding North America and Germany, where the band has signed to Universal.

■ **EMI:** The major has filed a lawsuit against the creators of video game Def Jam Rapstar alleging damages from the theft of songs performed by Kanye West, DMX, Lil Wayne and others. The complaint lists 54 infringing songs in total and demands \$150,000 for each.

■ **SONGKICK:** Songkick has revealed that it has seen over 100,000 new users sign-ups thanks to the launch of its Spotify app, calling the steaming company's platform "a compelling place to build music-related apps."

■ **BUG:** Adam Buxton's live music video show is to get a TV adaptation for Sky Atlantic. The channel has confirmed an eight-part series of 30-minute shows for the autumn, with Buxton presenting.

■ **PATTI SMITH:** The US singer/songwriter will release her eleventh studio album, *Banga*, on June 5. Amongst the tracks are a ballad in memory of Amy Winehouse (*This Is The Girl*), and a birthday song written for Johnny Depp (*Nine*).

■ **SPOTIFY:** The streaming service has completely removed its five-plays-per-song cap for free users in five European countries (not including the UK) and extended its unlimited six-month free trial in the US.

■ **MEL B:** The former Spice Girl has returned to music by signing a global partnership deal with EMI Music Australia. She is currently working on new material to be released later this year.

■ **FRASER T SMITH:** The hit songwriter and producer is aiming to raise thousands of pounds for War Child by running this year's London Marathon. Smith has set himself a target of generating £35,000 at the annual race on April 22. Donations via:

<http://uk.virginmoneygiving.com/FraserTSmith-1>

■ **CROWN:** Contrary to a photo caption in last week's publication, Ellie Goulding is not part of the roster of Crown Talent & Media Group.

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MusicWeek.com

DUO TO HEAD UP TEAM FOLLOWING BARBARA ZAMOYSKA RETIREMENT

Universal strengthens film and TV division

PUBLISHING

■ BY TIM INGHAM

Universal Music Publishing Group (UMPG) has restructured its film and TV team, making two major appointments at the top of the department.

Warner Chappell senior creative and licensing manager Tom Foster has joined as head of film and TV licensing. Meanwhile, Becca Gatrell has been promoted into the position of head of TV and film creative.

Gatrell joined UMPG five years ago and takes up her new position following the recent retirement of her long-serving predecessor Barbara Zamoyska.

Foster and Gatrell (pictured) will now operate as co-heads of the UMPG UK film and TV department, reporting directly to Paul Connolly, the company's president of Europe and UK.

Connolly said: "We are delighted to announce the promotion of Becca and to



welcome Tom to our company. Under their joint guidance I am confident our film and TV team will continue to support and protect the creative endeavours of our writers and to create excellent opportunities for our catalogue of songs to all forms of visual media."

SYNC ABOUT WHAT YOU'VE DONE

Universal secured a number of standout syncs in the first quarter of 2012, giving its artists impressive exposure to new audiences.

In the UK, the latest series of *Skins* featured a duo of **Daughter** tracks, *Love and Youth*, alongside **Kindness**' House and **Aluna George**'s *You Know You Like It*. Meanwhile, the end title song of the series was also secured by UMPG for **Rae Morris**.

Elsewhere, **Theme Park**'s *Wax* was used on *Grey's Anatomy* in the US, whilst **Dog Is Dead** track *Two Devils* now soundtracks *Holiday Inn*'s Olympic-themed TV ad. In addition, **Dot Rotten**'s *Are You Not Entertained?* will feature in *Codemasters* racing video game *Dirt: Showdown* (Xbox 360, PS3 and PC) in May, whilst **Fixers**' *Crystals* is to be used by *Channel 4*.

Becca Gatrell said: "The catalogue we have is so important for film and TV and so we try to build up business in this area for our artists from the very beginning to support them commercially whilst maintaining their creative aesthetic."

Xtra Mile expands into North America

UK indie label Xtra Mile has signed a new distribution deal for releases in North America.

The firm has partnered with Independent Label Group (ILG), enabling it to release records across America and Canada.



It follows a similar recent deal between Xtra Mile and Kartel for distribution across Europe.

The first ILG-distributed Xtra Mile release will be the new album by rockers *Future Of The Left*, *The Plot Against Common Sense*. Its release on June 12 will follow the Welsh band's appearance at SXSW.

Efforts from *The Xcerts*, *Crazy Arm*, *Mull Historical Society* and *Sophie Madeleine* will follow in the coming months.

Managing director of Xtra Mile, Charlie Caplowe said: "Xtra Mile has been looking for the right distribution and marketing deal in North America for a while; Kenny Weagly and the team over at ILG were exactly what we were looking for to launch the label and great artists into this key territory. We're over the moon about finalising the deal and can't wait to get cracking."

ILG's Kenny Weagly added: "Everyone here is excited to have

Xtra Mile join our family of labels. We respect what Charlie Caplowe and Xtra Mile have been building in the UK, and look forward to helping them continue to grow the label and their associated artists in North America."

Xtra Mile was born in 2003 to release albums by post-hardcore band *Million Dead* and rock outfit *Reuben*. Its roster now includes *Frank Turner*, *The Xcerts*, *Crazy Arm*, *Far, I Am*, *The Avalanche*, *Against Me!* and *Dave Hause*.

MPA weighs in on Copyright proposals

The UK's Music Publishers Association has added its voice to those calling for the Government to reconsider proposals around format shifting.

Last week, *Music Week* reported that PRS believes songwriters and publishers could lose £40 million in royalties over

five years if consumers are permitted to move purchased music files into the Cloud with no due compensation.

"The introduction of a broad private copying exception interferes in the marketplace and would have an immediate and damaging impact on the

licensing activities of our members," said the MPA in its submission to the Copyright consultation.

The MPA has also slammed Government proposals to exempt those using music for parody from due copyright payments.

"The proposed exception for

parody would undermine the integrity and moral rights of music publishers and cut across their normal licensing activities," it said. "It is preposterous that a third party who wishes to use a musical work for a serious purpose will pay a licence fee, but [won't] for comedic effect."

MusicWeek Awards 2012

Thursday, April 26th



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Greg Davies

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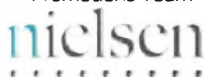


Artist Marketing Campaign



Independent Publisher
INDIGO

Promotions Team



Live Music Venue



Drinks Reception



Music & Brand Partnership



Record Company



After Show Party Hosted By



Manager of the Year



TOURSUPPORT

DATA DIGEST

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

▶ THE PLAYLIST



SANTIGOLD

Master Of My Make Believe (Atlantic)
A confident step forward for Santigold as she returns with album number two. Notable collaborations here include Diplo and Dave Sitek (Album, April 28)



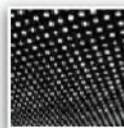
BEATAUCUE FT. KENZIE MAY

Slow Down (Kitsune)
Already earning front page support on Beatport, this collab with Kenzie May (Sub Focus / Falling Down), sounds like a summer smash. (Single, out now)



POLICA

Give You The Ghost (Memphis Industries)
They won over audiences at SXSW and have earned the praise of Bon Iver's Justin Vernon. This is a stunning record. (Album, April 30)



BEACH HOUSE

Bloom (Bella Union)
Beach House's fourth studio album is at once affirming and melancholic. Washes over you like cold water on a sunburnt leg. (Single, out now)



JAKE BUGG

Lightning Bolt (Mercury)
An exciting solo talent hailing from Nottingham whose songwriting wears the influence of the true greats across its sleeve. (Single, June 4)



LULU JAMES

Rope Mirage (Unsigned)
Dreamy, beat driven pop which would feel at home on a nineties mixtape alongside Tricky and Everything But The Girl. (From EP, April 26)



BOMBAY BICYCLE CLUB

How Can You Swallow So Much Sleep? (Island)
A stunning return by the British group who showcase their creative growth on this ambitious track (Single, April 9)



SWAY

Level Up (3Beat/AATW/Universal)
Produced by Flux Pavilion, electronic sounds meet Sway's verses plus a melodic chorus chant make this a radio-friendly hit for the UK rapper. (Single, April 8)



WILLY MOON

Yeah Yeah (LuvLuvLuv/Universal)
Built around a lively Wu-Tang Clan sample, Yeah Yeah is an energetic song which provides further indication of the 21 year New Zealanders talents. (Single, April 23)



LAURA WRIGHT

Stronger As One (Decca)
Classical music starlet Wright has had this epic, soaring and elegant song selected as the sound of the Queen's Diamond Jubilee. (Single, out now)

BREAKOUT



THE RUMOUR SAID FIRE

Track one on **The Rumour Said Fire's** first EP has been described as "a perfect slice of crisply harmonised and crushingly romantic folk-pop." This month they release an album and make an appearance on the main stage at April's Breakout event at Camden's Proud Galleries. *Get on the guest list at musicweek.com/breakout*

SIGN HERE



Bloc Party have signed a deal which will see their forthcoming material released by way of Frenchkiss in North America and in partnership with Cooperative Music for the rest of the world (excluding Japan and south-east Asia).

GIG OF THE WEEK



Who: Kailash Kher + Kailasa
Where: Hammersmith Apollo
When: April 8
Why: The popular Indian singer, lyricist and composer, well-known for his Bollywood hits will perform with his band a collection of much-loved favourites and brand new tracks.

SALES STATISTICS



CHART WEEK 13

Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	3,213,516	1,255,791	294,097	1,549,888
PREVIOUS WEEK	3,103,342	1,217,605	279,138	1,496,743
% CHANGE	+3.6%	+3.1%	+5.4%	+3.6%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	43,617,704	18,367,070	3,941,207	22,308,277
PREVIOUS YEAR	41,036,313	26,069,108	3,925,053	26,069,108
% CHANGE	+6.3%	-17.1%	+0.4%	-14.4%

TOP 10 STORIES ON MUSICWEEK.COM

Musicweek.com's most-read stories for period ending April 2, 2012



- 01** Universal to sell catalogues to raise \$200m for EMI deal
Tuesday, March 27
- 02** 30th Sony Radio Academy Awards nominations
Friday, March 30
- 03** Carney: Sean Parker 'made billions from stealing royalties'
Tuesday, March 27
- 04** Sony DADC announces plans for new distribution centre
Tuesday, March 27
- 05** PRS revenues up in 2011
Monday, April 2
- 06** Falch: 'I'm not sheepish about standing up for what I want'
Thursday, March 29
- 07** PRS admin rates and MCPS commission rates set to rise
Wednesday, March 28
- 08** Sony/ATV offers concessions in EMI Publishing acquisition
Wednesday, March 28
- 09** Albert Hall trustees banned from ticket touting
Friday, March 30
- 10** Sonisphere Festival cancelled
Thursday, March 29

CRITICAL MASS



metacritic
Keeping score of entertainment.

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

www.metacritic.com



79

Paul Weller
Sonik Kicks



74

Miike Snow
Happy To You



72

Esperanza Spalding
Radio Music Society

» For daily news visit musicweek.com

THE MAGIC NUMBERS

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

12

Hours of topsy-turvy scheduling at BBC Radio 2 next month as the station schedules another '2DAY' celebration

100,000

New Songkick users signed up via the company's new Spotify app

24,000

metres-squared of floor space planned for Sony DADC's newly announced Enfield distribution centre

18.1m

Sales for Adele's 21 in 2011 puts it at the peak of the IFPI's top global sellers chart for the year. It's also the highest calendar selling album in the history of the chart

200m

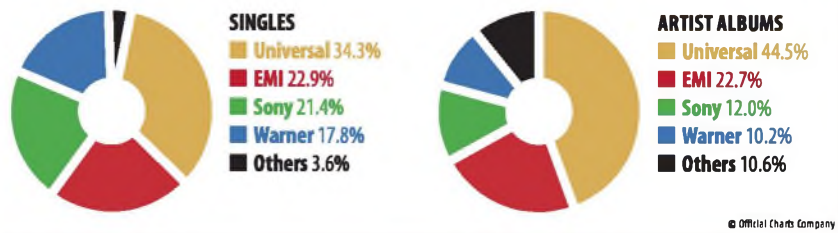
Dollars worth of assets to be sold off by UMG to contribute to its \$1.9bn acquisition of EMI Music, according to the FT

12

UK No.1 albums means Madonna breaks the record previously held by



MARKET SHARES BY CORPORATE GROUP WEEK 13



FEEDBACK

● Sony/ATV offers EMI Publishing concessions

Tim Holler: My group has for many years preached a merger between any of the majors has to mean that approx \$1 billion of publishing assets would need to be divested..EMI/Warner and now EMI/Sony would mean a group controlling well over 30% of the copyright industry. This is far too much. I remember working with David Platz in the early 80's trying to stop the Chappel sale to Warners..That deal was less than \$200 million.. Alas

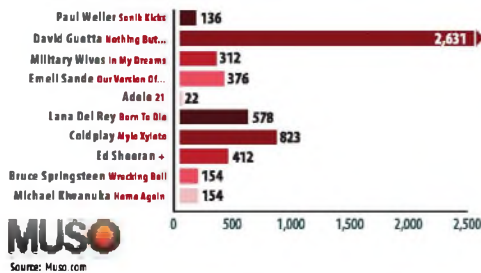
however KKR and various oligarchs will step in and composers rights will be chopped up and thrown to the lions..or should I say "Bears"...

● Pandora: PRS rates 'hurt artists, songwriters and consumers'

Daniel PJ: It is all well and good when these entrepreneurs blame the woes of musicians elsewhere, but Westergren is only bothered about getting as much music as cheaply as possible to as many people as possible.

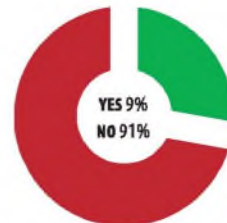
PIRATES' BAY

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



MUSIC WEEK POLL

This week we asked... Should music videos be given cinema-style age ratings?



Vote at www.musicweek.com

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

@_karenpiper Friendship is: 90 turns on Draw Something (with @DavidEmery) (Karen Piper, Columbia) Monday, March 26

@laurasnapes Also: today learned that there is an Elbow tribute band called Arse. Work it out. (Laura Snapes, NME) Friday, March 30

@professorgreen NEWS! To coincide with the release of remedy on May 13th I'm doing a limited run of my own beer!! (Professor Green) Sunday, April 1

@michellealand Titanic 3D @RoyalAlbertHall was intense- especially considering the actual memorial for the heroic Titanic band was held at Hall in May 1912 (Michelle Aland) Wednesday, March 28

@Bur01 RCA music day today on the Roof Gardens - we've literally now just signed one of the groups who'll be playing in 2 hours time! (Paul Bursche, Sony Music UK) Friday, March 30

@mike_weatherley Decided to dig out my Rush albums. Lessons to be learnt from their songs. A lot of it is based off Ayn Rand books, which I also recommend. (Mike Weatherley MP) Sunday, April 1

@plpvsrecords Definitely know it's been a long day when you're convinced the staplers ringing. (Pip Newby) Wednesday, March 28

@EmmyLovell Thinking I may have got a little over excited about it being warm yesterday with chosen attire today. #fail (Emmy Lovell, Parlophone) Friday, March 30

@bendrury Off to San Francisco on Wednesday and have realised that I'm missing all the UK bank holidays and working instead. Messed that up somehow! (Ben Drury, Tdigital) Sunday, April 1

@alexedensmith I don't get people that don't get Springsteen. (Alex Eden-Smith) Wednesday, March 28

@simon_price01 I just saw one of The Levellers cycling past in a very hi-visibility jacket. No helmet, but I suppose the dreadlocks do the job. (Simon Price, Independent On Sunday) Friday, March 30

@pursehouse Looking at the pic of One Direction on the front of @MusicWeekNews - Christ, when I was 18 I weighed more than all of them put together. (Simon Pursehouse, Sentric) Monday, April 2

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

INK SPOTS

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



Jack White's flying solo on the front of *Uncut's* May edition with an 11-page interview inside going over the guitarists' new album *Blunderbuss* as well as posing some straight questions that "people have been wanting to know the answers to for years" - not that they necessarily get straight answers.

Greg Allman is put in the hot seat with fans asking the questions. The blues rocker talks about how he nearly took up a career in dentistry and how he used to wake up with "hydraulic jerks" in his years of alcohol and substance abuse.

The mag also takes a look at the career of Big Star's Alex Chilton as well as going behind the scenes of Lloyd Cole And The Commotions' *Perfect Skin*.

Dr John's *Locked Down* gets a stellar 9/10 score at the front of the reviews section. Dan Auerbach is in the producer's chair; the Black Keys frontman is credited with urging Dr John to "re-engage with a more adventurous way of working."



DATA DIGEST

Photo: BBC/Mark Allan

PICTURE OF THE WEEK



WHO ARE YOU?

March 29, Royal Albert Hall, London

As part of the Teenage Cancer Trust gigs, Paul McCartney welcomed on stage three very special guests - Paul Weller, Ronnie Wood and Roger Daltrey (pictured above) who joined him in performing his classic hit Get Back.

THE TASTEMAKERS

Today's opinion formers predict tomorrow's headline acts



LUKE MCKENZIE
(ARTROCKER)

The Penelopes - Sally In The Galaxy *Pour Le Mondes Records*

The Penelopes hail from Paris, so you may initially shudder at the prospect of europop dirge. Thankfully Sally In The Galaxy veers safely away from such pap and a pragmatic approach of just writing a bloody catchy indie-pop song has materialised. You'll hear this all summer, if we have one.



TOM ROBINSON
(BBC 6 MUSIC)

Kotki Dwa - Poison *self-released*

One of my favourite singles of 2012 so far. It's bright, breezy and spacious - sparkling with hooks and detail in the production - plus sharp lyrics delivered with a knowing smirk. Discovered by Gareth Lloyd at BBC Introducing, they're a band worthy of close attention.



MARK DEVLIN
(BLACKSHEEPMAG.COM)

Heavyfeet & Nate James - Back Foot *Champion Records*

Not the usual sound of singer Nate James but his lending of vocals to the electro pop sounds of DJ Duo Heavyfeet left us pleasantly surprised. This change of direction and image update has moved James into the modern day and could lead more young people to discover his talent.



MISCHA PEARLMAN
(THE FLY, KERRANG, Q)

Strangers - Shine On You

Consistently building on their dark-pop song-writing prowess, Strangers' delightfully emotive song reasserts their position at the forefront of Eighties revivalist synth pop propelled by David Maddox-Jones' scintillating vocals. This could very well be their ticket to the mainstream.

ON THIS DAY

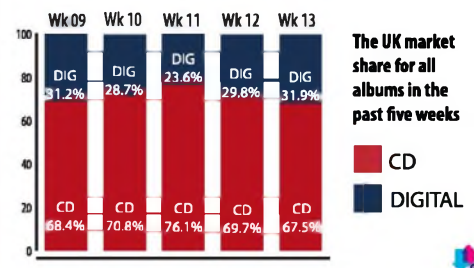
APRIL 06

Saturday, April 4, 1992

Ozzy Osbourne invites the first two rows of the audience at The Irvine Meadows Amphitheatre on stage. A handful of other fans take up the offer as well, forcing the band off stage and causing over \$100,000 worth of damage.



DIGITAL VS PHYSICAL



THE LOWDOWN

Released: March 20
Label: Columbia
Contact: Chris Dempsey
chris.dempsey@sonymusic.com

CAMPAIGN SUPERNOVA THE SHINS • Port Of Morrow

LAUNCH

The album announcement coincided with the public streaming of lead track Simple Songs. Various different formats and bundles were made available to pre-order including a reel-to-reel version of the album. All formats come with an instant MP3 download of Simple Song.

ONLINE

Columbia and Sony have devised a digital environment for long-term Shins fans as well as newcomers. Journey To The Port Of Morrow is an

interactive map which fans can explore and be rewarded with special content including videos, streamed songs, entry to competitions and more.

LIVE

A slew of European dates were announced in January, all now sold out, including two nights at The Forum in London during the week of release. The Shins have also been confirmed for the main stage at Reading and Leeds festivals and more European dates are planned.

RADIO

Simple Song was made a Hottest Record In The World by Zane Lowe on the day the album was announced. It continues to get good support across Radio 2, Radio 1, 6Music, Xfm and elsewhere.

PRESS

Features on the band appear in Q, Clash, The Fly, NME, DIY and on Drowned In Sound and The Quietus together with lead reviews in Mojo, Uncut, Esquire and The Times.

ON THE RADAR **MINDLESS BEHAVIOR**

Touted by some as new R&B-pop sensations, Mindless Behavior are Ray Ray (16), Roc Royal (14), Princeton and Prodigy (15). They've already infiltrated the US music market, selling over 100,000 copies of their debut album in 2011, and have started stirring up a buzz in the UK with their slick all-singing, all-dancing performances causing swarms of screaming fans to follow them wherever they go.

This success didn't materialise overnight though. Speaking to *Music Week*, lead singer Prodigy reveals that since being put together

in 2008 the MB members have been working hard: "[Before we got signed] first, we went through development and [our management] was like, 'Now y'all are ready to be artists.' They took us to Interscope, we performed for them and it was like 'these little boys are cool' and we got signed from there."

Life in MB consists of daily dance rehearsals, tutoring and vocal class and the group's style has garnered comparisons to the likes of noughties outfit B2K.

Describing what MB is about,

Prodigy says: "Mindless Behavior means be mindless but in a way that gives you the freedom to express yourself - we use it as just being yourself, not caring what people think about you, going for what you feel.

"Our sound is R&B and pop and all of our music talks about girls."

The MB campaign is surrounded by high-profile fans and established artists. Troy Carter, who manages Lady Gaga, is part of the team and the group has toured with Justin Bieber, Janet Jackson and Backstreet Boys.



Prodigy revealed that plans to expand the MB brand will be set in motion in the near future: "We're about to shoot a movie really soon. We want it to be a surprise for the fans."

As for future ambitions, he wants to set the bar high for those who follow: "We wanna come out with our Mindless Movement - we want people to say, 'So y'all probably going to be like the next Mindless Behavior.' We want people to say that once we come out."

LIVE & RELEASE SCHEDULE

DISCOGRAPHY

Feb 19 Single download: Mrs Right featuring Chimpunk
Apr 29 Single: Girls Talkin' Bout
Sept/Oct 2012 Album: #1 Girl

LIVE:

April 28 Library at HMV Institute, Birmingham
April 29 Academy 3, Manchester
April 30 IndigO2, London
June Radio 1's Hackney Weekend

LABEL

Streamline/Conjunction/
Interscope Records

MANAGEMENT

Kenneth Crear, Troy Carter, Walter W. Millsap III, Lakeisha R. Gamble & Anthony Saleh

HE SAID / SHE SAID



"There needs to be something naughty going on for Britain to give a damn. The British press is all about gossip"

Jack White thinks he's got the UK media sussed as he talks to *Uncut* magazine in the run-up to his *Blunderbuss* album release.

TAKE A BOW TEAM CIVIL WARS



THE LOWDOWN

Album: Barton Hollow
Highest chart position: 13

Label: Columbia/Sensibility

Marketing: Lee Jenson

MD: Mike Smith

National Press: William Rice, Purple PR

General Manager: Ian Dutt

Online Press: Anna Meacham, Purple PR

A&R: Alison Donald / Ollie Hodge

National radio: Rich Perry, RPPR

Manager: Nate Yetton and Travis Yetton, Sensibility

Regional radio: Gary Hobson

MUST-SEE MUSIC TICKETING CHARTS

HITWISE Primary Ticketing Chart		
POS	PREV	EVENT
1	14	DRAKE
2	NEW	NICKELBACK
3	16	JESSIE J
4	NEW	MADONNA
5	4	SECRET GARDEN PARTY
6	NEW	NICKI MINAJ
7	1	JLS
8	3	V FESTIVAL
9	7	HARD ROCK CALLING
10	6	ED SHEERAN
11	2	ONE DIRECTION
12	NEW	STONE ROSES
13	8	BRUCE SPRINGSTEEN
14	19	AHA
15	17	STEPS
16	NEW	T4 ON THE BEACH
17	10	READING FESTIVAL
18	5	LIONEL RICHIE
19	18	BESTIVAL
20	NEW	WIRELESS FESTIVAL

VIAGOGO Secondary Ticketing Chart	
POS	EVENT
1	MADONNA
2	DRAKE
3	KYLIE MINOGUE
4	COLDPLAY
5	NICKELBACK
6	ED SHEERAN
7	JAY-Z
8	WIRELESS FESTIVAL
9	WESTLIFE
10	NICKI MINAJ
11	ONE DIRECTION
12	JLS
13	THE STONE ROSES
14	X FACTOR LIVE
15	GEORGE MICHAEL
16	JACK WHITE
17	BLINK 182
18	STEPS
19	LIONEL RICHIE
20	IL DIVO

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

HALL & NOTES



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 19/4 June Tabor and Oysterband
 21/4 Rachel Pantechinon + Jay Foreman + The Diamond Family Archive
 21/4 John Renbourne + Robin Williamson + Wizz Jones

THE BIG INTERVIEW NORAH JONES



The diamond-selling singer/songwriter on working with Danger Mouse and her relationship with Blue Note

WE AND MRS JONES

TALENT

BY TOM PAKINKIS

Her 2002 debut album sold 20 million copies and scooped five Grammys. Let's face it, Norah Jones' 'things to do by 30' list is enough to make most of us weep into our CVs.

Since that industry-changing arrival, Jones has consistently delivered the goods on label Blue Note, whether through 2004's *Feels Like Home*, 2007's *Not Too Late* or 2009's *The Fall*; all critics'

ABOVE
Blue notes:
Norah Jones'
Blue Note-released
fifth studio album
... *Little Broken
Hearts* is out on
May 1

favourites (there's four more Grammys amongst that lot) and multi-million sellers.

For her fifth album, ... *Little Broken Hearts*, she's made one of the more surprising turns of her 10-year music tenure, picking Gnarls Barkley founder and hip-hop savant Danger Mouse (aka Brian Burton) for production duties.

The LP, which will be released in May, is filled to the brim with electronic flourishes, pop-fuzzy riffs and confessional tales driven by a reported harsh split with a boyfriend.

Critics are already comparing its tone to Marvin Gaye's classic breakup record *Here, My Dear*.

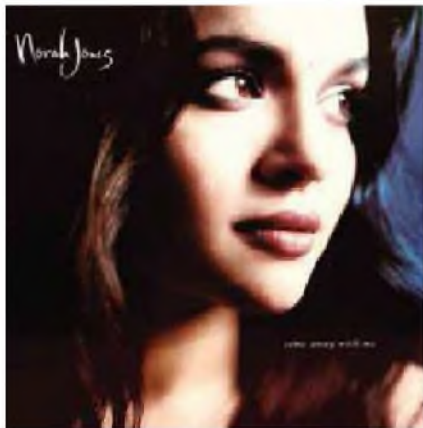
Music Week caught up with Jones, 33, to talk about her hopes for the album, and her long-term relationship with her EMI-owned label...

What were your intentions when you set out making ... *Little Broken Hearts*, and how do you feel about it having finished?

The fun thing about it was there were no intentions except to work with Brian. There weren't a lot of



LEFT
When in Rome...
Norah and album
producer Danger
Mouse (Brian
Burton, centre)
worked together
on the Rome
project, along with
Jack White (far
left) and Daniele
Luppi (right)



LEFT
Changing faces:
There is a striking
style change
between 2002's
debut album Come
Away With Me and
new album ...Little
Broken Hearts

ideas about how the album would sound. He had a few ideas but I think we were both very open. I definitely didn't think I would make an album that's as dark and as stripped down as this with him, necessarily but I'm really glad I did.

The album – right down to its cover – is a striking change from the girl who brought us Come Away With Me: is this a direction you're looking to pursue more?

I don't know. I'm not somebody who does something and then think 'I have to do this now.' I'm definitely going to tour the album, I have a great new band and we're going to play these songs. They sound really great live already, which is a relief.

How did the partnership with Brian come about?

He called me to do the [Ennio Morricone concept] Rome album and then he came over to my house and played for me. It sounded amazing so I went out to L.A. and did that for two days with him and it was great. We worked together so well, got along really well and became good friends and it just seemed like a good working relationship already. I asked him if he wanted to do something else together and this is what he suggested. I had never gone into the studio with someone like that

and just written songs to see what stuck. That was kind of fun for me to try.

What was the dynamic like between you in the studio?

It was pretty mellow and open. Every song was different and every line of any song is either one of us. It's so intertwined, it would be pretty hard to break it down for somebody. It's pretty even. If I was stuck he'd be able to fill in and vice versa. Sometimes I would start a song and sometimes he would start a song, but usually we'd start them together. It flowed really well.

It's around 10 years now since your debut album.

Has your approach and the approach of your label changed at all?

I'm lucky enough to have some of the same people that I worked with 10 years ago so we've become very close and I trust them.

They came from Blue Note Records – they love music. They're not evil record people or anything, they never tell me to do stupid things, which is great. They're wonderful and I respect them.

If I ever call for an opinion they're there but they don't really tell me what to do in that way, which is great. I've got a lot of freedom.

Do you get involved in the business side of things as well?

Yeah I think you have to. I definitely lose fights sometimes but never anything I feel strongly enough about. If I don't want to do something I won't do it. If it's not right then it won't happen. I try to have people I trust make decisions but you still have to be really aware.

What kind of advice would you give to someone not only when it comes to breaking into the industry but, further on, managing a well-established career?

I don't know. I'm not very good at giving advice because I have such a weird situation. I got so lucky and I feel like I've really stuck to what I believe in, which is great but that doesn't always mean that you're going to have a career. It's hard for me to give advice, I've just been very lucky.

Do you keep up with the digital debate that's very prominent at the moment? A handful of artists have expressed some concerns about the return they get from streaming services...

I have mixed feelings about it but I don't know how to fix it. It'd be great if we could find some kind of happy medium. It would be great for a lot of people if they could find a compromise.

Who's been your favourite executive to work with?

Bruce Lundvall, the president of Blue Note Records that signed me. He's become a friend and he's just one of those great people. People respect him, he knows real music, he loves music and he's always listening to music. He's just a wonderful person.

Obviously you have a close relationship with Blue Note but do you ever think about where you'll be in the future?

Blue Note got absorbed by EMI so it's still there but it's not the same. However, I still work with many of the same people that I worked with from the beginning and I think as long as they're still there I would love to continue. I think I only have one record left with them so we'll see, but if my

team was still around then I'd stay. If they're not, I don't know. Blue Note has a long history and a wonderful one but for me it's all about the people I'm working with.

When a label like that works as part of a bigger corporate group, how different is it on an artist level?

It's noticeable but, honestly, I'm just so happy I still work with the same team. There are a few new people that I'm working with who I also like very much so it hasn't been a disaster for me yet, except I've lost one very important person on my team but it happens. There have been lay-offs, which sucks.

Obviously you've been working with Brian on your latest album but is there anyone else you would like to work with for the next album or in the future more generally?

Right now, no. I'm just concentrating on this. Usually I'm never more than a half step ahead of myself.

"I only have one record left or so with Blue Note so we'll see, but if my team was still around then I'd stay. If they're not, I don't know. Blue Note has a long history and a wonderful one but for me it's all about the people I'm working with"

NORAH JONES

BUSINESS ANALYSIS

EDITORIAL

Diverse income streams keep PRS in fine fettle



IN MANY WAYS PRS for Music's annual results are a microcosm of the entire industry because they reflect the trends of so many different areas.

In that respect then, we can take plenty of positives about the state of the industry from the newly-published 2011 figures, not least because they show the society has returned to year-on-year growth after its royalties went in reverse in 2010.

This rise occurred despite another double-digit drop in the amount of money coming into its coffers from CD sales, a situation that is likely to be far worse when the 2012 results are announced in a year's time given the market has fallen by another 25% in the first quarter of this year.

However, that sharp drop for CD royalties in PRS's 2011 numbers is counteracted by big income rises from the online space and abroad where a combination of successful repertoire from UK songwriters such as Adele, Coldplay, Taio Cruz and Calvin Harris and better working with overseas societies produced a 10.6% annual royalties increase.

The big increase in money coming from iTunes, Spotify and others, including newer players such as Deezer, is also encouraging, but as PRS for Music chief executive Robert Ashcroft warns this sector ultimately cannot be expected to generate the kind of money that CD did in its heyday. Instead he and his team will have to look to other areas if it wants to ensure its overall revenues continue to rise over the coming years.

Live has obviously been one such area with royalties up a further 8.2% last year, but PRS's destiny is largely not in its own hands here as how much money it brings in is down to what concerts, tours and festivals are staged in the first place.

Where it can have more direct influence is with public performance income coming from the likes of pubs, shops, hotels and work places. Given the number of boarded-up shops and other business premises there are around the country as austerity measures bite ever harder, it is pretty remarkable PRS managed to collect a similar amount of money from this sector in 2011 as it did the year before.

That has clearly meant finding new businesses to license to fill the gap of those previously on PRS's books that have gone under, not the simplest of things to achieve when you have to explain what the society is and why they need to pay it.

The organisation has faced a similar, much-publicised issue in the work space as it has looked to license more and more offices and factories that play music, sometimes to the bemusement and anger of those it is trying to bill.

However, the heat seems to have died down quite a lot in this debate and revenues from work places rose 8.3% last year, which must reflect the good job PRS staff are doing explaining why they are collecting this cash and where it then goes.

And it further illustrates the incredibly diverse make-up of the society's royalties each year as they stretch from music played in a humble factory to a songwriter like Adele selling millions of albums worldwide.

Paul Williams, Head of Business Analysis

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

THE RISE OF THE ROYALTY

PRS for Music has reversed its 2010 revenue downturn - and its chief executive is forecasting further growth



EXECUTIVE SUMMARY



- PRS for Music 2011 royalty collections up 3.2% to £630.8m
- Money distributed to members increases 1.7% to £557.2m
- Royalties from CDs and other recorded media (pictured) drop 13.3% to £101.6m
- Collections from digital services up 45.3% and from overseas by 10.6%, while there are more modest increases from broadcast, live and public performance
- PRS costs rise by £10.2m to £76.6m, partly because of investment costs and cost reduction initiatives

ROYALTIES

■ BY PAUL WILLIAMS



PRS for Music chief executive Robert Ashcroft (left) is predicting further sustained revenue rises for his organisation over the next few years after it returned to positive growth in 2011 with a 3.2% hike to £630.8m.

The increase in royalties collected followed a year-on-year drop of 1.1% in 2011 and occurred despite another sharp decline in the amount of money brought in from CD sales. PRS income from all recorded media has fallen by more than 40% in the last five years and is expected to drop below £100m this year having totalled £101.6m in 2011.

Ashcroft says the overall rise in revenues delivered on his declaration made a year ago that PRS would increase income the following year.

"Last year when we were slightly down I promised we would be up and that we were going to be one of the few collecting societies that was going

SECTOR ROUND-UP HOW PRS ROYALTIES ENJOYED UPTURN IN 2011

INTERNATIONAL

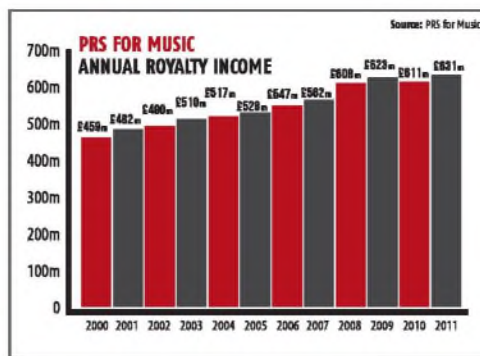


Adele (above) and her British writer collaborators such as Paul Epworth, Fraser T Smith and Eg White helped to drive PRS for Music's international income to record levels in 2011 with money from the Americas topping £40m for the first time.

With higher payments from the US, Canada and Brazil, royalties from the region grew year-on-year by 16.6% to £42.0m, having slightly dipped the year before to £36.0m. As was the case in most regions, Universal Music Publishing's Adele was the main contributor to this lift with her album 21 named by IFPI last month as 2011's top global seller with 18.1 million copies sold.

In Europe royalties increased 10.2% to £117.7m, while in Asia/Australasia it was up 9.0% to £19.9m. However, in Africa/Middle East, where in 2010 royalties had improved by nearly 50%, there was a 7.1% dip to £2.3m. Royalties from what are described as PRS for Music Agencies also fell, down 6.6% to £5.8m.

Alongside successful repertoire coming out of the UK, PRS for Music chief executive Robert Ashcroft says the big rise in overseas income has followed a focused approach on engaging with international societies to improve cooperation, data sharing and accuracy. However, he notes there continues to be an issue in some territories where royalties to the UK cannot be paid because



they do not have the right information.

"I was in Brazil a few weeks ago and I discovered one of their great difficulties is unidentified performances. They would love to pay the rights holders. They need cooperation on data standards. They need information," he says.

He found a similar situation in Poland where "they had been sitting on a lot of historic money that they had been unable to pay to us".

RECORDED MEDIA

PRS for Music income from CD sales has dropped by more than £40m in the last four years, falling to £76.0m in 2011.

This was 12.9% down on the previous year and compares to a sum of £118.9m back in 2007, a figure significantly greater than the £101.6m the society brought in last year in total from all recorded media sources, including CD and DVD sales and covermounts.

PRS for Music's Robert Ashcroft says it is inevitable the CD will decline further, but suggests: "I don't think it is going to go away because it is not being replaced as a physical format in a way say cassettes were. It's still there when you want to buy in the supermarket or the petrol station. It's still a gifting item."

Every royalty income source from the recorded media sector suffered a double-digit

percentage drop last year with money from covermounts most acutely down. Once a decent money earner for publishers and songwriters, these were responsible for £5.0m of income for PRS as recently as 2007, but by 2010 this had fallen to £2.1m and was down to £1.4m in 2011, a 35% year-on-year drop.

Royalties from DVD and general entertainment endured a similar percentage drop to those from CD, falling 14.3% on the year to £13.4m.

TV, RADIO AND ONLINE SERVICES

Television royalties moved back above £100m last year following a series of new deals signed with broadcasters.

Money from TV increased by 5.7% year-on-year to £101.6m in 2011, its highest level since 2008 when income then totalled £105.1m. The increase follows new licensing agreements signed with the BBC, ITV, Five, Box TV, Bloomberg, Turner, ESPN and Disney.

However, the biggest growth in this sector came from online with income having now quadrupled in the last four years. Seventy-eight UK digital music services and 28 on a pan-European basis delivered PRS and its members £38.5m of royalties last year. This compares to £26.5m in 2010 and just £9.7m in 2007.

"The established services like iTunes, Spotify are really beginning now to show solid, reliable growth," says PRS for Music's Robert Ashcroft who notes some of the income from this area is "catch-up" money from royalties that got stuck in the system because of the effects of meeting the European Union's Statement of Objection, which aimed to encourage societies to create a competitive online environment.

Radio brought in slightly less money last

year - down 5.4% to £46.8m - but the medium remains one of PRS's most reliable income streams having fluctuated between around £47m and £52m over the last five years.

Similar to covermounts, the one-time lucrative ringtone market for PRS is fast disappearing and brought in just £0.6m last year. This was 45.3% down on 2010 and less than one-tenth of what was generated five years ago.

PUBLIC PERFORMANCE AND LIVE

PRS royalties from the likes of pubs, shops and restaurant managed to stay largely flat in 2011, despite the difficult economy causing many business closures.

Revenue from pubs and clubs was down just 0.1% to £36.3m and from shops the same as 2010 at £18.8m, while there was a 0.8% rise to £19.3m from hotels and restaurants.

"We're extremely proud of the job our public performance sales team does and what really, really makes me happy is that they do that while maintaining a level of complaints that is virtually nil," says PRS for Music's Robert Ashcroft. "It really is an extraordinary performance and at the same time they have year-on-year improved their cash collection."



Money collected from work places grew 8.3% to £16.8m, while the live sector produced an 8.2% year-on-year rise to £22.5m, helped by the likes of Take That's (left) record-breaking Progress Live stadium tour. Ashcroft says this area does tend to be driven by major tours, adding: "We're very grateful for Robbie Williams et al for their efforts in that regard. Of course, the money goes back to them and others who wrote the songs. It's certainly important we have major tours and it's one of the reasons we are successful in other countries."

to be growing and I'm very pleased we have managed that," he says.

And despite various challenges ahead, including what is happening in the physical recorded music market, he predicts similar levels of revenue growth in the next few years.

"We expect CDs to continue to decline before plateauing out at a much lower level than they are," he says. "We will not see online replace the glory days of CD, but it still has some way to go. Our international has some way to go. I would be cautious about being able to maintain growth in public performance sales. There are going to be some ups and downs so overall we're still forecasting growth in the royalties we collect for our members."

The overall royalties increase last year came on the back of annual rises in every sector other than the one including the likes of CD and DVD sales, led by a 45.3% improvement from licensed digital services such as iTunes, Spotify, Amazon and we7. This took the income from this area up to £38.5m to represent a record 6.1% of total collections.

PRS FOR MUSIC 2011 Results

	2011	2010	% CHANGE
REVENUE FROM ROYALTIES	£630.8m	£611.2m	+3.2%
INTEREST/OTHER INCOME	£4.6m	£4.6m	0
COSTS	-£76.7m	-£66.4m	-15.4%
CHARITABLE DONATIONS	-£1.5m	-£1.5m	0
DISTRIBUTIONS TO MEMBERS	£557.2m	£547.9m	+1.7%

Sources: PRS for Music

PRS FOR MUSIC 2011 Royalties by sector

SECTOR	2011	2010	% CHANGE
BROADCAST	£149.0m	£146.7m	+1.2%
ONLINE	£38.5m	£26.5m	+45.3%
INTERNATIONAL	£187.7m	£169.8m	+10.6%
PUBLIC PERFORMANCE	£131.4m	£130.2m	+0.9%
LIVE	£22.5m	£20.8m	+8.2%
RECORDED MEDIA	£101.6m	£117.2m	-13.3%
TOTAL	£630.8m	£611.2m	+3.2%

International income rose 10.6% to £187.7m and has now grown more than 70% in the last five years, while revenue from the live sector was up 8.2% to £22.5m as broadcast income increased 1.2% to £149.0m and public performance royalties expanded marginally by 0.9% to £131.4m.

This all resulted in the amount being distributed to PRS members rising on the year by 1.7% to £557.2m, although at the same time costs increased by £10.2m compared to 2010 to £76.6m. Ashcroft notes 70% of that was related to pension issues, including contributions to a now-closed defined benefit pension.

"The other element of costs is we're investing," he adds. "We're investing in the Global Repertoire Database. We're investing in improving our web interactions for our members. We've invested in [database] ICE. We've invested in a joint venture with the Danes."

"We're coming out of a phase of years of extracting the money and not investing in new systems to investing to improve the service we provide to our members in the future."

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SECTOR PROFILE SHEET MUSIC

HITTING THE RIGHT NOTE

How traditional music book companies are staying relevant in the age of the iPad generation



PRODUCT

■ BY ADAM SAVAGE

Retailers love to talk about their 'bread and butter' – that one type of product that continually outsells the rest and helps pay the bills every month – and it's really not surprising that sheet music comes up so frequently in these conversations.

Whenever a musician begins to dominate the charts, you'll find that these books can pretty much sell themselves – just ask any retailer that has stocked Adele's 21 in book form.

However, despite the obvious benefits to selling music books, you could be forgiven for thinking that not much has changed in the sheet music market of late. Having spoken to some of the biggest publishers in the business, though, that simply isn't the case.

Instead of modern technology having little or no effect on this industry, a certain gadget that has become a colossal hit within the last few years has had a significant effect on the market. As you may have guessed, we're talking about the iPad.

Now that notated music can be downloaded digitally and accessed on-screen, will this lead to a decline in the physical printed format? Johann

Gouws, Faber Music's head of marketing, certainly thinks it's had a notable impact – but traditionalists needn't worry about music books dying out.

"Consumer behaviour has changed significantly over the last few years, driven by ever-evolving technology and seemingly unlimited possibilities presented by mobile devices, apps and social media," says Gouws.

"There will always be a need for sheet music – whether on a physical or digital sheet. Technology is certainly affecting the way in which music is delivered, but when it comes to the production of the music, it will still have to be composed, arranged, notated and distributed as before."

Chris Statham, managing director of Mel Bay Music agrees that although the number of people accessing their music digitally is on the rise, there will always be a strong demand for printed sheet music.

"We have seen the demand for eBooks increase ever-so-slightly over the last six months, but we are not talking significant numbers here – it is still an incredibly new market for us," he comments. "We have found that the iPad consumer who wants our publications is a different type of

ABOVE AND BELOW
Page Turner | Demands for eBooks is increasing but most consumers still opt for the physical product

customer from the musicians who want to purchase the physical product.

"The threat comes more with the children of today and the way they are being taught and educated. However, the majority of our customers still seem to really appreciate the experience of handling a physical book, turning the pages, and annotating the music."

Statham's view is echoed by Schott Music's sales and marketing director, Roberto Garcia, who also feels that digital music publishing is a bit of a 'slow burner'. He does, however, believe that technology has helped the industry to improve in another way.

"I don't see physical sheet music dying out in my lifetime and digital has been fairly low impact. I can't see someone wanting to play Beethoven off of an iPad, but that side of the market will come," he predicts. "There have been changes in digital printing itself, though. We can print in a much shorter run now that technology has got better and availability has increased."

And, like with so many other products, the convenience of online shopping has tempted more consumers away from the High Street and on to



SECTOR PROFILE SHEET MUSIC



their computers to buy sheet music. Despite this, publishers remain firmly behind the 'bricks and mortar' stores. They might struggle to compete on pricing, but face-to-face contact with the customer is a key advantage.

"They can offer the personal touch, the after-care service, the knowledge and they can offer the deals and up-sell more interactively," says Statham. "Consumers do still like buying from people and in this industry the bricks and mortar dealers have really upped their game to compete and offer a great service, from greeting the customer to the expansion of databases and contacts to new and aggressive marketing ideas."

Some publishers have introduced books that come with online pass codes to access further material, along with new ways for players to enjoy some of the existing products. Hal Leonard is one company that has come up with ways to satisfy the demands of the increasingly technology-savvy sheet consumer, as European director of sales and marketing Mark Mumford explains:

"With our new sheet music App, users can download interactive songs and we're also launching an interactive method for Essential Elements Wind and Strings. With this, customers can use the book as a bridge to going online, where they can get a free pass code to more content. Both the teacher and student can use it and it makes it more exciting. They still have to go to the shop and buy the book as well."

The online medium clearly has a lot to offer sheet music publishers looking to advance into the modern age - but it also poses a few challenges for everyone in the industry due to the lack of regulation.

"The internet devours a lot of the market share and we now have a situation where people can download the actual music for free, then do the same with the sheet music. They think music is free," says Andrew Higgins, director of sales and marketing at Alfred Music Publishing.

"The rise of digital is inevitable, but the format is important. With sheet music, you can write on it and fold it. How they develop the digital format will determine how successful it is."

So what types of books are selling well at the moment? Stocking a range of titles from the Contemporary category often makes sense, but what about when a more unusual musical genre

ABOVE
Broadening horizons: Trinity College London launched a Rock & Pop syllabus this year, branching out from its classical exam offerings

"I can see the sheet music market changing substantially in the next ten years. We have to adapt and evolve to remain at the forefront of music education and instruction in whatever capacity and with whatever technology is made available to us."

CHRIS STATHAM, MEL BAY MUSIC



ABOVE
Film still scoring: Musicals and Hollywood blockbusters still have a big impact on the sheet music market

suddenly becomes popular? Some publishers have taken advantage of trends such as these, with Mel Bay being a good example.

"We have been very lucky to have benefited from the strong surge in demand for folk music. We have seen a huge increase in ukulele book sales and, even more recently, the banjo and mandolin are having a renaissance," says Statham.

"We are known for publishing material for 'left-field' instruments; from the cajon to the djembe, the tabla to the bodran, the accordion to the sitar. Mel

Bay Music has an enormous range of instruments covered in sheet music and DVD footage and we're known for much more than just guitar tuition."

One successful publisher has branched out into a whole new territory lately. Although best known for its classical exam offerings, Musikmesse 2012 saw the official launch of Trinity College London's Rock & Pop syllabus. So far it seems that the firm's decision to enter the contemporary arena has been a good one.

"The reaction to the new Rock & Pop exams has been phenomenal and we've had various launches around the world. They'll be available in 14 countries to begin with and the key publication launch was in Frankfurt," reveals David Bobby, Trinity's head of business development.

"Students play three songs and they now get their 'own choice' option, where one of the songs can be their own. This means they can write a song and then go into a store and find a backing track, which really is a unique selling point for us."

In the same way that contemporary music trends affect the market, the same can be said for current films and musicals. Mark Mumford says that people are still keen to learn the music they have heard from the big screen.

"Our catalogue covers every aspect of music making, a good overview," he explains. We're continually strong in all areas and we always have been, but film scores like *The Muppets*, *Twilight* and *Hugo* have clearly been a big attraction lately, as they appeal to a wide spread of people. The education side is still growing, particularly vocal and choral, and this has been influenced by trends in schools and TV programmes like *Glee*."

As for the immediate future of the market, are we now entering a period where little will change in the next few years, or is this the start of the sector's evolution?

David Bobby feels that combining physical printing with digital is the future of the sector and he is keen to embrace this new marketplace with Trinity's new line of exam books.

"It's inevitable that digital publishing will become a bigger part of what we do. Publishers have had a reputation for being a bit behind, but we are catching up," he comments.

"Assessments are where we can deliver online and Rock & Pop is unique in that it has a digital element to it. We're looking to grow beyond print by creating digital downloads of songs and, although the books only contain six songs, the digital platform is a great way to expand this."

Chris Statham believes there are a lot more surprises to come and, whatever happens, he is ready to take on any further challenges.

"I can see the sheet music market changing substantially in the next five-to-ten years, and we have to adapt and evolve to remain at the forefront of music education and instruction in whatever capacity and with whatever technology is made available," he says.

The big players in the sheet music market might go about their business a lot more quietly than the rest of the industry, but that doesn't mean they have little to talk about. There's a lot going on in their corner of music publishing at the moment - and that looks set to continue.

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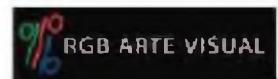
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ANALYSIS TV PROMOTION

PRIME OPPORTUNITIES

To what extent do TV spots on the likes of Graham Norton and Jonathan Ross boost album sales?

MEDIA

BY PAUL WILLIAMS

Artists performing on Graham Norton and Jonathan Ross's chat shows this year saw their album sales rise in the immediate aftermath by more than 70% on average.

An analysis by *Music Week* of the retail impact of the two programmes reveals that in almost every instance where a music guest's current album was already in the market there was at least a double-digit percentage sales increase the following week. In several cases sales more than doubled as a result of an act appearing on one of the shows.

The research looked at both the second series of Jonathan Ross's ITV1 Saturday night chat show, which began on January 7 and completed its run on March 24, and every episode since the New Year of BBC One's *The Graham Norton Show*, which is currently off the air for several weeks after last being broadcast on March 16.

In both cases we examined a guest's current album sales in the seven days up to when they appeared on either show and then in the seven days after their appearance, according to Official Charts Company data. We also looked at the week-on-week impact on download sales of the track each artist performed.

"On average, acts whose latest albums were already in the market when they appeared enjoyed a weekly sales boost of 81.7% after *The Graham Norton Show* and 61% after *The Jonathan Ross Show*..."

Norton's show had a considerable effect on the retail performance of the seven musical guests it had on since January whose latest album was already available when they appeared. They included RCA act Will Young, whose album *Echoes*' sales rose 195.7% in the seven days after he performed the track *Silent Valentine*, while sales of *Positiva*/Virgin artist David Guetta's *Nothing But The Beat* shot up 101.9% following his performance of *Titanium*.

Other big sales winners included Noel Gallagher whose *Sour* Marsh-issued Noel Gallagher's *High Flying Birds* posted a 65.7% week-on-week increase, helping the album lift 15-8 on the artist albums chart. Sales of *If I Had A Gun*, the track he performed, more than doubled.

Atlantic artist Christina Perri saw sales of her album *Lovestrong* rise 66.1% and the track *Jar Of Hearts* improve 50.8%, while Columbia signings Kasabian's album *Velociraptor* lifted 53.6% in sales as the cut *Goodbye Kiss*'s numbers rose 76.3%.

Ed Sheeran's *Asylum*/Atlantic-issued *Drunk* moved into the singles Top 20 for the first time after he performed on Norton's show on January 27, while sales of his album + increased 45.7%. Meanwhile, Epic act Olly Murs' *In Case You Didn't*

Know rose 20-14 on the artist albums chart in the first full chart week following his appearance as sales of single *Oh My Goodness* increased 146.9%.

Emeli Sande was one of three of Norton's 2012 musical guests whose album had not been released when they appeared. However, five weeks after her January performance her Virgin debut *Our Version Of Events* entered at No.1 on the artist albums chart with 113,319 copies sold as the track she performed *Next To Me* started at two.

By far the least-known of Norton's music performers since January were Birmingham band *The Musgraves* who followed heavy support on the host's Radio 2 Saturday morning show by appearing on his BBC One programme on February 3. Having sold fewer than 100 copies the previous week, their track *Last Of Me* on their own *Lookout Mountain* label experienced a 2,827.6% sales lift.

On average, acts whose latest albums were already in the market when they appeared on Norton saw their weekly sales shoot up by 81.7%, compared to a 61.0% rise for Ross's guests. However, three of the ITV1 presenter's second series performers – Polydor's *Lana Del Rey*, Island's *Paul Weller* and Syco act *Labrinth* – appeared prior to their new albums being out. *Del Rey* and *Weller* subsequently debuted at No.1 and *Labrinth* was competing for a top two debut this week as *Music Week* went to press. *Lionel Richie* was on the show a couple of nights before the retail roll-out of his Mercury album *Tuskagee*, which debuted the following week at number seven, his highest-charting new studio album in eight years.

Performing on the same show on March 3 as *Richie* was fellow Mercury act *Rihanna* who uniquely is the only 2012 musical guest on either Norton or Ross's programme to see sales of their album subsequently drop. *Talk That Talk* suffered an 18.4% weekly fall, although one-track download sales of the title track she performed on the show rose 150.2% to lift it 75-31 on the chart.

Although starting from a fairly low base, Reprise/Warner Bros act *Seal*'s *Soul 2* enjoyed the biggest percentage sales increase of an album by any music act on either chat show this year, increasing its weekly sales by 224.2% following his January 21 performance of *Backstabbers*. This lifted it 51 places to a new chart peak of 17 and its highest sales since the week before Christmas.

Sales of Interscope/Polydor act *LMFAO*'s album *Sorry For Party Rocking* accelerated 100.9% and it rose 46-21 on the chart after they performed a medley of *Party Rock Anthem* and *Sexy And I Know It* on the show broadcast on February 18, while other retail beneficiaries of being on Ross's programme this year included Fiction/Polydor-signed *Snow Patrol* (*Fallen Empires* up 64.3%), Island acts *Florence + The Machine* (weekly sales of *Ceremonials* up 44.9%) and *Rizzle Kicks* (*Stereo Typical* improving 25.9%), and Domino band *Arctic Monkeys* (*Suck It And See*'s sales up 30.2%).

Universal's roster dominated the performance slots on Ross's second series, filling nine of the 13

available across the 12 weeks the season ran, with Sony (*Labrinth*) and Warner (*Seal*) having one act apiece, another coming from the independents (*Domino*) plus *Dionne Warwick* who performed her 1964 hit *Walk On By* on February 11 to publicise the *World Hunger Day 2012* concert at which she was due to take part in March.

Norton's 2012 musical guests were more diverse in their corporate make-up with the 11 slots comprising three Sony acts, two each from EMI and Warner, one from Universal and three independent artists, among them *One Little Indian*-signed *Sinead O'Connor*.

BELOW
Chat's
entertainment |
Graham Norton
and Jonathan
Ross's shows have
had a marked
impact on sales



THE JONATHAN ROSS SHOW MUSIC GUESTS & IMPACT

DATE	ARTIST & SONG	IMPACT
JAN 7	LANA DEL REY <i>Video Games</i>	Single sales up 40.8% (Album out January 30)
JAN 14	FLORENCE + THE MACHINE <i>No Light, No Light</i>	Album sales up 44.9%
JAN 21	SEAL <i>Backstabbers</i>	Album sales up 224.2%
JAN 28	ARCTIC MONKEYS <i>Black Tread</i>	Album sales up 30.2%
FEB 4	JESSIE J <i>Domino</i>	Album sales up 16.0%
FEB 11	DIONNE WARWICK <i>Walk On By</i>	Single sales up 245.7%
FEB 18	LMFAO <i>Party Rock Anthem/Sexy And I Know It</i>	Album sales up 100.9%
FEB 25	RIZZLE KICKS <i>Mama Do The Hump</i>	Album sales up 25.9%
MAR 3	LIONEL RICHIE <i>Easy</i> RIHANNA <i>Talk That Talk</i>	Album debuts at No.7 Single up 150.2%/Album drops 18.4%
MAR 10	PAUL WELLER <i>That Dangerous Age</i>	Single debuts at No.66 Album enters at No.1 a week later
MAR 17	SNOW PATROL <i>Called Out In The Dark</i>	Album sales up 64.3%
MAR 24	LABRINTH <i>Earthquake</i>	Album out April 2

Source: Official Charts Company data / *Music Week* research

THE GRAHAM NORTON SHOW MUSIC GUESTS & IMPACT

DATE	ARTIST & SONG	IMPACT
JAN 6	NOEL GALLAGHER <i>If I Had A Gun</i>	Album sales up 65.7%
JAN 13	EMELI SANDE <i>Next To Me</i>	Album and single out Feb 13
JAN 20	TAJO CRUZ <i>Troublemaker</i>	Single sales down 3.3%
JAN 27	ED SHEERAN <i>Drunk</i>	Album sales up 45.7%
FEB 3	THE MUSGRAVES <i>Last Of Me</i>	Single sales up 2,827.6%
FEB 10	WILL YOUNG <i>Silent Valentine</i>	Album sales up 195.7%
FEB 17	SINEAD O'CONNOR <i>The Wolf Is Getting Married</i>	Album out March 5
FEB 24	CHRISTINA PERRI <i>Jar Of Hearts</i>	Album sales up 66.1%
MAR 2	KASABIAN <i>Goodbye Kiss</i>	Album sales up 53.6%
MAR 9	OLLY MURS <i>Oh My Goodness</i>	Album sales up 43.3%
MAR 16	DAVID GUETTA <i>Titanium</i>	Album sales up 101.9%

Source: Official Charts Company data / *Music Week* research

BODY TALK UK MUSIC

THE GOVERNMENT MUST SEE SENSE ON IP AND COPYRIGHT

Can the industry persuade the Coalition to make good decisions on format shifting and parody policy?

POLITICS

■ BY ADAM WEBB, COMMUNICATIONS EXECUTIVE



On March 21st, submissions were dispatched to the Intellectual Property Office to meet deadlines for Government's consultation to change the UK's copyright system. Meanwhile, last Tuesday saw the publication of the first phase of Richard Hooper's Digital Copyright Exchange feasibility study.

Both pieces of work are a result of recommendations made in the 2011 Hargreaves Review of Intellectual Property and Growth. They are long, detailed and focus on a wide range of issues. And, as highlighted in *Music Week's* coverage, Government policy in this area could have a major impact on anyone who makes their living through music. There is an awful lot at stake.

Government's rationale for changing the UK's copyright framework is primarily intended to stimulate economic growth in the digital economy. By implementing recommendations of the Hargreaves Review, the Department of Business, Innovations & Skills estimates a benefit to the country of £7.9bn per annum.

The accuracy of this figure has been questioned widely. For instance, there is little evidence that a lack of exception for private copying has prevented UK entrepreneurs from entering the iPod market; much less that changing the law will result in £2bn of economic growth from an explosion of new UK-developed digital devices.

Government's desire to push a digital agenda is no secret. It was reiterated in George Osborne's Budget speech, which outlined a "modern industrial policy" to "turn Britain into Europe's technology centre" and also in a recent *Financial Times* op-ed co-authored by the Chancellor and Google's executive chairman, Eric Schmidt.

However, a digital policy that risks breaking the link between content creation and content aggregation is arguably a strange and counterproductive strategy. Creative industries are widely recognised as a key UK strength – according to the CBI, the creative sector contributes 6% of UK GDP and employs more than 2m people. Music, film, TV, books, games and other creative works act as a primary fuel for digital services. Harnessed together, a combination of first-class creative content and digital innovation should offer this country a natural economic advantage.

By focussing on the latter end of the supply chain, Government risks undermining the individuals and businesses that create value in the first place. Certainly, some of the proposed exceptions to copyright could cut through licensing negotiations, unpick business and imperil growth.

The UK Music submission highlighted three such



areas: private copying, parody and educational use.

On private copying, Government has shifted from Hargreaves' recommendation for a "limited exception" that "does not damage the underlying aims of copyright" (albeit

"Government policy in the area of copyright and intellectual property could have a major impact on anyone who makes their living through music. There is an awful lot at stake."

ADAM WEBB, UK MUSIC

without the fair compensation enjoyed by European creators) to a far more open-ended "technology neutral" interpretation, extending to commercial cloud services.

Aside from the fact that cloud services are already being licensed, this is an area of massive growth potential. According to a 2011 Business Insights report, global revenues from consumer cloud services will reach \$71.4 billion by the end of 2018, with \$14.3bn of this total attributed to the UK alone. Music is specifically identified as a key driver of the adoption of commercial cloud services, yet intervention could effectively lock music businesses out of this market.

These potential impacts were made abundantly clear in the UK Music submission: "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."

Equally, there has been little evidence of there being a

ABOVE
Format shifting! Government proposals go too far, say UK music trade reps

parody "problem" in the UK, or that an exception for parody will boost the UK's comedic output to the tune of £600m per annum (another Hargreaves' estimate).

Again, the remedy for this ailment could wreak unintended harm. Government's broad interpretation of parody appears to encompass activities like adaptation, synchronisation and sampling – all typical licensing activities for music publishers and a significant source of revenues for composers. Synchronisation in particular is a key export income stream, with earnings from UK works abroad increasing from £25m in 2009 to £34m in 2010.

Similarly, suggestions to extend exceptions for educational use would also undermine a functioning market and threaten existing ERA and CLA licences which already provide an efficient system that benefits both users and right holders. These proposals have provoked disquiet, not only in our sector, but also in the wider creative community. In January, former children's laureate Julia Fine, stated that educational exceptions could force authors to stop writing for schools.

The devil will of course be in the detail. But we need a joined-up approach.

We have a country in need of economic growth, we have creative industries recognised as a pro-growth sector and common acknowledgement that IP is key to our economic future. We need IP policy to support this. Or otherwise, to paraphrase the famous lyric, we risk looking for growth 'in all the wrong places'.

While UK Music's members continue to push this point, Government intends to respond to the consultation in Spring 2012 before making formal proposals for legislation or other action in an IP and Growth White Paper.

RETAIL

HIGH STREET HEROES

MUSIC WEEK SALUTES THE INDIE RETAILERS STILL FIGHTING THE GOOD FIGHT

Give us some background on Truck Store...

Truck Store opened in February last year and is part of the Rapture chain. We've been in Oxfordshire for seven years with a shop in Witney actually called Rapture and a second shop in Evesham. The Truck Store is our first foray into Oxford and operates in conjunction with the Truck Festival, which is a local music festival.

We've been connected to the festival for a while by running the merch stall and getting involved in some of their one-off events and they came to us and said, 'Oxford needs a record shop'. It's such a vibrant music scene and there are so many great bands that have come through like Stornoway and Foals. For every one of those there are about ten others that are just as good, but the town hasn't had an indie record shop for about three years I think.

So that's why we set up shop

and why we carry out the day-to-day running of it all under the Truck name.

It's odd for an indie record store to set up specifically to supply a demand these days...

That's what we thought.

Oxford's a small town but it's got big venues, small indie venues, promoters and an obsessively read local music magazine called Nightshift. So it had everything in place except a record shop. It seemed like the wrong way around.

So we thought, 'Let's make this a record shop but also a hub for the local music scene.' We built a stage in the shop and installed a PA system. Now I'd say we do around one in-store every week.

We looked at it as more than just a record shop from the start, we wanted it to be the key place for local music or anyone who comes to Oxford and wants to know about music.



TRUCK STORE

101 Cowley Road,
Oxford, OX4 1HU
t 01865 793866

w rapture-online.co.uk

Co-owner: Carl Smithson

"We opened this shop and realised within a few hours that Oxford is a vinyl town"

CARL SMITHSON, TRUCK STORE

How is business?

We're on the outskirts, at the cultural end of town, and more of a destination shop because of that but we're ticking over.

Do you participate in Record Store Day?

Absolutely. It's brilliant for us. In the other two shops we've always done some vinyl but never a huge amount. We opened this shop with a little bit of vinyl and realised that this is a vinyl town within a few hours.

We've expanded our vinyl range massively here, I'd say it takes about a third of the shop.

We've introduced a lot of pre-owned vinyl as well recently so it's a huge deal for us. We had our busiest day ever on Record Store Day last year and we're expecting the same again this year.

The releases are the starting point for us and then we use the rest of the day to promote local music. With in-stores being such a key part of what we do, the Record Store Day in-stores are always great fun.

Is there anything more that the music industry could do to help indie stores?

Our shop in Witney does a lot of chart stuff and we're forever battling on price against supermarkets and online retailers that are avoiding tax. That kind of thing is frustrating

but I don't know what the industry can do to curb it really.

So much of it is down to stores themselves to be as appealing as possible. I do think there's an element of the industry that seems to want everything to go digital but things like Record Store Day prove that it's not necessarily the dominant voice.

How confident are you about the future? Where do you see yourself in five years?

That's a tough one, it's tricky for everybody. It's hard for us to say really because we only set up shop last February.

I think the other two shops are doing alright, it's not our best year but we're doing okay.

I'd like to think that more people are turning to indies.

INTERNET vs HUMAN

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



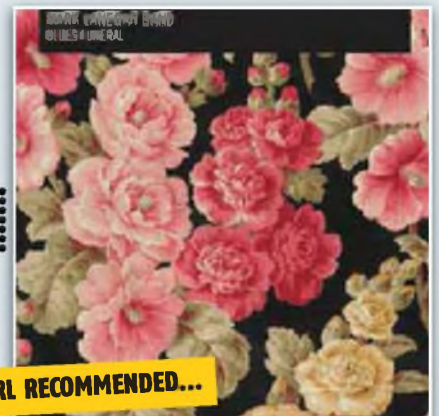
WE SAID WE LIKED...

PAUL WELLER Sonik Kicks



AMAZON RECOMMENDED...

BRUCE SPRINGSTEEN Wrecking Ball



CARL RECOMMENDED...

MARK LANEGAN Blues Funeral

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	Now! 81
4	VARIOUS	Keep Calm & Relax
5	OLLY MURS	Oh My Goodness
6	ADELE	21
7	LANA DEL REY	Born To Die
8	VARIOUS	Now! 80
9	COLDPLAY	Mylo Xyloto
10	THE BLACK KEYS	El Camino

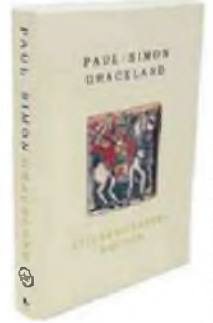
SPOTIFY Top 10 streamed chart		
POS	ARTIST	ALBUM
1	GOTYE FT. KIMBRA	Somebody That I Used To Know
2	NICKI MINAJ	Starships
3	DAVID GUETTA FT. SIA	Titanium
4	FLO RIDA	Wild Ones
5	DAVID GUETTA FT. NICKI MINAJ	Turn Me On
6	EMELI SANDÉ	Next to Me
7	JESSIE J	Domino
8	CALVIN HARRIS FT. RIHANNA	We Found Love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

REISSUE/REPACKAGE

PAUL SIMON Graceland 25th Anniversary Edition
Sony CMG / June 4

Celebrating the 25th anniversary of Paul Simon's Graceland, a slew of special releases is set for shelves in June including three (count 'em) special box sets.

The official Graceland 25th Anniversary Collector's Edition CD/DVD offers up the remastered original album along with five bonus tracks and audio narrative The Story of Graceland as told by Paul Simon. The DVD features Under African Skies, a documentary chronicling the creation and influence of the album, extended interviews, original music videos and a Saturday Night Live performance.



Meanwhile the Special Graceland 25th Anniversary Collector's Edition Box Set adds replicas of an original Graceland poster, a handwritten lyrics pad and a deluxe 80-page book full of photos and interviews.

Finally the ultra-deluxe Graceland 25th Anniversary Edition Box Set includes a 180-gram 12" vinyl with the set and a signed and numbered poster will be made available for a limited time.

PRICE CHECK					
ARTIST / ALBUM	amazon	hmv.com	iTunes	sky.com	zavvi
PAUL WELLER Sonik Kicks	£8.50	£8.99	£7.99	£8.99	£8.95
THE SHINS Port Of Morrow	£8.99	£8.99	£7.99	£8.99	£8.95

STRANGE TIMES KEANE'S STRANGELAND HITS TWO TOP FIVES

Keane upgrade their Top 10 status to Top 5 at two of our retailers this week: their upcoming album Strangeland moves up 7-3 at both Amazon and HMV despite seeing a bit of a dip in pre-orders at Play dropping from 12 - 15.

Last week's Play topper, Slash's Apocalyptic Love finds



itself in second position this week, having being replaced by Kaiser Chiefs singles collection Souvenir, but rises to No.1 at Amazon.

Ramin sits between Slash and the boys from Battle at Amazon while Alabama Shakes' Boys & Girls sits in fourth with Jack White's Blunderbuss taking fifth.

King Charles drops a spot at Play as LoveBlood goes 2-3 while Ladyhawke and Maximo complete the Top 5 with Anxiety and The National Help respectively in No.4 and No.5. Jack White's Blunderbuss is in sixth at Play having been in the Top 5 last week.

Blunderbuss, however, does

make a massive leap at HMV from 18 all the way up to second, sitting neatly above Keane. Marina & The Diamonds take the gold with Electra Heart while Mystery Jets and My Bloody Valentine sit in four and five with Radlands and the remastered Loveless respectively.

AMAZON PRE-RELEASE	
POS	ARTIST/ALBUM/LABEL
1	SLASH Classic Rock Presents... Future
2	RAMIN Ramin Sony CMG
3	KEANE Strangeland Island
4	ALABAMA SHAKES Boys & Girls Rough Trade
5	JACK WHITE Blunderbuss XL/Third Man
6	REN HARVIEU Through The... Island/Old Gloves
7	ABBA The Visitors Polydor
8	LEONA LEWIS Glassheart Jico
9	FIELDS OF THE NEPHILIM Ceremonies... EMI
10	THE CULT Choice Of Weapon Cooking Vinyl
11	JASON MRAZ Love Is A Four Letter... Atlantic
12	RAMIN WAINWRIGHT Out Of The... Polydor
13	COUNTING CROWS Underwater... Cooking Vinyl
14	NORAH JONES Little Broken Hearts Parlophone
15	MARINA & THE D... Electra Heart 679/Atlantic
16	DR FEELGOOD All Through The City... EMI
17	GARBAGE Not Your Kind Of People Stunvolume
18	T REX Electric Warrior UMC
19	FEEDER Generation Freakshow Big Teeth
20	VARIOUS Disco Discharge... Harmless

HMV PRE-RELEASE	
POS	ARTIST/ALBUM/LABEL
1	MARINA & THE D... Electra Heart 679/Atlantic
2	JACK WHITE Blunderbuss XL/Third Man
3	KEANE Strangeland Island
4	MYSTERY JETS Radlands Rough Trade
5	MY BLOODY VALENTINE Loveless... Sony
6	ADAM LAMBERT Trespassing 19/RCA
7	CALVIN HARRIS New Album Tbc Columbia
8	LLOYD King Of Hearts Interscope
9	ONE DIRECTION Live In Concert Syco
10	FEEDER Generation Freakshow Big Teeth
11	LADYHAWKE Anxiety Island
12	GARBAGE Not Your Kind Of... Stunvolume
13	JASON MRAZ Love Is A Four Letter... Atlantic
14	MY BLOODY VALENTINE Isn't Anything BMG
15	ALABAMA SHAKES Boys & Girls Rough Trade
16	THE CULT Choice Of Weapon Cooking Vinyl
17	MARILYN MANSON Born Villain Cooking Vinyl
18	PLAN B III Manors 679/Atlantic
19	T REX Electric Warrior UMC
20	CHRIS BROWN Fortune RCA

PLAY.COM PRE-RELEASE	
POS	ARTIST/ALBUM/LABEL
1	KAISER CHIEFS Souvenir: Singles... Polydor
2	SLASH Classic Rock Presents... Future
3	KING CHARLES Loveblood Island
4	LADYHAWKE Anxiety Island
5	MAXIMO PARK The National Health V2
6	JACK WHITE Blunderbuss XL/Third Man
7	STORM CORROSION Storm... Roadrunner
8	KASSIDY One Man Army Vertigo
9	SPECTOR New Album Tbc Fiction
10	FEEDER Generation Freakshow Big Teeth
11	LEONA LEWIS Glassheart Jico
12	REN HARVIEU Through The... Island/Old Gloves
13	THE CULT Choice Of Weapon Cooking Vinyl
14	TENACIOUS D Rize Of The Fenix Columbia
15	KEANE Strangeland Island
16	JASON MRAZ Love Is A Four Letter... Atlantic
17	BEACH HOUSE Bloom Bella Union
18	GARBAGE Not Your Kind Of... Stunvolume
19	MARINA & THE D... Electra Heart 679/Atlantic
20	ADAM LAMBERT Trespassing 19/RCA

LAST.FM HYPED TRACKS	
POS	ARTIST/ALBUM/LABEL
1	NICKI MINAJ Pound The Alarm Cash Money/Island
2	NICKI MINAJ Automatic Cash Money/Island
3	MADONNA FT. NICKI I Don't Give A Interscope
4	BLOOD... The Silence... V2/Cooperative Music
5	AIRHEAD Wait R&S
6	THE TEMPER TRAP Need Your Love Inferious
7	BLOOD... In Time To Voices V2/Cooperative Music
8	YOUR DEMISE A Decade Drifting Visible Noise
9	BLOOD RED SHOES Lost Kids Cooperative Music
10	BLOOD RED SHOES 7 Years Cooperative Music
11	BLOOD... Two Dead Minutes Cooperative Music
12	DEEP SEA ARCADE Seen No Right Ivy League
13	BLOOD... Slip Into Blue V2/Cooperative Music
14	BLOOD... Stop Kicking V2/Cooperative Music
15	BLOOD... Down Here In The... Cooperative Music
16	BLOOD... Night Light V2/Cooperative Music
17	BLOOD... Je Me Perds V2/Cooperative Music
18	CHROMATICS Back From... Italianos Do It Better
19	NICKI MINAJ Roman Holiday Cash Money/Island
20	ALL THE YOUNG The Horizon Warner

SHAZAM TAG CHART	
POS	ARTIST/ALBUM/LABEL
1	CONOR MAYNARD Can't Say No Parlophone
2	FUN We Are Young Fueled By Ramen/Atlantic
3	CALVIN HARRIS FT NE-YO Let's Go Columbia
4	SWEDISH HOUSE MAFIA Greyhound Virgin
5	BREATHE CAROLINA Blackout Sony
6	COVER DRIVE Sparks Global Talent/Polydor
7	USHER Climax RCA
8	RITA ORA FT. TINIE R.L.P. Columbia/Roc Nation
9	FAR EAST M... Live My Life Interscope/Cherrytree
10	NNEKA Shining Star Decca
11	SWAY. Level Up 3 Beat/AATW
12	TULISA Young AATW/Island
13	JUSTIN BIEBER Boyfriend Def Jam
14	DIBANJ Oliver Twist Mot Hits/Mercury
15	MARINA & THE D Primadonna 679/Atlantic
16	SANTIGOLD Disparate Youth Atlantic
17	LANA DEL REY Blue Jeans Polydor/Stranger
18	YOU ME AT SIX No One Does It Better Virgin
19	MADONNA Masterpiece Interscope
20	NAS The Don Def Jam

PEOPLE

PERSONNEL FIREFIGHTER NATASHA TYRRELL IN AT SONY DADC

■ SONY DADC UK



The disc and digital solutions company has appointed **NATASHA TYRRELL** to the role of general manager for distribution. She will head up the team tasked with rebuilding the UK supply chain after the London riots fire, taking over from **DARREN HOUGHTON** who is relocating to Australia to assume the position of managing director of Sony DADC Australia.

A supply chain and logistics expert, Tyrrell joins with a reputation for active customer engagement and trouble shooting and will serve as part of the Sony DADC UK management team. She joins from Technicolor, where she held a number of senior roles including distribution services

director, UK and Scandinavia as well as supply chain director, Major Studios UK.

Chris Reiser, executive vice president at Sony DADC International commented: "With the events of last summer we needed a proven, hands-on performer to head our dedicated team.

"Natasha decided to join us before the fire happened and was then brought in at the heart of the disaster, earlier than planned. Instead of having time to get accustomed to her new role, she immediately engaged with customers and took charge of finding interim locations for our distribution operations and re-establishing service levels."

■ UPFRONT

The content promotions and branded entertainment agency has appointed **GRANT LITTLE** as head of Digital. He joins the company from iTunes Europe where he was online marketing manager and worked across marketing, business development,



strategic global partnerships, digital content and online retail.

Little's new role will see him develop and strengthen digital business for Ufront, drawing on his experience of working with well-known music industry brands such as YouTube, Shazam, Yahoo and Songkick. With a flair for entrepreneurial marketing and experience in building commercial global partnerships, he will target new business growth through developing digital marketing initiatives.

During his time with iTunes Europe, Little delivered the world's first music, TV and film 'digital cover mount' promotions with national newspapers *The Times*, *The Daily Telegraph* and *The Observer*. This digital promotion concept replaced the traditional methods of CD covermount offers with iTunes download codes,

which secured TV, online, radio and front page mastheads media space, which together valued over \$18m.

Little's experience also encompasses online marketing and he was responsible for the launch, build, costing, marketing and updates of iTunesfestival.com, which spanned 12 countries and three languages.

■ MUSIC FOR YOUTH



The national music education charity has appointed **JUDITH WEBSTER** as its new chief executive. Webster, who has led Youth Music's national youth singing project as part of the Cultural Olympiad, Youth Music Voices, replaces **LINCOLN ABBOTTS** who leaves the organisation to take up the role of

Teaching and Learning Development director at ABRSM.

Commenting on her appointment, Webster said: "Music for Youth is a hugely successful organisation, earning its place in the hearts of large numbers of teachers and young people all over the country. It will be a privilege to have the opportunity to build on recent developments and to be part of its continuing success."

She has 19 years experience working in music education having run the Royal Philharmonic Orchestra's Community and Education Programme for 10 years, before becoming head of Education Strategy for the London Sinfonietta and interim director of Programmes for Youth Music. More recently, Webster designed and led the Postgraduate Diploma course in Creative Leadership for the Royal College of Music and has a successful music education consultancy practice.

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

#23 **Frances Moore** Chief Executive, IFPI

Frances Moore, a barrister by training, has worked in government and public affairs for over 20 years and joined IFPI - the international trade organisation of the recording industry - in 1994, being promoted from executive vice-president and regional director, Europe, to CEO in July 2010.

Before her recent appointment brought her to London, she headed IFPI's European Regional Office in Brussels, leading the music industry's representation to the European Union and coordinating strategy with

national groups across the 27-member EU.

Amongst other achievements, Moore was instrumental in the plight to extend copyright protection for sound recordings in the European Union from 50 to 70 years, legislation that was passed in September 2011 marking a major victory for the industry in Europe.

She was placed in *Billboard's* Women in Music 2011 list at number 33 and Dramatico chairman Mike Batt described her as "a great fighter and a great ambassador for our sector."

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

Tina Campbell Editor, craveonmusic.com

"I was a copywriter, had a passion for the music industry and ran a fansite. Wanting to take it further, I approached 84 World for advice. They suggested creating a more diverse site. I gained PR experience from Rob Ferguson, he introduced me to Noise Merch who built craveonmusic.com. My vision was an online magazine featuring interviews, news and competitions. I started travelling around the country to events interviewing artists like The Wanted and Ed Sheeran, which people noticed.

"All-Leo PR took to the site immediately. Through a conscious effort to network and get out there, other relations followed and helped enable site growth.

"I've since been a festival compere, judged *Live & Unsigned*, and given college talks. I've also been a guest panel member in *The Guardian*, and present a radio show."



TOP TIP Networking is important - be nice to the people on the way up, they are the ones you might meet on the way down!

24 SINGLES & ALBUMS

Madonna tops the albums list as Chris Brown sits at the summit in singles

CHARTS FOCUS



26 UK AIRPLAY

Gotye enjoys more plays than any other artist on UK radio as Emeli Sande climbs the chart

27 EU AIRPLAY / INTERNATIONAL

Kelly Clarkson claims top spot in Denmark as Emeli Sande triumphs in Italy

28 INDIES & COMPILATIONS

Noel Gallagher enjoys a high new entry on the indie singles chart, still topped by DJ Fresh



29 CLUB

Foster The People score their first No.1 on the Upfront Chart as Sway rules the Urban list

30 ANALYSIS

Alan Jones takes a magnifying glass to this week's chart numbers

32 KEY RELEASES & PRODUCT

Our Album of the Week comes from The Osmonds - as The Maccabees make Staff Pick

CHARTS UK SINGLES WEEK 13



For all charts and credits queries email isabelle.nesman@intendmedia.co.uk. Any change 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

Main chart table with columns: Rank, Artist, Title, Label, Weeks on Chart, and Credits. Includes entries for Chris Brown, Sean Paul, Nicki Minaj, Katy Perry, Gotye, Plan B, Flo-Rida, David Guetta, Labrinth, Emeli Sande, Jay-Z & Kanye West, David Guetta feat. Nicki Minaj, Jessie J, Adele, Lana Del Rey, Jason Mraz, DJ Fresh feat. Rita Ora, Swedish House Mafia, Alexandra Burke feat. Erick Morillo, LMFAO, JLS, Stoshe feat. Travie McCoy, Nizzle Kicks, LMFAO, Ed Sheeran, Rihanna feat. Jay-Z, You Me At Six, Kelly Clarkson, Lily Murs, Drake feat. Rihanna, Tinchy Stryder feat. Pixie Lott, Labrinth feat. Tinie Tempah, Lily Murs, Coldplay, Lil Wayne feat. Bruno Mars, The Vaccines, B. Traits feat. Elisabeth Troy, Lloyd feat. Andre 3000 & Lil Wayne, Alyssa Reid feat. Jump Smokers, Maroon 5 feat. Christina Aguilera, Coldplay Paradise, Rihanna feat. Calvin Harris, Pitbull feat. Chris Brown, Marcús Collins, Tyga, William feat. Mick Jagger & J Lo, LMFAO feat. Lauren Bennett & GoonRock, Flo-Rida Good Feeling, Arctic Monkeys, Carly Rae Jepsen Tribute Team, Avicii, Adele, Lana Del Rey, Train, Ed Sheeran, Florence + The Machine, Dappy feat. Brian May, Katy Perry, Cover Drive, Jessie J, Lana Del Rey, The Script, Beyoncé, One Direction, Jessie J feat. B.o.B, Christina Perri, Lissie, Taylor Swift feat. The Civil Wars, Madonna, Katy Perry, The Black Keys, Madonna feat. Nicki Minaj & MIA, Hit Masters, David Guetta feat. Usher, Nizzle Kicks, Cher Lloyd feat. Astro.

Legend table with columns: Rank, Artist, Title, Label, Weeks on Chart, and Credits. Includes entries for 212 14, Alone Again, Born To Die, Bright Lights, Call Me Maybe, Call Me Maybe 2, Charlie Brown, Dance With Me Tonight, Dedication To My Ex, (Miss That), Domino, Drops Of Jupiter - Tell Me, I Won't Give Up, If You Wanna, Ill Manors, International Love, Jar Of Hearts, Last Of Me, Lego House, Levels, Love Me P*ck Me, Mama Do The Hump, Mamma Knows Best, Masterpiece, Mirror, Moves Like Jagger, N****S In Paris, Next To Me, Oh My Goodness, Paradise, Part Of Me, Party Rock Anthem, Price Tag, Proud, R U Mine, Rock City, Rockstar, Safe And Sound, Set Fire To The Rain, Seven Nation Army, Sexy And I Know It, Shake It Out, She Doesn't Mind, Somebody That I Used To Know, Sory For Party Rocking, Starships, Stronger (What Doesn't Kill You), T.H.E. (The Hardest Ever), Take Care, Talk That Talk, The Man Who Can't Be Moved, The One That Got Away, The Swarm, Titanium, Traveller's Chant, Turn Me On, Turn Up The Music, Twilight, Video Games, Want U Back 25, We Found Love, What Makes You Beautiful, Wide Awake, Wild Ones, Without You, Key: Platinum (600,000), Gold (400,000), Silver (200,000).

Official Charts Company 2012.

As used by Radio 1

CHARTS UK ALBUMS WEEK 13



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

THE OFFICIAL UK ALBUMS CHART

THIS WK	LAST WK	WKS ON CHRT	ARTIST / TITLE	LABEL	CATEGORIES	WEEKEND SALES	OFFICIAL CHART POSITION	PRODUCER
1	New		MADONNA <i>MDNA</i>	Interscope	2796815 (ARV)			(Madonna/Bernaschi/Bernaschi/DeMott/Moon/Ortiz/Schweig/Abland/Mallik/Indigo/Free School)
2	2	31	DAVID GUETTA <i>Nothing But The Beat</i>	Parlophone	2796894 (E) 1★			(Guetta/Neil/Case/Turner/Weston/Black Row/Atmck/Luttrell/Awari)
3	4	7	EMELI SANDE <i>Our Version Of Events</i>	Virgin	CDV3094 (E) 1★			(Speiser/Kayne/Kaughy/Boy/Mojm/Herman/Wilkie/Hamson/Case/Hoax/Key/Sand)
4	5	62	ADELE <i>21</i>	XL	XLCD320 (PLUS) 15★			(E.Smith/Robin/Epworth/Abel/Willis/Adkins)
5	23	57	JESSIE J <i>Who You Are</i>	Island	2758637 (ARV) 3★			(Dr. Luke/Riders/Cook/Martin/K/Dati/TheImvibe/Mer/Parker & James/Thomas/Ged/Gordon)
6	34	83	KATY PERRY <i>Teenage Dream</i>	Virgin	CDV3084 (E) 3★			(Dr. Luke/Blanco/Martin/Storace/Stewart/Karim/Alamo/Weiss)
7	7	23	COLDPLAY <i>Mylo Xyloto</i>	Parlophone	087531 (E) 3★			(Chris/Edwards/Green/Finamore)
8	8	29	ED SHEERAN <i>+ Asylum</i>	Capitol	524986652 (ARV) 3★			(Gosling/Hughes/Sheeran/No. 1)
9	6	9	LANA DEL REY <i>Born To Die</i>	Polygram	2787091 (ARV)			(Kanye/Parker/Berger/Rodriguez/Daly/Sheeran/Daly/Morales/Novak/Strawser/Shea/Shea/Howe)
10	1	2	PAUL WELLER <i>Sonik Kicks</i>	Island	2789805 (ARV)			(Weller/Bone)
11	3	4	MILITARY WIVES <i>In My Dreams</i>	Decca	2796665 (ARV)			(Cohen)
12	29	19	RIHANNA <i>Talk A Talk</i>	Def Jam	2787842 (ARV) 2★			(Dr. Luke/Arbuz/Kareem/Karim/Star/Gate/Crowder/Da Intenza/The Dream/No. 10/Smee/McGrillen/Ait-Bay/Alou Da Kid/Chariz N Status/Deaz)
13	15	28	LMFAO <i>Sorry For Party Rocking</i>	Interscope	2774463 (ARV)			(Party Rock/AA/Watts/Mac/oo/LMFAO)
14	New		NOAH STEWART <i>Noah</i>	Decca	2775385 (ARV)			(Hill)
15	9	4	BRUCE SPRINGSTEEN <i>Wrecking Ball</i>	Columbia	88691942541 (ARV)			(Juliana/Springsteen)
16	13	7	GOTYE <i>Making Mirrors</i>	Island	2752285 (ARV)			(De Backer)
17	16	4	JUSTIN FLETCHER <i>Hands Up...</i>	Little Demon	LTDM024 (SDU)			(Cohen/Lew/Thomson)
18	New		SHINEDOWN <i>Amaryllis</i>	Roadrunner	7567882574 (ADA ARV)			(Covatta)
19	New		IRON MAIDEN <i>En Vivo!</i>	EMI	3015871 (E)			(Shulky/Harris)
20	14	63	BRUNO MARS <i>Doo-Wops & Hoologans</i>	Elektra	7567883304 (ARV) 4★ 1★			(The Smeezingers/Wheeler/The Supa Dupps)
21	10	3	MICHAEL KIWANUKA <i>Home Again</i>	Polydor	2785405 (ARV)			(Butler)
22	12	3	MICHAEL BOLTON <i>Gems - The Very Best Of</i>	Sony RCA	88691960322 (ARV)			(Bolton/Bassette/Chicco/Carli/Corneliani/Chick/Roche/Dam/Anna/Montasio/Mark/Lange/Sim/Huff/Roster/Rahman/Peraz/Miel)
23	22	18	OLLY MURS <i>In Case You Didn't Know</i>	Epic	3869794942 (ARV) ★			(The Fezzie/Andy/Harrim/Robson/Umee/Gu/Trompton/Larkin/Rambon/Smith/Tramuzic/Vee/ee/Penne/Memphonic)
24	20	132	ADELE <i>19</i>	XL	XLCD313 (PLUS) 6★			(Abel/Willis/Morson)
25	24	19	ONE DIRECTION <i>Up All Night</i>	Sony	88697843642 (ARV)			(Max/Ash/Beck/Bowling/Moran/Spe/Saizone/Nevech/Shannon/Howe/God/Robson/Bea/Cone/Dan/CKE/11/m/y/John/Bowling/Moran/Ki/Saizone/Moroney)
26	28	22	RIZZLE KICKS <i>Stereo Typical</i>	Island	2780337 (ARV) ●			(Whiting/The Burn/Sprecher/Sutcliffe/Coates/Bamford/Hay/Slim/Chiamli/Caruana)
27	26	22	FLORENCE + THE MACHINE <i>Ceremonials</i>	Island	2782808 (ARV) 1★			(Epworth)
28	25	24	NOEL GALLAGHER'S HIGH FLYING BIRDS <i>Noel Gallagher's High Flying Birds</i>	Sour/Mush	JDNKCD10 (E) 2★			(Gallagher/Samy)
29	21	17	THE BLACK KEYS <i>El Camino</i>	Nonesuch	7559796331 (ARV) ●			(Danger Mouse/The Black Keys)
30	42	64	NICKI MINAJ <i>Pink Friday</i>	Cash Money/Island	2754194 (ARV) ●			(Kanye/Swift/Beatz/Crowford/Money/Rodent/Watts/Dal/7 Minors/Will/Lam/Drew Money)
31	New		ALTER BRIDGE <i>Live At Wembley: European Tour 2011</i>	Capitol	303700110 (E)			(Catalio/Il/Pasamon/Brice)
32	30	19	JAY-Z & KANYE WEST <i>Watch The Throne</i>	Ro-A-De-La	2765057 (ARV)			(West/Dean/Neuh/J.Top/Karim/U Don Jazzy/Hit-Boy/KiTheReal/The Keys/ne/RTA/No.1/BBank/Swift/Beatz/Kevyn/K)
33	11	2	THE SHINS <i>Port Of Morrow</i>	Astral Apothecary/Columbia	88691962701 (ARV)			(Kistner/Weser)
34	New		ALL-AMERICAN REJECTS <i>Kids In The Street</i>	Interscope	2793103 (ARV)			(Wells)
35	19	4	KATIE MELUA <i>Secret Symphony</i>	Dramatics	DRAMCD0078 (ADA ARV)			(Burt)
36	41	72	RIHANNA <i>Loud</i>	Def Jam	2752365 (ARV) 6★ 2★			(Storace/Neel/Harrell/Boseman/The Benneers/Kiddie/Pelow/Dabon/Sham/Mel/Bus/Stewart/Dean/Sound/Alou Da Kid)
37	35	30	MADONNA <i>Celebration</i>	Warner Brothers	759399819 (ARV) 1★			(Madonna/Lucas/Jellybean/Blondie & Avant)
38	18	3	MARCUS COLLINS <i>Marcus Collins</i>	RCA	88691946862 (ARV)			(Smith/Sorenson/Ridings/Taylor/Meehan/Lee/Max)
39	17	4	LIONEL RICHELIEU <i>Tuskegee</i>	Mercury	2778790 (ARV)			(Brown/Richie/Chesney/Ho/R/Chapman)
40	45	11	THE MACCAEES <i>Given To The Wild</i>	Fiction	2787389 (ARV)			(The Maccaes/Be/Cookworthy/Risingham)
41	38	20	SNOW PATROL <i>Fallen Empires</i>	Fiction	2780117 (ARV)			(Lachlan/Lee)
42	47	20	BEN HOWARD <i>Every Kingdom</i>	Island	2771686 (ARV) 1 ●			(Bond)
43	62	20	DRAKE <i>Take Care</i>	Cash Money/Island	2783262 (ARV) 1 ●			(Shibib/Ro-Lee/Montgomery/The Weeknd/Sa Smith/11/Mac/Jax/Bleu/Grubm/Casha/McEnney)
44	33	32	WILL YOUNG <i>Echoes</i>	RCA	8869794009 (ARV) 1★			(Richard K/Eliot/Helmans)
45	36	11	KELLY CLARKSON <i>Stronger</i>	RCA	88697961802 (ARV)			(Kennedy/Dean/Jones/Kurtin/Abramam/Elige/God/Roberts/Miley/Malbe/let/ies/Linda/DeStefano/Beason)
46	50	8	MAVERICK SABRE <i>Lonely Are The Brave</i>	Mercury	2770559 (ARV)			(Ureese/Penne/Saib/Hogarth/11/Sm/Ph/Eg/White)
47	44	125	FLORENCE + THE MACHINE <i>Lungs</i>	Island	1797940 (ARV) 5★			(Epworth/Neel/Mackie/Peggle/Welsh)
48	67	44	THE VACCINES <i>What Did You Expect From The Vaccines?</i>	Columbia	88697941451 (ARV)			(Coch/Margaret)
49	New		CROWE/HANSLIP/BELL/LSO/JENKINS <i>The Peacemakers</i>	EMI Classics	0843782 (E)			(Jeakins/Bamatz/Aiken)
50	32	7	WHITNEY HOUSTON <i>The Essential Whitney Houston</i>	Arista	88697829802 (ARV)			(Masset/Watson/Stein/Kashfi/Babyface/Cawford/Rawling/Taylor/Johns/Stacy/G/D.1/P/Leon/Dugless/Souhoad & Katin/Lipson/A.A.Rand/Jellybean)
51	New		THE MARS VOLTA <i>Noctumququet</i>	Warner Brothers	9362495184 (ARV)			(Reynolds/Lopez)
52	75	18	BRUCE SPRINGSTEEN <i>Greatest Hits</i>	Columbia	4785552 (ARV) 2★			(Springsteen/Katecoe/Lucas/Pletkin/Apple/Lucas/GV)
53	Frequency		THE SCRIPT <i>The Script</i>	Phonogenic	(ARV) 2★ 1★			(The Script)
54	55	61	CHASE & STATUS <i>No More Idols</i>	Mercury	2745135 (ARV) 1★			(Kenner/Milton/Hewes/Sub Focus/Plan B)
55	27	4	GILBERT O'SULLIVAN <i>The Very Best Of</i>	USM Media	USMTVC002 (SDU)			(O'Sullivan/Mills/Duggan/Duggan/Duggan/Flannery)
56	48	27	BEE GEES <i>Number Ones</i>	Reprise	812279857 (ARV) 1 ●			(Bee Gees/Steigwood/Manni/Roberts/Galester/Teach)
57	54	28	CHRISTINA PERRI <i>Lovestrong</i>	Atlantic	7567889945 (ARV) 1 ●			(Chazam/Hoodgen)
58	51	20	JLS <i>Jukebox</i>	Epic	88697940902 (ARV) 1★			(Kane/Watt/McGee/Arbuz/Rodent/Money/Rodent/Watts/Dal/7 Minors/Will/Lam/Drew Money)
59	59	66	DAVID GUETTA <i>One Love</i>	Parlophone	0641220 (E) 1★ 1★			(Guetta)
60	37	17	REBECCA FERGUSON <i>Heaven</i>	RCA	8869788022 (ARV) 1★			(Eg White/Smith/Top/Frogg/Beckman/Lattimer/Christie/Rockwell/11/Sm/Ph)
61	New		BLOOD RED SHOES <i>In Time To Voices</i>	Cooperative	VVR755034 (ARV)			(Morsey/Rood/Red Shoes)
62	Frequency		NOAH & THE WHALE <i>Last Night On Earth!</i>	Mercury/Young & Rubicam	2760096 (ARV) 1★			(Hick/Leece)
63	72	14	BIRDY <i>Birdy</i>	14th Floor/Atlantic	524985582 (ARV) 1 ●			(Crosby/Font/Abbe/Dob/Welsh)
64	39	6	CIVIL WARS <i>Barton Hollow</i>	Columbia	88691941852 (ARV)			(Pearce)
65	New		THE USED <i>Vulnerable</i>	Hopeless	HR7491 (ADA ARV)			(Feldman/Hick)
66	57	126	MUMFORD & SONS <i>Sigh No More</i>	Gentlemen Of The Road/Island	2722538 (ARV) 4★ 1★			(Drews)
67	73	24	NERO <i>Welcome Reality</i>	Mercury/MIA	2768195 (ARV) 1 ●			(Stephens/Ray)
68	70	26	JAMES MORRISON <i>The Awakening</i>	Island	2778944 (ARV) 1★			(Butler/Taylor)
69	Frequency		BLUR <i>The Best Of</i>	Food	FOODCD33 (E) 2★			(Blur/Street/Dr/H/Love/LP/Power/Hague/Hillier)
70	New		MADONNA <i>Complete Studio Albums: 1983-2008</i>	Rhino	8122797404 (ARV)			(Madonna/Lucas/Jellybean/Blondie & Avant)
71	52	10	FLEETWOOD MAC <i>Rumours</i>	Rhino	7599273132 (ARV) 11★			(Fleetwood/Mac/Dalhousie/Callite)
72	Frequency		BON JOVI <i>Greatest Hits</i>	Mercury	2752339 (ARV) 2★ 1★			(Fabiano/Leoni/Ebbin/Sambora/Sharke/Robb/Callin/Benson)
73	Frequency		YOU ME AT SIX <i>Sinners Never Sleep</i>	Virgin	CDV3093 (E) 1 ●			(Guth)
74	Frequency		GUNS N' ROSES <i>Greatest Hits</i>	Geffen	9861369 (ARV) 1 ● 3★			(Various)
75	63	29	ABBA <i>18 Hits</i>	Polar	9831452 (ARV) ★			(Andersson/Visvass)

Official Charts Company 2012.

Abba 75	Civil Wars 64	Guetta, David 59	Madonna 37	Noel Gallagher's High Flying Birds 28	Sheeran, Ed 8	Shinedown 18
Adele 4	Clarkson, Kelly 45	Guns N' Roses 74	Madonna 70	O'Sullivan, Gilbert 55	Shins, The 33	Shins, The 33
Adele 20	Coldplay 7	Houston, Whitney 50	Mars, Bruno 20	Snow Patrol 41	Snow Patrol 41	Snow Patrol 41
All American Rejects 34	Collins, Marcus 38	Howard, Ben 42	Mars, Bruno 20	Springsteen, Bruce 15	Springsteen, Bruce 15	Springsteen, Bruce 15
Alter Bridge 31	Crowe/Hanslip/Bell/Lso/Jenkins 49	Iron Maiden 19	Maverick Sabre 46	Stewart, Noah 52	Stewart, Noah 52	Stewart, Noah 52
Bee Gees 56	Drake 43	Jay-Z & Kanye West 32	Military Wives 11	Used, The 65	Used, The 65	Used, The 65
Birdy 63	Ferguson, Rebecca 60	Jessie J 5	Minaj, Nicki 30	Vaccines, The 48	Vaccines, The 48	Vaccines, The 48
Black Keys, The 29	Fleetwood Mac 71	JLS 58	Morrison, James 68	Weller, Paul 10	Weller, Paul 10	Weller, Paul 10
Blood Red Shoes 61	Florence + The Machine 27	Justin Fletcher 17	Mumford & Sons 66	Will Young 64	Will Young 64	Will Young 64
Blur 69	Florence + The Machine 47	Kiwanuka, Michael 21	Mus, Olly 23	You Me At Six 73	You Me At Six 73	You Me At Six 73
Bolton, Michael 22	Goyte 16	LMFAO 13	Neio 67			
Bon Jovi 77	Guetta, David 2	The Maccaes, The 40	Noah & The Whale 62			
Chase & Status 54		Madonna 1				

Key	BPI Awards
★ Platinum (300,000)	Albums
● Gold (100,000)	
● Silver (60,000)	Seaside Steve: Man From Another Time (gold)
★ 1m European sales	

CHARTS UK AIRPLAY WEEK 13

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 CNT	ARTIST / ALBUM / LABEL	TOTAL PLAYS	PLAYS +/-	TOTAL AUD (m)	AUD % +/-
1	3	11	5	GOTYE FEAT. KIMBRA Somebody That I Used To Know / <i>Island</i>	4564	-5.9	74.73	-8.67
2	5	6	4	KATY PERRY Part Of Me / <i>Virgin</i>	3564	31.08	61.78	19.73
3	4	13	13	JESSIE J Domino / <i>Island/Lava</i>	4445	-0.36	59.4	0.71
4	2	11	10	EMELI SANDE Next To Me / <i>Virgin</i>	4818	-2.53	58.69	-11.73
5	3	8	33	COLORPLAY Charlie Brown / <i>Parlophone</i>	2870	8.02	52.46	-14.22
6	7	6	3	NICKI MINAJ Starships / <i>Cash Money/Atlantic</i>	2000	9.29	49.65	7.77
7	6	11	8	DAVID GUETTA FEAT. SIA Titanium / <i>Ashtory/Virgin</i>	2824	1.55	48.06	-4.3
8	8	12	27	KELLY CLARKSON Stronger (What Doesn't Kill You) / <i>ACA</i>	3474	-6.01	44.7	-1.37
9	13	3	28	OLLY MURS Oh My Goodness / <i>Epic/Sony</i>	1810	32.89	44.43	13.52
10	9	12	38	ALYSSA REID FEAT. JUMP SMOTHERS Alone Again / <i>3 Beats/ATW</i>	3659	-1.77	42.67	-4.16
11	17	10	24	ED SHEERAN Drunk / <i>Asylum</i>	2274	-5.37	38.62	24.78
12	10	11	16	DI FRESH FEAT. RITA ORA Hot Right Now / <i>Mus</i>	1639	-8.23	38.57	-7.51
13	34	21	32	OLLY MURS Dance With Me Tonight / <i>Epic/Sony</i>	2779	-8.65	37.75	0.21
14	11	9	7	FLO-RIDA FEAT. SIA Wild Ones / <i>Arista</i>	1779	-6.32	37.42	-10.2
15	15	37	39	MAROON 5 FEAT. CHRISTINA AGUILERA Moves Like Jagger / <i>ABM/Octone</i>	2558	-13.11	36.89	6.07
16	17	25	41	RIHANNA FEAT. CALVIN HARRIS We Found Love / <i>Def Jam</i>	2010	-10.19	34.1	-14.08
17	42	2	2	SEAN PAUL She Doesn't Mind / <i>Atlantic/VP</i>	857	79.92	33.48	74.1
18	16	5	5	WILL YOUNG Losing Myself / <i>ACA</i>	1998	6.67	33.18	-3.57
19	19	3	15	JASON MRAZ I Won't Give Up / <i>Elektra</i>	2344	12.42	31.08	3.57
20	28	5	1	CHRIS BROWN Turn Up The Music / <i>ACA</i>	1388	32.7	29.88	24.14
21	33	5	9	LABRINTH Last Time / <i>Sony</i>	1099	28.69	29.28	25.67
22	30	3	3	CONOR MAYNARD Can't Say No / <i>Parlophone</i>	1008	10.28	29.13	21.53
23	21	14	22	RIZZLE KICKS Mama Do The Hump / <i>Island</i>	1173	-14.5	27.64	-6.27
24	45	3	1	CALVIN HARRIS FEAT. NE-YO Let's Go / <i>Galerne</i>	999	16.16	26.8	48.39
25	NEW 1			JAMES MORRISON One Life / <i>Island</i>	924	0	26.22	0
26	22	3	3	TRAIN Drove By / <i>Columbia</i>	1583	0	24.71	0
27	24	4	68	MADONNA Masterpiece / <i>Interscope</i>	1260	32.77	24.7	-3.4
28	29	19	37	LOYD FEAT. ANDRE 3000 & LIL WAYNE Dedication To My Ex (Miss That) / <i>Interscope</i>	1704	-8.97	23.29	-2.92
29	31	34	34	PIXIE LOTT All About Tonight / <i>Mercury</i>	1365	-11.76	23.27	-1.83
30	38	4	25	RIHANNA FEAT. JAY-Z Talk A Talk / <i>Def Jam</i>	562	41.21	23.22	■
31	27	28	40	COLORPLAY Paradise / <i>Parlophone</i>	1768	-16.52	22.55	-9.58
32	18	8	43	MARCUS COLLINS Seven Nation Army / <i>ACA</i>	2188	-12.02	22.34	-27.09
33	NEW 1			ROXETTE It's Possible / <i>EMM</i>	27	0	21.69	0
34	RE			JAY-Z & KANYE WEST N****s In Paris / <i>Roc-a-fella</i>	306	0	21.64	0
35	40	63	89	ADELE Rolling In The Deep / <i>JR</i>	1276	-5.76	21.18	5.69
36	26	29	54	ED SHEERAN Lego House / <i>Asylum</i>	1802	-20.58	20.31	-19.98
37	NEW 1			PLAN B Ill Manors / <i>O79/Arista</i>	108	0	20.27	0
38	35	24	31	LABRINTH FEAT. TINIE TEMPAH Earthquake / <i>Sony</i>	703	-14.48	19.96	-14.22
39	NEW 1			ARCTIC MONKEYS R U Mine / <i>Dominio</i>	209	0	19.27	0
40	23	20	47	FLO-RIDA Good Feeling / <i>Arista</i>	1090	-12.8	19.16	-26.53
41	34	2	20	JLS Proud / <i>ACA</i>	1491	19.28	19.1	-17.42
42	32	5	5	PAUL CABRACK Good Feelin' About It / <i>Gems&Dr</i>	354	23.78	18.96	-19.93
43	NEW			MARLON ROUBETTE New Age / <i>Warner Brothers</i>	304	0	18.9	0
44	37	2	2	PAUL WELTER That Dangerous Age / <i>Island</i>	351	7.01	18.89	-12.3
45	NEW 1			DAVID GUETTA FEAT. NICKI MINAJ Turn Me On / <i>Ashtory/Virgin</i>	776	0	18.18	0
46	47	43	43	PITBULL FEAT. MAYER, AFROJACK & NE-YO Give Me Everything / <i>J</i>	883	-1.52	17.64	1.85
47	RE			ADELE Someone Like You / <i>JR</i>	1070	0	17.56	0
48	NEW 3			CARLY RAE JEPSEN Call Me Maybe / <i>ACA/Polystar</i>	733	0	16.71	0
49	36	3	18	ALEXANDRA BURKE FEAT. ERICK MORILLO Elephant / <i>ACA</i>	1438	-2.14	16.63	-23.79
50	NEW			JUSTIN BIEBER Boyfriend / <i>Def Jam</i>	528	0	16.3	0



UK TV AIRPLAY CHART TOP 40

POS	LAST	ARTIST / ALBUM / LABEL	PLAYS
1		TULISA Young / <i>ATM/Island</i>	679
2		CHRIS BROWN Turn Up The Music / <i>ACA</i>	654
3		FLO-RIDA FEAT. SIA Wild Ones / <i>Arista</i>	618
4		KATY PERRY Part Of Me / <i>Virgin</i>	599
5		LABRINTH Last Time / <i>Sony</i>	570
6		BEYONCE End Of Time / <i>Columbia/Parlophone Int.</i>	552
7		DAVID GUETTA FEAT. NICKI MINAJ Turn Me On / <i>Ashtory/Virgin</i>	527
8		EMELI SANDE Next To Me / <i>Virgin</i>	495
9		DAVID GUETTA FEAT. SIA Titanium / <i>Ashtory/Virgin</i>	454
10		ALEXANDRA BURKE FEAT. ERICK MORILLO Elephant / <i>ACA</i>	433
11		LMFAD Sorry For Party Rocking / <i>Interscope</i>	429
12		CARLY RAE JEPSEN Call Me Maybe / <i>ACA/Polystar</i>	420
13		DI FRESH FEAT. RITA ORA Hot Right Now / <i>Mus</i>	419
14		JESSIE J Domino / <i>Island/Lava</i>	407
15		OLLY MURS Oh My Goodness / <i>Epic/Sony</i>	387
16		SEAN PAUL She Doesn't Mind / <i>Atlantic/VP</i>	383
17		CONOR MAYNARD Can't Say No / <i>Parlophone</i>	383
18		STOOSIE FEAT. TRAVIS MCCOY Love Me/Prank Me / <i>Warner Brothers</i>	375
19		GOTYE FEAT. KIMBRA Somebody That I Used To Know / <i>Island</i>	345
20		JLS Proud / <i>ACA</i>	337
21		COVER DRIVE Sparks / <i>Global Talent/Polystar</i>	331
22		USHER Climax / <i>ACA</i>	323
23		JAY-Z & KANYE WEST N****s In Paris / <i>Roc-a-fella</i>	301
24		RIZZLE KICKS Traveller's Chant / <i>Island</i>	291
25		AZALEA BANKS FT LAYZ JAY Z / <i>Azalea Banks/Polystar</i>	272
26		LIL WAYNE FEAT. BRUNO MARS Mirror / <i>Cash Money/Radio</i>	271
27		ED SHEERAN Drunk / <i>Asylum</i>	265
28		KELLY CLARKSON Stronger (What Doesn't Kill You) / <i>ACA</i>	246
29		SWEDISH HOUSE MAFIA Greyhound / <i>Virgin</i>	242
30		TINCHY STRYDER FEAT. PIXIE LOTT Bright Lights / <i>Island</i>	237
31		DAPPY FEAT. BRIAN MAY Rockstar / <i>ATW/Island</i>	235
32		SKEPTA Make Peace Not War / <i>3 Beats/ATW/RBK</i>	208
33		MARCUS COLLINS Seven Nation Army / <i>ACA</i>	203
34		ALYSSA REID FEAT. JUMP SMOTHERS Alone Again / <i>3 Beats/ATW</i>	196
35		SHAY Level Up / <i>JR</i>	186
36		DRAKE FEAT. LIL WAYNE The Motto / <i>Cash Money/Radio</i>	181
37		LMFAD Sexy And I Know It / <i>Interscope</i>	181
38		WILL.I.AM FEAT. MICK JAGGER & JENNIFER LOPEZ T.H.E. (The Hardest Ever) / <i>Interscope</i>	183
39		RIZZLE KICKS Mama Do The Hump / <i>Island</i>	178
40		RIHANNA FEAT. CALVIN HARRIS We Found Love / <i>Def Jam</i>	177

TV airplay chart top 40 © Nielsen Music. Compiled from data gathered from last Sunday to Saturday. The TV airplay chart is currently based on plays on the following stations: A.Music, B.Ban, C.Club 95.7, D.Chief 104, E.Chief 104.2, F.Chief 104.4, G.Chief 104.6, H.Chief 104.8, I.Chief 105, J.Chief 105.2, K.Chief 105.4, L.Chief 105.6, M.Chief 105.8, N.Chief 106, O.Chief 106.2, P.Chief 106.4, Q.Chief 106.6, R.Chief 106.8, S.Chief 107, T.Chief 107.2, U.Chief 107.4, V.Chief 107.6, W.Chief 107.8, X.Chief 108, Y.Chief 108.2, Z.Chief 108.4, AA.Chief 108.6, AB.Chief 108.8, AC.Chief 109, AD.Chief 109.2, AE.Chief 109.4, AF.Chief 109.6, AG.Chief 109.8, AH.Chief 110, AI.Chief 110.2, AJ.Chief 110.4, AK.Chief 110.6, AL.Chief 110.8, AM.Chief 111, AN.Chief 111.2, AO.Chief 111.4, AP.Chief 111.6, AQ.Chief 111.8, AR.Chief 112, AS.Chief 112.2, AT.Chief 112.4, AU.Chief 112.6, AV.Chief 112.8, AW.Chief 113, AX.Chief 113.2, AY.Chief 113.4, AZ.Chief 113.6, BA.Chief 113.8, BB.Chief 114, BC.Chief 114.2, BD.Chief 114.4, BE.Chief 114.6, BF.Chief 114.8, BG.Chief 115, BH.Chief 115.2, BI.Chief 115.4, BJ.Chief 115.6, BK.Chief 115.8, BL.Chief 116, BM.Chief 116.2, BN.Chief 116.4, BO.Chief 116.6, BP.Chief 116.8, BQ.Chief 117, BR.Chief 117.2, BS.Chief 117.4, BT.Chief 117.6, BU.Chief 117.8, BV.Chief 118, BV.Chief 118.2, BV.Chief 118.4, BV.Chief 118.6, BV.Chief 118.8, BV.Chief 119, BV.Chief 119.2, BV.Chief 119.4, BV.Chief 119.6, BV.Chief 119.8, BV.Chief 120, BV.Chief 120.2, BV.Chief 120.4, BV.Chief 120.6, BV.Chief 120.8, BV.Chief 121, BV.Chief 121.2, BV.Chief 121.4, BV.Chief 121.6, BV.Chief 121.8, BV.Chief 122, BV.Chief 122.2, BV.Chief 122.4, BV.Chief 122.6, BV.Chief 122.8, BV.Chief 123, BV.Chief 123.2, BV.Chief 123.4, BV.Chief 123.6, BV.Chief 123.8, BV.Chief 124, BV.Chief 124.2, BV.Chief 124.4, BV.Chief 124.6, BV.Chief 124.8, BV.Chief 125, BV.Chief 125.2, BV.Chief 125.4, BV.Chief 125.6, BV.Chief 125.8, BV.Chief 126, BV.Chief 126.2, BV.Chief 126.4, BV.Chief 126.6, BV.Chief 126.8, BV.Chief 127, BV.Chief 127.2, BV.Chief 127.4, BV.Chief 127.6, BV.Chief 127.8, BV.Chief 128, BV.Chief 128.2, BV.Chief 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CHARTS EU AIRPLAY WEEK 12**PAN-EUROPEAN**

POS	ARTIST/ALBUM/LABEL
1	GOTYE FT. KIMBRA Somebody That I Used To Know UNI
2	MICHEL TELO <i>Al Se Eu Te Pego</i> SME
3	TRAIN <i>Drive By</i> SME
4	DAVID GUETTA FEAT. NICKI MINAJ Turn Me On EMI
5	KATY PERRY <i>Part Of Me</i> EMI
6	FLO RIDA FEAT. SIA <i>Wild Ones</i> WEA
7	NICKI MINAJ <i>Starships</i> UNI
8	DAVID GUETTA FEAT. SIA <i>Titanium</i> VIR
9	RIHANNA FEAT. JAY-Z <i>Talk That Talk</i> UNI
10	SEAN PAUL <i>She Doesn't Mind</i> WEA

**DENMARK**

POS	ARTIST/ALBUM/LABEL
1	KELLY CLARKSON Stronger (What Doesn't Kill You) SME
2	GOTYE FT. KIMBRA Somebody That I Used To Know UNI
3	TRAIN <i>Drive By</i> SME
4	AURA DIONE FEAT. ROCK MAFIA Friends UNI
5	LIANNE LA HAVAS <i>Forget</i> WEA
6	LUKAS GRAHAM Drunk In The Morning CPH
7	NABIMA <i>Never Played The Bass</i> SME
8	ALPHABEAT <i>Vacation</i> CPH
9	MADONNA FT. NICKI MINAJ & M.I.A. Give Me All Your Lovin' UNI
10	MEDINA <i>KL. 10</i> ALM

**FRANCE**

POS	ARTIST/ALBUM/LABEL
1	DAVID GUETTA FEAT. NICKI MINAJ Turn Me On CAP
2	SEAN PAUL <i>Hold On</i> ATL
3	MICHEL TELO <i>Al Se Eu Te Pego</i> UNI
4	RIHANNA FEAT. JAY-Z <i>Talk That Talk</i> UNI
5	IRMA <i>I Know</i> WEA
6	SEXION D'ASSAUT <i>Avant Q'uelle Parte</i> SME
7	TAL <i>Le Sens De La Vie</i> WEA
8	BASTO <i>Again And Again</i> SME
9	NICKI MINAJ <i>Starships</i> UNI
10	FLO RIDA FEAT. SIA <i>Wild Ones</i> WEA

**GERMANY**

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

**IRELAND**

POS	ARTIST/ALBUM/LABEL
1	EMELI SANDE <i>Next To Me</i> EMI
2	GOTYE FT. KIMBRA Somebody That I Used To Know UNI
3	ED SHEERAN <i>Drunk</i> WEA
4	COLDPLAY <i>Charlie Brown</i> EMI
5	JESSIE J <i>Domino</i> UNI
6	DAVID GUETTA FEAT. SIA <i>Titanium</i> EMI
7	THE CORONAS <i>Mark My Words</i> 3UR
8	FLO RIDA FEAT. SIA <i>Wild Ones</i> WEA
9	KATY PERRY <i>Part Of Me</i> EMI
10	BRESSIE <i>Breaking My Fall</i> SME

**ITALY**

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

NETHERLANDS

POS	ARTIST/ALBUM/LABEL
1	TRAIN <i>Drive By</i> SME
2	MICHEL TELO <i>Al Se Eu Te Pego</i> CHR
3	BIRDY <i>People Help The People</i> WEA
4	LYKKE LI <i>I Follow Rivers</i> WEA
5	ED SHEERAN <i>The A Team</i> WEA
6	KEANE <i>Silenced By The Night</i> UNI
7	ADELE <i>Turning Tables</i> V2R
8	GAVIN DEGRAW <i>Soldier</i> SME
9	LLOYD FEAT. ANDRE 3000 & LIL WAYNE Dedication To My Ex (Miss That) UNI
10	FLO RIDA FEAT. SIA <i>Wild Ones</i> WEA

NORWAY

POS	ARTIST/ALBUM/LABEL
1	LALEH <i>Some Die Young</i> WMN
2	FIRST AID KIT <i>Emmylou</i> VME
3	ADELE <i>Set Fire To The Rain</i> PLY
4	DONKEYBOY <i>City Boy</i> WMN
5	ADELE <i>Someone Like You</i> PLY
6	ST. MORRITZ <i>Like Sma</i> SME
7	LADY ANTEBELLUM <i>Just A Kiss</i> EMI
8	STAUT <i>Tomfat</i> IND
9	TRAIN <i>Drive By</i> SME
10	MAROON 5 FEAT. CHRISTINA AGUILERA Moves Like Jagger UNI

SPAIN

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

SWEDEN

POS	ARTIST/ALBUM/LABEL
1	LOREEN <i>Euphoria</i> WEA
2	AMANDA FONDELL <i>All This Way</i> UNI
3	TIMBUKTU <i>Flickan Och Krakan</i> EMI
4	TAKIDA <i>You Learn</i> UNI
5	MOA LIGNELL <i>When I Held Ya</i> UNI
6	DANNY SAUCEDO <i>Amazing</i> SME
7	MICHEL TELO <i>Al Se Eu Te Pego</i> FAM
8	LALEH <i>Some Die Young</i> WEA
9	ADELE <i>Someone Like You</i> PGM
10	KELLY CLARKSON Stronger (What Doesn't Kill You) SME

GLOBAL SALES ANALYSIS

BY ALAN JONES

WITH BRUCE SPRINGSTEEN'S *Wrecking Ball* becoming less effective, and no single contender emerging to challenge it worldwide, Adele's 21 returns to the top of the global rankings this week. It does so at a time when it is No.1 only in Mexico. 21 slips 1-2 in both Brazil and South Africa but is still in the Top 10 in a further 23 countries, with little sign of decline. It is still top five in Spain (3-2), New Zealand (2-2), the US (2-2), Australia (3-3), Flanders (3-3), Wallonia (2-3), the Netherlands (5-4), Canada (4-4), Ireland (4-4),

France (3-4), Norway (3-4), Finland (2-4), the Czech Republic (7-5), Hungary (4-5) and Italy (4-5).

Wrecking Ball is No.1 in more countries than any other album for the third week in a row, however, holding at the summit in Denmark, Ireland, Spain and Sweden, and rebounding 2-1 in the Netherlands. It is tracking higher than 21 in many countries but cannot overcome the fact that it sold 37,000 copies in the US last week, while 21 sold 130,000. Incidentally, the No.1 album in the US - the soundtrack set The

The Shins



Hunger Games - sold 175,000 copies there but barely broke surface elsewhere. The most widely debuting album of the week is The Shins' *Port Of Morrow*, which sold 75,000 to take third place in the US and simultaneously debuts in

15 other countries, with Top 20 placings in Iceland (three), Australia (four), Canada (seven), Norway (13), New Zealand (17) and the Netherlands (20).

Next week's biggest debut and a cert to knock Adele's 21 off the planet's podium position is Madonna's *MDNA*. Apparently on schedule to sell 325,000 copies or more in the US alone, it is already No.1 in Brazil and Hungary, and also debuts in Japan, at a more modest No.40.

North America's favourite album a week ago, British boy band sensation One Direction's *Up All Night* dips 1-3 in Canada and 1-4 in the US. However it returns to the

summit in New Zealand (3-1), and is also on the climb in Croatia (7-2), Australia (5-2), France (22-20), Spain (28-23), Norway (36-25), the Czech Republic (29-25), Flanders (38-33), the Netherlands (40-34) and Wallonia (58-50).

Finally, after becoming a hit in much of Europe, 15-year-old Birdy's self-titled debut album has been launched in North America, and instantly perches at No.33 in Canada and 62 in the US. The album has been in the Top 10 in the Netherlands since its debut 19 weeks ago, reaching No.1 eight weeks ago. It also remains charted in Flanders, Wallonia (15-15) and re-enters in Ireland.

CHARTS INDIES/COMPILATIONS



INDIE SINGLES TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



The White Stripes Indie Singles (16)



Adele Indie Singles (4)



Charlene Soraia Indie Singles (9)



Breton Indie Albums Breakers (9)



Adele Indie Albums (1)

- 1 1 DJ FRESH FEAT. RITA ORA Hot Right Now / *Mos (ARV)*
- 2 2 ARCTIC MONKEYS R U Mine / *Domino (PUS)*
- 3 **NEW** CARLY RAE JEPSEN TRIBUTE TEAM Call Me Maybe / *TT (Blackball Music)*
- 4 3 ADELE Set Fire to the Rain / *JL (PUS)*
- 5 **NEW** HIT MASTERS Call Me Maybe / *Hr Master*
- 6 4 ADELE Someone Like You / *JL (PUS)*
- 7 6 ADELE Rolling In The Deep / *JL (PUS)*
- 8 8 COLLEGE FEAT. ELECTRIC YOUTH A Real Hero / *Voterie*
- 9 5 CHARLENE SORAIA Wherever You Will Go / *Pensacola (E)*
- 10 **NEW** HNEKA Shining Star / *Decca (Est)*
- 11 **NEW** HITS NOW Call Me Maybe / *Esso Pop Covers (ARV)*
- 12 **NEW** WE ARE YOUNG SINGERS We Are Young / *Mega-Sound*
- 13 ADELE Make You Feel My Love / *JL (PUS)*
- 14 **NEW** HERE'S MY NUMBER Call Me Maybe / *lover*
- 15 15 DJ FRESH FEAT. SIAM EVANS Louder / *Mos (ARV)*
- 16 7 NADIA ALI Rapture / *Mos (ARV)*
- 17 13 M83 Midnight City / *We've (son ar)*
- 18 11 THE WHITE STRIPES 7 Nation Army / *JL (PUS)*
- 19 17 USHER TRIBUTE TEAM Climax / *TT Music*
- 20 19 NOEL GALLAGHER'S HIGH FLYING BIRDS Aka? What A Life! / *Sour Mash (E)*

INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- 1 1 ADELE 21 / *JL (PUS)*
- 2 2 JUSTIN FLETCHER Hands Up? The Album / *Little Decca (SMA)*
- 3 4 ADELE 19 / *JL (PUS)*
- 4 5 NOEL GALLAGHER'S HIGH FLYING BIRDS Noel Gallagher's High Flying Birds / *Sour+Cash (E)*
- 5 **NEW** ALTER BRIDGE Live At Wembley: European Tour 2011 / *o/c3*
- 6 3 KATIE MELUA Secret Symphony / *Dynamis (ADA And)*
- 7 6 GILBERT O'SULLIVAN The Very Best Of / *USA Media (SMA)*
- 8 **NEW** THE USED Vulnerable / *Napoles (ADA And)*
- 9 8 EXAMPLE Playing In The Shadows / *Mos (ARV)*
- 10 **NEW** ROCKET JUICE & THE MOON Rocket Juice & The Moon / *Honest Jons (E)*
- 11 10 CARO EMERALD Deleted Scenes From The... / *Oranmotta/Grand Maan (ADA And)*
- 12 **NEW** MESHUGGAH Koloss / *Nuclear Blast (P)*
- 13 11 ANDIE RIEU Waltzing In Europe / *Mos (Delta/Sony/DAJ)*
- 14 **NEW** FLYING COLORS Flying Colors / *Mos/Zoneles*
- 15 12 ARCTIC MONKEYS Suck It And See / *Domino (PUS)*
- 16 **NEW** EST 301 / *Act Music & Vision (HMI)*
- 17 19 METRONOMY The English Riviera / *Bonanza (ADA And)*
- 18 **NEW** YOUR DEMISE The Golden Age / *Visible Noise (Adele/O)*
- 19 **RE** MADNESS Complete Madness / *Urban Square (SMA)*
- 20 **NEW** LEFTFIELD Tourism / *Field Note (Absolute Artists)*

COMPILATION CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- 1 **NEW** VARIOUS Ultimate Clubland / *ATWANTY (ARV)*
- 2 1 VARIOUS Now That's What I Call Running / *EMI TV/ANTY (E)*
- 3 4 VARIOUS Keep Calm And Relax / *Sony/Rhino (ARV)*
- 4 **NEW** VARIOUS Essential R&B - The Club Mix / *EMI TV/Sony (ARV)*
- 5 6 VARIOUS Now That's What I Call Music 80 / *EMI TV/ANTY (E)*
- 6 2 VARIOUS Be My Baby / *Sony (ARV)*
- 7 5 VARIOUS One R&B / *Mos/Sony (ARV)*
- 8 3 VARIOUS Dreamboats & Petticoats... / *UNITED VENTY (ARV)*
- 9 7 VARIOUS The Sound Of Dubstep 4 / *Mos (ARV)*
- 10 9 VARIOUS Mix - Twenty Years / *Mos (ARV)*



- 11 11 VARIOUS Addicted To Bass 2012 / *Mos (ARV)*
- 12 10 VARIOUS Pop Princesses 2012 / *UNTY (ARV)*
- 13 **RE** VARIOUS Big Bass Anthems / *Mos (ARV)*
- 14 8 VARIOUS Massive R&B Spring 2012 / *o/c3 (ARV)*
- 15 **NEW** VARIOUS Blue Moon / *EMI TV/Rhino (E)*
- 16 12 VARIOUS Brit Awards 2012 With Mastercard / *UNTY (ARV)*
- 17 18 OST Drive / *Lakesore*
- 18 14 VARIOUS Cream Club Anthems 2012 / *EMI TV/New Stone (E)*
- 19 16 VARIOUS The Hunger Game Ost - Songs From District 12... / *Mercury (ARV)*
- 20 20 VARIOUS Running Trax Gold / *Mos (ARV)*

INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



- 1 16 CARLY RAE JEPSEN TRIBUTE TEAM Call Me Maybe / *TT (Blackball Music)*
- 2 **NEW** HIT MASTERS Call Me Maybe / *Hr Master (Hr Master)*
- 3 1 COLLEGE FEAT. ELECTRIC YOUTH A Real Hero / *Voterie (Voterie)*
- 4 8 HITS NOW Call Me Maybe / *Esso Pop Covers (Esso Pop Covers)*
- 5 **NEW** WE ARE YOUNG SINGERS We Are Young / *Mega-Sound (Mega-Sound Music)*
- 6 **NEW** HERE'S MY NUMBER Call Me Maybe / *lover (lover)*
- 7 5 USHER TRIBUTE TEAM Climax / *TT Music (TT Music)*
- 8 4 KNIFE PARTY Internet Friends / *Essexcom (Essexcom)*
- 9 6 ALABAMA SHAKES Hold On / *Beach Drive (All Deppers)*
- 10 **NEW** JUSTIN BIEBER TRIBUTE BAND Boyfriend / *TT (Blackball Music)*
- 11 12 ANPOLMATION Sail / *Red Bull (Red Bull)*
- 12 **NEW** A TRIBUTE RIP / *o/c3 Music (o/c3 Music)*
- 13 **NEW** DREAM TEAM Boyfriend / *TT (TT)*
- 14 2 SNIFFY DOG FEAT. ADRIENNE STIEBEL Little Boxes / *Pure SBZ (Pure SBZ)*
- 15 **NEW** POP TRACKS Boyfriend / *PT (PT Records)*
- 16 **NEW** COVER MASTERS Drive By / *Lux (Lux Music)*
- 17 15 KAVINSKY Nightcall / *Sound Masters (Sound Masters)*
- 18 7 DAVID TORT FEAT. GOSHA One Look / *Antone (Antone)*
- 19 **RE** MICHEL TELLO Ai Si Bu Te Pego / *Roster (Roster)*
- 20 13 IBIZA BASSHEADS Titanium / *Lushpione (Lushpione)*

INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



- 1 **NEW**! ROCKET JUICE & THE MOON Rocket Juice & The Moon / *Honest Jons (EmiBlack)*
- 2 **NEW** MESHUGGAH Koloss / *Nuclear Blast (Nuclear Blast)*
- 3 **NEW** FLYING COLORS Flying Colors / *Mos/Zoneles (Muscat Label Group)*
- 4 **NEW** EST 301 / *Act Music & Vision (Act Music & Vision)*
- 5 **NEW** YOUR DEMISE The Golden Age / *Visible Noise (Visible Noise)*
- 6 **NEW** JUSTIN TOWNES EARLE Nothings Gonna Change The Way... / *Round Shot (Round Shot)*
- 7 **NEW** SIEM/CITY PRAGUE PO/ENGLISHBY Banks/Six Pieces For Orchestra / *Mosca (Mosca)*
- 8 2 GRIMES Visions / *4AD (4D Deppers)*
- 9 **NEW** BREITON Other People's Problems / *Fat Cat (One Little Indiem)*
- 10 4 SIBTRIK Sibtrik / *Young Turks (2D Deppers)*
- 11 5 HELEN & OLLY Answer Me This Jubilee / *Answer Me This (Answer Me This)*
- 12 **NEW** ALLMAN BROTHERS BAND A & R Studios -New York 26Th August / *Left Field/Mosca*
- 13 **NEW** MARK STEWART The Politics Of Envy / *Future Noise (Future Noise)*
- 14 8 ANDREW BIRD Break It Yourself / *Bella Union (Bella Union)*
- 15 10 HIGH CONTRAST The Agony And The Ecstasy / *Hospital (Hospital)*
- 16 15 KING CREOSOTE & JON HOPKINS Diamond Mine / *Double Six (Domina)*
- 17 **NEW** MESHUGGAH Alive / *Nuclear Blast (Nuclear Blast)*
- 18 **NEW** MOTIONLESS IN WHITE Creatures / *Fearless (Fearless)*
- 19 **RE** BLACK VEIL BRIDES We Stitch These Wounds / *Stealthly (Stealthly)*
- 20 13 CANNIBAL CORPSE Torture / *Nuclear Blast (Nuclear Blast)*

CHARTS CLUB WEEK 13

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

UPFRONT CLUB TOP 40

POS	ARTIST / TRACK / LABEL
1	9 7 FOSTER THE PEOPLE Don't Stop (Color On The Walls) / Columbia
2	3 5 CAHILL FEAT. CHROME Can't You See / 3 Beat
3	5 3 DAVID GUETTA FEAT. NICKI MINAJ Turn Me On / Positiva/Virgin
4	4 5 ADAM F When The Rain Is Gone / 3 Beat
5	11 5 LADYHAWKE Black, White & Blue / Island/Modular
6	23 6 JES & RONSKI SPEED Can't Stop / Magik Muzik
7	14 4 SUB FOCUS FEAT. ALICE GOLD Out The Blue / Mercury
8	1 6 LABRINTH Last Time / Syco
9	NEW CALVIN HARRIS FEAT NE-YO Let's Go / Columbia
10	15 3 SWAY Level Up / 3 Beat
11	12 1 PAUL VAN DYKE FEAT. AUSTIN LEEDS Verano / UMTV
12	32 1 CHRIS MOODY FEAT. ASHTROBOT Rock Me / Stealth
13	34 2 MAT ZO The Bipolar EP / Anjunabeats
14	16 4 PATRICK HAGENAR FEAT. AMPM L.O.V.E. (You Give The) / Hed Kand
15	NEW RIHANNA Where Have You Been / Def Jam
16	NEW BENNY BENASSI FEAT. GARY GO Control / AATW
17	18 6 GENEVIEVE MARIKO WILSON Turning Japanese / Silver Blue/Lovershush Digital
18	24 3 SEBASTIEN DRUMS FEAT. NILES MASON French Rules / Stealth
19	21 3 NAUSE Mellow / White Label
20	2 3 BODYROX FEAT. CHIPMUNK & LUCIANA Bow Wow Wow / Transmission
21	NEW DJS FROM MARS FEAT. FRAGMA Insane (In Da Brain) / AATW
22	40 2 CONOR MAYNARD Can't Say No / Parlophone
23	NEW CHRIS COX & DJ TOMMY ROGERS FEAT. PEYTON Changin' / Tommy Boy
24	NEW ERIC SAADE FEAT. DEV Hotter Than Fire / AATW
25	NEW CHICANE Solaruppas / Enzo
26	22 6 EMMA HEWITT Colours / Armoa
27	19 8 BETSIJE LARKIN & JOHN O'CALLAGHAN The Dream / Premier
28	NEW DEHASSE FEAT. PRINCESS NYAH What A Night / In-Dehase
29	28 3 KELLY PEPPER VS. L.A. BOXERS No Woman Should Cry / Pepper
30	13 7 LAIDBACK LUKE FEAT. WYNTER GORDON Speak Up / New State
31	20 5 ROBBIE RIVERA FEAT. JES Turn It Around / Black Hole
32	NEW SANTIGOLD Disparate Youth / Atlantic
33	7 4 JACQUES LU CONT Reload / Reload
34	NEW FLUX PAVILION FEAT. EXAMPLE Daydreamer / Atlantic/Circus
35	35 2 SEBASTIAN INGROSSO + ALESSO FEAT. RYAN TEDDER Calling / Mercury
36	NEW BARRY FORE 4 Ya / V-Essentials
37	27 7 NERO Must Be The Feeling / MTA/Mercury
38	30 2 NICKI MINAJ Starships / Cash Money/Island
39	NEW RIHANNA FEAT. JAY-Z Talk That Talk / Def Jam
40	17 6 AYAH MARAR Mind Controller / Hustle Girl

COMMERCIAL POP TOP 30

POS	ARTIST / TRACK / LABEL
1	2 3 KATY PERRY Part Of Me / Virgin
2	13 4 FOSTER THE PEOPLE Don't Stop (Color On The Walls) / Columbia
3	7 2 DAVID GUETTA FEAT. NICKI MINAJ Turn Me On / Positiva/Virgin
4	3 12 BEYONCE End Of Time / Columbia/Parkwood Ent.
5	10 4 RIHANNA FEAT. JAY-Z Talk That Talk / Def Jam
6	4 7 MADONNA FEAT. NICKI MINAJ & MIA Give Me All Your Lovin' / Interscope
7	NEW JAY-Z & KANYE WEST N****S In Paris / Roc-a-fella
8	18 2 SWAY Level Up / 3 Beat
9	1 5 NICKI MINAJ Starships / Cash Money/Island
10	11 3 AYAH MARAR Mind Controller / Hustle Girl
11	5 5 CAHILL FEAT. CHROME Can't You See / 3 Beat
12	22 2 BODYROX FEAT. CHIPMUNK & LUCIANA Bow Wow Wow / Transmission
13	NEW COLDPLAY Charlie Brown / Parlophone
14	24 3 HARRY COLLIER Pick Me Up / DMC
15	8 5 LABRINTH Last Time / Syco
16	15 8 LEELEE Looks Good On You / Daywalker
17	23 2 RIZZLE KICKS Traveller's Chant / Island
18	NEW RIHANNA Where Have You Been / Def Jam
19	21 4 TRACI LORDS Last Drag / Sea To Sun
20	14 5 OLLY MURS Oh My Goodness / Epic/Syco
21	17 3 BREATHE CAROLINA Blackout / Sony
22	NEW COVER DRIVE Sparks / Global Talent/Polydor
23	NEW ERIC SAADE FEAT. DEV Hotter Than Fire / AATW
24	34 1 ALEX SAIDAC Stay In This Moment / Island
25	16 5 TAIO CRUZ FEAT. FLO-RIDA Hangover / 4th & Broadway
26	NEW AMY WEBER Let It Rain / Decca/Digital Republic
27	27 2 THE RAH BAND Love Below Zero / Shocking
28	25 2 VANQUISH The Harder You Love / Non-Stop
29	NEW TYGA Rack City / Cash Money/Island
30	RE 6 FLO-RIDA FEAT. SIA Wild Ones / Atlantic



UPFRONT Foster The People



COMMERCIAL POP Katy Perry



URBAN Adam F

No stopping the power of the People as they scoop first No.1

ANALYSIS

BY ALAN JONES

American indie/rock band **Foster The People** score their first number one on the Upfront chart, with *Don't Stop (Color On The Walls)* jumping 9-1 on the list to deny **Cahill's** *Can't You See*, which climbs 3-2 but loses the battle for chart honours by a margin of 4.04%. **Foster The People's** only previous entry to the Upfront chart came at the end of last year, when *Call It What You Want*

got to No.8. *Don't Stop (Color On The Walls)* has been rendered ready for club consumption by a plethora of mixers, including **Kat Krazy**, **Dave Silcox & Matt Nash**, **D Berrie**, **Kamatronic**, **Oliver Leo Zero**, **Futurecop** and **Rev**.

Foster The People also jump 13-2 on the Commercial Pop chart – but they are well beaten by **Katy Perry's** *Part Of Me*, which had 20.35% more support. Number two last week, *Part Of Me* thus becomes Perry's seventh No.1 off *Teenage Dream*.

The top four are static on the Urban chart but **Sway** pulls further away on his second week at No.1 with *Level Up*, which achieved 36% more support than runner-up and fellow 3 Beat recording artist **Adam F's** *When The Rain Is Gone* in the latest frame, compared to just 2.41% the week before.

UPFRONT BREAKERS

- KATY PERRY** Part Of Me
- B TRAIITS FEAT. ELIZABETH TROY** Fever
- SKEPTA** Make Peace Not War
- LMFAO** Sorry For Party Rocking
- COLDPLAY** Charlie Brown

URBAN TOP 30

POS	ARTIST / TRACK / LABEL
1	1 4 SWAY Level Up / 3 Beat
2	2 4 ADAM F When The Rain Is Gone / 3 Beat
3	3 7 RIHANNA FEAT. JAY-Z Talk That Talk / Def Jam
4	4 5 NICKI MINAJ Starships / Cash Money/Island
5	15 3 SKEPTA Make Peace Not War / 3 Beat/AATW/BBK
6	6 6 LABRINTH Last Time / Syco
7	20 2 JAY-Z & KANYE WEST N****S In Paris / Roc-a-fella
8	NEW NY MUSIC / Dream Juice/Cooling Vinyl
9	18 6 B. TRAIITS FEAT. ELIZABETH TROY Fever / Polydor
10	11 8 CHRIS BROWN Turn Up The Music / RCA
11	9 7 TYGA Rack City / Cash Money/Island
12	NEW 1 RIHANNA Where Have You Been / Def Jam
13	5 14 TAIO CRUZ FEAT. FLO-RIDA Hangover / 4th & Broadway
14	8 9 METZ & TRIX FEAT. SURINDER RATTAN Omg / White Label
15	12 7 FLO-RIDA FEAT. SIA Wild Ones / Atlantic
16	24 5 USHER Climax / RCA
17	7 5 HYPE KRONIK Dutty Weekend / White Label
18	21 2 STARBOY NATHAN Cosmic Kiss / Vibes Corner/Mona
19	10 7 DOT ROTTEN R U Not Entertained? / Mercury
20	14 2 PLATNUM Solar System / All In All In Recordings
21	16 8 SEAN PAUL She Doesn't Mind / Atlantic
22	17 6 50 CENT FEAT. TONY YAYO I Just Wanna / Interscope
23	NEW 1 YOUNG JEEZY FEAT. JAY-Z & ANDRE 3000 I Do / Def Jam
24	13 12 BEYONCE End Of Time / Columbia/Parkwood Ent.
25	23 10 WILL.I.AM. FEAT. MICK JAGGER & JENNIFER LOPEZ T.H.E (The Hardest Ever) / Interscope
26	RE 10 RARA LOUD Lala Liar / White Label
27	NEW 1 COVER DRIVE Sparks / Global Talent/Polydor
28	19 10 DJ FRESH FEAT. RITA ORA Red Right Now / MoS
29	25 5 DON TRIP FEAT. CEE LO GREEN Letter To My Son / Interscope
30	28 8 MOHOMBI In Your Head / Island

COOL CUTS TOP 20

- | POS | ARTIST / TRACK |
|-----|---|
| 1 | SANDER VAN DOORN FEAT. MAYAENI Nothing Inside |
| 2 | RIZZLE KICKS Traveller's Chant |
| 3 | SWEDISH HOUSE MAFIA Greyhound |
| 4 | PORTER ROBINSON Language |
| 5 | HOT CHIP Flutes |
| 6 | SANTIGOLD Disparate Youth |
| 7 | IAN CAREY & ROSETTE FEAT. TIMBALAND & BRASCO Amnesia |
| 8 | T.E.E.D. Tapes And Money |
| 9 | DJS FROM MARS FEAT. FRAGMA Insane (In Da Brain) |
| 10 | M83 Reunion |
| 11 | MICHAEL WOODS Warrior |
| 12 | MAVERICK SABRE I Used To Have It All |
| 13 | SONNY WHARTON/JOEL EDWARDS Keep On |
| 14 | JACK BEATS FEAT. DONAE'0 You Should Know |
| 15 | RITA ORA FEAT. TINIE TEMPAH R.I.P. |
| 16 | JULIAN JORDAN Rock Steady |
| 17 | MILK & SUGAR FEAT. NERI PER CASO Via Con Me |
| 18 | BIMBO JONES FEAT. IDA CORR See You Later |
| 19 | EVA Body On Mine |
| 20 | LAURENT GARNIER Timeless EP |



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

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CHARTS ANALYSIS WEEK 13**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

- **CARLY RAE JEPSEN** *Call Me Maybe* 404 Records
- **ALEX DAVY** *Lady Godiva Blues*
- **JASON MRAZ** *I'm Yours* Atlantic
- **THE SCRIPT** *Breakdown* Phonogenic



- **STEVIE WONDER** *Superstition* Motown
- **ONE DIRECTION** *One Thing* Syco
- **RAINBOW MIX** *We Are Young* 1st IW

UK ALBUMS CHART

- **NICKI MINAJ** *Pink Friday Roman Reloaded* Cash Money/Island
- **LABRINTH** *Electronic Earth* Syco



- **LOSTPROPHETS** *Weapons* Epic
- **MOSHI MONSTERS** *Music Rox* Mushi Monsters Music
- **ORBITAL** *Worley* ACP Recordings
- **IAN ANDERSON** *Thick As A Brick 2* EMI
- **GRAHAM COXON** *ABE* Polygram
- **KILLING JOKE** *ANNOI* Spinadam
- **ALL THE YOUNG** *Welcome Home* 14th Floor
- **OSMONDS** *Can't Get These Without You* Oceanic Entertainment
- **SEAN PAUL** *Tombahawik Technique* Atlantic/VP
- **DEMI LOVATO** *Umbroham* Hollywood
- **DR JOHN** *Locked On* Nervesh
- **BONNIE RAITT** *Siljeströmm* Paper
- **SETH LANEKIAN** *Talks From The Barrel* House Horow Oak
- **THE SCRIPT** *Science & Faith* Phonogenic
- **Laura Marling** *A Creature I Don't Know* High
- **ESPERANZA SPALDING** *Radio Music* Society Concert
- **2012 CAST RECORDING** *Sweeney Todd* d. First Night
- **CLIFF MARTINEZ** *Drive* - OST Sony Classical

SINGLES

■ BY ALAN JONES

Last week there were four versions of *Call Me Maybe* in the Top 200 - Carly Rae Jepsen Tribute Team debuted at number 49 (6,149 sales), The Hit Masters debuted at number 72 (4,281 sales), *Here's My Number* debuted at number 118 (21,93 sales) and *Hits Now* climbed 178-103 (2,774 sales). All are set to disappear this weekend, as the original, by Carly Rae Jepsen, is set to smash its way to No.1. Formerly No.1 in her Canadian homeland, and currently number one in Australia, Ireland and New Zealand, Jepsen's recording was available briefly at the start of the year, reaching number 130 and selling 3,188 copies but was then withdrawn until last Sunday (1st April).

A little over six years after his first single *Run It!* (feat. Julez Santana) debuted and peaked at number two, Chris Brown racked up his 25th Top 75 single and

**MIDWEEK NO.1**Carly Rae Jepsen:
Call Me Maybe

first number one last Sunday with *Turn Up The Music*. Debuting in pole position on sales of 83,777 copies, it is the introductory single from Brown's fifth album, *Fortune* - which is scheduled for release next month - and his 18th chart entry as primary artist.

Former Rihanna beau Brown's hit dethroned her best pal Katy Perry, whose *Part Of Me* dips to

number four (52,752 sales).

Sean Paul's *She Doesn't Mind* held up better, remaining at number two, although its sales were off 10.96% week-on-week at 59,637.

Nicki Minaj's *Starships* got as high as number two a fortnight ago, and rebounded 5-3 on Sunday, while recording its biggest weekly sale yet - 53,827.

Somebody That I Used To Know dipped 3-5 for Gotye feat. Kimbra but topped the 50,000 sales mark for the ninth straight week, shifting a further 51,554 copies to raise its career sales to 748,659.

Rapper Plan B registered his fourth Top 10 entry, debuting at number six (37,455 sales) with *Ill Manors*, the title track of his upcoming album, which also serves as the soundtrack to his film of the same name.

In a singles chart with few significant movers, there were Top 40 debuts for *The Vaccines'* *If You Wanna* (number 35, 8,703 sales), *Fever* by B Traits feat. Elisabeth Troy (number 36, 8,647 sales), and *Oh My Goodness*, which jumps 48-28 (10,374 sales) in its quest to become the third straight number one from Olly Murs' current album, *In Case You Didn't Know*.

Overall singles sales were up 3.55% week-on-week at 3,213,516 - 1.96% above same week 2011 sales of 3,151,630.

ALBUMS

■ BY ALAN JONES

Madonna and Chris Brown debuted atop the album and singles charts respectively last week but neither has a chance of remaining at number one this weekend, with Nicki Minaj set to topple Madonna and Canadian newcomer Carly Rae Jepsen banishing Brown.

Minaj's *Pink Friday: Roman Reloaded* was one of four new releases to pass Madonna's MDNA album in the first midweek sales flashes of the week on Tuesday, racking up sales of more than 19,500. Labrinth's debut album, *Electronic Earth*, sold over 13,000 copies to take second place ahead of *Lostprophets'* *Weapons* (nearly 9,000) and *Moshi Monsters'* *Music Rox*, with MDNA slumping to fifth with sales of just over 6,000 copies. The big album of the week, however, is *Now That's What I Call Music!* 81, which is set to open its account atop the compilation chart, after first day sales in excess of 70,000 copies.

MDNA - Madonna's first album for Interscope after more than a quarter of a century as a Warner Music artist - debuted at number one on the artist album

**MIDWEEK NO.1**Nicki Minaj:
Pink Friday Roman Reloaded

chart last week with some ease: sales of 56,335 copies were 155.84% higher than David Guetta's *Nothing But The Beat*, which continued at No.2 on sales of 22,020 copies.

MDNA was Madonna's 11th or 12th number one album depending on your point of view - she was the main but not the only artist on the *Evita* soundtrack, which hit the summit in 1996. Count MDNA as her 12th No.1 album, and she is ahead of Elvis Presley as the solo artist with most No.1s. otherwise she's equal with Presley. The Beatles remain the top artists overall, with 15 No.1s.

Although it was way too strong for the opposition last

week, MDNA sold considerably fewer copies on its first week than Madonna's last studio album, *Hard Candy*, which sold 94,655 copies on its May 2008 debut, itself falling far short of the career best 217,610 copies predecessor *Confessions On The Dance Floor* sold on its 2005 debut.

MDNA replaced Paul Weller's *Sonik Kicks* at No.1 - which slid to number 10 (11,520 sales), suffering the eighth biggest retreat from the summit in the 21st century. Both artists are 53 and it is the first time in chart history that two acts over 50 have claimed consecutive No.1 spots. Madonna also becomes the second oldest female solo artist to

have a number one album with new studio recordings, trailing only Barbara Streisand, who was 67 when she topped with *Love In The Answer* in 2009.

MDNA is Madonna's sixth number one since 2000, a total equalled by Westlife and Eminem and surpassed only by Robbie Williams (seven).

Classical tenor Noah Stewart and hard rock band Shinedown both made their chart debuts last week. Stewart's debut album, *Noah*, debuted at number 14 (7,877 sales), while Shinehead's fourth album *Amaryllis* flowered with a number 18 debut (6,598 sales).

Katy Perry's *Teenage Dream* rocketed 34-6 (13,178 sales), achieving its highest chart position for 75 weeks, after the release of the new *Teenage Dream: The Complete Confection* edition.

Sales of Jessie J's *Who You Are* also soared, as that album sprouts 23-5. Selling 14,108 copies last week to lift its 57 week career tally to 957,180, the album is doubtless benefiting from Jessie's role on BBC's *The Voice*.

Overall album sales were up 3.55% week-on-week at 1,549,889 - a massive 36.95% below same week 2011 sales of 2,457,831, which were inflated by *Mother's Day* gift-buying.

I ♥ music because...

...real emotion comes deep from within as does a great song. Music is the key to our heart, our soul and our rock and roll. The great songwriters such as Martyn, Lennon, McCartney, Springsteen, Weller and Gallagher, have not only given us the soundtrack of our lives but they are also my heroes.

JERSEY BUDD,

Singer, Songwriter, Leicester, England



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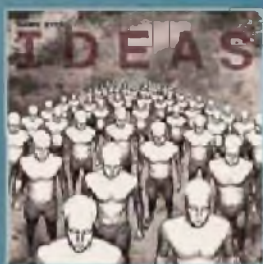
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PRODUCT KEY RELEASES



Hawk Eyes

Hawk Eyes' debut album is sleek, modern hardcore and suitably post-post-everything, but also cosmic and mischievous and never averse to (ab)using a classic riff here or there. "Riff after riff after riff after riff from noisy Leeds quartet." Kerrang 5/5. Artrocker Album Of The Month 5/5. **Out now**



Brendan Benson

Co-founder of The Raconteurs new album self-produced and recorded in the analog-only environs of Nashville's 'Welcome to 1979' studios. What Kind Of World features members of Big Star, Ryan Adams, the Cardinals and Phantom Planet. **Out 23/04**



Quantic & Alice Russell with the Combo Bárbaro

'Look Around The Corner' is the first full collaborative album from musical soul mates Quantic and Alice Russell, featuring Quantic's world-renowned outfit the Combo Bárbaro. "An exceptional collaboration" BBC online. **Out now**



Lone

Over the past couple of years, Manchester producer Lone has become a fully fledged reinvention of his former self. Leaving behind the hip-hop seasoned abstraction and hazy beatscapes of his early albums, Galaxy Garden is without doubt his most complete body of work to date. **Out 30/04**



Counting Crows

Produced by Counting Crows and Shawn Dealey, Underwater Sunshine features interpretations of songs by artists including Teenage Fanclub, The Faces, Gram Parsons, Fairport Convention and more. **Out 09/04**



DragonForce

The London based metal superstars release The Power Within, the band's fifth studio album, and first with new singer Marc Hudson in the fold. Two years in the making, this is by far the most diverse DragonForce album yet. **Out 15/04**



► BOMBAY BICYCLE CLUB How Can You...



► CHICANE Thousand Mile Stare

APRIL 9

SINGLES

- 2:54 You're Early (*Fiction*)
- BOMBAY BICYCLE CLUB How Can You Swallow So Much Sleep (*Island*)
- BREATHE CAROLINA Blackout (*Sony*)
- DJ KHALED FT. CHRIS BROWN Take It To The Head (*Island*)
- KOF An Alternative Soul - Ep (*Notkin But The Music*)
- MONICA & BRANDY It All Belongs To Me (*Itro*)
- CHRISTINA PERRI Arms (*Affinity*)
- LANA DEL REY Blue Jeans (*Polydor/Strange*)
- RIZZLE KICKS Traveller's Chant (*Island*)
- SANTIGOLD Disparate Youth (*Affinity*)
- SIMIAN MOBILE DISCO Seraphim (*Wichita*)
- SPIRITUALIZED Hey Jane (*Sony*)
- TRAIN Drive By (*Columbia*)
- USHER Climax (*Itro*)
- YOU ME AT SIX No One Does It Better (*Virgin*)

ALBUMS

- ALABAMA SHAKES Boys & Girls (*Rough Trade*)
- THE CORNSHED SISTERS Tell Tales (*Merchandise Industries*)
- COUNTING CROWS Underwater Sunshine (Or What We Did On Our Summer Vacation) (*Cooking Vinyl*)
- FLORENCE + THE MACHINE Mtv Unplugged (*Island*)
- HALESTORM The Strange Case Of? (*Goodrunner*)
- HUE & CRY Hot Wire (*Black*)
- M WARD A Wasteland Companion (*Bele Unions*)
- MOHOMBI Moveamnt (*Island*)
- MONICA New Life (*Itro*)
- JULIAN OVENDEN Legacy (*Decca*)
- RAMIN Ramin (*Sony Cong*)
- JOE SATRIANI Satchurated: Live In Montreal (*Sony*)
- SEA OF BEES Orangefarben (*Mercury*)
- LISSY TRULLIE Lissy Trullie (*Wichita/Universal*)

APRIL 16

SINGLES

- B.O.B So Good (*Affinity*)
- CLOCK OPERA Man Made (*Island*)
- DRAKE FEAT. LIL' WAYNE The Motto (*Cash Money/Island*)
- DRAKE FEAT. NICKI MINAJ Make Me Proud (*Cash Money/Island*)
- NEWTON FALLOONER Write It On Your Skin (*Ugly Truth/Itro*)
- KIMBRA Settle Down (*Warner Brothers*)

SINGLES

- LISSIE Go Your Own Way (*Columbia*)
- LIMFAO Sorry For Party Rocking (*Antelope*)
- AYAH MARAR Mind Controller (*Hustle GR*)
- MARINA AND THE DIAMONDS Primadonna (*K79/Affinity*)
- CONOR MAYNARD Can't Say No (*Polyphone*)
- PRINZHORN DANCE SCHOOL I Want You Ep (*Dfa*)
- STRANGERS Shine On You (*Rolling Moon/Bestwerk*)
- TOTALLY ENORMOUS EXTINGT DINOSAURS Tapes & Money (*Polydor*)
- SARAH WILLIAMS WHITE Take Your Time/If I Smile At You (*Blonds On Fire*)

ALBUMS

- BAHAMAS Barchords (*Island*)
- BATTLES Dross Glop (*Itro*)
- BREATHE CAROLINA Hell Is What You Make It (*Columbia*)
- CANCER BATS Dead Set On Living (*Hustle*)
- CHICANE Thousand Mile Stare (*Itro*)
- DR FEELGOOD All Through The City (With Wilko 1974-1977) (*Itro*)
- THE GHOSTS The End (*Powerlet*)
- HAL The Time The Hour (*Rough Trade*)
- JACK JOHNSON & FRIENDS The Best Of Kokuu (*Island*)
- THEOPHILUS LONDON Times Are Weird These Days (*Warner Brothers*)
- MAPS & ATLASES Beware And Be Grateful (*Fester*)
- BOB MARLEY Marley Ost (*Island*)
- JASON MRAZ Love Is A Four Letter Word (*Affinity*)
- SPIRITUALIZED Sweet Heart Sweet Light (*Double G*)
- STORM CORROSION Storm Corrosion (*Goodrunner*)
- TRAIN California 37 (*Columbia*)
- URBAN HEEP Official Bootleg Vol. V? Live In Athens, Greece (*Ferrucci*)

APRIL 23

SINGLES

- THE ANTLERS French Exit (*Transgressive*)
- BEYONCE End Of Time (*Columbia/Parkwood Ent.*)
- THE BLACK KEYS Dead And Gone (*Nonesuch*)
- CHILDISH GAMBINO Heartbeat (*Glassnote/Island*)
- CYMBALS Sideways, Sometimes Ep (*Thug Love*)
- FOSTER THE PEOPLE Don't Stop (Color On The Walls) (*Columbia*)
- DAVID GUETTA FEAT. NICKI MINAJ Turn Me On (*Post Malone/Virgin*)
- CALVIN HARRIS FEAT NE-YO Let's Go (*Columbia*)



► **COVER DRIVE** Sparks

- **REN HARVIEU** Open Up Your Arms (*Island/Rid* Glazes)
- **CARLY RAE JEPSEN** Call Me Maybe (*604/Polydex*)
- **NORAH JONES** Happy Pills (*Blue Note/Parlophone*)
- **THE LEVELLERS** Truth Is (*For The Fiddle*)
- **LITTLE BOOTS** Everynight I Say A Little Prayer (*875*)
- **DAVID LYNCH** Noahs Ark - Moby Remx (*Soundcity Best*)
- **MAVERICK SABRE** I Used To Have It All (*Mercury*)
- **PEACE** Follow Baby (*Deerly People*)
- **REDWIK** Conspiracy (*Rogue Industries*)
- **MARLON ROUBETTE** New Age (*Warner Brothers*)
- **STARBOY NATHAN** Cosmic Kiss (*Mos Corner/Mon*)
- **THE STAVES** The Motherload Ep (*Affinity*)
- **WZRD** Teleport To Me, Jamie (*Island*)
- **NEIL YOUNG** Oh Susannah (*Reprise*)

ALBUMS

- **BILLY BRAGG & WILCO** Mermaid Avenue: The Complete Sessions (*Novasack*)
- **CLOCK OPERA** Ways To Forget (*Island*)
- **HANNAH COHEN** Child Bride (*Black Lion*)
- **DELIRIOUS** The Cutting Edge Years: 20th Anniversary Edition (*Edgework*)
- **ELECTRIC GUEST** Mondo (*Blasound*)
- **LESLEY GARRETT** A North Country Lass (*Music In The Sky*)
- **REN HARVIEU** Through The Night (*Island/Rid* Glazes)
- **SANTIGOLD** Master Of My Make Believe (*Affinity*)
- **RUFUS WAINWRIGHT** Out Of The Game (*Polydor*)
- **JACK WHITE** Blunderbuss (*ZU/Third Man*)

APRIL 30

SINGLES

- **BANAMAS** Caught Me Thinking (*Island*)
- **COVER DRIVE** Sparks (*Island Talent/Polydor*)
- **DON DIABLO** Silent Shadows (*Blackbird*)
- **FAR EAST MOVEMENT** FEAT. JUSTIN BIEBER Live My Life (*Interscope/Cherrytree*)
- **FEEDER** Children Of The Sun (*Big Teeth*)
- **REBECCA FERGUSON** Gitter & Gold (*Rox*)
- **FLUX PAVILION** FEAT. EXAMPLE Daydreamer (*Affinity/Cross*)
- **THE HEARTBREAKERS** Delay, Delay (*Music Sounds*)
- **KASSIDY** I Can't Fly (Instant Grat) (*Vertigo*)
- **KEANE** Silenced By The Night (*Island*)
- **KING CHARLES** Lady Percy (*Island*)
- **LIANNE LA HAVAS** Lost & Found Ep (*Warner*)



► **EUROPE** Bag Of Bones

- **MINDLESS BEHAVIOUR** FEAT. FAZER GIRLS Talkin' 'Bout (*Polydex*)
- **MODESTEP** Show Me A Sign (*A&M*)
- **S.C.U.M** Amber Hands (*Mute*)
- **SEVE** White Noise (*Stranger*)
- **SNOW PATROL** New York (*Fiction*)
- **SUN FOCUS** FEAT. ALICE GOLD Out The Blue (*Mercury*)
- **SWEET BILLY PILGRIM** Joyful Reunion (*Parlophone*)
- **VARIOUS CRUELITIES** Neon Truth (*Hidesout/Mercury*)

ALBUMS

- **ANISON** Memory Flashes (*Sirecta*)
- **BLOB** Strange Clouds (*Affinity*)
- **BRENDAN BENSON** What Kind Of World (*Lojinx*)
- **DEVIN** Romancing (*Mo Exo*)
- **EUROPE** Bag Of Bones (*Sirecta*)
- **NORAH JONES** Little Broken Hearts (*Blue Note/Parlophone*)
- **KASSIDY** One Man Army (*Vertigo*)
- **MARILYN MANSON** Bom Villain (*Cooling Vinyl*)
- **MARINA AND THE DIAMONDS** Electra Heart (*875/Affinity*)
- **MYSTERY JETS** Radlands (*Rough Trade*)
- **POLKA** Give You The Ghost (*Members Industries*)
- **SEEKER LOVER KEEPER** Seeker Lover Keeper (*Microdata*)
- **STARBOY NATHAN** 3D Determination Dedication Desire (*Yikes Games/Mono*)
- **SWEET BILLY PILGRIM** Crown & Treaty (*Parlophone*)
- **VARIOUS CRUELITIES** Various Cruelties (*Hidesout/Mercury*)

MAY 7

SINGLES

- **DAMON ALBARN** The Marvelous Dream (*EMI*)
- **AVALANCHE CITY** Sunset (*Win New Zealand*)
- **FUN** FEAT. JANELLE MONAE We Are Young (*Justified By Romeo/Affinity*)
- **GOSSIP** Perfect World (*Sony*)
- **RICHARD HAWLEY** Leave Your Body Behind (*Mute*)
- **MAYER HAWTHORNE** The Walk (*Island*)
- **K'NAAN** Is Anybody Out There? (*A&M*)
- **MZ BRATT** Falling Down (*Soul2Streets/Affinity*)
- **PITBULL** Back In Time (I) (*Island*)
- **ROTA ORA** FEAT. TINIE TEMPAA R.I.P. (*Columbia/Sire Motown*)
- **THE SHIMS** It's Only Life (*Atom Apothecary/Columbia*)



► **THE CRIBS** In The Belly Of The Brazen Bull

- **SUNDAY GIRL** High & Low (*Island*)
- **THE TEMPER TRAP** Need Your Love (*Infectious*)
- **TULISA** Young (*Atom/Island*)
- **WILLY MOON** Yeah, Yeah (*Island*)

ALBUMS

- **DAMON ALBARN** Dr Dee (*EMI*)
- **CHRIS BROWN** Fortune (*Roc*)
- **COVER DRIVE** Bajan Style (*Island*)
- **THE CRIBS** In The Belly Of The Brazen Bull (*Wichita*)
- **FAR EAST MOVEMENT** Dirty Bass (*Interscope*)
- **RICHARD HAWLEY** Standing At The Skys Edge (I) (*Mute*)
- **THE HEARTBREAKERS** Funtimes (*Music Sounds*)
- **KEANE** Strangeland (*Island*)
- **KING CHARLES** Loveblood (*Island*)
- **THE MAGNETIC NORTH** Orkney: Symphony Of The Magnetic North (*Full Time Hobby*)
- **OFF! OFF!** (*Vox*)
- **SILVERSON PICKUPS** Neck Of The Woods (*Warner Brothers*)

MAY 14

SINGLES

- **COLD SPECKS** Blank Maps (*Mute*)
- **DYRANU** FEAT. SKEPTA & SNEAKBO Oliver Twist (*Mo'Hits/Mercury*)
- **DELLIAN** Breathe (*Affinity*)
- **KARIMA FRANCIS** Wherever I Go (*Mercury*)
- **THE FRAY** Run For Your Life (*Epix*)
- **GAZ COOMBS** Hot Fruit (*Hot Fruit/Veggie*)
- **BEN HOWARD** Only Love (*Island*)
- **JESSIE J** FEAT. DAVID GUETTA Laserlight (*Island/Arca*)
- **JOSH OSHO** FEAT. CHILDISH GAMBINO Giants (*Island*)
- **KATY B & MARK RONSON** Move To The Beat (*Roc*)
- **LONSDALE BOYS CLUB** Light Me Up (*Island*)
- **DEMI LOVATO** Give Your Heart A Break (*Hollywood/Polydor*)
- **NEON NITCH** Love U Betta/F**K U Betta (*Warner Brothers*)
- **NIKI & THE DOVE** Tomorrow (*Mercury*)
- **THE SATURDAYS** 30 Days (*Polydex*)

ALBUMS

- **GOSSIP** A Joyful Noise (*Sony*)
- **MAYER HAWTHORNE** How Do You Do (*Island*)
- **NIKI & THE DOVE** Instinct (*Mercury*)
- **PANTERA** Vulgar Display Of Power - Deluxe (*Crone Dreams*)
- **SIMIAN MOBILE DISCO** Unpatterns (*Wichita*)
- **SUMMERLIN** You Can't Burn Out If You're



► **TENACIOUS D** Rise Of The Fenix

- **Not On Fire** (*Rude*)
- **TENACIOUS D** Rise Of The Fenix (*Columbia*)
- **ZULU WINTER** Language (*Play It Again Sam*)

MAY 21

SINGLES

- **ALT-J** Breezeblocks (*Infectious*)
- **JUSTIN BIEBER** Boyfriend (*Def Jam*)
- **CHIDDY BANG** Mind Your Manners (*Reggae*)
- **KINDNESS** House (*Polydor*)
- **LADYHAWKE** Sunday Drive (*Island*)
- **MAC MILLER** Frick Park Market (*Island/Rastrum*)
- **PALOMA FAITH** Picking Up The Pieces (*Epix*)
- **RUMER** P.F. Sloan (*Affinity*)
- **SCISSOR SISTERS** Only The Horses (*Polydex*)
- **SEEKER LOVER KEEPER** Even Though I'm A Woman (*Melodrama*)
- **SPECTOR** Celestine (*Fiction*)
- **TYGA** FEAT. CHRIS RICHARDSON Far Away (*Island*)
- **VANQUISH** The Harder You Love (*Non-Stop*)
- **PAUL WELLER** When Your Garden's Overgrown (*Island*)

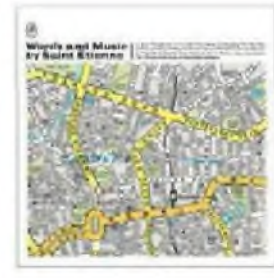
ALBUMS

- **ADMIRAL FALLOW** Tree Bursts In Snow (*Network*)
- **COLD SPECKS** I Predict A Graceful Expulsion (*Mute*)
- **DALE EARNHARDT JR JR** It's A Corporate World (*Warner Brothers*)
- **EMIN** After The Thunder (*Softloun*)
- **GAZ COOMBS** Gaz Coombes Presents? Here Come The Bombs (*Hot Fruit/Veggie*)
- **TOM JONES** Spirit In The Room (*Island*)
- **KIMBRA** Vows (*Warner Brothers*)
- **LLOYD** King Of Hearts (*Interscope*)
- **MAC MILLER** Blue Slide Park (*Island/Rastrum*)
- **PLAN B III** Manors (*679/Affinity*)
- **SADE** Live Concert (*Roc*)
- **SAINT ETIENNE** Words And Music By (*Heavenly*)
- **SOULSAVERS** The Light The Dead See (*V2/Compassion*)
- **THE TEMPER TRAP** I The Temper Trap (*Infectious*)

MAY 28

SINGLES

- **GRAHAM COXON** Ooh Yeh Yeh/Seven Naked Valleys (*Parlophone*)
- **LIARS** No.1 Against The Rush (*Mute*)
- **RIHANNA** Where Have You Been (*Def Jam*)
- **DOT ROTTEN** Overload (*Mercury*)
- **RUDIMENTAL** Feel The Love (*Asylum/Affinity*)
- **SEBASTIAN INGIROSSO + ALESSO** FEAT.



► **SAINT ETIENNE** Words And Music By

- **RYAN TEDDER** Calling (Lose My Mind) (*Mercury*)
- **ULTRAVOX** Brilliant (*EMI*)

ALBUMS

- **ALT-J** An Awesome Wave (*Infectious*)
- **FUN** Some Nights (*Fueled By Reason/Affinity*)
- **LADYHAWKE** Ardely (*Island*)
- **KYLIE MINOGUE** 25 (*Parlophone*)
- **PALOMA FAITH** Fall To Grace (*Epix*)
- **RUMER** Boys Don't Cry (*Affinity*)
- **JACK SAVORETTI** Before The Storm (*Real Gone*)
- **SCISSOR SISTERS** Magic Hour (*Polydex*)
- **SIGUR ROS** Valtari (*EMI*)
- **REGINA SPEKTOR** What We Saw From The Cheap Seats (*Sire/Warner Brothers*)
- **ULTRAVOX** Brilliant (*EMI*)
- **SARA WATKINS** Sun Midnight Sun (*Non-Stop*)

JUNE 4

SINGLES

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

ALBUMS

- **DELANE** We Are The Others (*Woodrunner*)
- **HEATHER FINDLAY** Kitchen Session (*Black Sand*)
- **HUMAN LEAGUE** Dare/Faschnation - Reissue (*Virgin*)
- **LENNY KRAWITZ** Mama Said (*EMI*)
- **LIARS** Widow (*Mute*)
- **QUEEN** Live At Knebworth (*Island*)
- **BOB SEGER** Ultimate (*EMI*)
- **NEIL YOUNG** Americana (*Reprise*)

JUNE 11

SINGLES

- **TAJO CRUZ** FEAT. PITBULL There She Goes (*478 & Broadway*)
- **FLORENCE + THE MACHINE** Spectrum (*Island*)
- **JESS MILLS** For My Sins (*Island*)
- **SWEET BILLY PILGRIM** Archaeology (*Parlophone*)

ALBUMS

- **HOT CHIP** In Our Heads (*Domin*)
- **THE INVISIBLE** Rispa (*Wing Tone*)
- **EMILIA MITTUJ** I Belong To You (*Warner Brothers*)
- **SAM SPARRO** Return To Paradise (*EMI*)

Please email any key releases information to isabell.e.nesmon@ntentmedia.co.uk

PRODUCT RECOMMENDED

ALBUM OF THE WEEK



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



April 2

The brand new album from much-loved American family music group The Osmonds looks set to see the band return to the UK charts this Sunday if the top 10 positions in Amazon, HMV and Play.com pre-order chart are anything to go by.

For over five decades The Osmond Brothers have been entertaining crowds across the world and 2012 marks the year of their biggest ever - and final - UK Tour. They are currently in the midst of the 51-date run which will see them play in front of 100,000 people in total.

The Osmonds are pretty unique in their success as a band and as solo performers. They have recorded over 200 albums, selling over 100 million copies with 59 gold and platinum recordings. They have sold out venues worldwide, breaking box office records and received countless awards; most notably in 2003 when they were honoured by the industry, receiving a star on the Hollywood Walk of Fame.

INCOMING ALBUMS

SILVERSUN PICKUPS Neck of the Woods
(Dun Gebrid/Sire)



The Grammy-nominated act have had their third album produced by Grammy Award-winner

Jackknife Lee (U2, Weezer, REM) and the lead single from it, Bloody Mary (Nerve Endings) is available now.

Frontman Brian Aubert says the album is a rock record where drums with different textures build the atmosphere and steal the show, adding: "There's something a little bit psychotic sounding that we really like and we didn't want to fill it entirely with big guitars."

The four-piece have sold over a million records worldwide and in the UK, have amassed positive press coverage from NME, Kerrang!, Rock Sound and Big Cheese. They have supported bands such as The Killers and Placebo.

MAY 7

SAM SPARRO Return To Paradise
(Virgin)



This is the follow-up to Sparro's self-titled 2008 debut release which achieved gold status and spawned platinum single Black and Gold, a Grammy nomination and 5 ARIAs.

Return To Paradise is said to be a "play on nostalgia and "paradise garage" - a genre derived from the hedonistic discotheque scene in New York in the late 70s famous for its unique and eclectic style of disco and dance music. It has been co-produced with long time collaborator Jesse Rogg. The central themes are love and loss and the quest for inner joy and happiness. "A lot of the songs are about me trying to find my sense of innocence and peace of mind and things that I felt had escaped me for a while," says Sparro.

JUNE 11

VARIOUS CRUELITIES Various Cruelties
(Hideout Recordings)



The four-piece led by Liam O'Donnell fuse classic British guitar pop with Motown and Stax

grooves, to create a form of indie soul". This 11-track album was recorded in the summer of 2011 with Tony Hoffer (Beck, Goldfrapp, Foster the People) and features previous singles Chemicals and Great Unknown. A further single, Neon Truth, will be released a week earlier on April 23.

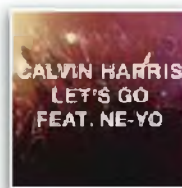
Following their recent UK headline tour which culminated in sold-out shows at London's 100 Club and the Cockpit in Leeds, Various Cruelties have announced details of a run of shows in April and May. They also recently appeared on the Later with Jools Holland series performing Great Unknown alongside Lou Reed & Metallica, Steve Earle and Aaron Neville.

APRIL 30

TRACK OF THE WEEK



CALVIN HARRIS Let's Go (Feat. Ne-Yo) (Sony)



April 22

It's being dubbed 'the ultimate global dance anthem' and Let's Go certainly has potential to be just that. It's a trendy mix of anthemic electronic beats, euphoric dancefloor breakdowns and catchy melodies created by Calvin Harris and sung by Grammy-winning singer-songwriter Ne-Yo.

Harris' last hit, Rihanna collaboration We Found Love, reached number one in 18 countries and has over 150 million YouTube hits to date. Follow-up Let's Go will feature on Harris' upcoming 2012 album and is the soundtrack to Pepsi Max's brand new advert which airs this month.

Pepsi will also be partnering with Sony Music and Harris to release an exclusive music video to support the track.

STAFF PICK: TIM INGHAM, EDITOR



THE MACCABEES
Given To The Wild (Nictum)

It's taken me a few years to really warm to The Maccabees. Like any self-respecting indie shuffler, I was charmed by Toothpaste Kisses and found No Kind Words a rousing surprise. But by and large, I've tended to consider them too knowingly playful, and, by extension, lacking a nugget of soul. The band's talent has always been apparent and engaging... but where was the agony and ecstasy?

A recent Brixton Academy show proved that this level of smirk-free mettle may have been merely lying dormant. (Just as well: when you've got a lead singer called Orlando, you owe it to yourself to strive for a bit of mercurial greatness.) Gone are the flippant side-glances and

fraternal joshing; in their place, determined raptor glares and finger-pointing venom. This new brooding flavour suits them - especially now they have a wealth of appropriately atmospheric songs.

The majority of Given To The Wild's second-half, where the band's

anthemic side is finally given room to breathe, is exceptional. A new jamming-based approach to songwriting has really paid off in the suspense stakes; teasing the listener with a pensive, troubled

sonic building towards occasional, unexpected blips of euphoric falsetto. It's too delicate and prickly for Coldplay comparisons, but this is the stuff of raptured stadia nonetheless.

They headline the NME/Radio 1 stage at the Reading/Leeds festival in August. It might be the start of something big. **OUT NOW**



PRODUCT REISSUES

MADONNA • CERRONE • JOHNNY CASH • CLODAGH RODGERS

MADONNA • The Complete Studio Albums (1983–2008)

(Maverick/Warner Bros/Sire/Rhino 8122797404)



Its release date timed to coincide with that of MDNA, there's an element of spoiler about this Warner Music compilation, which anthologises Madonna's regular studio albums for the company in a box set. Priced to sell at around £25 it contains 11 albums, spanning 1983-2008 – the Dick Tracy soundtrack album I'm Breathless is not included – in a no-frills package. Each album is housed in a cardboard mini sleeve, and the first three (Madonna, Like A Virgin and True Blue) are the remastered and expanded versions also available separately. It's an impressive canon, featuring some of the finest, most successful and iconic recordings of all-time. From the halting but clearly focused debut set Madonna to the slightly misjudged Hard Candy no two

albums are alike, with Madonna constantly refining and updating her approach, and enlisting collaborators who can deliver the appropriate style and quality.

CERRONE • Love In C Minor / Cerrone's Paradise / Cerrone 3: Supernature / Cerrone IV: The Golden Touch

(Big Break CDBBR 0076)/CDBBR 0081)/CDBBR 0089)/CDBBR 0095)



For some reason, France and dance music have gone hand-in-hand for the best part of 40 years, from the early successes of Voyage and Space to current favourites David Guetta and Bob Sinclar – but one of the best and most successful French dance acts is Cerrone. 1976's Love In C Minor was one of the first major records of the disco era, and was dominated by the title track, a 17-minute magnum opus that is a complex, risqué masterpiece.

Cerrone continued with releases at yearly intervals. Each showed growth and variation rare in the disco genre – Paradise Included Jazz and R&B influences, Supernature was his slickest and most cohesive album, with electronic disco themes to the fore, and The Golden Touch was polished and uplifting. All four albums have been digitally remastered.

JOHNNY CASH • The Essential Collection / The Soul Of Truth: Bootleg Volume IV

(Metro Sound & Vision METRSV 002 / Columbia/Legacy 88697985382)



Union Square's Metro label gets in on the 'sound & vision' act that has proved a successful formula for EMI with an attractive Johnny Cash compilation, housing two CDs and a DVD. The CDs include 40 familiar Cash recordings, including I Walk The

Line, Folsom Prison Blues, and Rock Island Line and the DVD adds footage of a superb 65-minute 1994 performance at The Montreux Jazz Festival. Meanwhile, the latest release in Columbia/Legacy's much-vaunted Bootleg series focuses on songs of faith recorded by Cash in the 1970s and 1980s. Packing 51 songs onto two CDs, it includes the entire A Believer Sings The Truth album from 1975 and 1982's Johnny Cash: Gospel Singer plus out-takes and previously unreleased recordings. This is the first in a series of releases planned for what would have been the year of his 80th birthday.

CLODAGH RODGERS • Come Back And Shake Me - The Kenny Young Years 1969-1971

(RPM Retro 905)



With a past that included penning The Drifters' Under The Boardwalk and

Reparata & The Delrons' Captain Of Your Ship and a future that would see him create Only You Can for Fox and One More Night for Yellow Dog, American songwriter/producer Kenny Young was charged with breaking Clodagh Rodgers in 1969 – a tough task, given that her eight singles to that point were all flops. But Young and Rodgers gelled, creating a succession of inconsequential but enjoyable bubblegum pop songs. The first of these were Come Back And Shake Me and Goodnight Midnight, back-to-back top five hits in 1969 which are now included alongside more than 20 contemporaneous recordings. Among the best is Give Me Just A Little More Line, a terrific Labi Siffre cover recorded under the name Moonshine. Less pleasing but more commercially successful is Jack In The Box (which Young produced but didn't write), which earned Rodgers fourth place in Eurovision 1971, and subsequently fourth place on the UK chart.

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▲ LOVE IN THIS CLUB

Usher recently made a special appearance at his album playback at Dover Arts Club, London, where he spun his yet-to-be-named LP to an invited crowd. He not only ran into Sony Music UK boss Nick Gatfield at the bash, but Labrinth – who he later joined in the studio to add some finishing touches to the record.

▼ SON OF A RUN

Universal's Hassan Choudhury is running the London Marathon on April 22, for a very good cause indeed. The international marketing exec is on a quest to raise as much funding as possible to find a cure for Neuroblastoma, a rare aggressive cancer suffered by Hass's son Louis when he was just 10 months old. Seven years later, his boy is happy and healthy – and Hass is understandably over the moon. Sadly, other kids aren't so lucky. Hass is running for Abbie's Fund, a charity set up by mothers to fund research into combating the disease. To donate, visit:

uk.virginmoneygiving.com/HASSANCHOUHURY



KEY SONGS IN THE LIFE OF...

LEWIS CARNIE



Head of Programmes, BBC Radio 2 / 6 Music

First record you remember buying?

It was bought for me by an aunt. We went to the then Menzies shop in my home town of Montrose and bought Surround Yourself With Sorrow by Cilla Black. It's a great song and I still like it. I think I was about eight at the time.

Last track you downloaded?

Music comes into my head from the past at any given moment. In this case it was Walking On The Chinese Wall by Phil Collins and Philip Bailey.

Which track would you like played at your funeral?

Live And Let Die by Wings would open the ceremony. I would want pyrotechnics obviously coming from the coffin and then The London Community Gospel Choir singing Something Inside So Strong. It's all show business here at Radio 2 you know.

What's your karaoke speciality?

Frank Sinatra usually but to be honest don't ever encourage me as I don't stop when I've started. I always think I should have been a lounge act probably permanently working in Blackpool.

Which song was (or would be) the first dance at your wedding?

So Amazing by Luther Vandross.

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

Idol from Elton John's Blue Moves album. Oh and if you haven't got Jonathan Jeremiah yet take another listen. Tracks 2, 3 and 4 on A Solitary Man are wonderful.

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

Fergus Sings The Blues by Deacon Blue, Chinese Café by Joni Mitchell, Tears Dry On Their Own by Amy Winehouse, After Your Lover Has Gone by Carly Simon. The list is VERY long...

ARCHIVE

MUSIC WEEK April 5, 2008



Leona Lewis casually strolls across lapping waves in a star-spangled skirt on the front of *Music Week* as the second UK artist to top the Billboard Hot 100 this century. Team Lewis is already looking ahead. "You have to be focused to ensure that she achieves a career of longevity," says co-manager Harry Magee... The mag announces that it will be paying



tribute to Factory Records founder Tony Wilson (pictured) at the Music Week Awards by giving the independent label of the year gong in his honour... Feargal Sharkey is looking to put BMR at the centre of a number of industry issues and gearing up to present 'one industry voice' in response to the Gowers Consultation... A double-page feature tackles the evolution of online filesharing with Beggars' Simon Wheeler expressing concern about blogs increasingly posting whole albums on the internet... Finally, Wombles creator Mike Batt is back in the studio. "It was hard to escape the Wombles," he recalls as he talks about trying to get in with "the cool set" after the environmentally aware Wimbledon dwellers.

NEW RELEASES RECOMMENDED 05.04.08

THE KOOKS Always Where I Need To Be



The Kooks claim Single Of The Week with Always Where I Need To Be. *Music Week* points out the amount of airplay the lead track has been getting across national radio while the band is set to play Isle Of Wight later in the year as second headliners.

REM Accelerate



Sunday's albums chart," the mag predicts.

Meanwhile REM's Accelerate is Album Of The Week as "strong lead single" Supernatural Superserious creeps up the chart. "This set will surely rank high on

SINGLES TOP 5 05.04.08

POS	ARTIST	SINGLE
1	ESTELLE FEAT. KANYE WEST	American Boy
2	FLO-RIDA FEAT. T PAIN	Low
3	DUFFY	Mercy
4	SAM SPARRO	Black & Gold
5	MADONNA FEAT. JUSTIN T	4 Minutes



ALBUMS TOP 5 05.04.08

POS	ARTIST	ALBUM
1	DUFFY	Rockferry
2	PANIC AT THE DISCO	Pretty Odd
3	FOALS	Antidotes
4	LEONA LEWIS	Spirit
5	ONE REPUBLIC	Dreaming Out Loud





◀ **DRAKE IT UP, BABY**

Rap superstar Drake took The O2 by storm last week; the ideal opportunity for Island to present proof that most recent LP Take Care has sold 200,000 copies in the UK, with debut Thank Me Later surpassing 100,000. Co-presidents Ted Cogle and Darcus Beese braved the screams (and there were so, so many screams) at the Greenwich arena to give the man his shiny discs. Florence, Rihanna, Tulisa, Wiley and TinDy were all in the audience, as was *Music Week's* Tom 'sadly still in need of a surname' Pakinkis.



▲ **PUBLISH AND BE CRAMMED**

March's MPA Last Thursday Club was a well-attended affair in the PRS Basement, with hot topics on the agenda including the recent Copyright Consultation and Richard Hooper's digital copyright feasibility study. A far more important conversation, however, ensured all parties now know the proper way to pronounce Imagem. (From left to right: Stephen Navin (MPA), Roger Argente (Superbrass Music), Billy Grant (2Point9), Michael Hatjoulis (All-Media Music), Harriet Finney (MPA), Chris Butler (Music Sales), Donagh O'Leary (Bomber Music), James Hyman (front, Mulberry Music), Tony Cooper (back, Imagem), Katy Bell (Imagem), Mark Stemp (MPA).



◀ **THE NICK OF TIME**

Paloma Faith spluttered over her breakfast while reading *Music Week's* last issue. We don't know that for sure, but we're assuming. Just like we assumed that when she described semi-jokingly threatening Nick at Sony to "go on, drop me then" in our Q&A, she meant UK head honcho Mr Gatfield... not ex-Epic boss and long-term sparring partner Mr Raphael. Paloma has since politely clarified her Nicks, and very kind about it she was too. Did we mention she has an exciting album coming out in May? Because she does. If you're reading Paloma, enjoy your breakfast.

FABLED LABELS

SIRE RECORDS

Founded 1966



Key Artists

The Ramones, Talking Heads, The Pretenders, Madonna, Depeche Mode.

Set up as Sire Productions by Seymour Stein and record producer Richard Gottferrer, the label introduced underground, progressive British bands to the US. The Climax Blues Band, Barclay James Harvest, Tomorrow and The Deviants were among Sire's early releases and releases in the 70s came from the likes of The Small Faces and Focus, who charted with 1972 hit Hocus Pocus.

Sire seemed to really hit its stride in the later '70s, signing artists including the Ramones, Talking Heads, The Undertone and The Dead Boys. Warner acquired Sire in 1978 having already enjoyed a distribution deal with the label, and in the 1980s, Sire hit the mainstream, launching the careers of Madonna, Depeche Mode, The Pretenders and The Cure (pictured below) to name but a few in North America.

Today, Sire's roster includes The Veronicas, My Chemical Romance, Regina Spektor and indie/acoustic band Never Shout Never. Stein remains the president of Sire Records as well as being vice president of Warner Records.

Did You Know?

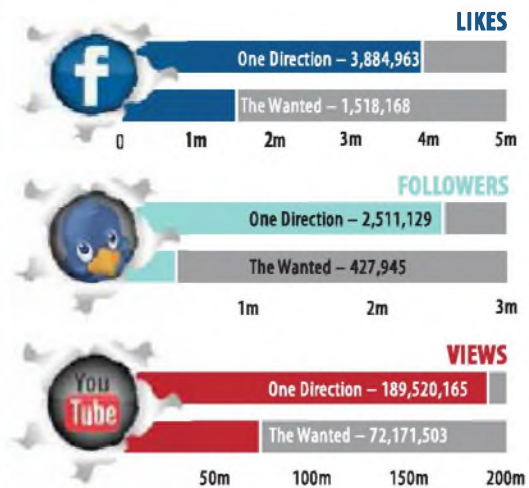
Seymour Stein (right) is the subject of a Belle and Sebastian song called...

Seymour Stein, funnily enough.



SOCIAL STANDING

Official fan pages go head-to-head



MusicWeek

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"My soul she cried I thought you'd died / Amid fumes of formaldehyde"



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- 10.30PM SAINT SAVIOUR
- 9.45PM THE RUMOUR SAID FIRE
- 9PM RYAN KEEN
- 8.15PM JESS HALL BAND

← MAIN STAGE

ACOUSTIC STABLE →

- 10.15PM DANNY SHAH
- 9.25PM HUDSON TAYLOR
- 8.40PM KATIE SUTHERLAND

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