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## MUSIC ARTISTS:

### NILE RODGERS

CHIC (KEYNOTE INTERVIEW)

### DIPLO

(KEYNOTE INTERVIEW)

### CARL COX

(IMS LEGENDS DINNER RECIPIENT)

### PROFESSOR GREEN

(BRAND PRESENTATION)

### LUCIANO

(KEYNOTE INTERVIEW)

### ABOVE & BEYOND

(EMERGING MARKET FOCUS: INDIA / PRESIDENTIAL DEBATE)

### LOCO DICE

(IMS GRAND FINALE DJ)

### PAUL OAKENFOLD

(FILM & TELEVISION)

### FRANCOIS KEVORKIAN

(THE WORLD ACCORDING TO FRANCOIS KEVORKIAN)

### SETH TROXLER

(IMS GRAND FINALE DJ)

## MUSIC INDUSTRY:

### JAMES BARTON – CREAMFIELDS

(KEYNOTE INTERVIEW)

### SIMON DUNMORE – DEFECTED

(KEYNOTE INTERVIEW)

### DANIEL MILLER – MUTE

(THE WORLD ACCORDING TO FRANCOIS KEVORKIAN)

### PINO SAGLIOCCO – IBIZA 123

LIVE NATION ES (IBIZA: YEAR OF CHANGE)

### RAYE COSBERT – METROPOLIS

(IMS QUESTION TIME)

### BRETT ROBINSON – FUTURE ENTERTAINMENT

(MARKET FOCUS – AUSTRALIA)

### JHO OAKLEY – JHO MANAGEMENT

(MEET TEAM CHASE & STATUS)

### OBI ASIKA – WILLIAM MORRIS ENDEAVOUR

(MEET TEAM CHASE & STATUS)

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### OMID ASHTARI – FOURSQUARE

(TECHNOLOGY ADDRESS)

### MARC DE QUERVAIN – VUE CINEMAS

(KEYNOTE ADDRESS)

### JAMAL EDWARDS – SBTV

(UNDER 30 – NEXT GEN)

### BLAISE BELLVILLE – BOILER ROOM

(UNDER 30 – NEXT GEN)

### LUKE HOOD – UKF DUBSTEP

(UNDER 30 – NEXT GEN)

### MARK LAWRENCE – PRS

(PUBLISHING – NOW, SHOW ME THE MONEY)

## MUSIC TOPICS:

### INTRODUCING: HACK DAY

### FESTIVAL BILLING WARS

### IBIZA – YEAR OF CHANGE

### MARKET FOCUS – AUSTRALIA

### EMERGING MARKET FOCUS – INDIA

### AMERICA – AFTER THE GOLD RUSH

### PUBLISHING – NOW, SHOW ME THE MONEY

### VISUAL ARTISTS – THE VISIONARIES

### BEHIND THE ARTISTS

### IMS ANTHEM BY THE JAPANESE POPSTARS

### TECHNOLOGY ADDRESS –

### TWITTER, YOU TUBE, SPOTIFY, FOURSQUARE

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40 LEADERS IN ELECTRONIC MUSIC MEET 40 LEADERS  
FROM TECHNOLOGY, BRANDS AND FUTURE PARTNERSHIPS  
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## NEWS

**03** Glad they came  
Why The Wanted's  
US success differs to  
One Direction's



## BIG INTERVIEW

**10** Fiction's true story  
Label MD Jim Chancellor  
on Elbow, Snow Patrol –  
and taking your time



## PROFILE

**16** To be Frank  
Frank Turner talks to  
*Music Week* ahead of his  
giant Wembley Arena show

FORMAT'S Q1 SALES PLUMMET • INNOVATE OR LOSE OUT, ERA TELLS LABELS

# 'Save the CD'

## SALES

BY PAUL WILLIAMS

The Entertainment Retailers Association has issued an urgent rallying call for the CD after its sales slipped by an unprecedented 25.4% in Q1.

ERA chairman Paul Quirk said the decline in business of what still remains the album market's leading format had now got to a point where either the industry had to embrace CD "or see it in terminal decline".

"We've been saying this for

five years or more: don't take your eye off the physical product. It's where the money is coming from. This is what's been happening for years, and we've suffered," he said.

As its own response ERA has teamed up with the BPI to undertake in-depth consumer research into the UK's physical music

retail market to find out if there are new ways to boost sales.

BPI chief executive Geoff Taylor said the study came out of his

organisation's

Panel that tried to

support innovation right across the business, although until now has been largely focused on digital.

"Whatever that format looks like, we're doing a bit of research

into what consumers buy and entering into a dialogue with the companies about how we can innovate in terms of

physical sales," he added.

Quirk suggested it was not a matter of consumers choosing between CD and download – and said the industry had to educate consumers about the merits of both.

"Digital is mobile, accessible and very useful for music on the move and for devices, but the CD has value in the car and in the home," he noted.

The drop in CD album sales

**"It's definitely a format worth investing in. The units Adele sold last year show that if you have the right record, CD is a relevant format"**

BRIAN ROSE, UNIVERSAL



from 20.5 million in Q1 2011 to 15.3 million

in the same period this year came as digital album sales rose 19.6% on the year to 7.6 million units, while total album sales dropped 14.7% to 23.0 million.

The physical decline put further pressure on the High Street, which Quirk noted was also having to contend with more general challenges like rising shop rents and too many potential customers staying away from town centres because of high parking charges and reduced disposable income.

Universal commercial division managing director Brian Rose welcomed the BPI and ERA research and said the major had undertaken a lot of work itself in the sector over the last couple of years introducing CDs to additional high street outlets, such as BHS.

"It's definitely a format that's worth investing in," he added. "The units Adele sold last year show that if you have the right record, CD is a relevant format."

■ Read *Music Week's* full Q1 analysis on pages 22-25



# Tong: don't let big business 'destroy' the EDM scene

It's spawned world-beating artists like Deadmau5, Skrillex and David Guetta – but the electronic dance music (EDM) movement must remain vigilant against the tempting yet corrupting influence of corporate interest.

That's according to legendary DJ Pete Tong, who has warned the scene against "selling dance music short".

Writing exclusively in today's *Music Week*, International Music

Summit presenter Tong describes how EDM took over Miami at The Ultra Music Festival last month – publicly demonstrating its power to the world.

"For three nights in front of 60,000 people per show, the likes of Afrojack, Avicii, Skrillex, Tiesto, David Guetta, Fatboy Slim and Chase & Status tore into the audience with slick aural and visual assaults to rival the best in stadium rock," he says.



However, this display of popularity won't have gone unnoticed by potentially damaging commercial interests, according to Tong: "Success inevitably attracts attention – and now numerous extremely wealthy individuals, big business and VC funds are eager to buy into the EDM action.

"If allowed to run riot with their corporate machinery, these same people will destroy the

scene. Wikipedia the word 'stampede' and I think you'll get the picture."

He adds: "Dance music's history should come as a warning shot to all about selling the genre short and being seduced by chequebook-waving billionaires with no care or vision for the long-term game."

■ Turn to page 27 to read IMS presenter Pete Tong's Body Talk column in full



## NEWS

## EDITORIAL

You can't  
sin them all

IT WAS THE MOMENT SHE BEGAN AIR-HUMPING her gusset up and down the neck of the plastic keytar that it hit me.

You've got to feel for Rihanna. In another era, she'd be Mary Whitehouse's diamond-knickered boogy woman; a fizzing sex-punk of titillation, Satan-sent to hypnotise The Youth and traumatise their Cath Kidson-clad progenitors. But these days, it just ain't that easy.

Shall we get the obvious, weirdly unspoken secret out of the way? Her target fanbase aren't so much 'tricky to offend' as 'Two Girls One Cup veterans'. This, remember, is the 3G era, when internet muck is only ever a finger stroke away. (A particularly intriguing one, if teenage hormones are charging around your system and there are disgusted playground "OMG!"s to be won.)

Watching RiRi writhe, thrust and gyrate her way around her Viagra'd-up Benny Hill set at the O2 last year (pink cannons!), it struck me just how easy Madonna had it in the Eighties.

All it took to outrage parents back then - and subsequently draw a flock of scandal-hungry teens, cash in hand - was a little stroke of Black Jesus in a video. Pah! Google 'stroke Black Jesus video' in 2012 and... well, just don't, okay?

**"The music industry should grow up and accept that tacky porn can't shock and sell like it used to. But the Government has lost its mind if it thinks online age ratings will work."**

There is a tidal wave of filth, bizarro human antics and disgusting freakishness available to view RIGHT NOW, as you read this, at the bus stop (probably). Your ethics, your imagination and the law are your only censors.

Shouldn't this fact be a telltale trigger for the music industry - and, yes, the 'celeb media' - to grow up and accept porn can't shock and sell like it used to? Or perhaps to ask why Adele's team has never needed to seedily glue together art and smut in the hope of snaring a quick, demeaning buck?

Surely it's time to separate genius and grot once and for all. Reg Bailey and I have that opinion in common. (Although, admittedly, I'm not adverse to people enjoying either separately. Knock yourselves out. So to speak.)

Where Mothers' Union chief Reg and I differ is on age ratings for online music videos; a concept about as divisive as the Christian charity's favourite Holy text. Apparently, the PM is 'disappointed' in the music industry's response to such recommendations. Well guess what? I'm appalled Call Me Dave is being taken in by them. You'd think someone so close to Google (ho ho) would recognise that attempting to age-gate the internet is a fool's errand - not to mention expensive, artistically damaging and wholly ineffective.

Would an age classification stop kids seeing or sharing inappropriate material? Of course not. Would it deter teens - or alert their folks - any more than the BPI's parental advisory scheme already does? Nope.

The biggest threat to the sanctity of the next generation may well be what youngsters are choosing to type into Firefox. But the reality is, that can't be successfully censored by anyone - except possibly their parents and, ultimately, their own brains.

Tim Ingham, Editor

## CHILDREN'S BRAND BRANCHING OUT INTERNATIONALLY

Moshi Monsters eyes  
global domination

## LABELS

■ BY TINA HART

Parents of the world, brace yourselves: the team behind the Moshi Monsters music phenomenon is readying an assault on the US market and other global territories.

Debut album *Music Rox!*, distributed via Sony, sold 24,954 copies in its debut week, claiming the No.4 spot on Sunday's UK Official Albums Chart.

It was only outsold by Nicki Minaj, Labrinth and Adele: no mean feat when you consider that the children's brand had little to no radio and TV airplay.

Moshi Monsters' head of music, Jason Perry, said: "The record's out in different digital formats in about 30 territories but the major release will be in the States and Australia this summer and beyond.

"We're having meetings with Sony about other international



possibilities because there's been a really good reaction. It's been surprising in a lot of the territories. The phone keeps on ringing."

The absence of UK radio promotion was rendered less important by strong retail support.

Perry revealed that a recent promotional tour of Tesco stores drew "600 kids a day to do a meet and greet". He added: "Most of [our album sales] will be physical. Retail have been amazingly supportive and Sony have done a great job getting it out there."

As for other plans, Perry said parent Mind Candy's Moshi TV was "bubbling away nicely".

He added: "There's big plans to grow that this year, with music being a big part of it." A related tour is also in development.

With regards to further new music, he revealed: "We're working on the next record already, whatever that may be - an album, a series of EPs, a bunch of singles, we're collecting as many songs as we can.

"There's a character called Blingo the Fox, he's this rapper the kids are going crazy about, so we've written three songs for him. That's really exciting, just jumping on feedback from the fans via YouTube, the magazine and the community, and making music based around that.

"Everybody in the company and outside the company is astounded by the success of the record. It's been such an exciting thing to be part of for everyone."

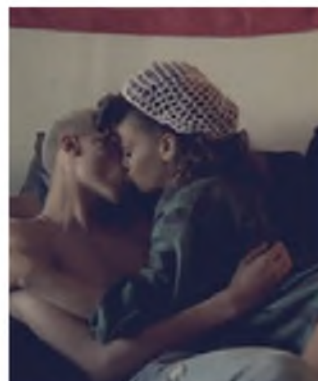
## Record industry baffled by backlash

The record trade has been left stumped by comments suggesting it has responded poorly to recommendations surrounding explicit promotional videos.

Reg Bailey, author of Government-commissioned report *Let Children Be Children*, said this week: "Many of the industries mentioned have responded positively. I cannot say that has been the case with music videos."

He once again called for music videos to adopt BBFC-style age ratings. According to *The Telegraph*, Prime Minister David Cameron is believed to have shared Bailey's "disappointment".

As *Music Week* reported last month, there is widespread resistance amongst labels to the prospect of age classifications. However, the industry broadly supports an extension of the BPI's existing online and physical Parental Advisory scheme.



"We are surprised by Reg Bailey's comments," BPI chief executive Geoff Taylor told *Music Week*. "We met with him and explained the work BPI has done to update the Parental Advisory scheme for the digital age. We've shown him how it applies online and how labels and most digital services are implementing it, and that we're working towards filters that would allow parents to block videos flagged as containing explicit

content. He said that he was encouraged by the steps taken.

"The Parental Advisory approach has a number of advantages, not least consistency with the approach on US websites that are popular with UK consumers. We will continue to work with Reg and with Government to ensure that music on digital services is labelled where necessary to inform consumers and protect young people, while resisting any pressure towards the censorship of music".

AIM chief Alison Wenham added: "AIM's board has discussed this, and concluded that in the online and mobile world - and without any sensible measures to combat piracy - the pursuit of the music industry for video classification is absurd. The industry already has measures in place, and making video classification a statutory obligation is unnecessary."



THE WANTED FOCUS ON MAINSTREAM RADIO IN STATES – AND ENJOY NO.1 AIRPLAY TRIUMPH

# Global Talent shows there's more than One Direction to US success

## LABELS

■ BY TIM INGHAM

Global Talent and The Wanted are reaping the benefits of a markedly different US campaign to rivals One Direction.

1D famously topped the US Billboard 200 chart last month with album *Up All Night* – making them the only UK group in history to debut at No.1 with their first LP. Sony circumvented mainstream radio to build interest, via a campaign focused on teen TV, social media and online airplay.

The Wanted – signed to Global Talent and Mercury on a JV in the US – this week carved out their own chunk of history, rising one place to No.1 on the Nielsen/Billboard Top 40 Mainstream Airplay Chart with *Glad You Came*.

The group became the first boy band to top the list with a debut single since Hanson spent eight weeks at No.1 with *MMMBop* in 1997. Neither *N\*Sync* nor the *Backstreet Boys* managed the feat – each needing seven chart visits before reaching the airplay summit.

"We've broken The Wanted on airplay, whilst One Direction was an online strategy," said Global Talent chief Ashley Tabor, whose Group also owns radio station Capital FM. "It brings things into stark contrast and highlights the differences between the two bands.

"I'd have probably done the same thing if I was with One



Direction, because the kind of records they make are less 'radio'. When we make records with The Wanted it's with a laser radio focus. It's no surprise really, given my background."

He added: "We're making records for radio with The Wanted, whereas One Direction's positioning is probably more Nickelodeon or Disney-focused. That tends to be less radio [reliant] – so I can understand why [Syco and Columbia] focus on that sort of TV, as well as online and social media.



**"The Wanted make records with a laser focus on [airplay]. One Direction songs are less 'radio'."**

ASHLEY TABOR, GLOBAL TALENT

Wanted all over: The Global-signed boy band (above) are enjoying US airplay success with single *Glad You Came*

"We always felt *Glad You Came* was a radio record and that this was a radio act. That's been proven in the UK, not only at Global [stations], but across the board. Just listen to the records – you can hear it."

When asked if The Wanted's slightly older target audience could prove to be more loyal in the long-term than One Direction's tween-centric fanbase, Tabor replied: "The two different approaches do spawn a different

profile of audience and a different career pattern traditionally if you look back over time. We'll have to see how things map out. Both bands right now are doing very well indeed. They've had a No.1 album in the US – we've had a No.1 airplay. We've had a Top 3 Billboard [single] – we'll see where their single ends up in terms of its position."

The Wanted will release a "catch-up" EP in the US at the end of April, featuring a collection of the band's UK hits to-date. Tellingly, their next single release, the Example-penned *Chasing The Sun*, will be globally promoted: hitting the UK and US on the same date in May.

Tabor confirmed a new The Wanted album would be released internationally at the end of this year.

"Of course [a No.1 US album] would be wonderful but we have a long-term view," he said. "We're taking it step-by-step. It's very much our ambition is to continue making top-class records that lead these boys into a long-term career. We're not here to just have one hit: *Chasing The Sun* has already had some brilliant reaction at US radio."

Tabor said that the broadsheet US media has begun picking up on the 'British battle of the bands' angle – which was boosting the popularity of both groups.

"It helps that there's a healthy competition," he said. "With my UK industry hat on, how amazing is this? Two British bands slugging it out in America – and both succeeding."

## UK Festival Awards makes management changes

UK Festival Conference and Awards owner, Festival Awards Ltd, has shaken up its management – with MD James Drury leaving the company.

Original founders and figureheads Steve Jenner and



Chris McCormick will now head up the operation,

alongside Justin Chadwick.

In addition, *Music Week* understands that the group is close to securing a round of third-party capital investment to help develop the company's offering in 2012.

The UK Festival Awards was launched as a poll of readers of

the Virtual Festivals website in 2004, which was founded by Jenner.

Festival Awards Ltd also runs the Europe Festival Awards, which recently took place as part of the Eurosonic Noorderslag event in Holland.

Last year's UK Festival

Awards were hosted in November at The Roundhouse, central London.

Glastonbury took home the award for Best Major Festival, while Secret Garden Party and End of the Road were crowned Best Medium and Small Festival respectively.



## NEWS

## NEWS IN BRIEF

■ **LIVE NATION:** The gigs giant has announced the acquisition of Michael Coppel Presents, one of the leading promoters in Australia and New Zealand.

■ **THE VOICE:** An average of 9.5 million viewers tuned in to watch the third episode of new BBC talent show compared to 9.1 million for ITV's rival Britain's Got Talent on Easter Saturday. The BBC said that during the 8pm twenty-minute crossover of the two shows, The Voice averaged 10 million, against 6.2 million for Britain's Got Talent.

■ **MARSHALL:** Dr. Jim Marshall OBE, founder of amplification company Marshall, has died. He was 88. Known as the 'father of loud', Marshall was a music teacher in London before he created his iconic guitar amplifier, made famous by the likes of The Who and Guns'n'Roses.

■ **LADY GAGA:** The artist has announced dates for the European leg of her spring tour. The Born This Way Ball. Gaga arrives on August 14 in Sofia, Bulgaria and will go on to perform in 21 European cities as well as dates in Melbourne, Auckland, Hong Kong and Singapore. On September 8 she will play London, Twickenham Stadium along with the Manchester Arena on September 11. Support for the European leg will come from the newly-reformed British rock band The Darkness.

■ **SONY:** Timothy Xu has been appointed as CEO of the major's entertainment branch in China.

■ **BBC:** Katie Melua, Mica Paris and Maverick Sabre have been added to the line up for Titanic: A

Commemoration in Music and Film. They join Bryan Ferry, Joss Stone and Alfie Boe, with broadcaster John Humphrys hosting.

■ **BMG:** Swedish rock band Mando Diao have signed a publishing deal with BMG Germany. Led by singer-songwriters Björn Dixgård and Gustaf Norén, the band has released five studio albums, a Best Of and an MTV Unplugged over the past nine years with total LP sales of over a million.

■ **4MUSIC:** Adele has been named the most influential person in pop music by 4Music's five part series: The Pop Powerlist. Adele was up against 50 other contenders last night including Simon Cowell, One Direction and Lady Gaga.

BOOKING GROUP REPRESENTING BON IVER, KATY B, FRIENDLY FIRES AND MORE

# Coda agency celebrates 10 years, prepares for record festival season

## LIVE

BY TOM PAKINKIS

London-based booking agency Coda celebrates its 10th anniversary this year and is looking forward to the summer, with more of its acts headlining major festivals than ever before.

Bon Iver, LMFAO, Example, Katy B, Magentic Man and Friendly Fires are just some of the Coda represented acts set to headline events across Europe including Summer Sundae and Field Day in the UK, Primavera in Spain and Skive in Denmark.

"I think the key thing with all of the names on the Coda roster that are headlining festivals this year is that they have become established over the past three or four years," Coda Music Agency partner Rob Challice told *Music Week*. "They're quite young careers but a lot of them are on their second



Coda partners: Dave Hallybone, James Whitting, Alex Hardee, Tom Schroeder, Rob Challice

album. It's at that point that they get those headliner spots."

Coda partner James Whitting added: "When we work with acts we take them on with a long term view looking three or four albums down the line.

"Working with a long-term view, you always hope to achieve those goals and then, when those opportunities do crop up, you're prepared to take them."

Partner Alex Hardee commented: "The range of major European festival headline slots we have helped secure in 2012 for artists we represent is testament to the fact that, as well as helping them build their live careers in the UK, we always aim to give them access to an international audience and to help them nurture new markets wherever possible."

Looking back on Coda's 10-year history, Whitting said that the agency's success is, in part, down to its openness and strong relationships with other sectors in the music industry.

"We regularly invite leading figures across music to have informal talks and hold Q&A sessions at Coda so the agents and bookers really understand what different areas of the industry bring to the table," he said.

"It helps us build a wider picture of how each different area works and, with the way deals are being done and structured now, it's more important than ever to work closely with the labels and to be part of a team," he explained.

Challice added: "I think some agencies are very surprised about how open we are with them - but that's the way we do business. It's just something that feels natural to us."

## MusicWeek sponsors Herts fest



*Music Week* has signed up to sponsor this year's Rhythms Of The World music festival in Hitchin, Hertfordshire.

The eclectic event will take place on the weekend of July 14 and 15, and feature headline performances from the likes of The Damned, Speech Debelle, JuJu, Jassi Sidhu, Junior Murvin and up-and-coming rockers Don Bronco (pictured above).

Rhythms of the World (ROTW.org.uk) is a registered charity, led entirely by volunteers, and aims to provide an opportunity for local people to get involved - and to stimulate

arts activity in the region.

The festival is held in the grounds of Hitchin Priory. It boasts 140 acts across seven stages this year, including the Main Stage, the BBC Introducing Stage and The Nettlebed Stage. Some 31,000 people attended last year.

Music plays on all the stages from 12noon till 11pm on Saturday, and 12noon till 9pm on Sunday. Each day is priced at just £10 for adults and £5 for children.

Steve Smither, performance director for Rhythms of the World, said: "*Music Week's* sponsorship recognises the great strides we've made with the quality and profile of Rhythms of the World and I am delighted that we'll be able to share our festival with its well-informed readership."

## Crown unleashes first track

Crown Talent & Media Group's evolution from a pure artist management company has taken a step forward with the rolling out of a track from girl group The Scarletz (pictured).

The band, who are managed by Crown's general manager David Quirk, last month became the first act to sign up to the company's newly-launched A&R fund, which has financial backing running into seven-figures.

The launch of the fund came in conjunction with the arrival of former Island Records managing director Marc Marot as group chairman of Crown, whose roster of artists also includes Jessie J.

The Scarletz track EON was serviced to key radio stations last month by plugging company Ish Media and is being made available as a free download ahead of the release of debut single Killer Instinct in June.



Crown plans to release the single directly through a third party rather than via an external record company.

Quirk said he was encouraged by the early response.

"This is a girl band that is not being driven by a talent show or TV show," he commented. "It's totally about the music. They're all writers, they're all singers and gigs are coming up in May and June.

"The main comparison we're getting is with All Saints and Chase & Status. All Saints is something that we're really trying to go up against and recreate that above-standard pop group."

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# DATA DIGEST

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

## ▶ THE PLAYLIST



### LIANNE LA HAVAS

**Lost & Found** (Warner)  
Heartbreaking new single from this solo talent whose story continues to build. Piano-led instrumentation plays host to La Havas' soulful vocal. (Single, April 30)



### SCISSOR SISTERS

**Only The Horses** (Polydor)  
A strong start to the Scissor Sisters new album campaign with this Calvin Harris collaboration. Radio 1 scooped first play of this single last week. (Single, May)



### MAXIMO PARK

**The National Health** (Co-Op)  
New deals with Vertigo/Universal in Germany and Co-Op in the UK look set to bring a fresh perspective to Maximo Park's new album campaign. (Single, out now)



### THE VACCINES

**Why Should I Love You** (O Ganesis)  
Currently midway through recording their second album, The Vaccines team up with R Stevie Moore to cover this track for a split Record Store Day 7-inch. (Single, April 21)



### VIOLET

**Y.O.U.** (LuvUvUv)  
Dreamy, guitar-led soundscapes underpin the debut single by Pixie Geldof. The track was recorded by Mark Rankin. (Single, May 7)



### RAGHU DIXIT

**Unplugged** (Wrasse/Universal)  
With performances to come at OneFest, Andrew Marr's BBC show and the Diamond Jubilee celebrations, Dixit looks set to make big steps forward this year. (EP, out now)



### STOOSHE

**Black Heart** (Warner)  
The new single from this feisty UK trio, Black Heart is a slice of punchy, soul-charged pop. (Single, June 11)



### OBERHOFER

**Away From U** (Co-Op)  
Oberhofer get things rolling ahead of their album release and UK tour with this brilliant, impulsive and affecting pop song. (Single, April 9)



### DEAP VALLY

**End Of The World** (Unsigned)  
Heading to the UK for their first British shows this summer, the debut single from the sun-kissed Californian female duo packs a compelling punch. (Single, June tbc)



### DJANGO DJANGO

**Storm** (Because)  
From their acclaimed self-titled debut, Storm blends glorious harmonies with eclectic rhythms to create something altogether euphoric. (Single, April 23)

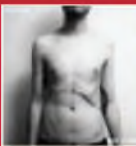
## BREAKOUT



### MAIKA

Maika Makosvi released her new album *Thank You For The Boots* through Warner this month. She has already achieved mainstream recognition in her native Spain, winning Best Artist at the recent UFs. The *Boots on Tour 2012* will take her to May's Breakout event at the Proud Galleries in Camden and is followed by shows in New York, LA, Madrid and Paris. *Get on the guest list at musicweek.com/breakout*

## SIGN HERE



Irish quartet Wounds have joined IATDE Records through which they will release their energetic, genre-fused blend of rock via debut album *Die Young* in September 2012.

## GIG OF THE WEEK



**Who:** Noah and the Whale  
**Where:** Royal Albert Hall  
**When:** April 16  
**Why:** Performing hits including those from the band's best-selling album, *Last Night On Earth*, Charlie Fink and co touch down on London for the penultimate night of their UK and Ireland tour.

# SALES STATISTICS



## CHART WEEK 14

Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
<b>SALES</b>	3,494,591	1,451,893	546,284	1,998,177
<b>PREVIOUS WEEK</b>	3,213,516	1,255,791	294,097	1,549,888
<b>% CHANGE</b>	+8.7%	+15.6%	+85.7%	+28.9%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
<b>SALES</b>	47,112,295	19,818,963	4,487,491	24,306,454
<b>PREVIOUS YEAR</b>	43,928,397	23,547,915	4,201,369	27,749,284
<b>% CHANGE</b>	+7.2%	-15.8%	+6.8%	-12.4%

# TOP 10 STORIES ON MUSICWEEK.COM

Musicweek.com's most-read stories for period ending April 9, 2012



**01** Adele 'new song' before end of 2012, Bond rumours  
*Wednesday, April 4*

**02** 4m fewer albums sold so far this year than in 2011  
*Wednesday, April 4*

**03** Danger Mouse signs with Universal Music Publishing  
*Tuesday, April 3*

**04** Mel B signs global partnership with EMI Music Australia  
*Tuesday, April 3*

**05** Universal launches new classical label  
*Wednesday, April 4*

**06** Marshall founder dies aged 88  
*Thursday, April 5*

**07** 4Music crowns Adele most influential person in pop  
*Tuesday, April 10*

**08** PM disappointed with music industry over explicit videos  
*Tuesday, April 10*

**09** EMI terminates licensing agreement with Grooveshack  
*Wednesday, April 4*

**10** Mercury Prize equivalent launched in Scotland  
*Wednesday, April 4*

# CRITICAL MASS



**metacritic**  
Keeping score of entertainment

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

www.metacritic.com



**81**

**The Mars Volta**  
*Noctourniquet*



**75**

**Original Soundtrack**  
*The Hunger Games: Songs From District 12 and Beyond*



**65**

**Madonna**  
*MDNA*



» For daily news visit [musicweek.com](http://musicweek.com)

## THE MAGIC NUMBERS

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

**6.4bn**

Dollar loss anticipated by Sony Corp for the past year ending March 31. That's a revised figure from a previously predicted loss of \$2.7bn

**10**

New categories added to the Kerrang! Awards including Best TV Show, Best Video Game and Best Festival

**187,000**

Dollars paid out by Whitney Houston's hometown of Newark, New Jersey for police overtime during the singer's funeral

**2.6m**

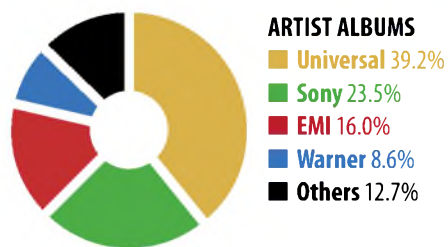
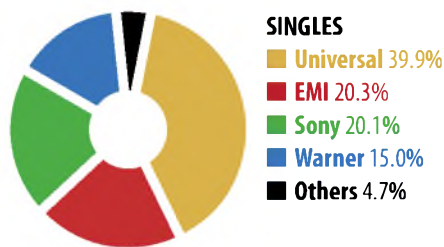
Dollars paid to EMI by Grooveshark to date, the music service claimed, as its licensing agreement with the publisher was terminated last week

**18**

Years after signing to the label with the Spice Girls, Mel B returns to EMI with new material to be released later this year

## MARKET SHARES BY CORPORATE GROUP WEEK 14

Official Charts Company



© Official Charts Company

## FEEDBACK

● 4m fewer albums sold so far this year than in 2011; singles up 2m

**Ross:** Part of the problem is Radio 1 not supporting some of the bigger artists that have released albums like Madonna or Bruce Springsteen (right) as they are "too old" and they focus on the single-driven artists. I think they forget music does not have an age limit and you like what you like.

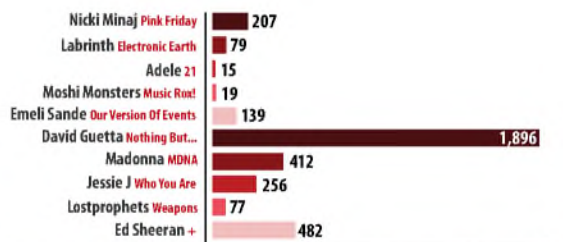


● Jonathan Simon: 1942–2012

**Trevor Chenery:** What sad news. I worked with Jonathan many years ago at Chappell's where he started in the print music division, Symphony Music. He inherited the ethos, culture & integrity of the best music publishers of that time who worked at and with Chappell Music; Teddy Holmes, Frank Coachworth, Terry Oates to name just a few. Very sad.

## PIRATES' BAY

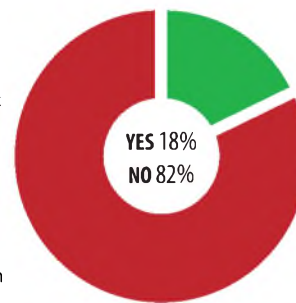
NUMBER OF ILLEGAL FILES FOUND BY MUSO.com OF TOP 10 ALBUMS ON APRIL 10



MUSO.com  
Source: Muso.com

## MUSIC WEEK POLL

**This week we asked...** Should Albert Hall debenture-seat holders be able to resell their tickets for more than face value?



Vote at [www.musicweek.com](http://www.musicweek.com)

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



**@timchipping** There's no bigger Spice Girls fan than me, but Victoria has a better chance of another hit than Mel B. What are EMI thinking?

(Tim Chipping, *Holy Moly*) Tuesday, April 3



**@DownloadFest** Anyone else a BIG fan of 4-day weekends? Make's much more sense than actually WORKING all week, right?

(Download Festival) Monday, April 9



**@Gentlemansunion** Getting the anti normal music vaccine in early this week. Soft Machine thanks.

(Samuel Ward, *Sentric Music*) Tuesday, April 10



**@jetfury** I think I only understand 15% of the tweets of the people in here.

(Geoff Barrow, *Portishead*) Wednesday, April 4



**@emelisande** Music making on the train! Let's see what this journey inspires :) [pic.twitter.com/jRjghi8o](http://pic.twitter.com/jRjghi8o)

(Emeli Sandé) Monday, April 9



**@mr\_trick** I think he has a point here: "Jimmy Iovine: Streaming Services Are 'Culturally Inadequate...'"

<http://j.mp/HwtXBG> Thoughts people?

(Darren Hemmings, *Motive Unknown*) Tuesday, April 10



**@inekedaans** I love my green healthy superfood but quinoa, I give up. You really are the devil's dandruff. You and I are DONE.

(Ineke Daans, *PIAS*) Wednesday, April 4



**@Mark\_Mulligan** YouTube album playlists work a little \*too\* well don't they? And usually fewer ads than Spotify free. Artist pay outs also much lower.

(Mark Mulligan, *analyst*) Tuesday, April 10



**@ollyofficial** Awkward just ran into taxi, 'leicester sq please' the guy turns around, says 'oi this ain't a taxi mate' sorry fella! I'm still half asleep!

(Oly Murs) Tuesday, April 10



**@andipeters** Going to Boots when you're not well is like going to @sainsburys when you're hungry. I managed to spend £50, on what I'm not quite sure!

(Andi Peters) Wednesday, April 4



**@sheena\_is** weirdest dream last night. I was DJ'ing at lady gaga's birthday party cause someone dropped out. I don't like gaga and I don't DJ. Wtf brain

(Sheena, *Charm Factory*) Tuesday, April 10, 2012



**@AlexDaKid** all about them Instagram stocks :)

(Alex Da Kid) Tuesday, April 10

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.



With *Metallica* set to play *The Black Album* in its entirety at Download this year, Metal Hammer takes some time out with the band to ask all the whys about the revisit as well as covering the next *Metallica* album, which the mag reckons has the potential to be the best in a long time.

**Huntress' Jill Janus** talks about her 'marriage to metal' and about how being a pagan witch has informed her music. Where would she be if it weren't for Huntress? In a little witch hut in the middle of the woods, growing her armpit hair and smoking weed, apparently.

**Dragonforce's Herman Li** ponders a potentially poisoned chalice. He says that the band's association with *Guitar Hero* put a lot of metal heads off and that they could have been even bigger had it not been for the video game.

**Cancer Bats** score a 9/10 in the reviews section with *Dead Set On Living*. "Quite honestly, if this doesn't turn up in your end-of-year lists, you're doing it wrong," says **Merlin Alderslade**.





# DATA DIGEST

## PICTURE OF THE WEEK



### ABSENCE MAKES THE HEART GROW FONDER

April 3, Masonic Hall, Covent Garden

Melody Gardot performs songs from her new album, *The Absence* - the follow-up to 2009's critically-acclaimed *My One and Only Thrill* - at a showcase event in London.

## THE TASTEMAKERS

Today's opinion formers predict tomorrow's headline acts



**BILLY VIBES**  
(ARTROCKER, DIRTY VIBES)  
*The Ghosts - Ghosts*  
Pocket Records

As resonating and haunting as you would expect from their name. Combining modern sonic effects with the token Britrock backdrop and eerie guitar melodies, their sound can only be described as the curtain closer on a Britpop funeral!



**DALE W. EISINGER** (SUP MAGAZINE, IMPOSE)  
*Ana Lola Roman - Keep It Mellow* Self Release

With a mother from Spain, a father from Argentina, tenure in performing-arts schools, and a youth spent largely abroad, there's a worldly sense to Ana that seeps through her songs. This simply implies the endless limits of her borders.



**ANDY VON PIP** (VON PIP MUSICAL EXPRESS)  
*Sarah Williams White - If I Smile At You* Minds On Fire

A diverse range of styles from folk to RnB, replete with Indian Flute and Timbaland inspired beats produce hypnotic urban pop. Upbeat and infectious without being overly chirpy, it's guaranteed to lift your gloomy post-budget spirits.



**STEFAN KYRIAZIS** (STAR MAGAZINE)  
*Scarlet Fever - The Great Expectations* Starfish Records

Featuring three of her live favourites, *Great Expectations* is an EP brimming in old-school rock'n'roll rawness. It proves *Scarlet Fever* is a force to be reckoned with and that, unlike so many, she has no need for any knob-twiddling to sound good.

## ON THIS DAY

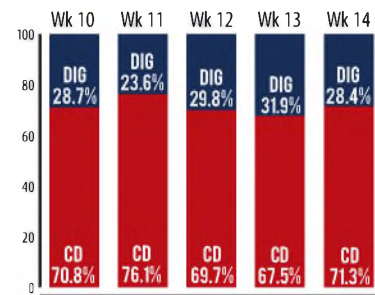
APRIL 13

FRIDAY APRIL 13, 1956

The UK Top 20 becomes the Top 30 for the first time. The No.1 spot is taken by *Poor People Of Paris*, an instrumental version of French song *La Goualante Du Pauvre Jean* by Winifred Atwell (right).



## DIGITAL vs PHYSICAL



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

CD  
DIGITAL

Official Charts Company

## CAMPAIGN SUPERNOVA

### JACK WHITE • Blunderbuss



#### THE LOWDOWN

Released: April 23  
Label: XL  
Contact: Jon Wilkinson  
Jon@technique-pr.com

#### RADIO

Single *Sixteen Saltines* is A-listed at Radio 1 and 6 Music, and on XFM's Daytime Playlist. Fearnie Cotton and Zane Lowe singles of the week, plus a Zane Lowe Maida Vale session.

#### TV

Later With Jools performance confirmed w/c April 23. Newsnight and E4 interviews also ran around the media launch of the album.

#### PRESS

NME and *Uncut* covers, plus a

broadsheet supplement cover around release.

#### LIVE

Headline shows announced for Brixton Academy (June 21) and Hammersmith Apollo (June 22) in addition to an appearance at Radio 1's Hackney Weekend on June 23.

#### TV

Targeted campaign around the album release.

#### OUTDOOR

London Underground poster campaign and strategic billboard sites.

#### ONLINE ADVERTISING

Advertising across Guardian, YouTube, Google Network, Google Search and Facebook.

#### ONLINE MARKETING

*Love Interruption* and *Sixteen Saltines* videos premiered with VEVO, album stream week before release with iTunes, live show web-cast week of release.



# ON THE RADAR **AMORE**

They're young, attractive, individually and collectively talented and have bagged a prestigious six-album record deal with Warner... that's Amore, also known as Peter Brathwaite, David Webb, Victoria Gray and Monica McGhee.

All twenty-somethings and students of their craft, one of their Royal College of Music tutors overheard record execs in a coffee shop talking about putting together an all-British classical group, kick-starting a chain of events that, in as little as four months, saw the quartet get signed and record their major label debut album.

Monica McGhee spoke to *Music Week* about the secret behind the group's chemistry: "All four of us knew each other from way back. We socialised before this happened and most of us have sung together as well. There's something about our voices that fits; all the technical things and the opera sounds, the harmonics just fit together."

Between them, the four have sung for presidents, royalty, and at recitals and festivals around the world but McGhee revealed that the recording process was all new to them: "It was a terrifying experience and so to have some of your

best friends to go through it with you and kind of feel this out together, it's great. It makes me feel like it was meant to be."

For their debut album, she says there's a mix of repertoire: "This one has five operatic tracks, five classical tracks and two 'wild cards'. So we'll see what the response is to [those] and then see [what direction to take] for the next album."

Commenting on the future and possibilities for the next five albums the group are signed to, McGhee remains open-minded: "We'll explore our options from live audience responses and see the



general feeling on the ground to the first album."

"There's so much we'd love to do. We'd eventually love to put on shows with us as the four lead roles so we can show people [opera's] got drama, acting, music, comedy and love. And bring some of the most beautiful music in the world to people who for some reason may not have heard it.

## ESSENTIAL INFO

### DISCOGRAPHY

**May 28** Album: Stand Together

### LIVE

**June 29** Russell Watson's Jubilee Proms @ Waddesdon Manor, Buckinghamshire

**Aug 04** Scarborough Open Air Theatre

**Aug 05** Last Night of the Audley End Proms, Saffron Walden

### LABEL

Warner Music Entertainment - Nadine Parker

### MANAGEMENT

Nostromo - Paul Craig and Caroline Wellock

## HE SAID / SHE SAID



*"[Punk] was all about smashing things up and getting rid of stuff. Then 35 years later there are hardback books about it. You can't help it, it just becomes part of history"*

In his first major interview since Pulp reformed, Jarvis Cocker speaks to *Shortlist* magazine about music being "too aware of its heritage".

## TAKE A BOW TEAM MILITARY WIVES



### THE LOWDOWN

Album: In My Dreams  
Highest chart position: 1

**Label:** Decca

**President:** Dickon Stainer

**Managing Director:** Mark Wilkinson

**A&R:** Tom Lewis

**Business Affairs:** Jackie Joseph

**Manager:** The Military Wives Choir Foundation & John Thompson

**Marketing:** Mike Bartlett And Gavin Bayliss

**National, Regional and Online Press:** Louise Ringrose

**National Radio:** Sarah Bates

**Regional Radio:** Hart Media

**TV:** Molly Ladbrook-Hutt

## MUST-SEE MUSIC TICKETING CHARTS

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

VIAGOGO Secondary Ticketing Chart	
POS	EVENT
1	MADONNA
2	LIONEL RICHIE
3	WESTLIFE
4	COLDPLAY
5	ONE DIRECTION
6	JAY-Z
7	NICKELBACK
8	ED SHEERAN
9	DRAKE
10	JLS
11	STEPS
12	THE STONE ROSES
13	NICKI MINAJ
14	KYLIE MINOGUE
15	CARL COX
16	LIGABUE
17	IL DIVO
18	MCFLY
19	BLINK 182
20	NKOTBSB

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

## HALL & NOTES



### THE BRIDGEWATER HALL

Lower Mosley Street  
Manchester  
M2 3WS  
t 0161 950 0000  
w bridgewater-hall.co.uk

## THE BEST LIVE VENUES IN THE UK

Main auditorium capacity  
1800

### Coming up

- 15/04 Sound and Image: Reflections on Debussy (series of concerts running to June 9)
- 17/04 Guided Tour
- 18-19/04 The Hallé
- 19/04 The Dante Quartet
- 21/04 BBC Philharmonic: Reflections on Debussy
- 22/04 The Hallé
- 05/06 The Sixteen Choral Pilgrimage
- 21/06 Handel's Acis and Galatea - New London Consort



# THE BIG INTERVIEW JIM CHANCELLOR

## JIM AGAINST THE TIDE

Why the Fiction boss isn't your average record exec - and how he's thrived by simply "signing things I fall in love with"



But Chancellor's not exactly cut from the cigar-chewing, career-twisting record mogul template.

With his broom brush 'tash, floppy Allman Brothers mane and pacific mannerisms, you couldn't manufacture a more instantly disarming poster boy for Fiction's organic credentials. In person, with each self-deprecating snigger, sincere artist eulogy and "right time, right place" dismissal of individual glory, the ex-A&R proves exactly the sort of music-adoring kook that performers would clearly warm to. Even when that performer is personal favourite Guy Garvey - and Chancellor's carefully directing him to modify a masterpiece.

"It's about how you get that message across," he says. "If you believe in something and you recognise it's not quite there, you've got to ask. It can't hurt. So long as it's not messaged in a: 'You're fucked if you don't give me this,' kind of a way, most artists are pretty understanding."

Chancellor first saw Elbow at the Barfly shortly before debut LP *Asleep In The Back* was released in 2000, and was left mesmerised. He continued to admire the V2-signed group through follow-up *Cast Of Thousands*, but when an advanced copy of third album *Leaders Of The Free World* landed on his desk in 2005, a professional craving took hold.

"It was an utterly incredible album, but even more importantly, as a band I noticed they just kept on getting better," he remembers. "I made a copy of it for [Universal Music UK CEO] David Joseph and [then-A&R exec] Colin Barlow. I was telling them: 'This is fucking amazing!' It was those two who went: 'Let's try and do it.'"

A re-promotion of the album in tandem with V2 was soon in the offing, but never came to light. "Once that collapsed, I just wanted to sign them," adds Chancellor. "Contractually it was very tense [with V2], but the band just got on and made a record. And when I heard the new songs, they were simply gobsmacking."

Chancellor already had form in not letting a band he adored get away from him - indeed, it was a crucial factor in the initial reformation of the Fiction label in 2004. At the behest of Colin Barlow, the exec set up an imprint with the objective of "bringing guitar music back to Polydor UK" alongside (now-Polydor MD) Joe Munns and (now-UMG digital director) Paul Smernicki.

Just like Elbow in years to come, the career of their first signing to their Black Lion Lane Records - named after the street outside the trio's old Fulham office - was already a couple of LPs old: Snow Patrol.

The band's initial label demo included Spitting Games and Run; songs that would go on to form the cornerstone of mega-selling 2003 LP, *Final Straw*. When David Joseph suggested Chancellor

### LABELS

BY TIM INGHAM

It says everything you need to know about Jim Chancellor that when he suggested Elbow append their 2008 *The Seldom Seen Kid* album with a hit single, the band didn't grumble, gripe or groan. They wrote *One Day Like This* and became a national treasure.

This, remember, is a record label MD; a notoriously mercenary, trigger-happy breed, loudly castigated and mercilessly slandered in each and every chapter of the Grumpy Rock Star Bible. That goes double for those who churn the cogs at a slick, profit-snaring major.

They're not supposed to be listened to, let alone *liked*.

### FICTION FACTORY THE NEW BREED



Chancellor says that Fiction has decided "not to get too crazy" in terms of 2012 releases after handling a dense schedule last year.

"We have *Spector*, and *2:54* (pictured) this year," he says. "Both bands are at very different ends of the indie spectrum but they've both got very bright futures. Then we've got returns from *Crystal Castles* and *Kate Nash*, which are both starting to sound magnificent. New *Naked and Famous* and *White Lies* records will come next year and there's a band called *Last Dinosaurs* from Australia we've also licensed for here, who have a lot of promise."



# Fiction

and co. dump the Black Lion moniker and resurrect the Fiction label, the stars aligned. Final Straw went five-times platinum, selling three million copies worldwide.

That success helped instill an uncommon patience in Chancellor and his Fiction family that still holds today - not to mention a belief in signing semi-experienced acts that lesser A&R minds might consider "tried and failed".

"It feels like the bands who do the best eventually are the bands who spend a good few years honing their craft," he reasons.

"Look at The Black Keys: I saw them at South-By-South-West about 10 years ago and felt like I was watching Jimi Hendrix - it was that exciting. Then finally this year they wake up the world of radio and it's just, 'Boom!'"

Yet doesn't this faith in perseverance risk running against the core quarterly fiscal objectives of a PLC? How can Chancellor's imprint maintain a long-term trust and investment in artists - a slow and steady build-up to eventual greatness - with impatient corporate demands dangling over them?

"That's a very tough question," he acknowledges. "It's true that within the auspices of this building, it's tricky to keep a ball in the air for four years [without an artist producing an album]. I've always tried to protect the artists we've got in whatever way I can, but occasionally it does reach a point where it's probably best if it just ends."

Chancellor's mood dips as he recalls dropping singer/songwriter Stephen Fretwell for those very reasons: a two-albums-in-eight-years workrate which didn't nestle well with an unforgiving balance sheet - or a fledgling label looking to avoid internal disreputation.

"I could have happily put out Fretwell records for the rest of my life," he says. "They're great - but at what pace? In the 1960s and 1970s - even the Nineties - that might have been fine. But... we're only eight years old into the Fiction rebirth, you know?"

These business realities cut both ways for Fiction. Often referred to as the "indie of Universal" (something Chancellor respectfully terms "a truly lovely compliment"), the label admits it has missed out on the signature of coveted artists to AIM members - likely due to a fear amongst some acts over UMG's corporate vastness.

"There are a lot of great people out there in my position; some work for indies and some work for majors," he says. "There's an element of 'business' that I guess sometimes can sway certain artists away from us, but it always, always comes back to personal connection. If we have one with the artist,

## WHAT'S IN STORE? FICTION REMIXES VOL. 1

As well as committing staff to serve behind the desk of Rise Records in Bristol, Fiction will be releasing its first ever compilation album for Record Store Day next week. Fiction Remixes Vol 1. features 16 hand-picked tracks from the label's catalogue.

### WHITE LIES

Death (Chase & Status remix)

### THE NAKED AND FAMOUS

Young Blood  
(David Andrew Sitek remix)

### IAN BROWN

F.E.A.R. (UNKLE remix)

### KATE NASH

Foundations  
(Metronomy remix)

### ALICE GOLD

Runaway Love (Andrew Weatherall remix)



### SNOW PATROL

In The End  
(Whateverman remix)

### SPECTOR

What You Wanted  
(S.C.U.M remix)

### THE BEES

Winter Rose  
(Nicoias Jaar remix)

### CRYSTAL CASTLES

Celestica  
(Thurston Moore remix)

### THE DUKE SPIRIT

Procession  
(Gary Numan remix)

### THE MACCABEES

Bag Of Bones  
(Surgeon remix)

### 2:54

You're Early  
(Wild Beasts remix)

### WHITE LIES

Is Love  
(Stereolab remix)

### JACKNIFE LEE

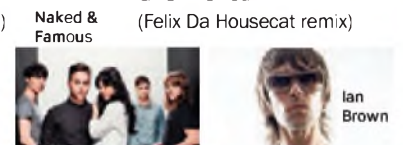
Making Me Money  
(Switch remix)

### IAN BROWN

Just Like You  
(The Prodigy remix)

### THE NAKED AND FAMOUS

Girls Like You  
(Felix Da Housecat remix)



**LEFT/RIGHT**  
Coming in 2012:  
Jim Chancellor is looking forward to unleashing new releases from Crystal Castles (left) and Kate Nash



we can usually guide them and their manager through the business stuff. But if a certain deal wasn't meant to be, it wasn't meant to be. I'm quite Zen about that.

He continues: "We run Fiction like an indie in the sense that we try and stay very close to the artists - we don't feel dislocated from them. But I also very much feel part of Universal. We're given these amazing resources and I'm hugely appreciative of them. Yes, it comes with some problems; in the deals you do, sometimes certain business practices have to be navigated. But I feel really privileged to

he given this amount of rope, and I want Fiction to have occasional successes so we keep being given it in the future.

"Universal is a fantastic place. I know people deride it or whatever, but that's rubbish - it's full of amazing people in every area: sync, press, radio, they're all top notch. It's an honour to work here and work alongside them.

"I'm given the freedom to sign acts that I fall in love with - and people here understand that love doesn't necessarily only last a day or a year. If you're lucky, it can last forever."

## GETTING BETTER AND BETTER... FROM MACCABEES TO GONNA-BES



Chancellor signed The Maccabees before releasing their debut album on Fiction in 2007. The band's third LP, *Given To The Wild*, hit the charts earlier this year.

"I thought they were really special when I saw them at the Water Rats about six years ago," he recalls. "Me and [scout] Alex Close were there. We started off at the back of the gig and ended shuffling to the front; looking up at them from the edge of the stage, shaking their hands and

being generally schoolboy about it.

"They were very young men, when we signed them, and have grown up fast. I remember when they walked into the building having recorded [second album] *Wall Of Arms* - all the ladies here swooned. *Given To The Wild* may be their best record yet. I think that's all your artists can aspire to - to get better and better. When you do that, I can't see how it's not going to work."



# BUSINESS ANALYSIS Q1 SALES

## EDITORIAL

Don't jump to conclusions – but take comfort from US trends



THE TRANSFER OF ALBUM SALES from CD to digital has been going on now for several years, but it has not happened quite so quickly previously as it did in Q1.

In the same period last year around one in five albums sold in the UK was digital. Just 12 months later that share rose to nearly one in every three, a startling jump in such a short space of time and undeniable evidence that consumers do still want albums in the digital age and not just individual tracks.

Behind that jump in market share for digital albums, though, is more than just an increase in the popularity of downloads. You also have to consider the collapse in the quarter of CD sales, which dropped by an alarming 25.4% compared to the first quarter last year.

The CD albums market has been declining for quite some time now, long before digital albums really started to matter, but the kind of percentage drop that occurred between January and March is unprecedented and suggests the switch from CD to download among consumers is now accelerating. That was certainly how things played out in the States, getting to a point where digital across all aspects of recorded music made up more than half of the business for the first time last year. There CD album sales plummeted as digital grew and grew, although the CD market in the US began to stabilise last year, dropping a fairly modest 5.7%, while rising download sales helped the total albums market increase in annual terms for the first time since 2004.

On the face of it there appears to be something similar now happening in the UK, although caution should always be advised against drawing too many conclusions from one quarter's set of data.

As will be a recurring theme no doubt throughout this year, we also have to take into account Q1 2012's figures were competing against an exceptional first three months of 2011 when Adele's 21 sold nearly 1.8 million copies. A good chunk of those sales were achieved on CD, making it almost impossible for the following year's same quarter to come anywhere near competing.

While the "Adele effect" has to be a consideration when assessing year-on-year comparisons, at the same time we must not get too carried away by it as trying to explain away why the market was down so much. Even if you strip out all of Adele's contributions from the calculations, the albums market was still down 9.2% in Q1, clearly a better result than the actual drop of 14.7%, but a very uncomfortable result all the same.

This year will no doubt be a very challenging one for the albums market and we may well have to get used to some more nasty year-on-year comparisons during the remaining nine months of it. But if we are experiencing the kind of falls off a cliff for CD album sales as the US previously did, we can also take some comfort from the fact that also ultimately led to the overall albums sector there moving back into the black as digital filled the gap.

**Paul Williams, Head of Business Analysis**

# DIGITAL IS SPUR IN

Some industry execs are refusing to draw conclusions about a



## EXECUTIVE SUMMARY

- Albums sales down 14.7% year-on-year to 23.0 million as the CD market shrinks by more than 25%
- Digital album sales account for a record 33.1% of the market after rising 19.6% on the year to 7.6 million
- Compilation sales back in black after 19.3% drop a year ago with 0.4% rise lifting Q1 market to 3.9 million units
- Singles market grow by 4.4% to 46.7 million with Gotye featuring Kimbra's Somebody That I Used To Know period's top seller
- Adele's 21 sells another 411,997 copies to break through 4 million cumulative barrier and become Q1's top seller

## ALBUMS SALES

■ BY PAUL WILLIAMS

The album market's gradual evolution from physical to digital threatened to turn into a revolution in quarter one as the CD endured its worst sales collapse yet.

Having fallen in unit terms by 12.6% across the whole of 2011, according to Official Charts Company data, the format suffered a drop more than double that size during the opening three months of 2012 with the market down 25.4%. That added up to 5.2 million fewer CD albums having been sold compared to Q1 last year, taking the sector down to 15.3 million units.

Labels and retailers have long got used to quarterly and annual CD album falls running into several percent or more with the format last year still making up 76.1% of all album sales in the UK. But this decline experienced between January and March was something quite different, suggesting the movement of the albums market from a physical to a digital one is now going at a pace not seen previously.

Giving further evidence to that theory is the continuing rise of the digital album, which increased its unit sales by 19.6% year-on-year in Q1 to 7.6 million units. It made up 33.1% of the albums market over the quarter, by far its biggest quarterly share yet and compares to a share of 23.5% for the

whole of 2011. However, while acknowledging the big drop in CD sales, BPI chief executive Geoff Taylor is cautious about drawing any firm conclusions about market trends from what has occurred in one quarter.

"One should not try to identify that drop as a significant factor. The causation is complex," he says. "We're seeing a softening of CD demand and a significant proportion of that is going into digital album growth."

The rise in digital album sales was both encouraging and impressive but it only added another 1.2 million units into the market, a quarter of what the CD market fell by. The net result was a horrible 14.7% annual drop in all album sales, taking the market to 23.0 million units and prompting more urgency among retailers that if the industry wants the CD to survive it needs to act now before it is too late.

Entertainment Retailers Association (ERA) chairman Paul Quirk describes Q1's 25.4% drop in CD album sales as "considerable" and notes: "We've been looking at doing something about the CD format for the last 18 months. It's long overdue. It needs something to enhance it, to make it more popular, more collectible and something people will value because they don't value it as much as they used to."

To try to realise this Quirk sales ERA has teamed up with the BPI to undertake research into



# TROUBLED TIMES FOR CD SALES

single quarter's results – but physical decline in Q1 suggests switch to digital albums is gathering pace

what is happening in the CD market with the aim of coming up with a formula to breathe new life into the format.

The BPI's Taylor reveals the research goes beyond CD by looking at in-store opportunities in general. "Whatever that format looks like, we're doing a bit of research into what consumers buy and entering into a dialogue with the companies about how we can innovate in terms of physical sales," he adds.

EMI Music UK & Ireland CEO Andria Vidler suggests the key to such efforts is "to get the consumer at the heart of the development of our product rather than simply what delivers the highest margins".

According to Universal commercial division managing director Brian Rose, the market's leader has already been undertaking its own endeavours to try to drive up CD demand over the last two years by securing new places on the high street to sell music. Among these are the nationwide chain BHS.

"We continue to look to put CDs into as many retail outlets as possible so we don't look at it as managing decline. We look at it as an opportunity," he says.

The drop in album sales in the quarter was unusually most heavily felt in the artist albums sector, which has long got used to posting far more positive year-on-year comparisons compared to the compilations sector. For Q1, however, the reverse was true with artist album sales falling 17.1% to 18.4 million units and compilations climbing 0.4% to 3.9 million units. Admittedly 0.4% is not exactly huge, but it is significant as it compares to a 19.3% year-on-year fall reported between the first quarters of 2010 and 2011, while the same market dropped 14.3% across the whole of last year.

Universal's Rose describes the compilations rise as one of the quarter's "nicest surprises".

"It's a brand business so there's some quite strong ones out there and there have been one or two new ones coming through, which we haven't seen for quite some time," he says.

In what was the first rise in the market during the opening quarter of the year since 2007, the compilations business was aided by some very impressive sales from individual titles, most



obviously Sony's Sixties female artists compilation *Be My Baby*, which sold 193,169 units to become the quarter's number one various artists seller. This compares to 149,771 copies sold of Q1 2011's top compilation, the EMI TV/UMTV-issued *Now 77*.

From an artist album perspective, the first quarters of 2011 and 2012 at first glance looked very similar with Adele's *21* the top seller in both periods. But that is where the comparison ends.

Having been the top seller in the opening three months of last year, XL's second Adele album did it all again 12 months later, but in very different circumstances. The album sold 1,754,319 units to top Q1 2011's listings, but needed just 411,997 sales to repeat the feat in the first period of 2012. Coupled with her first album *19*, Adele sold around 2.2 million albums in the first quarter of last year, enough to lift the artist albums market then by 1.5%, but even she could not stop a decline a year later in which the same sector sold around 3.8 million fewer units overall.

If you strip Adele out of the calculations the year-on-year comparison between the first quarters of 2011 and 2012 looks better, but still makes grim reading. Without the multiple Brit and Grammy winner's contributions, the total albums market would have been down 9.2% on the year, better clearly than the 14.7% drop but still very disappointing and unable to mask significant annual unit falls among the top sellers and lower down the market.

Universal's Rose says the year-on-year drop was expected, but warns against the industry getting too down about the headline figures for artist albums.

## TOP 10 ARTIST ALBUMS Q1 2012

Source: OCC

POS	ARTIST/TITLE / LABEL
1	ADELE <i>21</i> XL
2	LANA DEL REY <i>Born To Die</i> Polydor
3	EMELI SANDÉ <i>Our Version Of Events</i> Virgin
4	ED SHEERAN + <i>Asylum</i>
5	COLDPLAY <i>Mylo Xyloto</i> Parlophone
6	BRUNO MARS <i>Doo-Wops &amp; Hooligans</i> Elektra
7	DAVID GUETTA <i>Nothing But The Beat</i> Positiva/Virgin
8	JESSIE J <i>Who You Are</i> Island/Lava
9	MILITARY WIVES <i>In My Dreams</i> Decca
10	OLLY MURS <i>In Case You Didn't Know</i> Epic

**OPPOSITE AND ABOVE**  
Breakthrough artists: in a quarter still dominated by Adele, there was also much to celebrate for Lana Del Rey and Emeli Sandé

## TOP 10 COMPILATIONS Q1 2012

Source: OCC

POS	TITLE / LABEL
1	BE MY BABY Sony
2	NOW THAT'S WHAT I CALL MUSIC! 80 EMI TV / UMTV
3	XX - TWENTY YEARS Ministry of Sound
4	R&B SLOW JAMZ UMTV/Rhino
5	NOW THAT'S WHAT I CALL RUNNING EMI TV/UMTV
6	BRIT AWARDS 2012 WITH MASTERCARD UMTV
7	DREAMBOATS & PETTICOATS – THE PETTICOAT COLLECTION EMI TV/UMTV
8	THE WORKOUT MIC 2012 AATW/UMTV
9	ANTHEMS - HIPHOP 2 MoS/Sony
10	ADDICTED TO BASS 2012 MoS

"Clearly, we shouldn't ignore it and we know what's doing that and the exceptional volume Adele put in the market last year," he says. "From our end the focus remains the same: we've got to continue to break more artists and we got a few of them on the board in Q1, which we're pleased about."

These included Polydor act Lana Del Rey with *Born To Die*, while other breakthroughs across the industry included Virgin signing Emeli Sandé's *Our Version of Events*. The BPI's Taylor, though, suggests Q1 2011's new release schedule was stronger, not least with the Adele album.

"Q1 obviously had 21 selling bucketloads and therefore [year-on-year] comparisons are difficult and it's not a surprise overall we're down," he says. "The release schedule this year in Q1 hasn't been as strong; it looks better the rest of the year. Lana Del Rey has done well, but there have not been as many big albums."

Beggars Group chairman Martin Mills reckons there were three separate parallels helping to shape the Q1 albums market: fewer high-profile releases, the continuing movement of more mainstream buyers from albums to one track and more and more people using streaming services. Such use is currently not part of Official Charts Company available data.

"If streams are excluded [from the calculations] you are ignoring a significant part of what is going on," he says.

"We're finding now a lot of our artists are earning more from digital streams than they are from downloads. It's a significant part of the market."

Among the quarter's top sellers, UK talent was heavily represented with seven of the 10 biggest artist albums coming from British artists, while 53% of the quarter-end Top 100 was homegrown. This was almost identical to the same quarter last year (52%), while the US rose a point to 34% as Europe claimed 5% (6% a year ago) and the rest of the world 7% (8%).

Led by Adele and Lana Del Rey, pop was the strongest genre within Q1's Top 100, occupying 38 positions, while rock's 26% contribution was led by Coldplay and contemporary urban's 18% included Rizzle Kicks and Rihanna.

## SALES STATISTICS Q1 2012

Source: Official Charts Company

SALES PERIOD	SINGLES	TOTAL ALBUMS	ARTIST ALBUMS	COMPILATIONS	'UNMATCHED'
Q1 2012	46,661,629	23,018,808	18,367,070	3,941,207	710,531
Q1 2011	44,679,739	26,982,768	22,144,055	3,925,053	913,660
TREND	+	-	-	+	-
% CHANGE	+4.4%	-14.7%	-17.1%	+0.4%	N/A

	CD ALBUMS	DIGITAL ALBUMS	VINYL ALBUMS	OTHER
Q1 2012	15,318,632	7,615,583	75,500	9,093
Q1 2011	20,532,192	6,365,856	70,634	14,086
TREND	-	+	+	-
% CHANGE	-25.4%	+19.6%	+6.9%	-54.9%



# BUSINESS ANALYSIS Q1 SALES

## MAJORS SUFFER LEVELS OF PAIN

It was another downturn this quarter – but the share of anguish was not equal across the board

### MARKET SHARE

BY PAUL WILLIAMS

The four majors collectively lost 2 million artist album sales during Adele's record-breaking Q1 last year – and 12 months on – the outlook for them was even worse.

Between them Universal, Sony, Warner and EMI saw their combined might in the artist albums market fall by a further 2.2 million units during the opening three months of 2012 as they took a big chunk of the hit of a sector that was down 17.1% year-on-year, according to the Official Charts Company.

But a closer examination of the numbers shows the big players did not suffer the pain equally. Universal sold around 870,000 fewer full- and mid-price artist sales compared to Q1 2011, a 14.1% drop, while half a million fewer sales for Sony equated to a 16.1% fall. Having shone so brightly in the opening quarter of last year with four of the period's Top 10, including Bruno Mars' Doo-Wops & Hooligans, Warner's artist album sales a year later were down by more than 1 million, a fall of 31.4% that allowed EMI – the only major to lift its sales in the quarter – to leap above it and finish as the third top albums group.

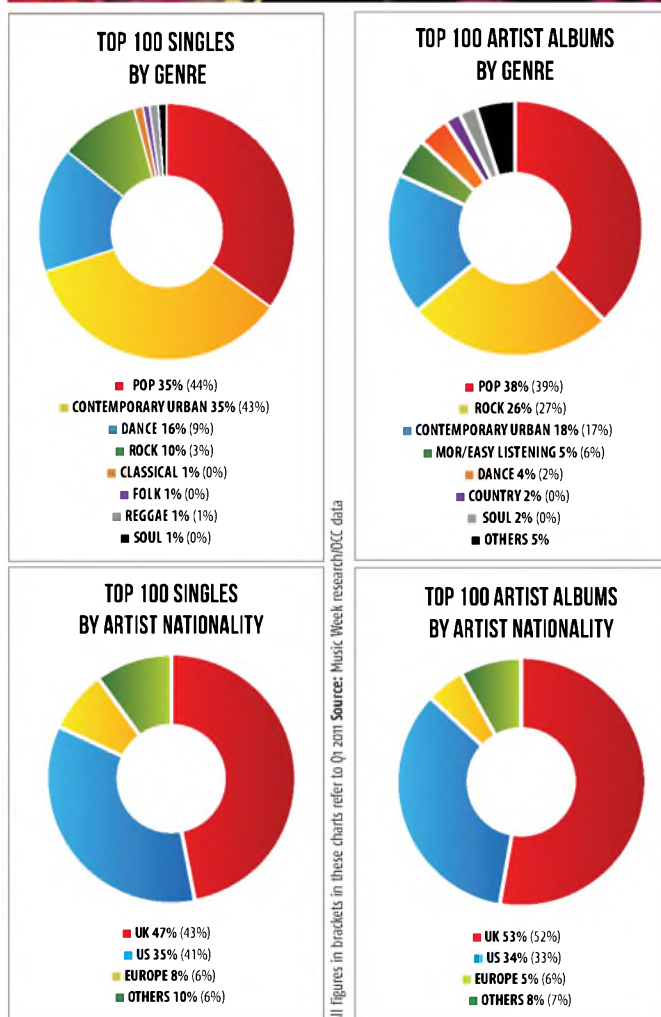
EMI sold around 230,000 more full- and mid-price albums between January and March compared to 12 months earlier, a 10.5% rise, with its successes including 350,697 units shifted of Emeli Sandé's Our Version Of Events and another 200,000 sales of Coldplay's Mylo Xyloto to tip it over the million cumulative mark. This gave EMI a 14.8% share of the quarter's artist albums market, up from 10.9% during the first period of 2011 when it had finished behind an XL Beggars-boosted Adele with 12.9%.

Across all full- and mid-price albums EMI was in third place with a 14.7% share, up from 11.4% 12 months ago, with Universal finishing first with 32.1% (30.0% in Q1 2011), Sony second with 16.3% (15.5%) and Warner slipping from bronze position to fourth with 12.1% (15.3%).

EMI UK & Ireland CEO Andria Vidler is particularly pleased the major's Q1 success has been



Sales up: Coldplay helped EMI to become the only major to post an albums sales rise in Q1



achieved with a number of different artists.

"We are obviously thrilled and delighted with Emeli, but I'm also really thrilled with the David Guetta result and also the Coldplay album, which has continued to perform really well and we've really reached a new youth audience for Coldplay," she says.

No doubt opponents to Universal's planned EMI acquisition will be getting out their calculators around about now and working out that the combined majors' share of the UK's albums market grew year-on-year from 41.4% to 46.8% with second-placed Sony's share little more than one-third of that. However, it should be noted this Universal/EMI market share increase was accompanied by them collectively selling around 500,000 fewer full- and mid-price albums with Universal down by about 730,000 on the first quarter of last year and EMI up about 220,000. And Universal will also argue the question of its EMI takeover needs to be considered on a lot more than market share.

For Universal the losses it sustained in the artist albums market were partially compensated by a lift in the compilations sector where it sold around 135,000 extra non-budget albums compared to a year ago, a 14.4% rise.

Universal's top artist album successes included Polydor act Lana Del Rey's debut Born To Die, Decca's chart-topping Military Wives album In My Dreams and Mercury act Maverick Sabre's introductory Lonely Are The Brave. There were also continuing strong sales of 2011 releases by the likes of Jessie J, Rizzle Kicks and Florence + The Machine.

Universal commercial division managing director Brian Rose says: "We're obviously delighted about Lana Del Rey and encouraged by something like Rizzle Kicks, which came through really strongly having been launched last year, and Maverick Sabre has made a good start and it's a gold album."

Sony's increased overall albums market share, despite an 11.9% drop in the number of non-budget albums it sold, came on the back of the likes of continuing success for Epic act Olly Murs' second set In Case You Didn't Know, Columbia's

## SINGLES FOCUS SALES ON THE UP – BUT DON'T TAKE QUARTER 1'S RISE IN ISOLATION

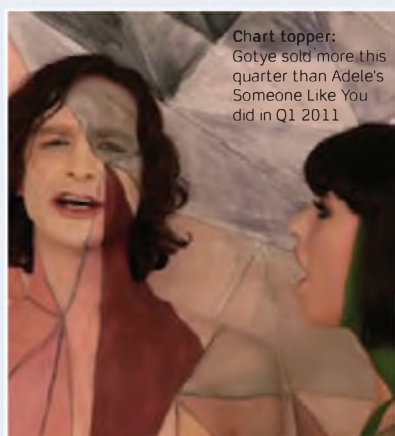


Chart topper: Gotye sold more this quarter than Adele's Someone Like You did in Q1 2011

THE SINGLES MARKET CONTINUED to hit record new levels in Q1, although growth was less than half of what it had been across 2011.

Sales rose between January and March by 4.4% to 46.7 million units, according to Official Charts Company figures, adding up to nearly two million extra singles being sold compared to during the first quarter of last year. The market in Q1 was double the size it was five years earlier.

However, the rise compared to an annual increase of 10.0% across the whole of 2011 and an examination of sales of some of the quarter's biggest sellers reveals some slightly lower numbers compared to what the

equivalent releases enjoyed during the opening quarter a year ago.

Although Q1's top seller, the Island-issued Somebody That I Used To Know by Gotye featuring Kimbra, sold more copies (742,043) across the quarter than XL act Adele managed over the same period last year to top Q1 2011's chart with Someone Like You (698,020), sales of some of this past quarter's other titles were inferior.

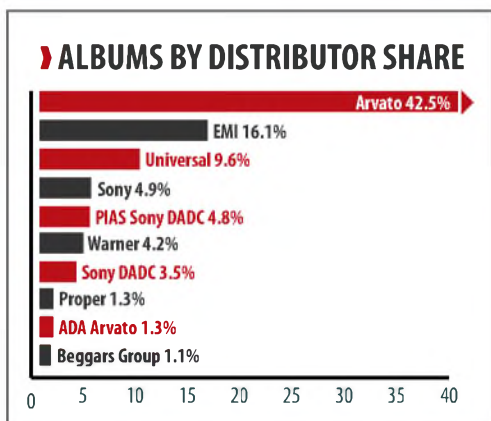
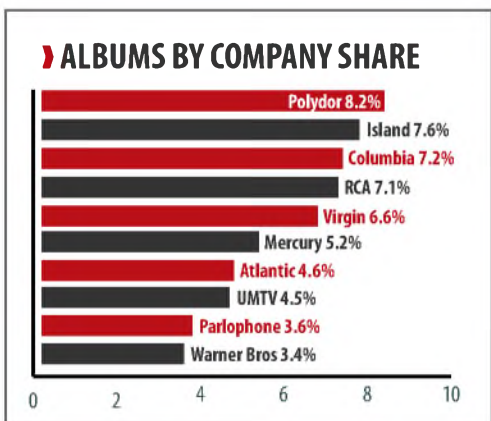
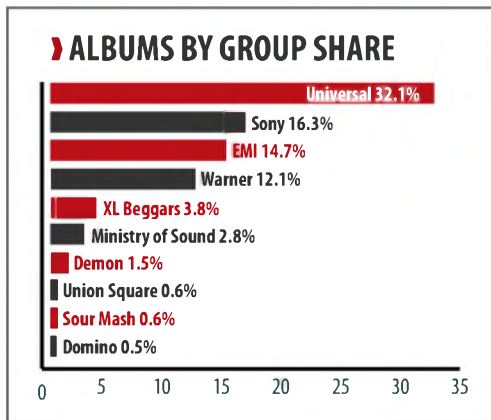
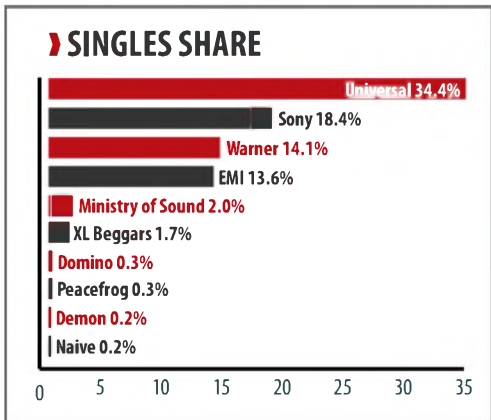
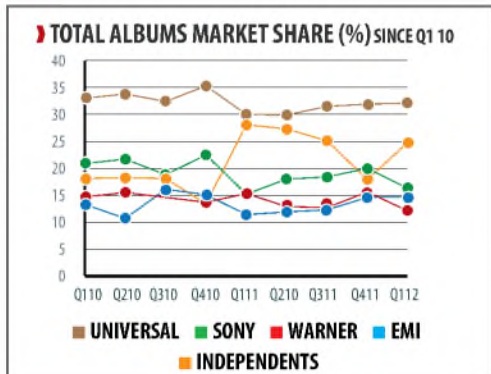
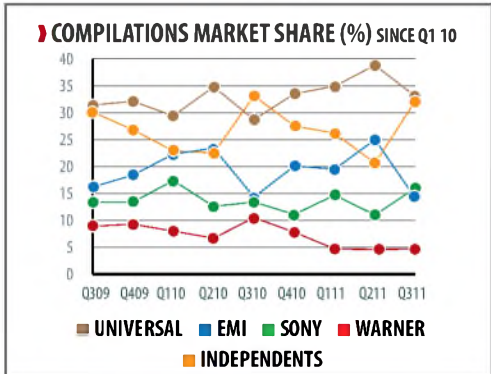
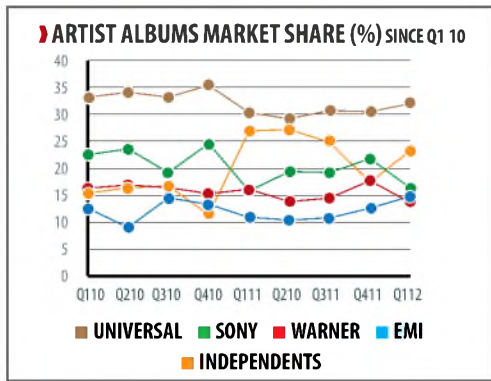
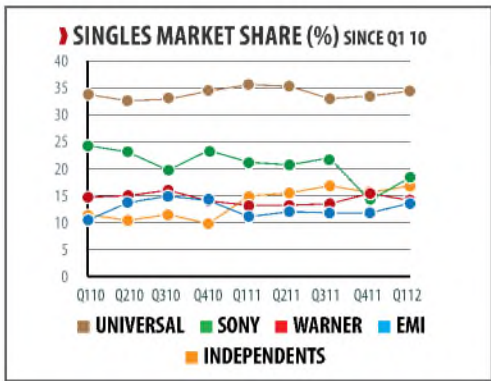
Among these were Atlantic act Flo Rida's Good Feeling, which sold 272,685 copies to finish as the quarter's 10th top single, 2.3% less than the Polydor-handled Coming Home by Diddy Dirty Money featuring Skylar Grey shifted last year to occupy the same

position. And 13.9% fewer sales were needed to break into the quarter-end Top 40 compared to 12 months earlier.

The fact the market was up again is in BPI chief executive Geoff Taylor's eyes "a decent result". "I would hope to see that growth rate become higher year-on-year," he says. "Obviously, Gotye has had tremendous success and there have been other markets that saw a flattening out. That hasn't happened here."

Universal commercial division managing director Brian Rose, whose company provided four of the quarter's 10 biggest singles led by Somebody That I Used To Know, is encouraged the market is up on





For Universal the losses it sustained in the artist albums market were partially compensated by a lift in the compilations sector where it sold around 135,000 extra non-budget albums compared to a year ago, a 14.4% rise"

new Bruce Springsteen offering Wrecking Ball and a wave of tribute buying for Whitney Houston who passed away on February 11 on the eve of the Grammy Awards. It also had a very successful quarter on compilations, led by its Sixties female artists set Be My Baby, which sold an unrivalled 193,169 copies and lifted the major's various artists share year-on-year from 13.4% to 16.0%, overtaking EMI in the process.

Warner provided two of the top half-dozen artist albums of the quarter through Ed Sheeran and Bruno Mars' debuts, but the major's sizable year-on-year sales drop was because it did not have the strength in depth it enjoyed 12 months earlier. In Q1 2011 its fifth top artist album Good Ol' Fashioned Love by The Overtones was the 12th top title overall, but its fifth top seller in the first quarter of this year, Chris Isaak's Beyond The Sun, finished in a far more modest 42nd place on the quarter-end chart.

XL Beggars was realistically never going to match its Q1 2011 performance when Adele's two albums helped it to accumulate 2.6 million full- and mid-price album sales and an 11.1% market share. Despite Adele's 21 being the quarter's top seller a year later as well, its shares fell back to 3.8% as the independent albums sector as a whole was 24.8% smaller than in Q1 2011.

Fellow independent Ministry of Sound uniquely among the bigger players enjoyed growth on both artist albums and compilations with sales up overall by 18.8% on the year to nearly 560,000 units. This added up to around 90,000 extra non-budget albums sold compared to 12 months earlier.

On singles Universal's sales rose 2.9% on the year to 15.0 million as the likes of Gotye featuring Kimbra's Somebody That I Used To Know helped it to an unrivalled 34.4%. However, as with albums, EMI made the biggest gains overall with a 30.3% hike and its market share rising from 11.1% to 13.6%, although it remained in fourth place.

Partially compensating its albums reverse, Warner's singles sales were up 13.3% on the year with Flo Rida supplying its two biggest hits of the quarter as it ranked third with a 14.1% share, but second-placed Sony's sales slipped 7.6% with Kelly Clarkson's Stronger (What Doesn't Kill You) in ninth position, its top seller.

Even though it was competing with Q1 2011 when Adele scored megahits with Someone Like You and Rolling In The Deep, the indies collectively sold 18.7% more singles this past quarter with Ministry of Sound leading the way.

## TOP 10 SINGLES Q3 2011 Source: OCC

POS	ARTIST/TITLE / LABEL
1	GOTYE FEAT. KIMBRA Somebody That I Used To Know <i>Island</i>
2	DAVID GUETTA FEAT. SIA Titanium <i>Positiva/Virgin</i>
3	JESSIE J Domino <i>Island/Lava</i>
4	FLO RIDA FEAT. SIA Wild Ones <i>Atlantic</i>
5	EMELI SANDE Next To Me <i>Virgin</i>
6	RIZZLE KICKS Mama Do The Hump <i>Island</i>
7	DJ FRESH FEAT RITA ORA Hot Right Now <i>MoS</i>
8	NICKI MINAJ Starships <i>Cash Money/Island</i>
9	KELLY CLARKSON Stronger (What Doesn't Kill You) <i>RCA</i>
10	FLO RIDA Good Feeling <i>Atlantic</i>

what was a record year last year, but notes: "It's even more difficult to judge the singles market within just one quarter. We all know one million-selling single can shift the numbers. If you look at Q1 in isolation it's great it's up on the year, but we'll have a better idea of what the trend is later in the year."

From a UK talent perspective the market was particularly encouraging with homegrown artists providing 47 of the quarter's 100 top sellers, compared to 43 on Q1 2011's chart. This rise was led by four of the 10 biggest sellers being British: Island/Lava act Jessie J's Domino, Next To Me by Virgin's Emeli Sande, Island-signed Rizzle Kicks' Mama Do The Hump and Ministry of Sound's DJ Fresh featuring Rita Ora with Hot Right Now. The US share dropped year-on-year

from 41% to 35%, while with the period's top two sellers coming from Belgian-born Australian Gotye and Frenchman David Guetta the number of tracks by acts from outside the UK and US also grew. There were eight from Europe, compared to six in Q1 2011, and 10 from the rest of the world, up from six a year earlier.

Pop and contemporary urban remain by far the market's two dominant genres, making up 70% of the quarter's Top 100 sellers between them. However, dance has made up some ground over the past year. Pop's 35% share compares to 44% in Q1

2011 and includes Jessie J's Domino, while contemporary urban's share was 35%, down from 43% 12 months ago. Going the other way, dance grew its presence from 9% to 16% thanks to the likes of Positiva/Virgin's David Guetta with Titanium and Ministry of Sound act DJ Fresh's second UK chart-topper Hot Right Now.

Rock also recovered significantly from having just three of Q1 2011's Top 100 sellers to 10 in 2012's equivalent chart. This run included hits by Parlophone's Coldplay, Columbia's Foster The People and arguably Gotye whose number one track of the quarter is classified as rock by the Official Charts Company.





**PROFILE** FRANK TURNER**GUITARS AND  
CHUMS AND  
DESPERATE  
POETRY**

When Frank Turner's hardcore punk band imploded, his indie label quietly let him launch a solo sideline in acoustic folk. This week, he headlines Wembley with his mates. Where did it all go right?

**TALENT**

BY TIM INGHAM

Let's begin at the beginning. When whispers snuck out that the uproarious, splenetic frontman of hardcore act Million Dead was launching a solo folk career in 2005, there were two prevalent reactions: tattooed fanboy anguish and punk scenester bewilderment. Neither screamed 'smart career move'.

Long-term fan Zane Lowe remembers being so flummoxed by the news that the intense, yell-prone Frank Turner was taking a turn into Gordon Lightfoot territory, he thought he'd misheard.

Behind the scenes, however, there was a growing genome of faith in Turner the acoustic troubadour: both from Million Dead's label Xtra Mile, and from the singer's friend Jay (aka Beans On Toast), who, Turner recalls, "threatened me with physical violence if I didn't at least try to make it work".

These early supporters recognised that Turner was developing an arrestingly idiosyncratic sound. A scornful, mordant worldview was still imprinted into his songwriting every bit as permanently as the ink staining his forearms - as was, to a more occasional degree, his penchant for primitive, primal bellowing. But now Turner was able to couch both in sunny strums and mellifluous melody.

Seven years and four critically extolled albums later, on Friday, April 13, Frank Turner will headline Wembley

**ABOVE**

On the road: Turner has played over 1,180 shows since 2006

**BELOW**

In the beginning... Turner in his hardcore punk days with Million Dead

Arena, where every fist-punch and vitriolic wail will be cheered by 11,000 noisy acolytes. The crowd will be warmed up by folk-punk godfather Billy Bragg and UK hip-hop favourites Dan Le Sac & Scroobius Pip... not forgetting Jay (aka Beans On Toast) - after all, Frank kind of owes him.

When we perch opposite Turner in the concrete garden of a London pub, we're greeted by his shorn barnet. He's face down, twitchingly tapping at his iPhone, through which 53,000 Twitter followers rarely go conversationally ungratified.

Turner's ego-lite closeness to his fans is one reason why Million Dead's diehard zealots have kept faith with his softer solo material - as is the continued pugnacious inspiration of Black Flag, Minor Threat *et al* on his fierce delivery. (Not to mention his patter: Turner spills phrases like "face-meltingly

awesome" with the abandon of a man whose teenage years were forever changed by Henry Rollins.)

But just as the tats'n'sambuca raucousness of his formative idols still bleed into Turner's music, so now do influences less entrenched in DIY punk lore - or, for that matter, dunderheaded genre loyalty.

"I kind of got bored just making music that only appealed

to angry 16-25-year-old guys in black skinny jeans wearing Against Me! T-shirts," he explains. "I say that with no disrespect, because I was precisely one of those people. But I've grown to realise that there's a disconnect within that punk hipster mindset of assuming that if lots of people like something then it must be shit. It's not necessarily true."

Cloaked in a faded Ramones hoodie, he gently speaks of his adoration for Bruce Springsteen, Warren Zevon, The Band, Ryan Adams and Johnny Cash; tuneful muses who have helped bring out the pastoral, countrified flourishes in Turner's solo work.

"I've always felt that I've made artistically valid statements - but it's more interesting to me to present those messages in a way that's accessible," he says. Turner literally and loudly applauds Kurt Cobain for "sneaking the fucking

evil hardcore record that is In Utero into millions of homes that would never own Songs About Fucking by Big Black", but also admits he's pleased that his mother, a music teacher, now deems his work enjoyable.

Outside of his familial circle, Turner's slow-burn celebrity continues to grow. Wembley is an obvious career peak, whilst his team recently agreed a high-profile publishing deal with BMG. As for the next stage in this career elevation, the industry rumour mill is already crackling with news of a major label contract offer within Universal. Does Turner, a



**"Playing music for a living is a fucking enormous privilege. The last full-time job I had was in telesales, selling phones over the phone. If I ever have a shit day, I just think about that."**

FRANK TURNER



veteran hero of the independent community, feel any internal conflict?

"I've never - at least not since I became an intelligent adult - had any unbreakable hard-and-fast opinions about indies versus majors," he replies. "For a start the difference between the likes of Domino and Warner these days is increasingly closing, certainly in terms of the profile that their artists achieve."

"Also, there's something fundamentally not right about all of that indie purism. It's not as if Bob Dylan has ever been on an indie label, or Bruce Springsteen. There are plenty of examples of interesting, integral, artistic and wildly successful bands on major labels."

Turner clarifies that so long as it continues to exist, he sees no era in which he won't be putting out records on Xtra Mile, but that a "joint venture type of thing" with a major may be a possibility.

"There is no way in hell that I would have been able to get where I am today if I'd signed with a major label from the beginning - they're not particularly good at developing artists who aren't pop acts," he adds.

"That said, now I'm in a position where I don't have to compromise. I owe nobody any apologies. Never at any point in my career have I been A&R'd. The idea of having a suit with me in the studio is kind of laughable."

"I'm an ambitious person and I want to be successful. I love the indie community to a degree, but at the same time I've been fucked over by indie labels and I know other bands who've been screwed by them left, right and centre. It's not like it's the good guys versus the bad guys - it's infinitely more complex than that."

If Turner sounds more industry-savvy than your average melody-making minstrel, it's because he's read up. An avid consumer of economics books and blogs, he tackles *Music Week's* posers armed with expert trade terminology - from "cross-recoupable" to "mechanical royalties" - that would strike dumb even the most avaricious label shyster.

The catalyst for Turner's commercial smarts, he acknowledges, may involve proving something to his father - a City banker who previously doubted the professional credentials of his offspring's chosen career, and whose personal indiscretions have been painfully painted in song.

"This industry is my trade and I pride myself on learning the mechanics of it," Turner explains. "I actually slightly despair when I see younger bands coming through who have no idea. I long ago stopped thinking about it as being, 'Yeah man, you just play your three chords and the truth and that's it.'"

Timeworn punk class warriors might snarkily blame his bourgeoisie background for this shrewd industrialist streak - but no-one could accuse Turner of being gifted anything on a platter.

He's played over 1,180 shouty, sweaty shows across the world in the past six years - including 205 in 2010 alone.

Bear in mind that the average UK employee spends just 240 days 9-to-5'ing it per annum (usually in the same comfy office, not Dan's Basement in Pittsburgh followed by a rickety flight to The Flying M Coffee Garage in Nampa) and Turner's knackered work ethic is put into stark perspective. Unsurprisingly, he doesn't own a house to call home.



**ABOVE**  
Band and deliver:  
Turner and his  
backing group,  
The Sleeping Souls

"I grew up watching hardcore shows at The Swan in Tottenham," he reasons. "It pissed me off that we'd have British bands like Knuckledust, then American groups like Walls of Jericho or Botch would show up and wipe the fucking floor with them."

"It wasn't some inherent thing in American DNA - it was because you have to tour your arse off to achieve anything in the US. The American bands were playing 200 shows in a year, the English bands were playing 10."

## YOU'VE GOT A TREND A PLACE IN THE SCHEME OF THINGS



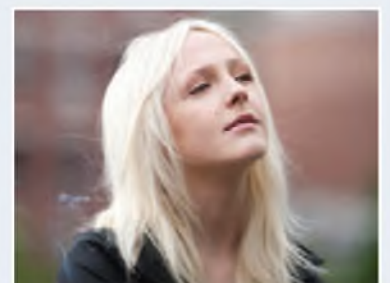
Frank Turner is happy to refer to his genre of music as "English country" - but his anomalous ferocity amongst a modern trend for mild-mannered folk singer/songwriters isn't lost on him. He jokes that he's waiting for the day "a critic suggests I've snuck up on Ed Sheeran's coattails".

"One of my favorite bands of all time was Jesus Lizard," he adds. "Aside from being utterly awesome, one of the things I always loved about them is that they weren't part of a scene. They just kind of arrived, fucked with everybody for 10 years and then fucked off again."

"I know Laura Marling (*right*) and I vaguely know some of the Mumford guys but I'm not in that fucking [nu-folk] bracket and never have been. To be honest there were times when I kind of wanted to be - but now that I've got here, I can fucking live without it."

**"I'm not in that fucking [nu-folk] bracket and never have been. To be honest there were times when I wanted to be - but now that I've got here, I can fucking live without it"**

FRANK TURNER



He adds: "Of course I get tired and grumpy, but as a whole experience touring is great. I love being in a different place every day, I love meeting new people and I love the fact I'm playing music for a living: it's a fucking enormous privilege. The last full-time job I had before doing this was telesales. I was genuinely selling phones over the phone. If I ever have a shit day, I just think about that."

Our chat turns towards the Willy Wonka dream-ticket of working within this industry - and to floundering muso mates who, given half the chance, might thrive within its all-too-exclusive walls.

"Contrary to a lot of popular mythology, I do believe that most people in this industry have a core of absolute passion about music," he says. "Unfortunately there are some who don't - that breed who get a job in A&R between going to university and working for dad's bank. It's like: 'Why are you here if you don't care?'"

"They are the sort of shit-heads who just have a chart music collection and a Moloko album at home. The absolute alarm bell for me is Moby's *Play*: sorry, but if that's on top of your CD player, you do not give a fuck about music."

There it is again: the hard-etched disdain still remnant from when "this angry adolescent found an outlet for his hate" in hardcore's snarl; back when Turner wore a homemade T-shirt that said 'SHITPOP', just to needle his Blur and Oasis-worshipping schoolmates.

This is the rowdy side of Frank Turner; the vexed, visceral ire that will turn the heads and no doubt raise the arms at Wembley on Friday.

But now he's reached 30 and those major labels have come a-knocking, could the mellow, mature Turner responsible for pretty, delicate recent efforts like *Sailor's Boots* and *Rivers* ever completely muffle the petulant punk inside?

"The fact is, I learned to sing in a small rehearsal room with everything turned up to 11 and my vocals going through a shit guitar amp," he replies.

Turner remembers one particularly indicative early solo show in Portland, Oregon: "It was in a pizzeria, so I played the most restrained, relaxed, downbeat country music I possibly could. After my set, I walked into the restaurant and pricked up my ears.

"As I listened, I heard someone say: 'I liked the angry guy. I want to hear the angry guy again.'"





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## INTERVIEW LADYHAWKE

## SHE'S A LADY

The New Zealand singer-songwriter is back with her second album – four years after her debut



## INTERVIEW

■ BY TINA HART

Ladyhawke, aka Pip Brown, has taken her time producing her sophomore LP.

Her UK Gold-status top 20 self-titled debut arrived in 2008 – when it topped the chart and went platinum in her home country. The album's success and smash single *My Delirium* kicked off a gruelling two years of touring.

Now she's back with second album *Anxiety*, due for release on May 28, which already boasts Top 10 positions in UK pre-release charts.

Here, the unassuming artist – who counts fans in Kylie Minogue and Courtney Love – speaks to *Music Week* about recording, rock music and second album syndrome ahead of her UK tour, which kicks off later this month...

**Your first album sold well – did your label give you a brief for the second one or did they just send you out to record?**

They didn't really say anything, they were just like: "Hurry up and do an album!" I get on quite well with all the different people at my labels and they just said: "Do your thing". So I did.

**Were they hoping you would finish it before the 18 months it ended up taking?**

I finished touring in 2010. I'd been touring for about two years and they wanted it done that year, but there was no way that was going to happen. I took quite a lot of time off, about six months, and just disappeared. I had nothing to do with music at all, I didn't even go and see any bands – I was just so spent from it all. I couldn't even pick up my guitar, which was weird for me. So I gave it a breather and then got back into it. That's why it took so long.

**You ended up recording all the tracks with Pascal Gabriel – was that intentional?**

I really just wanted to work with one person – we had history and we're good friends. He understands me and it's not like an awkward easing-in process of working with someone new, so it worked out well.

**You've said *Anxiety* is a bit of a rock album but that there's multiple influences in there – can you describe its sound?**

It's like an amalgamation of Sixties rock meets Britpop meets grunge meets glam. I have little elements of each of those things in there because I was always listening to that sort of music.

**When lead single *Black, White and Blue* premiered on YouTube, it attracted 75,000 YouTube views in two days. How important are videos to you?**

Video is one thing I always struggle with because I always pick myself apart too much. Then I actually physically see myself on TV – once the video's made I can't watch it ever again, it's too weird. I think videos are important because it's a way to connect with the person [the viewer] can hear singing and so they can actually physically see the person on the screen. For me as a fan of music it's exciting to watch a music video.

**You have a strong UK fanbase – is it noticeably different from your audience back in New Zealand?**

I've got a really amazing, loyal UK following which is awesome and why I live here. They were the ones that were there first and I think they know that. I had a handful of people that knew about my music in NZ and Aus and that was it but I got a lot of support over here. I started to notice a lot of similar faces turning up to my shows from a very early stage and still do now.

**You've been dabbling in some remix work – is there more of that coming up?**

My label want me to do some more remixes. It's really cool. I don't have any studio set up in the UK – I should get my act together and set up a studio here so I can do more. It's in the forefront of my brain at the moment so hopefully I'll do something soon.

**What's been the highlight of your musical career so far?**

I was really blown away when I found out I was nominated for a Brit Award [in 2010]. I was in the category with superstars like Lady Gaga and Shakira. Also, in 2009 I played Glastonbury on the John Peel stage and it was amazing because I hadn't seen how many people were there but when I walked out it was overwhelming – people were singing along so loud I couldn't hear myself. It was the best moment ever.

**Gotye was recently No.1 in the singles chart here – do you think Australasian music is getting the spotlight it deserves in the UK?**

When Kiwis see a fellow Kiwi doing well overseas and they kind of got there on their own, it's inspiring. A lot of the time people don't come to you, you've got to go to them – I had to get up off my arse and literally move to really get anything happening for me, which was what I was happy to do.

When I saw The Datsuns do well in the UK, they were just brilliant, real rock'n'roll – they were the inspiration for me.

Seeing them get out of NZ and do these amazing tours... I used to ask them lots of questions and they were like "just go and do it". Sometimes having someone like that is the kick up the arse you need.

"I was really blown away when I found out I was nominated for a Brit Award. I was in the category with superstars like Lady Gaga and Shakira"

LADYHAWKE



## FEATURE SOUND CITY

## TALENT 'POOL



## LIVE

BY DAVE ROBERTS

Sound City has transformed from a showcase at SXSW to a global network of conferences, expos and gigs featuring new artists and established stars. Founder Dave Pichilingi (below) provides an exhaustive update ahead of the Liverpool leg next month that remains the brand's centerpiece...

Can you give us a refresher on the background of Sound City?



For many years I worked with Tony Wilson on In The City. And that was *the* industry event in the UK if not Europe for quite a while.

But I guess at the back of my mind I always wanted to create something centred around Liverpool.

In 1999 we actually took In The City to Liverpool and the idea was to flip flop it between Liverpool and Manchester. At the time, though, whilst it had the history and the credibility and the vibrancy, what Liverpool didn't have was great hotels, great restaurants and the kind of infrastructure needed to welcome an international business audience, so it didn't really work.

But then six or seven years ago I was over in SXSW and I noticed that the Scottish were doing events, the Welsh were doing events and the English were doing events. But being from Liverpool, being from the North-West, we don't feel particularly English sometimes. We're very proud of our region and very proud of our cities, so I came

## ABOVE

All the young: Sound City is a major attraction for teenage music fans in Liverpool

up with the idea of doing Liverpool Sound City at SXSW, which was an event to showcase the best of the music and the businesses coming out of the north west.

We couldn't call it the 'North-West' because the Americans would have had no idea – plus it was taking place at something called South by South West – so it had to be either Liverpool or Manchester and we went with Liverpool, partly because we thought it would be the best global attack brand we could choose and partly because that's where I'm from!

**And the initial plan was always to be a strand within SXSW?**

That was it, yeah. It was going to give a leg-up to artists and businesses within our region through the vehicle of SXSW. In 2008, which was Liverpool's year as European Capital of Culture, I was approached by Kevin McManus, from Merseyside ACME, to put on a small musical event that would lead up to the McCartney concert.

I said: "That's great, but why not take elements of what we do at SXSW and make something that has a legacy." So we decided to create the UK leg of Liverpool Sound City and launched in May 2008.

That first year we had just under 200 delegates and put on about 220 bands in total. It got the train out of the station and gave us the confidence to make it annual.

**How much was the original idea to promote local bands and businesses on a high profile platform - and how much was it about drawing in talent from around the world?**

Both those things. It's vitally important that we

promote Liverpool artists and artists from the wider north-west region, that's at the core of what we do.

Looking at the music business in general, we also felt that Sound City could be a tangible opportunity for people looking for different routes to market.

So we give them, the artists, an opportunity through great venues, great production great marketing and so on, but also making sure that we had a world class business audience there to see them. And when I say 'business audience', it isn't primarily about those old routes to market, the major record labels. We put a very heavy emphasis on the digital side of things, we have done since day one, and we want to get those companies that are engaging with artists and managers in an innovative ways that allow them to work together to create wealth in ways other than selling records.

**I guess it was an interesting time to start a conference like this because whilst the public perception might have been of an industry in tailspin, the truth was that it was an industry undergoing rapid change, with people stumbling in the dark a bit, looking for a new map, new partners, new revenue streams...**

Absolutely. It's a fragmented marketplace and due to that it can feel quite lonely out there for a young manager or a new label or whatever. Gone are the days where you'd be taken into the heart of the multi-national major with a cigar-chomping exec saying, "Leave it to me."

So one of the things we do is draw people together. People do find that Sound City is a great place to come and share experiences as well as ideas. Those fears I have, those trepidations I have, those



tribulations I have – a lot of other people have them as well.

It's a great place to come and talk to people, make connections and find people you might want to work with, not labels, necessarily, but maybe sync agents, or music supervisors, or tech companies, or platforms that might be a new way of getting to market. It's a whole host of things that allow small businesses to take control of their own destiny.

#### How has the event grown and changed since 2008?

It changes every year. For example, the conference features a lot of roundtables, forums, one-to-one meeting opportunities. It's very dynamic and interactive and it's definitely not sitting idly, being talked at. We make sure that key businesses that come to the conference get the chance to talk to each other.

We also have a strand called Create Sound City, which is a part of the conference especially for people who have a burning desire to be in the music business, but they don't quite know how they're going to get there.

So the Create conference is more fundamental, it's more like a toolbox, but we don't separate it from the core conference. We used to, but what we found was that it's better if everyone's in the mix together, because what recent history has taught us is that the old hierarchical routes to market have gone, the rule book has been ripped up.

There isn't one prescribed path that will lead you from knowing nothing to being a captain of industry. If you've got a great idea and can connect with the right people, which of course Sound City is all about, then you can be 19, 20, 21 years of age and just cut straight through.

#### Can you give us some figures that illustrate the growth of the event?

Year one was 200+ delegates, a couple of hundred bands and just under 3,000 wristbands. Last year there were 2,500 delegates, 9,000 unique wristbands, which gives us a footfall audience of going on for 27,000 and we put on just under 450 bands from 23 different countries in over 30 venues.

#### How would you characterise the split between the consumer-facing performance-based aspect of Sound City and the business/conference element?

What we didn't ever want to do is just a conference, or just a trade fair, it would be too dry. You look at other models, competitors, and they're a bit weary.

We always want to showcase new talent and put on really high class shows, but at the heart of it there's the opportunity to do business.

We get support from bodies like UKTI, Liverpool Vision and the Mersey Partnership and core to those relationships is us getting business done. We're measured on contracts signed. Over the years we've brought in more than £12m to the region on contracts signed at Sound City – so it really does work.

#### What's new for 2012?

We're adding two new aspects into Sound City. We're launching the UK Music Student Awards, with Access to Music. That will take place on the opening night of Sound City, May 17 in the Echo Arena. That will be a celebration of young people with aspirations of working in music or making music, and it will also be an MTV style show, with



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Everything you need to know [liverpoolsoundcity.co.uk](http://liverpoolsoundcity.co.uk)



Professor Green headlining.

Then over the following two days, also in the Echo Arena, we're launching Sound City Expo, which will be a trade fair showcasing hardware, digital technology and a range of businesses from all over the world.

#### Am I right in thinking that the UK Music Student Awards already existed, but this is the first time they've been part of Sound City?

They existed in a parochial sense. They were the

Access to Music Awards, inward-facing and very much about them. We said we didn't want to do it on that basis, it had to start facing outwards.

So, this year it's Access to Music plus one or two other colleges around the country. Next year we will make it open to many, many more institutions and we'll begin introducing more formal voting networks.

#### Can you tell us about the international expansion of the brand?

We always thought that if it worked in Liverpool we would take it around the world. It was never supposed to be limited to Liverpool.

Our concept is based on high production values, a lot of love, high quality aesthetics, all those things from the In The City days with Tony, really. And they can be applied anywhere.

We took Sound City to Dubai in 2009, which was a great success. We took it to Tromsø in Norway last year and this year we launched in New York. We're looking to launch in Doha in November this year and we're also looking at several other locations over the next few years.

#### Is the plan to take New York annual as well as Liverpool?

As it stands the two annual dates in the diary will be New York and Liverpool, yes, but the plan is to get maybe four annual events supplemented by other one-offs, maybe six events a year, something like that.

#### And how did the first New York Sound City go?

For the most part it was a huge success for us. As with Liverpool, I'd always wanted to do something in New York, and of course we took In The City there in 2005, and I learned a lot from that experience.

What we wanted to do was to make sense for the UK and European companies on their way to SXSW – almost give them another bite of the cherry, really. I've previously attended some events on my way to SXSW which have been quite formal and quite dry and not really achieved anything if I'm honest – so by doing Sound City in New York we wanted to host a very dynamic event for those businesses stopping off on their way to SXSW.

There were a lot of round table discussions, some cool and sexy panels, we talked about the evolution of dance music, the renaissance of New York hip hop, things like that.

As with everything we do, one of the core aims was to inspire people, to talk positively and dynamically about what's happening, where the opportunities are, so people come away wanting to work in new sectors, in new ways with new partners. And I think we achieved that. The feedback we've had has been hugely positive.

#### Was the structure similar to Liverpool?

It was similar but smaller. Just one day and then bands in three venues in the evening. We may move it to two days next year.

#### How many delegates were there?

We set it for 150 year one and we got just under 200. We effectively sold out a week before, but then we had so many requests that we increased the capacity.

**ABOVE**  
City stickers:  
The Dutch Uncles  
at New York Sound  
City (top) and  
The Kooks play  
Liverpool's  
bombed-out St  
Luke's Church at  
last year's event



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**MUSIC** **KWES** **TANLINES** **COM** **TRUISE** **NEW LOOK** **MAX COOPER** **KORELESS** **HOODED FANG**  
**YΔHT** **PORCELAIN** **RAFT** **MIKILL** **PANE** **MILAGRES** **FRANÇOIS** **AND THE ATLAS MOUNTAINS**  
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**PETS** **WITH PETS** **PEACE** **YOUNG DREAMS** **BOY** **CHEVEU** **DEAF** **CLUB** **COLLEGE**  
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**FEATURE** MASTERING & POST PRODUCTION**MASTER STROKES**

Why post-recording music services are becoming ever more important for artists, labels and fans

**STUDIOS**

■ BY DANIEL GUMBLE

The art of audio mastering and post-production is a process that has emerged from the shadows over the past couple of decades to establish itself at the fore of the music industry. Think of just about any 'classic' record from the past 60 years and you won't have to look far to find a remastered re-release, most likely propped up with a host of newly mastered demos unable to make the grade upon its initial outing.

This element of post-treatment also extends to the world of live sound, whereby the ever-increasing output of live performance CDs and DVDs shows no sign of abating. One needs look no further than the enormous success of Adele's *Live At The Albert Hall* release as an indicator of just how substantially the market has grown.

With so much attention surrounding this aspect of the production process, it should come as little surprise that large proportions of the industry are now not only keen to gain an insight into what exactly goes on during this process, but the whereabouts of such services.

The obvious place to start, unsurprisingly, is London's Abbey Road Studios. As one of the most famous studios in the world, the facility has firmly established itself as one of the world leaders in the fields of audio mastering and sound restoration,



with all of its mastering clients offered access to its multi award-winning engineers, in-house acoustics and range of high-end gear. As most famously exemplified via the remastered Beatles albums just a few years ago, Abbey Road Studios can master to enhance both old and new recordings from any format: 78rpm or LP discs, analogue tape, digital master tape or audio file.

**ABOVE**  
Primary  
production  
Abbey Road's  
Studio One, part of  
one of the world's  
most famous  
recording facilities

Recent projects include mastering of the Oscar-winning film, *The Artist* official soundtrack, Brit award-winner Ed Sheeran's +, and new albums from Paul McCartney, *The Big Pink*, *Odd Future* and Richard Hawley's *Standing At The Sky's Edge*. What's more, the studio recently remastered McCartney's *Band On The Run*, as well as *The Complete Smiths* and *David Bowie*.

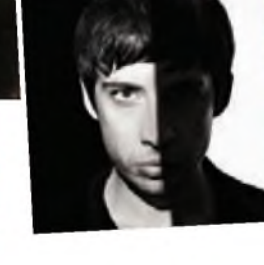
With regards to notable market trends, Abbey Road has seen an increase in hi-res mastering, while online mastering remains particularly popular with overseas clients such as Brazil and Australia, who are currently amongst the top five territories for this service in terms of revenue.

Also making its presence felt in the world of mastering and post-production is Sensible Music, whose facilities have been providing the entertainment industry support for more than 35 years. The multi-purpose studio is capable of accommodating audio recording, production and live recording requirements, while its list of clients includes major record labels, management companies, artists, composers, filmmakers and advertising agencies, both from the UK and around the world.

In recent times, the studio has seen a slight dip in budgets for long-term mix projects, as well as sound to picture 5.1 post-production. However, with a consistently strong return client base, the studio remains a key location in the world of post-



# FEATURE MASTERING & POST PRODUCTION



production, with artists such as Faithless, Wretch 32, Amy Winehouse, Chipmunk, Matt Cardle, Alexandra Burke and Mark Ronson making use of its facilities. Sensible Music has also been recognised for its post-production work on Example's *Playing in the Shadows* and Jessie J's *Who You Are*, both of which are now platinum selling albums.

Having been in the business for the best part of 30 years is London-based Masterpiece Mastering, with a facility boasting three studios designed to handle all aspects of mastering. The company's services have been in high demand of late, with both Noel Gallagher and Wiley utilising its mastering capabilities for their upcoming projects, while Tulisa has recently dropped in to work on her latest single *We Are Young*.

In addition to the aforementioned contemporary works, Masterpiece Mastering was also behind a host of classic vinyl re-releases, which have been at the centre of substantial growth for the company, from such acts as *The Wedding Present*, *Black Sabbath* and *Phil Manzanera*.

Another major player in the mastering and post sector is Streaky Mastering, which was opened back in 2008 by Streaky himself. Since his days as a professional DJ in the days of *Acid House*, Streaky has gone on to become a key figure in the industry, with an impressive client list resulting from his

**ABOVE**  
Sense and Sensibility: Artists including Wretch 32, Chipmunk, Matt Cardle, Alexandra Burke, Mark Ronson and Example have all made use of Sensible Music's studios (top)



**ABOVE**  
Master plan: Tulisa worked on her latest single at Masterpiece Studios

mastering credits on such albums as *Death In Vegas*'s *Scorpio Rising*, *Asian Dub Foundation*'s *Enemy of the Enemy* and *The Duke Spirit*'s *Roll Spirit Roll EP*. Other notable albums include *5.1 Surround Sound* albums for *Kasabian*, *Moby*, *Erasure*, *Depeche Mode*, *Dave Gahan* and *Martin Gore*.

In 2004 Streaky launched eMasters, an online mastering service aimed at independent producers, musicians and record labels, with Streaky at the helm as chief mastering engineer. This marked the first occasion that a leading mastering studio in Europe had provided a fully online approach to professional mastering.

Subsequently, he then went on to open Streaky Mastering, which has mastered platinum albums and No.1 singles for *Taio Cruz*, *Chipmunk*, *Skepta* and *Groove Armada*.

Also enjoying good business at present is London-based *Alchemy Mastering*. Its facility offers three expert mastering engineers, each having amassed a minimum of 25 years hands on industry experience. The studio deals in all aspects of mastering, and has recently completed a host of high-profile projects for the likes of *Rizzle*

*Kicks Stereo Typical* for vinyl, *Nicki Minaj*, *Paul Weller*, *Erasure*, *Florence + The Machine*, *Noah And The Whale*, *Fixers*, *Adele (live)*, *Bombay Bicycle Club*, *Ed Sheeran (live)*, *Cee Lo Green (live)* and *Friendly Fires (live)*.

It certainly appears to be the case that this persistent stream of remastered editions of popular works has contributed significantly in drawing the attention of the music industry at large to the art of mastering. A clear example of this can be found in the case of the Music Producers Guild (MPG) which has gone on to develop its very own mastering section under the MPG Mastering Group title in order to help bolster the mastering community.

With such emphasis now being placed on this most vital of processes, artists and musicians are becoming increasingly aware of just how crucial it is to commit the necessary time and funds into producing a professionally mastered piece of work, while those directly involved in the world of mastering and post continue to do good business in a time when vast sections of the industry remain blighted by the precarious state of the global economy. And what with the remote online mastering boom, the sector looks set to expand even further in years to come.

**"The ever-increasing output of live performance CDs and DVDs shows no sign of abating. Look no further than the success of Adele's *Live At The Albert Hall* as an indicator of how this market has grown"**



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**BODY TALK** IMS

# GROW SMARTLY: DON'T SELL DANCE MUSIC SHORT

Legendary DJ steps forward to warn against the rising EDM scene selling out to big business

**DANCE**

■ BY PETE TONG, DJ & INTERNATIONAL MUSIC SUMMIT PRESENTER



Following a hugely successful 10 days in Miami for The Ultra Music Festival and Winter Music Conference last month, the genre is more powerful than ever back in the country where the journey began, the USA.

Just over a year ago many of us were babbling in admiration at how David Guetta appeared to have cracked the secret code and broken onto mainstream American radio. We all predicted that EDM (Electronic Dance Music, you can't call it "house" anymore!) was going to explode. Twelve months later that impact seems to be tenfold.

For three nights at Ultra in front of 60,000 people per show, the likes of Afrojack, Avicii, Skrillex, Tiesto, David Guetta, Fatboy Slim and Chase & Status

tore into the audience with slick aural and visual assaults to rival the best in stadium rock. Just two blocks away, Swedish House Mafia were hosting their own sold out two-day extravaganza alongside Calvin Harris. Madonna felt moved enough by all this commotion to go and introduce Avicii - a DJ who had just remixed her new single *Girls Gone Wild* - to the stage. She then got a social media kicking from Deadmau5 for making an alleged drugs reference which made worldwide news. There was a time when the scene needed endorsement by stars of her ilk, but now Deadmau5 has more social media clout than Madonna. How times have changed.

This summer Avicii, Afrojack and Kaskade are all doing 30-plus date arena tours, as Las Vegas hotels boast 50 exclusive DJ residencies and 300,000 people are predicted to attend the Electric Daisy Carnival in June.

Whilst David Guetta's success story follows reasonably conventional industry rules it's incredible to think that Swedish House Mafia - who haven't yet made an artist album - look set to fill the Milton Keynes Bowl in July. The closer you look, the more remarkable the feats. Brazil, India and China are warming up. The game has well and truly changed, forever.

But success inevitably attracts attention - and

now numerous extremely wealthy individuals, big business and VC funds are eager to buy into the EDM action. If allowed to run riot with their corporate machinery, these same people will destroy the scene. Wikipedia the word 'stampede' and I think you'll get the picture.

Now is the time for those involved to sharpen up and play their very best game; to develop the scene steadily, keeping it true to its roots.

Reading Nile Rogers' brilliant autobiography *Le Freak*, one is poignantly reminded of the irony of it all. At the peak of the disco boom America turned on its creators and publicly humiliated them by burning 12" singles in baseball stadiums.

Looking back to the first wave of dance music can teach us an interesting lesson. In 1988 I was involved in bringing house music from Chicago and New York back to the UK. We had No.1 records and gave birth to Club Culture, whilst America kept it in the closet because they thought it was music for the gay scene. We enjoyed our own boom decade but the scene eventually suffered a major setback in 2000 when the money generated couldn't sustain the huge infrastructure and investment. Clubs, labels and magazines closed. DJs migrated off around the world.

The money at stake now dwarfs what was on the table back then, but the history should come as a warning shot to all about selling the genre short and being seduced by cheque book-waving billionaires with no care or vision for the long term game.

Even at the peak of all the excitement in Miami last month, the LA District Attorney was arresting two of the countries leading 'rave' promoters along with some of the management team at the LA Coliseum on charges of bribery and corruption - charges they both deny.

None of this success would have happened without the long-term nurturing of the dance scene's clubs and festivals. There would be no David Guetta or Swedish House Mafia without the clubs in Ibiza. And there would be no stickiness to EDM's crossover in the US without the years of development on the underground of the festivals like EDC, Ultra, HARD, Electric Zoo, the Detroit Electronic Music Festival, *Monster Massive* and *Nocturnal*.

We need the underground as much as we need Las Vegas - maybe more so. Without a place for all these ideas to develop and come to fruition you won't get the end result.

● *IMS is presented by Ben Turner, Danny Whittle, Simeon Friend, Mark Netto and Pete Tong.*  
**Visit: [InternationalMusicSummit.com](http://InternationalMusicSummit.com)**

**"There was a time we needed endorsement: now Deadmau5 has more social media clout than Madonna"**

PETE TONG, IMS



**ABOVE**  
Dead popular: EDM artists such as Deadmau5 are enjoying international recognition

## IMS AHOY!

At the International Music Summit in Ibiza, our goal has always been to be a much-needed business voice of electronica:

- **The 5th IMS Ibiza runs on May 23 - 25 at The Gran Hotel, Ibiza.** It will bring representatives from Twitter, Spotify and YouTube with Luciano, Diplo, Nile Rodgers and leading business players to lay out a blueprint for the next 12 months.
- **IMS / Pino Sagliocco & Live Nation will launch Ibiza's first "rocktronic" Festival, Ibiza 123, on July 1 - 3** with David Guetta, Tine Tempah, Tiesto, Fatboy Slim, Axwell, Luciano and special guests Elton John, Lenny Kravitz and Sting.
- **Finally, on April 12 (pre-Coachella) we will be holding a Symposium in Palm Springs** where we are inviting 40 of the leading players in Electronic Dance Music to come together and discuss synergies with 40 leaders from tech and brand companies. The event will help consolidate IMS as the respected business voice in global dance music - a focus we feel is needed in today's climate.



# RETAIL

## HIGH STREET HEROES

**MUSIC WEEK SALUTES THE INDIE RETAILERS STILL FIGHTING THE GOOD FIGHT**

Give us a brief history of Reckless Records...

Reckless Records started in 1983 and we expanded with stores in San Francisco and Chicago as well as opening more stores in London. At one point we had four stores.

We downsized after a wobble in the mid-2000s and we now have one store in London and three in Chicago.

We do general second-hand sales, mostly dance vinyl, rock and pop vinyl and some genre stuff as well.

**How's business today compared to when you first started?**

It's so different to the 80s that it doesn't really compare in terms of numbers. The years have rolled by and inflation has moved on, but we're pretty comfortable at the moment.

Formats have come and gone obviously. When we first opened there were no CDs. They've risen and risen and then declined in both value and quantity. We had

a bash at DVDs because they rapidly became pretty worthless and we weren't comfortable with them because they were a move away from our music base. We've tried to stick to being a music shop and I think most record stores that are selling second-hand stock have dabbled in other things as well. But we've found that the core market, as far as we're concerned, doesn't involve DVDs or any other formats. We don't have space for T-shirts so we don't sell them either.

7" singles have declined rapidly, both in demand and supply. Second-hand 7" singles are pretty much worthless apart from rarities and genre stuff. The rarer vinyl items have become considerably more valuable whereas average titles have plateaued, unless you have a collection that's in mint condition. They're very collectable and sell for good money online.

I suppose as a secondhand shop we're always up against people being lured to eBay but a



**RECKLESS RECORDS**

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General Manager: Duncan Kerr

**"Twenty years ago, people were forecasting the disappearance of vinyl and it didn't happen"**

DUNCAN KERR, RECKLESS RECORDS

lot have discovered that it's a fruitless exercise with the collections they've got, it's only worthwhile for the rarer stuff.

When it comes to rarer collections, a seller might get more from selling online than they would a secondhand record shop but we still get collections coming to us because it takes a lot of work to sell stuff online.

**A lot of people are talking about a vinyl revival. Do you see that happening at all?**

I can't really speak for new shops

but, as a second-hand commodity, vinyl has always maintained its value and has always been collectable, unlike CDs which came and went. We do sell CDs but most of them aren't collectable at all, they're purely for convenience.

Obviously new vinyl has reached a certain percentage of the overall sales in new music shops, it might be a small one but it's steady. There are limited editions of every half-way decent release that comes out and they can become quite collectable over the following months once they sell-out.

Like I say we don't deal in new stock so we're not too aware of any growth in those sales. Second-hand collections do keep coming through though; people buy, people sell, they sell bits of collections or collections of

relatives that have passed on.

At the moment our shop is about 70% vinyl and 30% CD.

**How confident are you about the future?**

It's hard to say because 20 years ago people were forecasting the disappearance of vinyl and it didn't disappear. 10 years ago people were forecasting the disappearance of second-hand music shops because of the digitalisation of people's record collections and the degree to which CDs had taken over the market, but we're still here.

Our business has had a couple of wobbles but we disposed of a couple of stores and settled up again, so I'm fairly confident about the future. In five years there might be a significant tailing off of vinyl but it doesn't look that way at the moment.

## INTERNET vs HUMAN

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



**WE SAID WE LIKED...**

**PAUL WELLER** Sonik Kicks



**AMAZON RECOMMENDED...**

**BRUCE SPRINGSTEEN** Wrecking Ball



**DUNCAN RECOMMENDED...**

**SMALL FACES** Ogdens' Nut Gone Flake



**FOPP**  
Top 10 retail chart

POS	ARTIST	ALBUM
1	MADONNA	MDNA
2	SHINS	Port Of Morrow
3	BRUCE SPRINGSTEEN	Wrecking Ball
4	PAUL WELLER	Sonik Kicks
5	BLACK KEYS	El Camino
6	MARS VOLTA	Noctourniquet
7	ROCKET JUICE & THE MOON	Rocket Juice & The Moon
8	LANA DEL REY	Born To Die
9	FEIST	Metals
10	NOEL G'S HIGH FLYING BIRDS	Noel Gallaghers High Flying Birds

**iTUNES**  
Top 10 retail chart

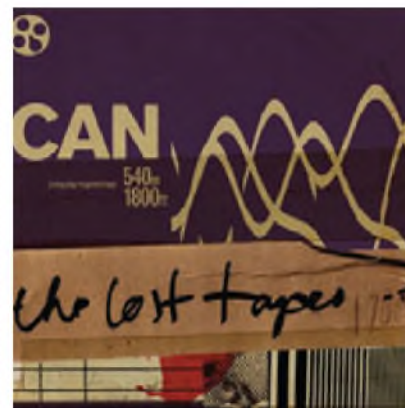
POS	ARTIST	ALBUM
1	VARIOUS	Now! 81
2	ALABAMA SHAKES	Boys & Girls
3	ADELE	21
4	EMELI SANDÉ	Our Version Of Events
5	VARIOUS	Now That's What I Call Running!
6	VARIOUS	Keep Calm & Relax
7	LANA DEL REY	Born To Die
8	STEREOPHONICS	Decade In The Sun
9	SWAY	Level Up
10	VARIOUS	Running Trax Xtra

**SPOTIFY**  
Top 10 streamed chart

POS	ARTIST	ALBUM
1	GOTYE FEAT. KIMBRA	Somebody That I Used To Know
2	FLO RIDA	Wild Ones
3	DAVID GUETTA FEAT. SIA	Titanium
4	NICKI MINAJ	Starships
5	DAVID GUETTA FEAT. NICKI MINAJ	Turn Me On
6	EMELI SANDÉ	Next to Me
7	JESSIE J	Domino
8	KATY PERRY	Part Of Me
9	ED SHEERAN	Drunk
10	CALVIN HARRIS FEAT. RIHANNA	We Found Love

**REISSUE/REPACKAGE**

**CAN** The Lost Tapes (Box Set) EMI / June 18



This three-CD box set hasn't been labeled The Lost Tapes purely for a sense of romanticism, the gems contained within were actually discovered by Can's Irmin Schmidt, along with Jono Podmore and Daniel Miller when they were dismantling Can Studio.

The experimental rock band's forgotten booty includes soundtracks to unreleased films, live material and brand new, previously unreleased tracks.

The result is a final cut of tracks dating from 1968-1977, including material recorded at both Schloss Norvenich and Can Studio, curated by Schmidt and Miller and compiled by Schmidt and Podmore.

**PRICE CHECK**

ARTIST / ALBUM	amazon	hmv.com	iTunes	play.com	TESCO
MADONNA MDNA	£8.99	£10.00	£8.99	£8.99	£9.00
NOAH STEWART Noah	£8.99	£10.00	£7.99	£8.99	£9.97

**TRASH TALK SELF-RELEASED GARBAGE ALBUM HITS TOP 10 AT HMV**

Garbage have poked their noses into the Top 10 at HMV, with upcoming self-release Not Your Kind Of People, jumping from 12 - 10. While the alternative rockers hold their No.18 position at Play, they manage to make progress at Amazon as well,



moving two places again from 17-15. Jack White switches places with Marina & The Diamonds at HMV to claim the top spot. Keane's Strangeland remains in third while Mystery

Jets and My Bloody Valentine remain in fourth and fifth with Radlands and a remastered Loveless respectively, to complete a Top 5 that looks very similar to last week. Keane move a step forward into second at Amazon, with Slash's Apocalyptic Love still in first and Jack White's

Blunderbuss takes the bronze. The Cult's Choice Of Weapon makes a substantial leap from 10 - 4 followed closely by Abba's The Visitors. Slash is in second place at Play between Kaiser Chiefs' Souvenir singles collection and King Charles' LoveBlood to recreate last week's Top 3 at the

e-tailer. Ladyhawke is relegated from 4-6, however, meaning that both Maximo Park and Jack White can shuffle into fourth and fifth with The National's Health and Blunderbuss. Keane still struggles at Play, despite continued pre-order success elsewhere. Strangeland moves up, but only from 15-13.

**AMAZON PRE-RELEASE**

POS	ARTIST/ ALBUM / LABEL
1	SLASH Presents: Apocalyptic Love Future
2	KEANE Strangeland Island
3	JACK WHITE Blunderbuss XL/Third Man
4	THE CULT Choice Of Weapon Cooking Vinyl
5	ABBA The Visitors Polydor
6	REN HARVIEU Through The... Island/Kid Gloves
7	JASON MRAZ Love Is A Four Letter... Atlantic
8	LEONA LEWIS Glassheart Syco
9	RUFUS WAINWRIGHT Out Of The... Polydor
10	MARINA & THE D... Electra Heart 679/Atlantic
11	FIELDS OF THE NEPHILIM Ceremonies EMI
12	NORAH J Little Broken... BlueNote/Parlophone
13	DR FEELGOOD All Through The City EMI
14	T REX Electric Warrior UMC
15	GARBAGE Not Your Kind Of People Stunvolume
16	SPIRITUALIZED Sweet Heart Sweet Double 6
17	MY BLOODY VALENTINE 1988 - 1991 Sony
18	FEEDER Generation Freakshow Big Teeth
19	TRAIN California 37 Columbia
20	TENACIOUS D Rise Of The Fenix Columbia

**HMV PRE-RELEASE**

POS	ARTIST/ ALBUM / LABEL
1	JACK WHITE Blunderbuss XL/Third Man
2	MARINA & THE D... Electra Heart 679/Atlantic
3	KEANE Strangeland Island
4	MYSTERY JETS Radlands Rough Trade
5	MY BLOODY VALENTINE Loveless... Sony
6	ONE DIRECTION Live In Concert Syco
7	ADAM LAMBERT Trespassing 19/RCA
8	CALVIN HARRIS New Album Tbc Columbia
9	FEEDER Generation Freakshow Big Teeth
10	GARBAGE Not Your Kind Of People Stunvolume
11	LLOYD King Of Hearts Interscope
12	MARILYN MANSON Born Villain Cooking Vinyl
13	JASON MRAZ Love Is A Four Letter... Atlantic
14	CHRIS BROWN Fortune RCA
15	ABBA The Visitors Polydor
16	LADYHAWKE Anxiety Island
17	TRAIN California 37 Columbia
18	PLAN B Ill Manors 679/Atlantic
19	GOSSIP A Joyful Noise Sony
20	MY BLOODY VALEN... Isn't Anything Sony BMG

**PLAY.COM PRE-RELEASE**

POS	ARTIST/ ALBUM / LABEL
1	KAISER CHIEFS The Singles 2004 -12 Polydor
2	SLASH Presents: Apocalyptic Love Future
3	KING CHARLES Loveblood Island
4	MAXIMO PARK The National Health V2
5	JACK WHITE Blunderbuss XL/Third Man
6	LADYHAWKE Anxiety Island
7	KASSIDY One Man Army Vertigo
8	STORM CORROSION Storm C... Roadrunner
9	REN HARVIEU Through The... Island/Kid Gloves
10	SPECTOR New Album Tbc Fiction
11	TENACIOUS D Rise Of The Fenix Columbia
12	FEEDER Generation Freakshow Big Teeth
13	KEANE Strangeland Island
14	LEONA LEWIS Glassheart Syco
15	JOE BONAMASSA Driving Towards...Prologue
16	THE CULT Choice Of Weapon Cooking Vinyl
17	MARINA & THE D... Electra Heart 679/Atlantic
18	GARBAGE Not Your Kind Of People Stunvolume
19	BEACH HOUSE Bloom Bella Union
20	MARILYN MANSON Born Villain Cooking Vinyl

**LAST.FM HYPED TRACKS**

POS	ARTIST/ ALBUM / LABEL
1	DR JOHN Big Shot Nonesuch
2	DR JOHN Getaway Nonesuch
3	LOTUS PLAZA Monoliths Kranky
4	LOTUS PLAZA Jet Out Of The Tundra Kranky
5	DR JOHN Ice Age Nonesuch
6	DR JOHN Locked Down Nonesuch
7	LOTUS PLAZA Untitled Kranky
8	LOTUS PLAZA Dusty Rhodes Kranky
9	DR JOHN You Lie Nonesuch
10	DR JOHN My Children, My Angels Nonesuch
11	DR JOHN Elegua Nonesuch
12	DIRTY PROJECTORS Gun Has No... Domino
13	LOTUS PLAZA White Galactic One Kranky
14	DR JOHN God's Sure Good Nonesuch
15	LABRINTH Express Yourself Syco
16	LABRINTH Sweet Riot Syco
17	THEME PARK Two Hours Transgressive
18	LABRINTH Treatment Syco
19	WILLIS EARL BEAL Take Me Away XL
20	LABRINTH T.O.P. Syco

**SHAZAM TAG CHART**

POS	ARTIST/ ALBUM / LABEL
1	CONOR MAYNARD Can't Say No Parlophone
2	CALVIN HARRIS FEAT NE-YO Let's Go Columbia
3	RITA ORA/TINIE TEMPAN R.I.P. Columbia/Roc N
4	TRAIN Drive By Columbia
5	TULISA Young AATW/Island
6	FAR E MOVE./J BIEBER Live... Interscope/Cherrytree
7	COVER DRIVE Sparks Global Talent/Polydor
8	D'BANJ/SKEPTA/SNEAKBO Oliver T MoHits/Mercury
9	B.O.B So Good Atlantic
10	MARINA AND THE D Primadonna 679/Atlantic
11	LAWSON When She Was Mine Polydor
12	MAVERICK SABRE Used To Have It All Mercury
13	DJ FRESH/DIZZEE RASCAL The Power MoS
14	FLUX PAV/EXAMPLE Daydreamer Atlantic/Circus
15	MADONNA Masterpiece Interscope
16	RUDIMENTAL Feel The Love Asylum/Atlantic
17	MINDLESS BEHAVIOUR/FAZER Girls... Polydor
18	RIHANNA/C BROWN Birthday Cake Def Jam
19	MGK FEAT. ESTER DEAN Invincible Bad Boy
20	JAI PAUL Jasmine XL



## PEOPLE

## PERSONNEL KANE LEAVES PALACE TO TAKE THRONE AT THE O2

## ■ AEG EUROPE / THE O2



**REBECCA KANE** has taken up the newly-created position of general manager at The O2 Arena and will be responsible for ensuring that the world's most popular music and entertainment venue 'continues to host world-class events and provide a best in class fan experience'.

Rod O'Connor, executive vice president, AEG Facilities, said of the appointment: "Rebecca is a proven leader capable of helping us take The O2 experience for fans and performers to another level. 2012 will be a blockbuster year for [the venue] as it prepares [for many] amazing events. We are fortunate to have her joining the

AEG family at a very important time for The O2."

Kane has joined the venue from Alexandra Palace where she was managing director. She is credited with transforming the fortunes of the "People's Palace" into a credible and successful venue capable of hosting live gigs, world-class sport and consumer events.

Kane said: "I am thrilled to be taking the helm of The O2 in 2012 when the eyes of the world will be on London and we can demonstrate once again why this is the world's favourite arena.

"Beyond that, I am passionate about enhancing [its] reputation as THE destination venue of choice for a great day out.

"And I can't wait to work with the team here to take The O2 to the next level."



## ■ WISE BUDDAH

Multi-faceted company Wise Buddah has appointed

**CLARE CHADBURN**, the producer of Zane Lowe's Sony Award-winning BBC Radio 1 show, to the role of executive producer.

In her new role, Chadburn will work across a variety of media platforms, jointly heading up Wise Buddah's Radio 1 and Radio 1Xtra projects as well as leading the development of television and branded content formats skewed towards the 15-30-year-old demographic.

Wise Buddah's head of content Simon Willis commented: "Clare is the final piece in the Wise Buddah exec's jigsaw. Her vast experience of creating multi-platform projects for younger demographics will complement and dovetail with the traditional and more mainstream factual and speech skills that we already have.

"I have no doubt that she will be an incredible asset for the company."

She joined Radio 1 in 2006, initially tasked with looking after the station's multi-platform content, including podcasting and online video, before going on to

produce live shows for Steve Lamacq, Jo Whitley, Huw Stephens and Zane Lowe.

As well as her studio-based work, Chadburn has produced outside broadcasts from every major festival on the Radio 1 calendar including its Big Weekend event, Reading and Glastonbury.

## ■ PIAS

After previously running Fabric Recordings for over a decade,



**GEOFF MUNCEY** has been recruited as general manager of PIAS Recordings.

He will be responsible for the day-to-day running of the recording division in the UK – including A&R, budgets, administration and branding for both the Play It Again Sam and Different labels.

He is set to oversee a period of rapid growth and investment in the recordings division of PIAS and will be charged with managing a cohesive strategy in regards to the development of both the labels and their artists.

## ■ CROWN TALENT &amp; MEDIA GROUP

The new-look talent company, formerly known as Crown Music Management, has



appointed **MARC MAROT** as chairman. The change follows a decision by Crown founder and CEO **MARK**

**HARGREAVES** and his colleague **SARAH STENNETT** to go their separate ways after a decade working at the company with artists including Jessie J, Sugababes and Gabriella Cilmi.

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](mailto:Tina.Hart@intentmedia.co.uk)

## NEED TO KNOW

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

#24 **Harry Magee**, Co-founder, Modest! Management

Harry Magee has a career spanning over 25 years in the music industry, working in retail, music publishing and concert promoting. He has held executive positions in major record labels and partner roles in independent record labels and artist management companies.

Magee previously formed independent label and management company Wire Records before joining BMG Records as the head of Marketing for Arista, where he navigated the success of Lisa Stansfield and oversaw the UK marketing of the label's US artists, including Whitney Houston.

In 1992 he became managing director of Big Life Records before being appointed general manager of A&M Records where he had success with Sting, Bryan Adams and Sheryl Crow amongst others.

In 1998 Magee re-joined BMG as managing director of RCA



where he worked closely with Westlife, Five, Natalie Imbruglia and Annie Lennox.

He joined Richard Griffiths in 2001 at the UK arm of LA-based artist management company The Firm, before the duo founded Modest! Management in 2003. The company manages all aspects of its artists' careers, and has a number of former X Factor contestants on its roster.

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

**Leslie Gilotti**, Owner/Partner, Charmfactory and Social Charm



"I came to London after graduating from Syracuse University in New York. It was the height of Britpop and I went to tons of gigs. There I met Simone Stopford from MTV. She offered me an internship and I worked my way up, assisting on shoots with Suede, Iggy Pop, and Foo Fighters.

"I made tons of label contacts through MTV, which led to a job at one of my all-time favourites, Mute Records, working with the Jon Spencer Blues Explosion, and Nick Cave. I even toured the UK with Moby.

"My intro to the internet was PlayLouder.com. My bosses, Paul Hitchman and Jim Gottlieb were great. If I had an idea, they let me run with it – such as setting up an online PR division. My first campaign was for The White Stripes, followed by Sonic Youth, Yeah Yeah Yeahs, and Maximo Park. Eventually I went solo and met Sarah Thompson. We decided to pool our rosters, and Charmfactory was born.

**TOP TIP:** Make your own opportunities. Sending out CVs is a necessary part of the process, but so is immersing yourself in the industry. Some of my best leads and contacts were made on nights out at gigs, or through putting on my own club nights.



## 32 SINGLES & ALBUMS

Canadian Idol contestant and recent internet sensation Carly Rae Jepsen makes the most of her viral video as she hit the No.1 spot on the UK Official Singles Chart

# CHARTS FOCUS



## 34 UK AIRPLAY

Jessie J's Domino makes a surprise return to the radio airplay summit as Gotye tumbles

## 35 EU AIRPLAY / INTERNATIONAL

Madonna's MDNA extends its worldwide influence while Iron Maiden roar back

## 36 INDIES & COMPILATIONS

Orbital (*left*) are the highest new entry on the indie albums charts and Alex Day tops singles



## 37 CLUB

David Guetta's Turn Me One collaboration with Nicki Minaj celebrates a double achievement

## 38 ANALYSIS

Carly Rae Jepsen and Alabama Shakes (*left*) lead the way in the midweek charts

## 40 KEY RELEASES & PRODUCT

Willie Nelson's Heroes is album of the week while Kill It Kid get our Staff Pick treatment







# CHARTS UK ALBUMS WEEK 14



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

## THE OFFICIAL UK ALBUMS CHART

THIS WK	LAST WK	CHRT	ARTIST / TITLE LABEL / CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER)	WKS ON CHRT	SALES	WKS ON CHRT	LAST WK	CHRT	ARTIST / TITLE LABEL / CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER)	WKS ON CHRT	SALES
1	New		<b>NICKI MINAJ</b> Pink Friday... Roman Reloaded <i>Cash Money/Island 2796668 (ARV)</i> (Various)	1	HIGHEST NEW ENTRY	39	New		<b>GRAHAM COXON</b> A&E <i>P: nophone P327312 (E)</i> (Hillier)	39	
2	New		<b>LABRINTH</b> Electronic Earth <i>Syco 88691932932 (ARV)</i> (Labrinth/Da Diggler/Gheena/McKenzie/Williams)	2		40	30	65	<b>NICKI MINAJ</b> Pink Friday <i>Cash Money/Island 2754184 (ARV) ★</i> (Kanye/Swizz Beatz/Crawford/Money/Rotem/Waka/Dak-T-Minus/williams/Crew Money)	40	SALES INCREASE
3	4	63	<b>ADELE</b> 21 <i>XL XLCDS20 (PIAS) 15 ★</i> (FT Smith/Rubin/Epworth/Abbiss/Wilson/Adkins)	3	SALES INCREASE	41	New		<b>ALL THE YOUNG</b> Welcome Home <i>14th Floor 2564660401 (ARV)</i> (GGarth)	41	
4	New		<b>MOSHI MONSTERS</b> Music Rox <i>Moshi Monsters 88691957882 (ARV)</i> (Senu/Cleverley)	4		42	36	73	<b>RIHANNA</b> Loud <i>Def Jam 2752365 (ARV) 6★2★</i> (StarGate/Vee/Harrell/Boyzerman/The Runners/Riddick/PolowDaDon/Sham/Mel&Mus/Stewart/Dean/Soundz/Alex Da Kid)	42	SALES INCREASE
5	3	8	<b>EMELI SANDE</b> Our Version Of Events <i>Virgin CDV3094 (E) ★</i> (Spencer/Hayne/Naughty Boy/Nojima/Herman/Millard/Harrison/Cruez/Hoax/Keys/Saids)	5	SALES INCREASE	43	38	4	<b>MARCUS COLLINS</b> Marcus Collins <i>RCA 88691945862 (ARV)</i> (Smith/Furmidge/Rawlings/Taylor/Meehan/Lee Mac)	43	SALES INCREASE
6	2	32	<b>DAVID GUETTA</b> Nothing But The Beat <i>Postini/Virgin P1083894 (E) ★</i> (Guetta/Vee/Carni/Tunifort/Riesterer/Black Raw/Afrojack/Luttrell/Avicii)	6		44	New		<b>KILLING JOKE</b> MMXII <i>Spinefarm 2796310 (ARV)</i> (Killing Joke/tbc)	44	
7	1	2	<b>MADONNA</b> Mdn <i>Interscope 2796815 (ARV)</i> (Madonna/Benassi/Benassi/Demolition Crew/Orbit/Solveig/Ahlund/Mah/Indigo/Free School)	7		45	New		<b>DEMI LOVATO</b> Unbroken <i>Hollywood/Poljador 0050087149604 (ARV)</i> (Dreamlab/Timbaland/Harmon/Tedder/Zancanella/Rock Mafia/Karaoglu/Seanz/Kinaku/Alexander/Steinberg/Gad/Bleu/Wizz Dumb/tbc)	45	
8	5	58	<b>JESSIE J</b> Who You Are <i>Island L111 2758627 (ARV) 3★</i> (Dr Luke/Brissett/Cornish/Martin K/DakThe Invisible/Meu/Parker & James/Thomas/Gad/Gordon)	8	SALES INCREASE	46	32	20	<b>JAY-Z &amp; KANYE WEST</b> Watch The Throne <i>Roc-A-Fella/Mercury 2765057 (ARV)</i> (West/Dean/Keith/Q-Tip/Pharrell/Don Jazzy/Hit-Boy/Killhoffer/The Neptunes/RZA/Lewis/Bhasker/Swizz Beatz/Joseph/S1)	46	
9	New		<b>LOSTPROPHETS</b> Weapons <i>Epic 88691944092 (ARV)</i> (Andrews/Richardson/Hopfer/Dodgona/Osiproghets)	9		47	42	21	<b>BEN HOWARD</b> Every Kingdom <i>Island 2780336 (ARV) ●●</i> (Bond)	47	SALES INCREASE
10	8	30	<b>ED SHEERAN</b> + <i>Asylum 5249864652 (ARV) 3★</i> (Gosling/Hugall/Sheeran/No 1 D)	10	SALES INCREASE	48	35	5	<b>KATIE MELUA</b> Secret Symphony <i>Dramatica DRAMCD0078 (ADA Arv)</i> (Bart)	48	
11	9	10	<b>LANA DEL REY</b> Born To Die <i>Polydor/Stranger 2787091 (ARV)</i> (Haynes/Parker/Benser/Robopop/Bhasker/Daly/Sneddon/Bauer-Mem/Novels/Braider/Shuk/Skarket/Howe)	11	SALES INCREASE	49	47	126	<b>FLORENCE + THE MACHINE</b> Lungs <i>Island 1797940 (ARV) 5★</i> (Epworth/Ford/Mackie/Hugall/White)	49	SALES INCREASE
12	16	8	<b>GOTYE</b> Making Mirrors <i>Island 2792285 (ARV) ●</i> (De Backer)	12	SALES INCREASE	50	44	33	<b>WILL YOUNG</b> Echoes <i>RCA 88691940092 (ARV) ★</i> (Richard X/Eliot/Hofmann)	50	SALES INCREASE
13	7	24	<b>COLDPLAY</b> Mylo Xyloto <i>Pirlophone 0875337 (E) 3★</i> (Dravs/Green/Simpson)	13		51	New		<b>DR JOHN</b> Locked Down <i>Nonesuch 7559796236 (ARV)</i> (Auerbach)	51	
14	11	5	<b>MILITARY WIVES</b> In My Dreams <i>Cecilia 2796665 (ARV)</i> (Cohen)	14		52	Re-entry		<b>THE SCRIPT</b> Science & Faith <i>Phonogenic 88697754492 (ARV) ★</i> (Sheehan/O'Donoghue/Frampton/Kipner)	52	
15	24	133	<b>ADELE</b> 19 <i>XL XLC3373 (PIAS) 6★</i> (Abbiss/Whit/Ranson)	15	+50% SALES INCREASE	53	43	21	<b>DRAKE</b> Take Care <i>Cash Money/Island 2783262 (ARV) ●</i> (Shelby/Roi Tda/Montgomery/The Weeknd/xx Smith/T-Minus/Just Blaze/Graham/Cash/MeKinney)	53	SALES INCREASE
16	13	29	<b>LMFAO</b> Sorry For Party Rocking <i>Interscope 2774463 (ARV)</i> (Party Rock/Alumi/Darris/Redfoo/LMFAO)	16	SALES INCREASE	54	60	18	<b>REBECCA FERGUSON</b> Heaven <i>RCA 88697889022 (ARV) ★</i> (Eg White/Smith/Taylor/Higgins/Xenomama/Attimer/Christie/Booker/FT Smith)	54	SALES INCREASE
17	12	20	<b>RIHANNA</b> Talk A Talk <i>Cef Jam 2787942 (ARV) 2★</i> (Dr Luke/Cirkut/Harrell/Madams/StarGate/Crawford/Da Internuz/The-Dream/NO-ID/Swire/McGrillen/Hoy/Alex Da Kid/Chase N Status/Ceae)	17	SALES INCREASE	55	48	45	<b>THE VACCINES</b> What Did You Expect From The Vaccines? <i>Columbia 88697841451 (ARV)</i> (Grech/Marguerat)	55	SALES INCREASE
18	6	84	<b>KATY PERRY</b> Teenage Dream <i>Virgin CDV3084 (E) 3★</i> (Dr Luke/Bianco/Martin/StarGate/Stewart/Harrell/Amimo/Wells)	18		56	New		<b>THE OSMONDS</b> Can't Get There Without You <i>Osmonds Ent. OSMONDSCD1 (Absolute Arava)</i> (tbc)	56	
19	25	20	<b>ONE DIRECTION</b> Up All Night <i>Syco 8869197022 (ARV)</i> (Mac/Falk/Naub/Rawling/Mezhan/Squire/Solomon/Meredith/Starrard/Moves/Gad/Robson/RedOne/Beat/Geski/Jimmy Joker/Rawling/Meehan/Gaudino/Rooney)	19	SALES INCREASE	57	54	62	<b>CHASE &amp; STATUS</b> No More Idols <i>Mercury 2745135 (ARV) ★</i> (Kennard/Wilton/Novels/Sub Focus/Plan B)	57	SALES INCREASE
20	21	4	<b>MICHAEL KIWANUKA</b> Home Again <i>Polydor 2785405 (ARV)</i> (Buller)	20	SALES INCREASE	58	52	19	<b>BRUCE SPRINGSTEEN</b> Greatest Hits <i>Columbia 4785552 (ARV) 2★</i> (Springsteen/Creticos/Landau/Platkin/Appel/Ludwig/V)	58	SALES INCREASE
21	17	5	<b>JUSTIN FLETCHER</b> Hands Up - The Album <i>Little Ceman LTMCD024 (SLU)</i> (Graham/Lew/Thompson)	21	SALES INCREASE	59	56	28	<b>BEE GEES</b> Number Ones <i>Reprise 812278857 (ARV) ●</i> (Bee Gees/Stigwood/Martin/Richardson/Galuten/Tenchi)	59	SALES INCREASE
22	New		<b>ORBITAL</b> Wonky <i>ACPCD1201 (ACA Arv)</i> (Harnoll/Harnoll)	22		60	37	31	<b>MADONNA</b> Celebration <i>Warner Brothers 7599399819 (ARV) ★</i> (Madonna/Ahmadza/Pertbona/Timbaland/Timberlake/Carja/lelytean/Kamun/Rodgers/Rey/sonard/Orb/Tr/Br/Avstr/Krawz/L/rao/Babyface/Oakenfold)	60	
23	23	19	<b>OLLY MURS</b> In Case You Didn't Know <i>Epic/Syco 88697940942 (ARV) 2★</i> (The Franks/Angelo/Brammer/Robson/Future Cut/Frampton/Jordan-Patrikios/Smith/Fitzmaurice/Heslov/Prime/Metropolitan)	23	SALES INCREASE	61	45	12	<b>KELLY CLARKSON</b> Stronger <i>RCA 88697961802 (ARV)</i> (Kennedy/Cran/Icon/Kurstin/Abraham/Oliver/Cad/Roberts/Miley/Halbert/Jenkins/Al/Eda/DeStefano/Benson)	61	
24	20	64	<b>BRUNO MARS</b> Doo-Wops & Hooligans <i>Elektra 7567883304 (ARV) 4★ ★</i> (The Smeezingtons/Needlz/The Supa Dupps)	24	SALES INCREASE	62	41	21	<b>SNOW PATROL</b> Fallen Empires <i>Fiction 2780117 (ARV)</i> (Jackie Lee)	62	
25	10	3	<b>PAUL WELLER</b> Sonik Kicks <i>Island 2789805 (ARV)</i> (Weller/Dine)	25		63	New		<b>SETH LAKEMAN</b> Tales From The Barrel House <i>Honour Oak HNRCD01 (PROP)</i> (Seth Lakeman/tbc)	63	
26	39	5	<b>LIONEL RICHIE</b> Tuskegee <i>Mercury 2787790 (ARV)</i> (Brown/Riches/Chesney/Huff/Chapman)	26	+50% SALES INCREASE	64	New		<b>BONNIE RAITT</b> Slipstream <i>Proper PRP:DO97 (PROP)</i> (tbc)	64	
27	14	2	<b>NOAH STEWART</b> Noah <i>Cecilia 2775385 (ARV)</i> (Seitz/Baker)	27		65	40	12	<b>THE MACCABEES</b> Given To The Wild <i>Fiction 2787389 (ARV)</i> (The Maccabees/Goldsworthy/Ellingham)	65	
28	26	23	<b>RIZZLE KICKS</b> Stereo Typical <i>Island 2780337 (ARV) ●</i> (Whiting/The Rural/Spencer/Future Cut/Dodds/Barratt/fat boy slim/Chiarelli/Caruana)	28	SALES INCREASE	66	58	21	<b>JLS</b> Jukebox <i>Epic 88697940902 (ARV) ★</i> (Various)	66	
29	28	25	<b>NOEL GALLAGHER'S HIGH FLYING BIRDS</b> Noel Gallagher's High Flying Birds <i>Sour/Mush JENCC10 (E) 2★</i> (Gallagher/Sardy)	29	SALES INCREASE	67	Re-entry		<b>THE BLACK KEYS</b> Brothers <i>Cooperative/21 VVR737196 (Tom:rv) ●</i> (Black Keys/Neil/Danger Mouse)	67	
30	15	5	<b>BRUCE SPRINGSTEEN</b> Wrecking Ball <i>Columbia 88691942541 (ARV)</i> (Aniello/Springsteen)	30		68	62	50	<b>NOAH &amp; THE WHALE</b> Last Night On Earth <i>Mercury/Young &amp; Lost 2760096 (ARV) ★</i> (Fink/ader)	68	
31	53	82	<b>THE SCRIPT</b> The Script <i>Phonogenic 88697361942 (ARV) 2★ ★</i> (The Script)	31	HIGHEST CLIMBER	69	59	67	<b>DAVID GUETTA</b> One Love <i>Postini/Virgin 6401220 (E) ★ ★</i> (Guetta)	69	
32	22	4	<b>MICHAEL BOLTON</b> Gems - The Very Best Of <i>Sony RCA 88691960322 (ARV)</i> (Bolton/Buonetta/Chudacoff/Cain/Dmartire/Chid/Polche/Hamilton/Afanassi/Butt/Lange/Sonoff/Huff/Foster/Rahman/Perez/Milo)	32		70	68	27	<b>JAMES MORRISON</b> The Awakening <i>Island 2778944 (ARV) ★</i> (Butler/Taylor)	70	SALES INCREASE
33	29	18	<b>THE BLACK KEYS</b> El Camino <i>Nonesuch 7559796331 (ARV) ●</i> (Danger Mouse/The Black Keys)	33		71	57	29	<b>CHRISTINA PERRI</b> Lovestrong <i>Atlantic 7567889945 (ARV) ●</i> (Chiccarelli/Hodges)	71	
34	New		<b>SEAN PAUL</b> Tomahawk Technique <i>Atlantic/VP 2567882538 (ARV)</i> (Blanco/love/StarGate/tbc)	34		72	50	8	<b>WHITNEY HOUSTON</b> The Essential Whitney Houston <i>Arista 88697829802 (ARV)</i> (Messer/Walden/Foster/Kashif/Babyface/Crawford/Rawling/Taylor/Jenkins/Saadiq/Q-Tip/Jean/Duplessis/Soulshock & Karlin/Lpson/LA Reid/lelytean)	72	
35	New		<b>IAN ANDERSON</b> Thick As A Brick 2 <i>EMI 14482 (E)</i> (Anderson/tbc)	35		73	71	11	<b>FLEETWOOD MAC</b> Rumours <i>Rhino 7599273132 (ARV) 11★</i> (Fleetwood/Mar/Dachur/Caillat)	73	SALES INCREASE
36	27	23	<b>FLORENCE + THE MACHINE</b> Ceremonials <i>Island 2782808 (ARV) ★</i> (Epworth)	36		74	33	3	<b>THE SHINS</b> Port Of Morrow <i>Aural Apothecary/Columbia 88691926701 (ARV)</i> (Kurstin/Mercer)	74	
37	46	9	<b>MAVERICK SABRE</b> Lonely Are The Brave <i>Mercury 2770559 (ARV)</i> (Utters/Pmine/Sabre/Mogarth/FT Smith/Eg White)	37	+50% SALES INCREASE	75	Re-entry		<b>CARO EMERALD</b> Deleted Scenes From The Cutting Room Floor <i>Dramatica/Gand Mono DRAMCD0064 (ACA Arv) ★</i> (Schreurs/Wiesinger)	75	
38	Re-entry		<b>STEREOPHONICS</b> A Decade In The Sun - Best Of <i>V2 1780699 (ARV) 2★</i> (Jones/Lowe)	38							

Official Charts Company 2012.

Adele 3	Dr John 51	Howard 8	Madonna 7	Flying Birds 29	Sande, Emeli 5	<b>Key</b> ★ Platinum (300,000) ● Gold (100,000) ● Silver (60,000) ★ in European sales	BPI Awards	Who You Are (silver); The Wanted: Glad You Came (gold); Nicki Minaj: Super Bass (gold)  <b>Albums</b> Ben Howard: Every Kingdom (gold); Gotye: Making Mirrors (gold); Nicki Minaj: Pink Friday (platinum); The Wanted: Battleground (platinum); Ollie Murs: In Case You Didn't Know (2 x platinum)
Adele 15	Dixie 53	Jay-Z & Kanye West 45	Madonna 60	One Direction 19	Script, The 31		Singles	
All The Young 41	Emerald, Caro 75	Jessie J 8	Mars, Bruno 24	Orbital 22	Script, The 52		Jessie J: Nobody's Perfect (silver); The Wanted: Lightning (silver); Avicii: Levels (silver); Taio Cruz: Higher (silver); Rizzle Kicks: Mama Do The Hump (silver); James Morrison: I won't Let You Go (silver); Jessie J: Domino (silver); Dev: Bass Down Low (silver); Drake: Take Care (silver); Jessie J:	
Anderson, Ian 35	Ferguson, Rebecca 54	JLS 66	Mars, Bruno 24	Diamonds, The 56	Sneezan, Ed 10			
Bee Gees 59	Fleetwood Mac 73	Justin Fletcher 21	Maverick Sabre 37	Paul, Sean 34	Shins, The 74			
Black Keys, The 33	Florence + The Machine 35	Killing Joke 44	Melua, Katie 48	Perrin, Christina 71	Snow Patrol 62			
Black Keys, The 57	Florence + The Machine 49	Kiwanauka, Michael 20	Melua, Katie 48	Perry, Katy 18	Springsteen, Bruce 30			
Bolton, Michael 32	Florence + The Machine 35	Labrinth 2	Military Wives 14	Raitt, Bonnie 64	Steele, Bruce 58			
Chase & Status 57	Gotye 12	Labrinth 2	Minaj, Nicki 40	Ray, Lana Del 11	Stewart, Noah 27			
Clarkson, Kelly 51	Guetta, David 6	Lostprophets 9	Morrison, James 70	Richie, Lionel 26	Vaccines, The 55			
Coldplay 13	Guetta, David 6	Lovato, Demi 45	Murs, Olly 23	Rihanna 17	Weller, Paul 25			
Collins, Marcus 43	Houston, Whitney 72	Maccabees, The 65	Noah & The Whale 68	Rihanna 42	Young, Will 50			
Coxon, Graham 39			Noel Gallagher's High	Rizzle Kicks 28				



# CHARTS UK AIRPLAY WEEK 14

Radio playlists are online at [www.musicweek.com](http://www.musicweek.com)

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

## UK RADIO AIRPLAY CHART TOP 50

POS	LAST	WKS	SALES CHT	ARTIST / ALBUM / LABEL	TOTAL PLAYS	PLAYS +/-	TOTAL AUD (m)	AUD % +/-
1	3	14	11	JESSIE J Domino <i>Island/Lava</i>	4491	1.03	61.58	3.67
2	4	12	9	EMELI SANDE Next To Me <i>Virgin</i>	4747	-1.47	60.13	2.45
3	9	4	13	OLLY MURS Oh My Goodness <i>Epic/Syco</i>	2525	39.5	57.6	29.64
4	2	7	6	KATY PERRY Part Of Me <i>Virgin</i>	3857	8.22	56.3	-8.87
5	1	12	3	GOTYE FEAT. KIMBRA Somebody That I Used To Know <i>Island</i>	4325	-5.24	54.23	-27.43
6	6	7	4	NICKI MINAJ Starships <i>Cash Money/Island</i>	2174	8.7	53.93	8.62
7	7	12	7	DAVID GUETTA FEAT. SIA Titanium <i>Postiva/Virgin</i>	2925	3.58	48.74	1.41
8	20	6	5	CHRIS BROWN Turn Up The Music <i>RCA</i>	1877	35.23	45.95	53.78
9	10	13	38	ALYSSA REID FEAT. JUMP SMOKERS Alone Again <i>3 Beat/AATW</i>	3532	-3.47	42.22	-1.05
10	5	9	33	COLDPLAY Charlie Brown <i>Parlophone</i>	2812	-2.02	41.28	-21.31
11	8	13	26	KELLY CLARKSON Stronger (What Doesn't Kill You) <i>RCA</i>	3325	-4.29	38.17	-14.61
12	14	10	8	FLO-RIDA FEAT. SIA Wild Ones <i>Atlantic</i>	1879	5.62	36.92	-1.34
13	17	3	2	SEAN PAUL She Doesn't Mind <i>Atlantic VP</i>	890	3.85	35.53	6.12
14	12	12	25	DJ FRESH FEAT. RITA ORA Hot Right Now <i>MoS</i>	1491	-9.03	35.29	-8.5
15	19	5	17	JASON MRAZ I Won't Give Up <i>Elektra</i>	2489	6.19	34.4	10.68
16	22	4		CONOR MAYNARD Can't Say No <i>Parlophone</i>	1141	13.19	34.14	17.2
17	16	26	49	RIHANNA FEAT. CALVIN HARRIS We Found Love <i>Def Jam</i>	1974	-1.79	33.49	-1.79
18	24	4		CALVIN HARRIS FEAT. NE-YO Let's Go <i>Columbia</i>	1208	20.92	33.32	24.33
19	13	22	34	OLLY MURS Dance With Me Tonight <i>Epic/Syco</i>	2401	-13.6	32.68	-13.43
20	15	38	40	MAROON 5 FEAT. CHRISTINA AGUILERA Moves Like Jagger <i>A&amp;M/Octone</i>	2321	-9.27	32.54	-11.79
21	21	6	10	LABRINTH Last Time <i>Syco</i>	1032	-6.1	28.8	-1.64
22	26	2		TRAIN Drive By <i>Columbia</i>	1734	9.54	28.46	15.18
23	23	15	19	RIZZLE KICKS Mama Do The Hump <i>Island</i>	1124	-4.18	27.53	-0.4
24	48	2	1	CARLY RAE JEPSEN Call Me Maybe <i>Interscope</i>	1327	81.04	27.09	62.12
25	18	6		WILL YOUNG Losing Myself <i>RCA</i>	1996	-0.1	26.66	-19.65
26	11	11	29	ED SHEERAN Drunk <i>Asylum</i>	2081	-8.49	26.3	-31.9
27	45	2	16	DAVID GUETTA FEAT. NICKI MINAJ Turn Me On <i>Postiva/Virgin</i>	924	19.07	25.61	40.87
28	30	5	31	RIHANNA FEAT. JAY-Z Talk That Talk <i>Def Jam</i>	433	-22.95	25.32	9.04
29	NEW	1		REN HARVIEU Open Up Your Arms <i>Island/Kid Gloves</i>	79	0	25.18	0
30	27	5	87	MADONNA Masterpiece <i>Interscope</i>	1366	8.41	24.94	0.97
31	29	35		PIXIE LOTT All About Tonight <i>Mercury</i>	1448	6.08	24.58	5.63
32	42	6		PAUL CARRACK Good Feelin' About It <i>Carrack-UK</i>	344	-2.82	22.41	18.2
33	31	29	30	COLDPLAY Paradise <i>Parlophone</i>	1585	-10.4	21.52	-4.57
34	44	3		PAUL WELLER That Dangerous Age <i>Island</i>	359	2.28	20.86	10.43
35	NEW	1	82	FLORENCE + THE MACHINE Never Let Me Go <i>Island</i>	520	0	20.63	0
36	28	20	48	LLOYD FEAT. ANDRE 3000 & LIL WAYNE Dedication To My Ex (Miss That) <i>Interscope</i>	1387	-18.6	20.32	-12.75
37	40	21	35	FLO-RIDA Good Feeling <i>Atlantic</i>	1073	-1.56	20.21	5.48
38	34	3	14	JAY-Z & KANYE WEST N****S In Paris <i>Roc-a-fella/Mercury</i>	203	-33.66	20.17	-6.79
39	43	2		MARLON ROUDETTE New Age <i>Warner Brothers</i>	637	109.54	19.69	4.18
40	33	2		ROXETTE It's Possible <i>EMI</i>	113	318.52	19.48	-10.19
41	RE			ADELE Set Fire To The Rain <i>XL</i>	1283	0	19.17	0
42	46	44		PITBULL FEAT. NAYER, AFROJACK & NE-YO Give Me Everything <i>J</i>	878	4.15	19.14	8.5
43	NEW	1		KEANE Silenced By The Night <i>Island</i>	803	0	18.91	0
44	36	24	36	ED SHEERAN Lego House <i>Asylum</i>	1481	-17.81	18.81	-7.39
45	NEW	1	68	RIZZLE KICKS Traveller's Chant <i>Island</i>	532	0	18.5	0
46	50	2		JUSTIN BIEBER Boyfriend <i>Def Jam</i>	690	30.68	18.44	13.13
47	35	64	77	ADELE Rolling In The Deep <i>XL</i>	1257	-1.49	17.85	-15.72
48	38	25	21	LABRINTH FEAT. TINIE TEMPAH Earthquake <i>Syco</i>	649	-7.68	17.81	-8.01
49	37	2	23	PLAN B III Manors <i>679/Atlantic</i>	195	80.56	17.57	-13.11
50	39	2	54	ARCTIC MONKEYS R U Mine <i>Domino</i>	205	-1.91	17.4	-9.7

Nielsen Music (not for sale) for the following stations: 4, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50. 100-102 Real Radio, 102.4 Wish FM, 103.4 The Reach, 105.4 Real Radio, 106.3 Bridge FM, 107.6 Juice FM, 107.7 Rnme FM, 107.8 FM, 108.1 Capital FM, 108.2 The Revolution, 108.3 The Revolution, 108.4 The Revolution, 108.5 The Revolution, 108.6 The Revolution, 108.7 The Revolution, 108.8 The Revolution, 108.9 The Revolution, 109.0 The Revolution, 109.1 The Revolution, 109.2 The Revolution, 109.3 The Revolution, 109.4 The Revolution, 109.5 The Revolution, 109.6 The Revolution, 109.7 The Revolution, 109.8 The Revolution, 109.9 The Revolution, 110.0 The Revolution, 110.1 The Revolution, 110.2 The Revolution, 110.3 The Revolution, 110.4 The Revolution, 110.5 The Revolution, 110.6 The Revolution, 110.7 The Revolution, 110.8 The Revolution, 110.9 The Revolution, 111.0 The 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**CHARTS EU AIRPLAY** WEEK 13

PAN-EUROPEAN		
POS	ARTIST/ ALBUM / LABEL	
1	<b>GOTYE FEAT. KIMBRA</b> Somebody That I Used To Know <b>UNI</b>	
2	<b>KATY PERRY</b> Part Of Me <b>EMI</b>	
3	<b>TRAIN</b> Drive By <b>SME</b>	
4	<b>FLO RIDA FEAT. SIA</b> Wild Ones <b>WEA</b>	
5	<b>DAVID GUETTA FEAT. NICKI MINAJ</b> Turn Me On <b>EMI</b>	
6	<b>MICHEL TELO</b> Ai Se Eu Te Pego <b>SME</b>	
7	<b>NICKI MINAJ</b> Starships <b>UNI</b>	
8	<b>SEAN PAUL</b> She Doesn't Mind <b>WEA</b>	
9	<b>JESSIE J</b> Domino <b>UNI</b>	
10	<b>MARLON ROUDETTE</b> New Age <b>WEA</b>	



ITALY		
POS	ARTIST/ ALBUM / LABEL	
1	<b>GOTYE FEAT. KIMBRA</b> Somebody That I Used To Know <b>UNI</b>	
2	<b>EMELI SANDE</b> Next To Me <b>EMI</b>	
3	<b>BIAGIO ANTONACCI</b> Ti Dedico Tutto <b>SME</b>	
4	<b>YOUNG THE GIANT</b> Cough Syrup <b>WMI</b>	
5	<b>NOEMI</b> Sono Solo Parole <b>SME</b>	
6	<b>FUN. FEAT. JANELLE MONAE</b> We Are Young <b>WMI</b>	
7	<b>TRAIN</b> Drive By <b>SME</b>	
8	<b>COLDPLAY</b> Charlie Brown <b>EMI</b>	
9	<b>DAVID GUETTA FEAT. SIA</b> Titanium <b>EMI</b>	
10	<b>FRANCESCO RENGA</b> La Tua Bellezza <b>UNI</b>	

DENMARK		
POS	ARTIST/ ALBUM / LABEL	
1	<b>KELLY CLARKSON</b> Stronger (What Doesn't Kill You) <b>SME</b>	
2	<b>GOTYE FEAT. KIMBRA</b> Somebody That I Used To Know <b>UNI</b>	
3	<b>IDA</b> I Can Be <b>SME</b>	
4	<b>AURA DIONE FEAT. ROCK MAFIA</b> Friends <b>UNI</b>	
5	<b>TRAIN</b> Drive By <b>SME</b>	
6	<b>MICHAEL KIWANUKA</b> I'm Getting Ready <b>UNI</b>	
7	<b>LUKAS GRAHAM</b> Drunk In The Morning <b>CPH</b>	
8	<b>SOLUNA SAMAY</b> Should've Known Better <b>RC1</b>	
9	<b>SVENSTRUP &amp; VENDELBOE FEAT. NADIA MALM</b> Glemmer Dig Aldrig <b>SME</b>	
10	<b>NABIHA</b> Never Played The Bass <b>SME</b>	



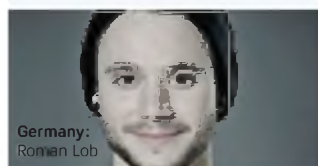
NETHERLANDS		
POS	ARTIST/ ALBUM / LABEL	
1	<b>TRAIN</b> Drive By <b>SME</b>	
2	<b>BIRDY</b> People Help The People <b>WEA</b>	
3	<b>CARLY RAE JESPEN</b> Call Me Maybe <b>UNI</b>	
4	<b>MICHEL TELO</b> Ai Se Eu Te Pego <b>CNR</b>	
5	<b>LYKKE LI</b> I Follow Rivers <b>WEA</b>	
6	<b>FLO RIDA FEAT. SIA</b> Wild Ones <b>WEA</b>	
7	<b>ED SHEERAN</b> The A Team <b>WEA</b>	
8	<b>JOHN MAYER</b> Shadow Days <b>SME</b>	
9	<b>ED SHEERAN</b> Lego House <b>WEA</b>	
10	<b>JASON MRAZ</b> I Won't Give Up <b>WEA</b>	

FRANCE		
POS	ARTIST/ ALBUM / LABEL	
1	<b>NICKI MINAJ</b> Starships <b>UNI</b>	
2	<b>SEAN PAUL</b> Hold On <b>ATL</b>	
3	<b>FLO RIDA FEAT. SIA</b> Wild Ones <b>WEA</b>	
4	<b>BASTO</b> Again And Again <b>SME</b>	
5	<b>SEXION D'ASSAUT</b> Avant Qu'elle Parte <b>SME</b>	
6	<b>IRMA</b> I Know <b>WEA</b>	
7	<b>DAVID GUETTA FEAT. NICKI MINAJ</b> Turn Me On <b>CAP</b>	
8	<b>MICHEL TELO</b> Ai Se Eu Te Pego <b>UNI</b>	
9	<b>TAL</b> Le Sens De La Vie <b>WEA</b>	
10	<b>GLOBAL DEEJAYS</b> Hardcore Vibes <b>PLA</b>	



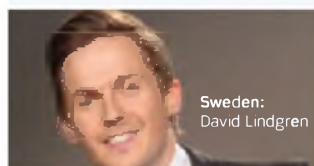
NORWAY		
POS	ARTIST/ ALBUM / LABEL	
1	<b>LALEH</b> Some Die Young <b>WMN</b>	
2	<b>DONKEYBOY</b> Pull Of The Eye <b>WMN</b>	
3	<b>ERIC HUTCHINSON</b> Watching You Watch Him <b>WMN</b>	
4	<b>FIRST AID KIT</b> Emmylou <b>VME</b>	
5	<b>GOTYE FEAT. KIMBRA</b> Somebody That I Used To Know <b>UNI</b>	
6	<b>REAL ONES &amp; STEIN TORLEIF BJELLA</b> Ei Orlita Stund <b>IND</b>	
7	<b>MAROON 5 FEAT. CHRISTINA AGUILERA</b> Moves Like Jagger <b>UNI</b>	
8	<b>TRAIN</b> Drive By <b>SME</b>	
9	<b>ADELE</b> Set Fire To The Rain <b>PLY</b>	
10	<b>EMELI SANDE</b> Next To Me <b>EMI</b>	

GERMANY		
POS	ARTIST/ ALBUM / LABEL	
1	<b>AURA DIONE FEAT. ROCK MAFIA</b> Friends <b>UDD</b>	
2	<b>TRAIN</b> Drive By <b>SME</b>	
3	<b>OLLY MURS</b> Heart Skips A Beat <b>SME</b>	
4	<b>JASON DERULO</b> Breathing <b>WMG</b>	
5	<b>GOTYE FEAT. KIMBRA</b> Somebody That I Used To Know <b>UDD</b>	
6	<b>ROMAN LOB</b> Standing Still <b>UDD</b>	
7	<b>KATY PERRY</b> Part Of Me <b>EMI</b>	
8	<b>MICHEL TELO</b> Ai Se Eu Te Pego <b>UDD</b>	
9	<b>MARLON ROUDETTE</b> Anti Hero (Brave New World) <b>UDD</b>	
10	<b>SILBERMOND</b> Himmel Auf <b>SME</b>	



SPAIN		
POS	ARTIST/ ALBUM / LABEL	
1	<b>GYM CLASS HEROES FEAT. ADAM LEVINE</b> Stereo Hearts <b>WMG</b>	
2	<b>ADELE</b> Someone Like You <b>EVE</b>	
3	<b>RIHANNA FEAT. CALVIN HARRIS</b> We Found Love <b>UNI</b>	
4	<b>DAVID GUETTA FEAT. USHER</b> Without You <b>EMI</b>	
5	<b>JESSIE J</b> Domino <b>UNI</b>	
6	<b>AVICII</b> Levels <b>UNI</b>	
7	<b>DAVID GUETTA FEAT. SIA</b> Titanium <b>EMI</b>	
8	<b>ESTOPA</b> Me Quedare <b>SME</b>	
9	<b>PITBULL FEAT. CHRIS BROWN</b> International Love <b>SME</b>	
10	<b>MANUEL CARRASCO</b> Otoño, Octubre <b>UNI</b>	

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



SWEDEN		
POS	ARTIST/ ALBUM / LABEL	
1	<b>LOREEN</b> Euphoria <b>WEA</b>	
2	<b>TIMBUKTU</b> Flickan Och Krakan <b>EMI</b>	
3	<b>DANNY SAUCEDO</b> Amazing <b>SME</b>	
4	<b>TAKIDA</b> You Learn <b>UNI</b>	
5	<b>MICHEL TELO</b> Ai Se Eu Te Pego <b>FAM</b>	
6	<b>LALEH</b> Some Die Young <b>WEA</b>	
7	<b>AMANDA FONDELL</b> All This Way <b>UNI</b>	
8	<b>LISA MISKOVSKY</b> Why Start A Fire <b>SME</b>	
9	<b>MOA LIGNELL</b> When I Held Ya <b>UNI</b>	
10	<b>DAVID LINDGREN</b> Shout It Out <b>EMI</b>	

**GLOBAL SALES ANALYSIS**

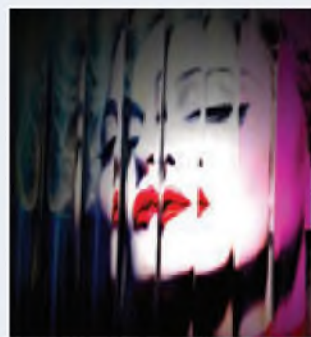
■ BY ALAN JONES

NUMBER ONE IN THE UK last week, **Madonna's** (pictured) MDNA predictably makes a huge impression in the rest of the world, topping the chart in 14 countries and making the Top 10 in a further 12. Continuing at No.1 in Brazil and Hungary, it debuts at the apex in Australia, Canada, Croatia, the Czech Republic, Greece, Flanders, Ireland, Italy, the Netherlands, Spain, Sweden and the US. It debuts at two in Denmark, France, Norway and Switzerland, three in Austria, Finland, Germany, New Zealand and Wallonia, four in

Estonia and six in Taiwan. In Japan, it either jumps 40-6 (Billboard) or debuts at four (OriCon), depending which trade you trust.

Many of Madonna's chart-topping debuts were at the expense of **Bruce Springsteen**, whose latest album *Wrecking Ball* has topped the chart in 15 countries in the last three weeks but loses its grip on the last five countries in which it was still top.

Adele's 21 has been No.1 somewhere in the world every week for the last 63 – but was



only prevented from drawing a blank this week by New Zealand, where it rebounds 2-1, swapping places with **One Direction's** *Up All Night*. It is apt that New Zealand extends 21's run: the album has spent longer at No.1 there than

anywhere else – 35 weeks.

*Up All Night* may have lost the title in New Zealand but it continues to chart in 18 other territories, with Top 10 placings in Australia (2-2), Canada (3-4), Croatia (2-4), the US (4-6) and Italy (8-10).

Two veteran British acts return to the chart. Heavy metal legends **Iron Maiden's** live set *En Vivo!* debuts in 17 countries, with Top 20 placings in the Czech Republic (three), Germany (four), Sweden (11), Hungary (13), France (15), Norway (16), Austria (17), Italy (17), Spain (18) and Switzerland (19). The Top 20 is beyond **Paul Weller's** recent Uk topper *Sonik*

Kicks everywhere except Croatia, where it debuts at six. Its US debut (at No.166) might be lower than the others – but it is the very first Weller solo album to make the Top 200 there. With *The Jam*, his highest US chart placing was No.72 (*Sound Affects*, 1981) and with *The Style Council* it was 56 (*My Ever Changing Moods*, 1984).

Finally, 15-year-old **Birdy's** self-titled debut album makes second week departures from the chart in Canada and the US, having debuted at 33 and 62, respectively, last week – but it compensates by securing three debuts in central Europe – at 24 in Switzerland, 25 in Austria and 37 in Germany.



# CHARTS INDIES/COMPILATIONS WEEK 14



## INDIE SINGLES TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- 1 NEW ALEX DAY Lady Godiva / *Blurrose (Tunecore)*
- 2 1 DJ FRESH FEAT. RITA ORA Hot Right Now / *wcs (ARV)*
- 3 2 ARCTIC MONKEYS R U Mine / *Domino (PIAS)*
- 4 4 ADELE Set Fire To The Rain / *XL (PIAS)*
- 5 6 ADELE Someone Like You / *XL (PIAS)*
- 6 NEW RAINBOW MIX We Are Young / *1st IMP*
- 7 ADELE Rolling In The Deep / *XL (PIAS)*
- 8 12 WE ARE YOUNG SINGERS We Are Young / *Mega-Sound*
- 9 13 ADELE Make You Feel My Love / *XL (PIAS)*
- 10 9 CHARLENE SORAIA Wherever You Will Go / *Peacefrog (E)*
- 11 10 NNEKA Shining Star / *Decon (Ess)*
- 12 8 COLLEGE FEAT. ELECTRIC YOUTH A Real Hero / *Valerie*
- 13 16 NADIA ALI Rapture / *MoS (ARV)*
- 14 RE ALABAMA SHAKES Hold On / *Rough Trade (PIAS)*
- 15 17 M83 Midnight City / *Na?ve (rom arv)*
- 16 NEW SHANE DAWSON Superluv / *Collective Digital Studio*
- 17 RE ADELE Rumour Has It / *XL (PIAS)*
- 18 19 USHER TRIBUTE TEAM Climax / *TT*
- 19 15 DJ FRESH FEAT. SIAN EVANS Louder / *MoS (ARV)*
- 20 RE KNIFE PARTY Internet Friends / *Earstorm*

## INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- 1 1 ADELE 21 / *XL (PIAS)*
- 2 3 ADELE 19 / *XL (PIAS)*
- 3 2 JUSTIN FLETCHER Hands Up - The Album / *Little Demon (SDU)*
- 4 NEW ORBITAL Wonky / *ACP (ACA Arv)*
- 5 4 NOEL GALLAGHER'S HIGH FLYING BIRDS Noel Gallagher's High Flying Birds / *Sour Mash (E)*
- 6 6 KATIE MELUA Secret Symphony / *Dramatica (ADA Arv)*
- 7 NEW THE OSMONDS Can't Get There Without You / *Osmonds Ent. (Absolute Arvata)*
- 8 NEW SETH LAKEMAN Tales From The Barrel House / *Honour Oak (PROP)*
- 9 NEW BONNIE RAITT Slipstream / *Proper (PROP)*
- 10 CARO EMERALD Deleted Scenes From The Cutting Room Floor / *Dramatica/Grand Mono (ADA Arv)*
- 11 9 EXAMPLE Playing In The Shadows / *MoS (ARV)*
- 12 7 GILBERT O'SULLIVAN The Very Best Of / *USM Media (SDU)*
- 13 NEW 2012 CAST RECORDING Sweeney Todd / *First Night (ADA Arv)*
- 14 NEW MADNESS Forever Young - The Ska Collection / *Salvo/Union Square (SDU)*
- 15 RE ARCTIC MONKEYS Whatever People Say I Am That's What I'm Not / *Domino (PIAS)*
- 16 NEW AMADOU & MARIAM Folia / *Because (ADA Arv)*
- 17 15 ARCTIC MONKEYS Suck It And See / *Domino (PIAS)*
- 18 13 ANDRE RIEU Waltzing In Europe / *Motif (Delta/SonyDADC)*
- 19 NEW JOHN DENVER Take Me Home / *Music Digital (Delta/SonyDADC)*
- 20 NEW THE FUTUREHEADS Rant / *Nul (rom arv)*

## COMPILATION CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- 1 NEW VARIOUS Now That's What I Call Music 81 / *EMI TV/UMTV (E)*
- 2 1 VARIOUS Ultimate Clubland / *AATW/UMTV (ARV)*
- 3 2 VARIOUS Now That's What I Call Running / *EMI TV/UMTV (E)*
- 4 3 VARIOUS Keep Calm And Relax / *Sony/Rhino (ARV)*
- 5 4 VARIOUS Essential R&B - The Club Mix / *EMI TV/Sony (ARV)*
- 6 6 VARIOUS Be My Baby / *Sony (ARV)*
- 7 5 VARIOUS Now That's What I Call Music 80 / *EMI TV/UMTV (E)*
- 8 9 VARIOUS The Sound Of Dubstep 4 / *MoS (ARV)*
- 9 7 VARIOUS One R&B / *MoS/Sony (ARV)*
- 10 8 VARIOUS Dreamboats & Petticoats - Petticoat Collection / *UMTV/EMI TV (ARV)*



Lewis Watson Indie Singles Breakers (10)



Jack Savoretti Indie Singles Breakers (19)



Osmonds Indie Albums (7)



Seth Lakeman Indie Albums (8)



Amadou & Mariam Indie Albums (16), Breakers (2)

## INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



- 1 NEW RAINBOW MIX We Are Young / *1st IMP*
- 2 5 WE ARE YOUNG SINGERS We Are Young / *Mega-Sound*
- 3 3 COLLEGE FEAT. ELECTRIC YOUTH A Real Hero / *Valerie*
- 4 9 ALABAMA SHAKES Hold On / *Rough Trade*
- 5 NEW SHANE DAWSON Superluv / *Collective Digital Studio*
- 6 7 USHER TRIBUTE TEAM Climax / *TT*
- 7 8 KNIFE PARTY Internet Friends / *Earstorm*
- 8 1 CARLY RAE JEPSEN TRIBUTE TEAM Call Me Maybe / *TT*
- 9 2 HIT MASTERS Call Me Maybe / *Hit Master*
- 10 NEW LEWIS WATSON What About Today / *Emubands*
- 11 NEW TRYHARDNINJA Fallen Kingdom / *Tryhardninja*
- 12 13 DREAM TEAM Boyfriend / *TT*
- 13 NEW OFF THE RECORD Invincible / *Sing It Now*
- 14 11 AWOLNATION Sail / *Red Bull*
- 15 10 JUSTIN BIEBER TRIBUTE BAND Boyfriend / *TT*
- 16 14 SNIFFY DOG FEAT. ADRIENNE STIEFEL Little Boxes / *Pure Silk*
- 17 16 COVER MASTERS Drive By / *Lux*
- 18 6 HERE'S MY NUMBER Call Me Maybe / *kover*
- 19 NEW JACK SAVORETTI Knock Knock / *Fullfill*
- 20 NEW CHRISSY DEPAUW Set It On Fire / *Back Lot*

## INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



- 1 NEW 2012 CAST RECORDING Sweeney Todd / *First Night*
- 2 NEW AMADOU & MARIAM Folia / *Because*
- 3 NEW QUANTIC AND ALICE RUSSELL Look Around The Corner / *Tru Thoughts*
- 4 NEW SIMONE FELICE Simone Felice / *Reveal*
- 5 NEW LIGHTSHIPS Electric Cables / *Geographic*
- 6 1 ROCKET JUICE & THE MOON Rocket Juice & The Moon / *Honest Jon's*
- 7 2 MESHUGGAH Koloss / *Nuclear Blast*
- 8 NEW OVERKILL The Electric Age / *Nuclear Blast*
- 9 10 SBTRKT Sbtrkt / *Young Turks*
- 10 8 GRIMES Visions / *4AD*
- 11 NEW CLARK Iradelphic / *Warp*
- 12 NEW DRAYMIN Should've Known Better / *Townsend*
- 13 4 EST 301 / *Act Music & Vision*
- 14 19 BLACK VEIL BRIDES We Stitch These Wounds / *Standby*
- 15 6 JUSTIN TOWNES EARLE Nothings Gonna Change The Way You Feel / *Blood Shot*
- 16 RE JAMIE HARTMAN 3 / *Flat Cap*
- 17 16 KING CREOSOTE & JON HOPKINS Diamond Mine / *Double Six*
- 18 17 MESHUGGAH Alive / *Nuclear Blast*
- 19 NEW TYLER HILTON Forget The Storm / *Hoopie Tune*
- 20 NEW WILLIS EARL BEAL Acousmatic Sorcery / *XL*



- 11 12 VARIOUS Pop Princesses 2012 / *UMTV (ARV)*
- 12 10 VARIOUS XX - Twenty Years / *MoS (ARV)*
- 13 11 VARIOUS Addicted To Bass 2012 / *MoS (ARV)*
- 14 NEW VARIOUS Running Trax Xtra - 5K & 10K - 2012 / *MoS (ARV)*
- 15 17 OST Drive / *Lakeshore*
- 16 14 VARIOUS Massive R&B Spring 2012 / *UMTV (ARV)*
- 17 NEW VARIOUS Big Beat Anthems / *MoS (ARV)*
- 18 15 VARIOUS Blue Moon / *EMI TV/Rhino (E)*
- 19 15 VARIOUS Brit Awards 2012 With Mastercard / *UMTV (ARV)*
- 20 NEW OST Streetdance 2 / *Island (ARV)*



# CHARTS CLUB WEEK 14

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

## UPFRONT CLUB TOP 40

POS	ARTIST / TRACK / LABEL
1	3 4 DAVID GUETTA FEAT. NICKI MINAJ Turn Me On / <i>Positiva/Virgin</i>
2	4 6 ADAM F When The Rain Is Gone / <i>3 Beat</i>
3	9 2 CALVIN HARRIS FEAT NE-YO Let's Go / <i>Columbia</i>
4	14 5 PATRICK HAGENAAR FEAT. AMPM L.O.V.E. (You Give The) / <i>Hed Kandi</i>
5	11 2 PAUL VAN DYKE FEAT. AUSTIN LEEDS Verano / <i>UMTV</i>
6	18 4 SEBASTIEN DRUMS FEAT. NILES MASON French Rules / <i>Stealth</i>
7	15 2 RIHANNA Where Have You Been / <i>Def Jam</i>
8	10 4 SWAY Level Up / <i>3 Beat/AATW</i>
9	7 5 SUB FOCUS FEAT. ALICE GOLD Out The Blue / <i>Mercury</i>
10	27 9 BETSIE LARKIN & JOHN O'CALLAGHAN The Dream / <i>Premier</i>
11	16 2 BENNY BENASSI FEAT. GARY GO Control / <i>AATW</i>
12	2 6 CAHILL FEAT. CHROME Can't You See / <i>3 Beat</i>
13	28 2 DEHASSE FEAT. PRINCESS NYAH What A Night / <i>In-Dehasse</i>
14	22 3 CONOR MAYNARD Can't Say No / <i>Parlophone</i>
15	19 4 NAUSE Mellow / <i>White Label</i>
16	17 7 GENEVIEVE MARIKO WILSON Turning Japanese / <i>Silver Blue/Loverush Digital</i>
17	23 2 CHRIS COX & DJ TOMMY ROGERS FEAT. PEYTON Changin' / <i>Tommy Boy</i>
18	21 2 DJS FROM MARS FEAT. FRAGMA Insane (In Da Brain) / <i>AATW</i>
19	1 8 FOSTER THE PEOPLE Don't Stop (Color On The Walls) / <i>Columbia</i>
20	26 7 EMMA HEWITT Colours / <i>Armada</i>
21	5 6 LADYHAWKE Black, White & Blue / <i>Island/Modular</i>
22	25 2 CHICANE Solaruppras / <i>Enzo</i>
23	8 7 LABRINTH Last Time / <i>Syco</i>
24	20 4 BODYROX FEAT. CHIPMUNK & LUCIANA Bow Wow Wow / <i>Transmission</i>
25	34 2 FLUX PAVILION FEAT. EXAMPLE Daydreamer / <i>Atlantic/Circus</i>
26	24 2 ERIC SAADE FEAT. DEV Hotter Than Fire / <i>AATW</i>
27	32 2 SANTIGOLD Disparate Youth / <i>Atlantic</i>
28	NEW SKEPTA Make Peace Not War / <i>3 Beat/AATW/BBK</i>
29	NEW B. TRAITS FEAT. ELISABETH TROY Fever / <i>Po'ydor</i>
30	36 2 BARRY FORE 4 Ya / <i>V-Essentials</i>
31	29 4 KELLY PEPPER VS. L.A. BOXERS No Woman Should Cry / <i>Pepper</i>
32	35 3 SEBASTIAN INGROSSO + ALESSO/RYAN TEDDER Calling (Lose My Mind) / <i>Mercury</i>
33	30 8 LAIDBACK LUKE FEAT. WYNTER GORDON Speak Up / <i>New State</i>
34	NEW MANUFACTURED SUPERSTARS/JEZIEL QUINTELA/CHRISTIAN BURNS Silver Splits The Blue / <i>Magik Muzik</i>
35	Re 2 ROGER SHAH & SIAN KOSHEEN Shine / <i>Magik Island</i>
36	NEW COLDPLAY Charlie Brown / <i>Parlophone</i>
37	NEW DONATI & AMATO Back In My Arms / <i>White Label</i>
38	Re 2 BOBBY BURNS Next / <i>Stealth</i>
39	38 3 NICKI MINAJ Starships / <i>Cash Money/Island</i>
40	6 7 JES & RONSKI SPEED Can't Stop / <i>Magik Muzik</i>

## COMMERCIAL POP TOP 30

POS	ARTIST / TRACK / LABEL
1	3 3 DAVID GUETTA FEAT. NICKI MINAJ Turn Me On / <i>Positiva/Virgin</i>
2	13 2 COLDPLAY Charlie Brown / <i>Parlophone</i>
3	8 3 SWAY Level Up / <i>3 Beat/AATW</i>
4	12 3 BODYROX FEAT. CHIPMUNK & LUCIANA Bow Wow Wow / <i>Transmission</i>
5	18 2 RIHANNA Where Have You Been / <i>Def Jam</i>
6	17 3 RIZZLE KICKS Traveller's Chant / <i>Island</i>
7	1 4 KATY PERRY Part Of Me / <i>Virgin</i>
8	6 8 MADONNA FEAT. NICKI MINAJ & MIA Give Me All Your Luvin' / <i>Interscope</i>
9	NEW 1 CALVIN HARRIS FEAT NE-YO Let's Go / <i>Columbia</i>
10	9 6 NICKI MINAJ Starships / <i>Cash Money/Island</i>
11	22 2 COVER DRIVE Sparks / <i>Global Talent/Po'ydor</i>
12	21 4 BREATHE CAROLINA Blackout / <i>Sony</i>
13	4 13 BEYONCE End Of Time / <i>Columbia/Parkwood Ent.</i>
14	27 3 THE RAH BAND Love Below Zero / <i>Shocking</i>
15	29 2 TYGA Rack City / <i>Cash Money/Island</i>
16	19 5 TRACI LORDS Last Drag / <i>Sea To Sun</i>
17	23 2 ERIC SAADE FEAT. DEV Hotter Than Fire / <i>AATW</i>
18	NEW 1 DEHASSE FEAT. PRINCESS NYAH What A Night / <i>In-Dehasse</i>
19	NEW 1 THE SATURDAYS 30 Days / <i>Polydor</i>
20	26 2 AMY WEBER Let It Rain / <i>Dauman/Digital Republic</i>
21	28 3 VANQUISH The Harder You Love / <i>Non-Stop</i>
22	24 2 ALEX SAIDAC Stay In This Moment / <i>Island</i>
23	NEW 1 SKEPTA Make Peace Not War / <i>3 Beat/AATW/BBK</i>
24	2 5 FOSTER THE PEOPLE Don't Stop (Color On The Walls) / <i>Columbia</i>
25	NEW 1 BENNY BENASSI FEAT. GARY GO Control / <i>AATW</i>
26	15 6 LABRINTH Last Time / <i>Syco</i>
27	25 6 TAO CRUZ FEAT. FLO-RIDA Hangover / <i>4th &amp; Broadway</i>
28	NEW 1 PLATNUM Solar System / <i>All In Recordings</i>
29	5 5 RIHANNA FEAT. JAY-Z Talk That Talk / <i>Def Jam</i>
30	20 6 OLLY MURS Oh My Goodness / <i>Epic/Syco</i>

© Music Week. Compiled by DJ feedback and data collected from the following stores, online sites and distributors: BMR Records, CD Pool, Know How, Phonica, Pure Groove, Trax (London), Eastern Bloc (Manchester), 23rd Precinct (Glasgow), 333rd (Liverpool), The Disc (Bradford), Casin (Leeds), Global Groove (Stoke), Catapult (Cardiff), Hard To Find (Birmingham), Plastic Music (Brighton), Power (Wigan), Streetwise (Cambridge), The Disc (Bradford) Kahua (Middleborough) Bass Division (Belfast), 3eatport, Jumo, Unique & Dynamic.



UPFRONT



COMMERCIAL POP



URBAN

# Guetta gets double top as Minaj's third recent No.1 is a new record

## ANALYSIS

BY ALAN JONES

There's barely a quarter of 2012 gone, and already David Guetta has had two simultaneous No.1s on the Upfront and Commercial Pop charts.

In January, Guetta and Sia topped both lists with Titanium, and this week Guetta and Nicki Minaj take chart honours – a trifle belatedly – with Turn Me On. Although the track has been in the OCC sales Top 20 for the past 10 weeks, dance mixes – by

Guetta & Laidback Luke, Sebastien Drums, Sidney Samson and Michael Calfan – have kicked in rather more recently but very decisively, with the result that the track has a victory margin of 22.85% (over Adam F's When The Rain Is Gone) on the Upfront chart, and 14.23% (over Dave Aude's mixes of Coldplay's Charlie Brown) on Commercial Pop. On the latter chart, Turn Me On is the *third* No.1 by Nicki Minaj in five weeks – a record. Minaj was top of the chart a fortnight ago with

Starships and four weeks ago with the Madonna and M.I.A collaboration Give Me All Your Luvin'. Incidentally, the latter track – which barely grazed the Top 40 of the sales chart – has proved to be a surprisingly durable club hit in its LMFAO mix, spending the last eight weeks in the Top 10, moving 6-1-3-7-5-4-6-8.

After two weeks at No.1 on the Urban chart, Sway's Level Up dips to two, making way for Skepta to top the list with Make Peace Not War.

## URBAN TOP 30

POS	ARTIST / TRACK / LABEL
1	5 4 SKEPTA Make Peace Not War / <i>3 Beat/AATW/BBK</i>
2	1 5 SWAY Level Up / <i>3 Beat/AATW</i>
3	12 2 RIHANNA Where Have You Been / <i>Def Jam</i>
4	4 6 NICKI MINAJ Starships / <i>Cash Money/Island</i>
5	8 2 NY Music / <i>Dream Juice/Cooking Vinyl</i>
6	2 5 ADAM F When The Rain Is Gone / <i>3 Beat</i>
7	7 3 JAY-Z & KANYE WEST N****S In Paris / <i>Roc-a-Tella/Mercury</i>
8	3 8 RIHANNA FEAT. JAY-Z Talk That Talk / <i>Def Jam</i>
9	10 9 CHRIS BROWN Turn Up The Music / <i>RCA</i>
10	20 3 PLATNUM Solar System / <i>All In Recordings</i>
11	23 2 YOUNG JEEZY FEAT. JAY-Z & ANDRE 3000 I Do / <i>Def Jam</i>
12	6 7 LABRINTH Last Time / <i>Syco</i>
13	27 2 COVER DRIVE Sparks / <i>Global Talent/Po'ydor</i>
14	11 8 TYGA Rack City / <i>Cash Money/Island</i>
15	18 1 STARBOY NATHAN Cosmic Kiss/Who Am I / <i>Vibes Corner/Mana</i>
16	9 7 B. TRAITS FEAT. ELISABETH TROY Fever / <i>Po'ydor</i>
17	21 9 SEAN PAUL She Doesn't Mind / <i>Atlantic/VP</i>
18	NEW 1 DEHASSE FEAT. PRINCESS NYAH What A Night / <i>In-Dehasse</i>
19	8 DOT ROTTEN R U Not Entertained? / <i>Mercury</i>
20	13 15 TAO CRUZ FEAT. FLO-RIDA Hangover / <i>4th &amp; Broadway</i>
21	15 8 FLO-RIDA FEAT. SIA Wild Ones / <i>Atlantic</i>
22	NEW 1 DELE One Knee / <i>Btta Music</i>
23	22 7 50 CENT FEAT. TONY YAYO I Just Wanna / <i>Interscope</i>
24	NEW 1 KC JOCKEY Girl You're Free / <i>Sweet Sadie's Prod</i>
25	16 6 USHER Climax / <i>RCA</i>
26	14 10 METZ & TRIX FEAT. SURINDER RATTAN OMG / <i>White Label</i>
27	24 13 BEYONCE End Of Time / <i>Columbia/Parkwood Ent.</i>
28	29 6 DON TRIP FEAT. CEE LO GREEN Letter To My Son / <i>Interscope</i>
29	NEW 1 DONAE'O Big Ben / <i>Zephan</i>
30	17 6 HYPE KRONIK Dutty Weekend / <i>White Label</i>

## COOL CUTS TOP 20

POS	ARTIST / TRACK
1	RIZZLE KICKS Traveller's Chant
2	SANDER VAN DOORN Nothing Inside
3	HOT CHIP Flutes
4	IAN CAREY & ROSETTE FEAT. TIMBALAND & BRASCO Amnesia
5	JESSIE J FEAT. DAVID GUETTA Laserlight
6	M83 Reunion
7	WRETCH 32 FEAT. ED SHEERAN Hush Little Baby
8	JACK BEATS FEAT. DONAE'O You Should Know
9	MAVERICK SABRE I Used To Have It All
10	RITA ORA FEAT. TINIE TEMPAH R.I.P.
11	SHAWNE TAYLOR FEAT SYMPHO NYMPHO Colors
12	ALEX METRIC Amnution EP
13	RUN RIOT Lose Yourself EP
14	MACHINES DON'T CARE Beat Dun Drop
15	CEDRIC GERVAIS Molly
16	KRAAK & SMAAK Kraak Beats Vol.2
17	ALEX GAUDINO Chinatown
18	DANNY DOVE & DAVE SILCOX Entrada
19	HENRY JOHN MORGAN FEAT SUNN Destination Of Love
20	ECOTEK & JAMES EGBERT FEAT LAURA BREHM Love Will Carry Us



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



# CHARTS ANALYSIS WEEK 14



## 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

- **JUSTIN BIEBER** *Boyfriend* Def Jam



- **USHER** *Climax* RCA
- **SWAY** *Level Up* UMTV
- **BREATHE CAROLINA** *Blackout* Fearless/Columbia
- **OTIS REDDING** *(Sittin' On The) Dock Of The Bay* Atlantic
- **R KELLY** *The World's Greatest* Jive
- **PRINCE & THE REVOLUTION** *Purple Rain* Warner Bros
- **PHIL OAKLEY & GIORGIO MORODER** *Together In Electric Dreams* Virgin
- **KANYE WEST/BIG SEAN/PUSHA T** *Mercy* Mercury
- **ADELE** *Rolling In The Deep* XL
- **THE BEATLES** *Here Comes The Sun* EMI
- **YOU ME AT SIX** *No One Does It Better* Virgin
- **LANA DEL REY** *Blue Jeans* Polydor

### UK ALBUMS CHART

- **ALABAMA SHAKES** *Boys & Girls* Rough Trade
- **COUNTING CROWS** *Underwater Sunshine (Or What We Did On Our Summer Vacation)* Cooking Vinyl
- **RAMIN** *Ramin* Masterworks
- **FLORENCE + THE MACHINE** *MTV Unplugged* Island
- **HALESTORM** *The Strange Case Of* Roadrunner
- **PLAN B** *The Defamation Of Strickland Banks* 679/Atlantic
- **ARCTIC MONKEYS** *Whatever People Say I Am That's What I'm Not* Domino
- **M WARD** *A Wasteland Companion* Bella Union



- **BLUR** *The Best Of* Food
- **CIVIL WARS** *Barton Hollow* Columbia
- **ELBOW** *The Seldom Seen Kid* Fiction
- **BIRDY** *Birdy* 14th Floor/Atlantic
- **LADY GAGA** *The Fame* Interscope
- **MUMFORD & SONS** *Sigh No More* Gentlemen Of The Road/Island

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

Source: Official Charts Company

## SINGLES

■ BY ALAN JONES

Canadian singer **Carly Rae Jepsen's** first single *Call Me Maybe* debuted at No.1 on Sunday, selling 106,657 copies. That's the highest tally for a No.1 single for seven weeks, and the third highest in 14 chart weeks so far in 2012. Originally scheduled for release on 22 April, *Call Me Maybe* was brought forward after a rash of soundalike covers, four of which were in the Top 200 last week. Jepsen's early release was tough on **Sean Paul**, whose *She Doesn't Mind* would otherwise have ascended to No.1 but instead spent its third week at two, each behind a different song. *She Doesn't Mind* sold 58,700 copies last week.

Jepsen retained leadership on Tuesday's sales flashes with a further 32,000 sales proving enough to hold off a challenge from her pal, **Justin Bieber**, whose *Boyfriend* slams in at two, 4,000 behind.

**Gotye's** former No.1, *Somebody That I Used To Know*



MIDWEEK NO.1

Carly Rae Jepsen

sold more than 50,000 copies for the 10th week in a row, and climbed 5-3 on Sunday, with sales up 4.50% at 53,884. Its career sales now stand at 802,544.

Number one the week before, **Chris Brown's** *Turn Up The Music* slid to five (40,941 sales).

**Alex Day** – former Sons Of Admirals singer, ongoing YouTube sensation and protégé of Jonathan King – debuted at 15

(20,414 sales) with *Lady Godiva*. A cover of a song that Peter & Gordon took to No.16 in 1966, it is Day's second solo single, following *Forever Yours*, which debuted at four (52,881 sales) last Christmas, only to plunge to 112 the following week.

With Danny O'Donoghue as one of *The Voice's* resident coaches, and former supermarket worker David Julien performing

an excellent version of the band's *The Man Who Can't Be Moved*, **The Script** are enjoying increased sales. The aforementioned song – a No.2 hit for the group in 2008 – re-entered the Top 75 at 18 (18,903 sales boosting its career tally to 533,630) on Sunday, while the band's eponymous debut album, from which it was taken, catapulted 53-31 (5,879 sales). The Script's second album, *Science & Faith*, was also resurgent, jumping 82-52 (3,397 sales).

Climbing for the sixth week in a row, **Azealia Banks'** debut hit 212 (feat. Lazy Jay) has moved 116-67-46-24-20-14-12. It sold 25,381 copies last week, raising its career sales to 104,376.

Oh My Goodness – the third single from **Olly Murs'** second album *In Case You Didn't Know* – continues to grow. On the verge of becoming the album's third Top 10 single, it jumped 28-13 (23,772 sales).

Overall singles sales were up 8.75% week-on-week at 3,494,591 – 20.83% above same-week 2011 sales of 2,892,083.

## ALBUMS

■ BY ALAN JONES

**Nicki Minaj** debuted at No.1 on Sunday with her second album, *Pink Friday: Roman Reloaded* selling 47,462 copies to take the title. The album – which houses current hit *Starships* – arrived with considerably more force than Minaj's debut album *Pink Friday*, which debuted at 34 (13,304 sales) in November 2010 and peaked 26 weeks later at 16. However, Minaj's chances of spending a second week at No.1 look slim – *Pink Friday: Roman Reloaded* dipped to three on the first sales flashes of the week on Tuesday, with a meagre 4,700 sales leaving it trailing Adele's 21 and American newcomers **Alabama Shakes**, whose debut album *Boys & Girls* holds a small lead at the summit but will do well to hold on for the entire week.

Leading the chasing pack last Sunday, **Labrinth's** debut album, *Electronic Earth*, entered at two (32,281 sales), following the top five success of three of its songs: *Let The Sun Shine* (No.3), *Earthquake* (two, feat. Tinie Tempah) and *Last Time* (four).

On a more surreal note, **Dustbin Beaver, Broccoli Spears**



MIDWEEK NO.1

Alabama Shakes

and **Lady GooGoo** are among the characters on the **Moshi Monsters'** debut album *Music Rox!* which debuted strongly at No.4 (24,954 sales). Although charting without radio or TV play, the *Moshi Monsters* are an exceptional online phenomenon, with their own networking website for kids, and a string of popular music videos to their credit.

Welsh rockers **Lostprophets'** third album *Liberation Transmission* earned the band its maiden No.1 on first-week sales of 66,425 in 2006. Follow-up

*The Betrayed* made a lesser impression, entering at three on sales of 31,873 copies in 2010, and the downward spiral continued with fifth album *Weapons* selling 15,886 copies to debut at nine on Sunday.

Recording sequels to classic albums can be a lucrative business as **Mike Oldfield** and **Meat Loaf** can attest. Oldfield waited 19 years after the release of *Tubular Bells* to issue *Tubular Bells II*, and **Meat Loaf** put out *Bat Out Of Hell II – Back Into Hell* in 1993, some 15 years after *Bat Out Of Hell*. Both were

rewarded with No.1s. Now, 40 years after **Jethro Tull's** iconic prog. rock concept album *Thick As A Brick* – which contained one track running 44 minutes – band leader Ian Anderson has released *Thick As A Brick 2*. Although it can't match the original album's No.5 chart placing, it is the first solo album by the 64-year-old Scot to chart, and debuts at 35 (5,205 sales).

Among 15 Top 75 debuts on Sunday – the second highest tally of the year – were three more by veteran acts: family favourites **The Osmonds** charted a new studio album for the first time in 37 years with *Can't Get There Without You* (No.56, 3,055 sales); New Orleans jazz/blues/R&B legend **Dr. John** made only his second visit to the chart, with *Locked Down* (No.51, 3,409 sales); and blues/rock singer **Bonnie Raitt's** seventh chart album – and first since a 2003 *Best Of – Slipstream* debuted at No.64 (2,672 sales).

Overall album sales were up 28.92% week-on-week at 1,998,176 – 18.93% above same-week 2011 sales of 1,680,176 and 20.39% above the comparative and, frankly, dire immediate pre-Easter trading week of 2011, when 1,659,775 albums were sold.





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# INDUSTRY EVENTS DATES FOR YOUR DIARY



**April**  
**19–21**  
Focus Wales Festival & Conference [focuswales.com](http://focuswales.com)

**26**  
Music Week Awards 2012  
Brewery, London  
[musicweek.com](http://musicweek.com)

**29–2 (May)**  
MUSEXPO [musexpo.net](http://musexpo.net)

**May**  
**4–6**  
The Camden Crawl  
[thecamdencrawl.com](http://thecamdencrawl.com)

**4–7**  
Live At Leeds Festival  
[liveatleeds.com](http://liveatleeds.com)

**10–12**  
The Great Escape Festival  
Brighton [escapegreat.com](http://escapegreat.com)

**14**  
Sony Radio Academy Awards  
Grosvenor House, London  
[radioawards.org](http://radioawards.org)

**17**  
Ivor Novello Awards  
Grosvenor House, London  
[theivors.com](http://theivors.com)

**17–19**  
Sound City, Liverpool  
[liverpoolsoundcity.co.uk](http://liverpoolsoundcity.co.uk)

**23–25**  
International Music Summit, Ibiza  
[internationalmusicsummit.com](http://internationalmusicsummit.com)

**June**  
**6–7**  
goNorth, Inverness  
[gonorth.biz](http://gonorth.biz)

**8–17**  
Meltdown, South Bank  
London  
[meltdown.southbankcentre.co.uk](http://meltdown.southbankcentre.co.uk)

**29**  
The Nordoff Robbins O2 Silver Clef Awards, Park Lane Hilton, London  
[nordoff-robbins.org.uk/o2silverclef](http://nordoff-robbins.org.uk/o2silverclef)

**July**  
**6–7**  
T In The Park  
Kinross-shire, Scotland  
[tinthepark.com](http://tinthepark.com)



## Coming soon...

### Distribution special

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

### The great vinyl revival

With the classic format enjoying a recent sales spike, we take a special look at the secret behind its lasting appeal and those companies who are capitalising on the trend

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

\* All feature dates subject to change

# PRODUCT KEY RELEASES



▶ KIMBRA Settle Down



▶ JACK WHITE Blunderbuss

## APRIL 16

### SINGLES

- **B.O.B** So Good (*Atlantic*)
- **CLOCK OPERA** Man Made (*Island*)
- **DRAKE FEAT. LIL' WAYNE** The Motto (*Cash Money/Island*)
- **DRAKE FEAT. NICKI MINAJ** Make Me Proud (*Cash Money/Island*)
- **NEWTON FAULKNER** Write It On Your Skin (*Ugly Truth/RCA*)
- **KIMBRA** Settle Down (*Warner Brothers*)
- **LISSIE** Go Your Own Way (*Columbia*)
- **LMFAO** Sorry For Party Rocking (*Interscope*)
- **AYAH MARAR** Mind Controller (*Hustle/Gin*)
- **MARINA AND THE DIAMONDS** Prima Donna (*675/Atlantic*)
- **CONOR MAYNARD** Can't Say No (*Parlophone*)
- **SIMPLE PLAN FEAT. SEAN PAUL** Summer Paradise (*Atlantic*)
- **SWEET BILLY PILGRIM** Joyful Reunion (*Parlophone*)
- **TOTALLY ENORMOUS EXTINCT DINOSAURS** Tapes & Money (*Polydo*)

### ALBUMS

- **BAHAMAS** Barchords (*Island*)
- **BATTLES** Dress Glop (*Warp*)
- **BREATHE CAROLINA** Hell Is What You Make It (*Columbia*)
- **CANCER BATS** Dead Set On Living (*Hassle*)
- **CHICANE** Thousand Mile Stare (*Enzo*)
- **HAL** The Time The Hour (*Rough Trade*)
- **INTERPOL** Turn On The Bright Lights (*Matador*)
- **JACK JOHNSON & FRIENDS** The Best Of Kokuu (*Island*)
- **KING CREOSOTE & JON HOPKINS** Diamond Mine: Jubilee Edition (*Double E*)
- **THEOPHILUS LONDON** Timez Are Weird These Days (*Warner Brothers*)
- **BOB MARLEY** Marley Ost (*Island*)
- **JASON MRAZ** Love Is A Four Letter Word (*Atlantic*)
- **SPIRITUALIZED** Sweet Heart Sweet Light (*Double E*)
- **STORM CORROSION** Storm Corrosion (*Roadrunner*)
- **TRAIN** California 37 (*Columbia*)
- **URIAH HEEP** Official Bootleg Vol. V - Live In Athens, Greece (*Earmusic*)

- **CYMBALS** Sideways, Sometimes (*Tough Love*;
- **EXITMUSIC** Passage (*Secretly Canadian*)
- **FOSTER THE PEOPLE** Don't Stop (Color On The Walls) (*Columbia*)
- **DAVID GUETTA FEAT. NICKI MINAJ** Turn Me On (*Postiva/Virgin*;
- **CALVIN HARRIS FEAT NE-YO** Let's Go (*Columbia*)
- **REN HARVIEU** Open Up Your Arms (*Island/Kid Gloves*)
- **IN GOLDEN TEARS** Underneath The Balance (*Humming/Rough Trade*)
- **NORAH JONES** Happy Pills (*Blue Note/Parlophone*;
- **THE LEVELLERS** Truth Is (*On The Fiddle*)
- **LITTLE BOOTS** Everynight I Say A Little Prayer (*675*)
- **LUCIEN FT MANN** Dance With You (*SK*)
- **DAVID LYNCH** Noahs Ark - Moby Remix (*Sunday Best*;
- **MAVERICK SABRE** I Used To Have It All (*Mercury*;
- **PEACE** Follow Baby (*Deadly People*)
- **MARLON ROUETTE** New Age (*Warner Brothers*;
- **STARBOY NATHAN** Cosmic Kiss (*Vibes Corner/Manc*;
- **THE STAVES** The Motherload EP (*Atlantic*;
- **WZRD** Teleport To Me, Jamie (*Island*;
- **NEIL YOUNG** Oh Susannah (*Reprise*;

### ALBUMS

- **BILLY BRAGG & WILCO** Mermaid Avenue: The Complete Sessions (*Nonesuch*)
- **CLOCK OPERA** Ways To Forget (*Island*)
- **HANNAH COHEN** Child Bride (*Bella Union*;
- **THE DANDY WARHOLS** This Machine (*Naive*;
- **DELIRIOUS** The Cutting Edge Years: 20th Anniversary Edition (*Kingsway*)
- **ELECTRIC GUEST** Mondo (*Because*)
- **ELLEN AND THE ESCAPADES** All The Crooked Scenes (*Branch Out*;
- **LESLEY GARRETT** A North Country Lass (*Music Infinity*;
- **NEON TREES** Picture Show (*Mercury*)
- **JULIAN OVENDEN** If You Stay (*Decca*)
- **IGGY POP** Roadkill Rising - Boxset (*Shack*)
- **SANTIGOLD** Master Of My Make Believe (*Atlantic*;
- **LISSY TRULLIE** Lissy Trullie (*Wichita*)
- **RUFUS WAINWRIGHT** Out Of The Game (*Polydo*)
- **JACK WHITE** Blunderbuss (*XL/Third Man*;

## APRIL 23

### SINGLES

- **THE ANTLERS** French Exit (*Transgressive*)
- **BEYONCE** End Of Time (*Columbia/Parkwood Ent.*)
- **THE CRIBS** Come On, Be A No-One (*Wichita*)

## APRIL 30

### SINGLES

- **BAHAMAS** Caught Me Thinking (*Island*)
- **BASTILLE** Overjoyed (*Virgin*;
- **COVER DRIVE** Sparks (*Global Talent/Polydo*)



► **KASSIDY** One Man Army► **CHRIS BROWN** Fortune► **NIKI & THE DOVE** Instinct► **ADMIRAL FALLOW** Tree Bursts In Snow► **RUMER** Boys Don't Cry

- **DON DIABLO** Silent Shadows (Columbia)
- **FAR EAST MOVEMENT FEAT. JUSTIN BIEBER** Live My Life (Interscope/Cherrytree)
- **FEEDER** Children Of The Sun (Big Teeth)
- **REBECCA FERGUSON** Gitter & Gold (RCA)
- **FLUX PAVILION FEAT. EXAMPLE** Daydreamer (Atlantic/Circus)
- **THE HEARTBREAKS** Delay, Delay (Nusic Sounds)
- **JAVEON** Murder In The Night Ep (Islana)
- **JESSIE WARE & JULIO BASHMORE** 110% (Islana)
- **KASSIDY** I Can't Fly (Instant Grat) (Vertigo)
- **KEANE** Silenced By The Night (Islana)
- **KING CHARLES** Lady Percy (Islana)
- **LIANNE LA HAVAS** Lost & Found EP (Narnie)
- **MINDLESS BEHAVIOUR FEAT. FAZER** Girls Talkin' Bout (Polydoi)
- **MODESTEP** Show Me A Sign (A&M)
- **KARL PHILLIPS & THE MIDNIGHT RAMBLERS** Faithful Stanley (Medica)
- **S.C.U.M** Amber Hands (Mute)
- **SEYE** White Noise (Stranger)
- **SNOW PATROL** New York (Fiction)
- **STARBOY NATHAN** Who Am I (Vibes Corneil/Mons)
- **SUB FOCUS FEAT. ALICE GOLD** Out The Blue (Mercury)
- **TULISA** Young (A21 w/ Islana)
- **VARIOUS CRUELITIES** Neon Truth (Hideout/Mercury)

## ALBUMS

- **BRENDAN BENSON** What Kind Of World (L:inx)
- **DEVIN** Romancing (No Evii)
- **EUROPE** Bag Of Bones (Larmusic)
- **NORAH JONES** Little Broken Hearts (Blue Note/Parlophone)
- **KASSIDY** One Man Army (Vertigo)
- **KWES** Meantime (Narg)
- **MARILYN MANSON** Born Villain (Cooking Vinyl)
- **MARINA AND THE DIAMONDS** Electra Heart (675/Atlantic)
- **MYSTERY JETS** Radlands (Rough Trade)
- **PATRICK WATSON** Adventures In Your Own Backyard (Domino)
- **POLICA** Give You The Ghost (Memphis Industries)
- **SEEKER LOVER KEEPER** Seeker Lover Keeper (Microdata)
- **SWEET BILLY PILGRIM** Crown & Treaty (Parlophone)
- **VARIOUS CRUELITIES** Various Cruelties (Hideout/Mercury)

## MAY 7

## SINGLES

- **AVALANCHE CITY** Sunset (Nm Ne w Zealand)

- **JUSTIN BIEBER** Boyfriend (Del Jam)
- **FUN FEAT. JANELLE MONAE** We Are Young (Fueled By Ramen/Atlantic)
- **GOSSIP** Perfect World (Sony)
- **RICHARD HAWLEY** Leave Your Body Behind (Parlophone)
- **JOYCE** Keep The Lights On (Islana)
- **K'NAAN** Is Anybody Out There? (A&M)
- **MZ BRATT** Falling Down (Soul2streets/Atlantic)
- **PITBULL** Back In Time (A)
- **RITA ORA FEAT. TINIE TEMPAH** R.I.P. (Columbia/Roc Nation)
- **ROMANCE** Dance With The Devil (Polydoi)
- **THE SHINS** It's Only Life (Aural Apothecary/Columbia)
- **SUNDAY GIRL** High & Low (Islana)
- **THE TEMPER TRAP** Need Your Love (Infectious)
- **TWO INCH PUNCH** Saturn The Slow Jams EP (Islana)
- **WE ARE AUGUSTINES** Juarez (Coxart/Emi)
- **WILLY MOON** Yeah, Yeah (Islana)

## ALBUMS

- **DAMON ALBARN** Dr Dee (EMi)
- **B.O.B** Strange Clouds (Atlantic)
- **CHRIS BROWN** Fortune (RCA)
- **COVER DRIVE** Bajan Style (Global Talent/Polydoi)
- **THE CRIBS** In The Belly Of The Brazen Bull (Wichita)
- **FAR EAST MOVEMENT** Dirty Bass (Interscope)
- **GET CAPE.WEAR CAPE.FLY** Maps (Cooking Vinyl)
- **REN HARVIEU** Through The Night (Islana/Kid Gloves)
- **RICHARD HAWLEY** Standing At The Skys Edge (Parlophone)
- **THE HEARTBREAKS** Funtimes (Nusic Sounds)
- **KEANE** Strangeland (Islana)
- **KING CHARLES** Loveblood (Islana)
- **THE MAGNETIC NORTH** Orkney: Symphony Of The Magnetic North (Full Time Hobby)
- **OFF!** Off! (Vice)
- **THE PROCLAIMERS** Like Comedy (Cooking Vinyl)
- **SILVERSUN PICKUPS** Neck Of The Woods (Warner Brothers)

## MAY 14

## SINGLES

- **DON BROCO** Priorities (Rca)
- **D'BANJ FEAT SKEPTA & SNEAKBO** Oliver Twist (Mo'Hits/Mercury)
- **DELLAH** Breathe (Atlantic)
- **DALE EARNHARDT JR JR** Simple Girl (Warner Brothers)
- **KARIMA FRANCIS** Wherever I Go (Mercury)
- **THE FRAY** Run For Your Life (Epic)
- **GAZ COOMBES** Hot Fruit (Hot Fruit/Virgin)

- **BEN HOWARD** Only Love (Islana)
- **JESSIE J FEAT. DAVID GUETTA** Laserlight (Islana/Lava)
- **TOM JONES** Hit Or Miss (Islana)
- **JOSH OSHO FEAT. CHILDISH GAMBINO** Giants (Islana)
- **KATY B & MARK RONSON** Move To The Beat (RCA)
- **LONSDALE BOYS CLUB** Light Me Up (Islana)
- **DEMI LOVATO** Give Your Heart A Break (Hollywood/Polydoi)
- **NIKI & THE DOVE** Tomorrow (Mercury)
- **THE SATURDAYS** 30 Days (Polydoi)
- **SCISSOR SISTERS** Only The Horses (Polydoi)

## ALBUMS

- **GOSSIP** A Joyful Noise (Sony)
- **NIKI & THE DOVE** Instinct (Mercury)
- **SIMIAN MOBILE DISCO** Unpatterns (Wichita)
- **STARBOY NATHAN** 3D Determination Dedication Desire (Vibes Corneil/Mons)
- **TENACIOUS D** Rise Of The Fenix (Columbia)
- **ZULU WINTER** Language (Play It Again Sam)

## MAY 21

## SINGLES

- **ALT-J** Breezblocks (Infectious)
- **THE BLACK KEYS** Dead And Gone (Nonesuch)
- **CHIDDY BANG** Mind Your Manners (Regai)
- **DEAF HAVANA** Little White Lies (BMG Rights/Easy Life)
- **MAYER HAWTHORNE FEAT. RIZZLE KICKS** The Walk (Islana)
- **KINDNESS** House (Polydoi)
- **MAC MILLER** Frick Park Market (Islana/Rostrum)
- **OF MONSTERS AND MEN** Dirty Paws (Islana)
- **PALOMA FAITH** Picking Up The Pieces (Epic)
- **RUMER** P.F Sloan (Atlantic)
- **SEEKER LOVER KEEPER** Even Though I'm A Woman (Microdata)
- **SPECTOR** Celestine (Fiction)
- **TYGA FEAT. CHRIS RICHARDSON** Far Away (Islana)
- **VANQUISH** The Harder You Love (Non-Stop)
- **THE WANTED** Chasing The Sun (Global Talent/Slana)
- **PAUL WELLER** When Your Garden's Overgrown (Islana)

## ALBUMS

- **ADMIRAL FALLOW** Tree Bursts In Snow (Netwerk)
- **JOE BONAMASSA** Driving Towards The Daylight (Provogue)
- **COLD SPECKS** I Predict A Graceful Expulsion (Mute)

- **THE CULT** Choice Of Weapon (Cooking Vinyl)
- **DALE EARNHARDT JR JR** It's A Corporate World (Warner Brothers)
- **EMIN** After The Thunder (Saffron)
- **THE ENEMY** Streets N The Sky (Cooking Vinyl)
- **FIXERS** We'll Be The Moon (Mercury)
- **GAZ COOMBES** Gaz Coombes Presents - Here Come The Bombs (Hot Fruit/Virgin)
- **TOM JONES** Spirit In The Room (Islana)
- **KIMBRA** Vows (Warner Brothers)
- **LLOYD** King Of Hearts (Interscope)
- **MAC MILLER** Blue Slide Park (Islana/Rostrum)
- **PLAN B** Ill Manors (675/Atlantic)
- **SADE** Live Concert (Rca)
- **SAINT ETIENNE** Words And Music By (Universa)
- **SOULSAVERS** The Light The Dead See (V2/Cooperative)
- **THE TEMPER TRAP** The Temper Trap (Infectious)
- **LAURA WRIGHT** Glorious (Decca)

## MAY 28

## SINGLES

- **GRAHAM COXON** Ooh Yeh Yeh/Seven Naked Valleys (Parlophone)
- **DRAKE/LIL' WAYNE** Hyfr (Cash Money/Slana)
- **LADYHAWKE** Sunday Drive (Islana)
- **LAST DINOSAURS** Time & Place (Polydoi)
- **LAWSON** When She Was Mine (Polydoi)
- **LIARS** No.1 Against The Rush (Mute)
- **THE MACCABEES** Went Away (Fiction)
- **RIHANNA** Where Have You Been (Del Jam)
- **DOT ROTTEN** Overload (Mercury)
- **RUDIMENTAL** Feel The Love (Asylum/Atlantic)
- **SEBASTIAN INGROSSO + ALESSO FEAT. RYAN TEDDER** Calling (Lose My Mind) (Mercury)
- **ULTRAVOX** Brilliant (EMi)

## ALBUMS

- **2:54** 2:54 (Fiction)
- **ALT-J** An Awesome Wave (Infectious)
- **THE BEATLES** Yellow Submarine (Reissue) (Parlophone)
- **FUN** Some Nights (Fueled By Ramen/Atlantic)
- **MELODY GARDOT** The Absence (Decca)
- **MAYER HAWTHORNE** How Do You Do (Islana)
- **LADYHAWKE** Anxiety (Islana)
- **KYLIE MINOGUE** 25 (Parlophone)
- **PALOMA FAITH** Fall To Grace (Epic)
- **RUMER** Boys Don't Cry (Atlantic)
- **JACK SAVORETTI** Before The Storm (Fullfill)
- **SCISSOR SISTERS** Magic Hour (Polydoi)
- **SIGUR ROS** Valtari (EMi)
- **REGINA SPEKTOR** What We Saw From The Cheap Seats (Sire/Warner Brothers)

- **ULTRAVOX** Brilliant (EMi)
- **SARA WATKINS** Sun Midnight Sun (Nonesuch)

## JUNE 4

## SINGLES

- **COLDPLAY FEAT. RIHANNA** Princess Of China (Parlophone)
- **MARCUS COLLINS** Mercy (RCA)
- **GOTYE** Eyes Wide Open (Islana)
- **JAY-Z & KANYE WEST** No Church In The Wild (Roc-A-Fella/Mercury)

## ALBUMS

- **HEATHER FINDLAY** Kitchen Session (Black Sana)
- **HUMAN LEAGUE** Dare/Fascination (Virgin)
- **LENNY KRAVITZ** Mama Said (EMi)
- **LIARS** Wixiv (Mute)
- **BOB SEGER** Ultimate (EMi)

## JUNE 11

## SINGLES

- **ANGEL** Wonderful (Islana)
- **TAIO CRUZ FEAT. PITBULL** There She Goes (4th & Broadway)
- **FLORENCE + THE MACHINE** Spectrum (Islana)
- **SMILER FEAT. PROFESSOR GREEN AND TAWIAH** Top Of The World (Warner Brothers)
- **SWEET BILLY PILGRIM** Archaeology (Parlophone)

## ALBUMS

- **HOT CHIP** In Our Heads (Domino)
- **THE INVISIBLE** Rispah (Nirja Tune)
- **EMILIA MITKU** I Belong To You (Warner Brothers)
- **SKINNY LISTER** Forge & Flagon (Sunday Best)
- **SAM SPARRO** Return To Paradise (Emi Australia)

## JUNE 18

## ALBUMS

- **BOY** Mutual Friends (Decca)
- **NATALIE DUNCAN** Devil In Me (Decca)
- **KATHERINE JENKINS** Best Of British (Decca)
- **REVEREND & THE MAKERS** @ Reverend\_Makers (Cooking Vinyl)

## JUNE 25

## ALBUMS

- **MACY GRAY** Covered (Islana)
- **JAY JAMES PICTON** Play It By Heart (Decca)
- **TWO WOUNDED BIRDS** Two Wounded Birds (Moshi Mosh)



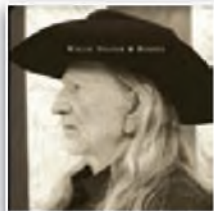
# PRODUCT RECOMMENDED

## ALBUM OF THE WEEK



### WILLIE NELSON Heroes

(Legacy Recordings)



May 14

'America's legendary outlaw country music avatar' and seven-time Grammy Award winner Willie Nelson showcases a collection of new tracks, modern music covers and country classics on his latest offering.

New song Roll Me Up And Smoke Me When I Die features rapper Snoop Dogg and country music stars Kris Kristofferson and Jamey Johnson. Other new songs include Hero and Come On Back Jesus which features Nelson's sons Micah and Lukas, who penned further new tracks on the record. Other guest artists include Merle Haggard, Billy Joe Shaver and Sheryl Crow.

Also included is a cover of Coldplay's The Scientist (which recently debuted as the soundtrack to a commercial during the US Super Bowl), plus a version of Pearl Jam's Just Breathe. Other covers are sourced from the 30s and 40s.

The Texas singer-songwriter brought pop and country together and is an icon of the latter genre with a six-decade career and a catalogue of more than 200 albums to his credit.

## TRACK OF THE WEEK



### KEANE Silenced By The Night (Island)



April 30

Keane are now a four-piece with the addition of brand new member, bass player Jesse Quin.

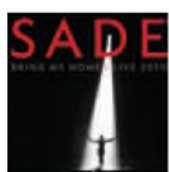
The British multi-million selling band chose this as the lead single from their fourth album, Strangeland - which they are calling their most personal and honest record yet.

Silenced By The Night has been described as an 'emotionally driven anthem, boasting a hook so huge you could raise the Titanic with it'. Keane recently performed the worldwide premiere of the single on Jimmy Kimmel's show in LA.

Four years have passed since their last album Perfect Symmetry became their third consecutive platinum-selling, number one studio album.

## INCOMING ALBUMS

**SADE** Bring Me Home - Live 2011 (RCA)



Sade will release this live DVD/CD and Blu-ray of their 106-date world tour in

May. The iconic band returned to the stage after an 18-year hiatus, during which they played to over 800,000 people.

During the American leg of the tour, acclaimed British director Sophie Muller captured the band's two-hour 22-song concert, featuring hits from a 28-year repertoire. In addition to the concert, the elusive Sade Adu grants fans rare glimpses from behind-the-scenes.

The Grammy-winning band have had six Billboard top 10 studio albums and sold more than 55 million albums worldwide to date. **MAY 21**

**KARIN PARK** Highwire Poetry

(State Of The Eye)



Swedish electro-goth princess' Karin Park had the audience

transfixed during her January performance at Music Week's Breakout event, and her live sets have been described as 'undeniably electrifying'.

Following the release of her UK debut last September, Karin is a new name to many outside of Scandinavia, while at home she has already picked up two Norwegian 'Grammys'.

Her sound encompasses a blend of moody electronica, dark yet hooky choruses and a spell-binding vocal.

Karin will perform in Leeds on May 5 and support the Ting Tings in Berlin on May 27. **MAY 28**

**REN HARVIEU** Through the Night

(Kid Gloves/Island)



Twenty-one-year old 'daughter of the north west' Ren Harvieu was

named in the BBC Sound of 2012 poll and has been described as having an old soul, with her voice being compared to the likes of Dusty Springfield and Peggy Lee.

Her debut album Through the Night boasts production from Howard Elliott Payne, Dave McCabe, Jimmy Hogarth and backing vocals from Ed Harcourt.

She counts Nas and Johnny Marr amongst her famous fans and has garnered an abundance of positive acclaim from the music press. **APRIL 23**

## STAFF PICK: TOM PAKINKIS, STAFF WRITER



**KILL IT KID**

Feet Fall Heavy

(One Little Indian)

If rock is dead then the blues is a fossil trapped in tree sap waiting to be peered at in a primary school science class.

I don't believe either notion, especially when I come across as pure a blues rock album as Kill It Kid's Feet Fall Heavy.

There's a feeling that lead guitarist/vocalist

Chris Turpin is a legend in the making, with a mastery of his instrument that sees all kinds of subtle expressions leap from the dirty but impeccably crafted blues barrage.

The opening and closing lick on Heart Rested With You, for example, bounces and screeches from side-to-side in a fascinating way. One for the 'Most Iconic...' lists in 20 years or so, the reaction it got at KIK's recent

London gig at The Borderline would make passers by think Clapton had just ripped into Layla or Slash into Sweet Child Of Mine.

Then there's his voice: It sounds aged, strained and altogether strange at first but entirely unique, full of

feeling and perfectly balanced with fellow fronter Steph Ward, who runs through angelic highs and smoky lows with ease. Pray On Me is the album's best vocal duet while a song like Dark

Hearted Songbird is Steph's show entirely.

If the likes of Jack White or The Black Keys ever feel they need a hand, there's no reason why Kill It Kid can't be the next band credited with keeping the blues alive or, rather, proving that it never went away assuming you know where to look.

**OUT NOW**





# PRODUCT REISSUES

## CHINA CRISIS • FENDER • JOHNNY DUNCAN • THE HOLLIES

### CHINA CRISIS • *Ultimate Crisis*

(EMI/Music Club Deluxe MCDLX 152)



A somewhat underrated Liverpool band, China Crisis put out some

excellent material throughout the Eighties but racked up just four Top 20 hits. This new 34-song double disc set rounds up much of the best stuff, including the wistfully melancholic *Christian*, which was their 1983 breakthrough hit. It's mystifying though, why that succeeded when material of equal merit – *African And White*, *Tragedy And Mystery* and *Working With Fire And Steel* spring to mind – fell short of the Top 40. All are included here, as are the magnificent *Black Man Ray* and *King In A Catholic Style* – their only back-to-back Top 20 hits, which were produced by the estimable *Walter Becker* of *Steely Dan*, who seemed to sharpen their melodic senses without adversely affecting their sensitive side.

### VARIOUS • *Fender - The Golden Age 1950-1970*

(Ace CDCHD 1315)



Released to tie-in with *Martin Kelly's* book of the same title, this exceptional

CD's subtitle – "inspirational guitar music that defined the sound of rock'n'roll" – proves to be justified, with a heady mix of 1950s and 1960s recordings celebrating the distinctive and glorious sound of the best players of the finest Fender guitars. The guitar of choice of musicians from many disciplines, it therefore follows that this compilation is similarly diverse, with high-profile country twanging (*Bob Wills' Boot Heel Drag*), pop picking (*The Shadows' Wonderful Land*), R&B riffing (*Booker T & The MGs' Green Onions*) and art-rock strumming (*Velvet Underground's Beginning To See The Light*). These, and other enjoyably illustrative works by *The Beach Boys*, *Johnny Cash* and *The*

*Yardbirds* are interspersed with Fender jingles recorded in Nashville by the likes of *Faron Young* and *Barbara Mandrell*.

### JOHNNY DUNCAN • *Thinkin' Of A Rendezvous - Columbia Country Hits 1969-1980*

(T-Bird Americana 1BIRDAM 036)



Most of the releases in T-Bird's burgeoning Americana series

(40 albums in less than a year) consist of straight runs of country hits but there's a necessary element of cherry-picking for this Johnny Duncan compilation, as the singer – who was possessed of a pleasing baritone – racked up no fewer than 39 hits on *Billboard's* country chart and this album has room for only 23. His recordings produced by the legendary *Billy Sherrill* – who also oversaw *Charlie Rich* and *Tammy Wynette* – Duncan hit a purple patch in the latter half

of the seventies with a succession of big and memorable hits. Among the finest was *Stranger* – a *Kris Kristofferson* song which Duncan slowed down and re-cast as a duet, with soulful interjections from *Janie Fricke*. The two were to share vocals on several more of Duncan's hits, including *Come A Little Bit Closer* but his solo recordings from the time – *She Can Put Her Shoes Under My Bed (Any Time)*, *Slow Dancing* et al – are excellent too, and it is hard to understand why he remained a huge country star without ever going mainstream.

### THE HOLLIES • *Radio Fun*

(EMI 509994407702G)



One of the most successful harmony vocal groups of all-time, *The Hollies*

were consummate professionals equally at home in the recording studio and on the live circuit. *Falling somewhere between the*

two, BBC sessions were a unique but potentially difficult opportunity to impress, with time and money always at a premium, making it hard to completely replicate the sound of studio recordings. *The Hollies* were frequent visitors to the BBC studios, taping numerous recordings for TV and radio, and from that cache EMI has selected no fewer than 32 previously unreleased recordings made between 1964 and 1971 for *Radio Fun*. For the most part, they are excellent, with *The Hollies* injecting raw energy into covers like *Ride Your Pony*, *Lawdy Miss Clawdy* and *Little Bitty Pretty One* and performing faultless recreations of their own songs, including *Bus Stop*, *Jennifer Eccles* and the deliciously delicate *Wings*. Overall, an excellent and important compilation for fans, who will doubtless also appreciate the liner notes penned by the band's drummer *Bobby Elliott*.

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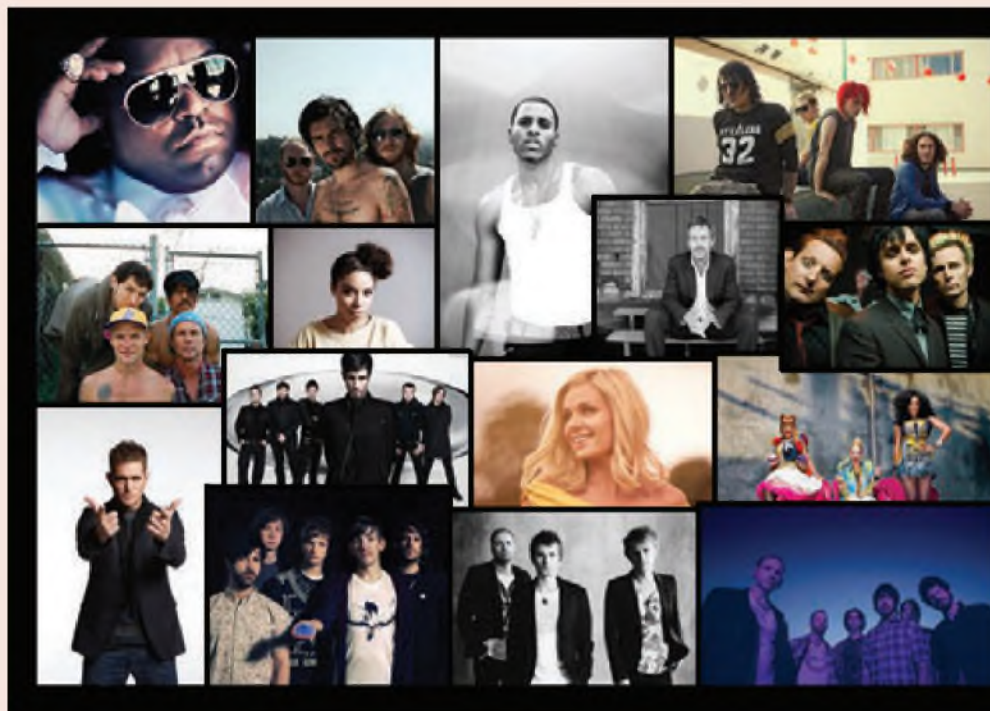
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◀ **MISSION ACCOMPLISHED**

Ayo Beatz raises a glass of bubbly as he signs his new record deal with Mission Recordings Limited. His debut commercial release, due in May and called Boom Ayo, is an adaption of the UK No.1 hit Boom Boom Boom by the Outhere Brothers. He has recently been working with the likes of Labrinth, Professor Green, Wretch 32, J2K, Roll Deep and DJ Ironik. [Left to right]: Johnson Akinmoyede (manager), Ayo Beatz (artist/producer), Daniel Ott (producer), Sir Harry Cowell (MD of Mission Recordings Limited) and Lou Mullen (writer).

**KEY SONGS IN THE LIFE OF...**

**SAM SHEMTOB**



*Managing Director, Name PR and Director, Music Tank*

**First record you remember buying?**

Of all the great music of the Seventies, I managed to buy Angelo by the Brotherhood of Man. Admittedly I got it for about 5p at a car boot sale. I think it may have been the first thing I actually ever bought that wasn't a sweet. And there a life of consumerism began.

**Last track you downloaded?**

Tirei o Chaeu by Batida - a lovely High Life / Angolan / Sunsplas-style West African tune, available as a free download from the ever brilliant Soundway Records.

**Which track would you like played at your funeral?**

How about Barrington Levy's Love The Life You Live? Make 'em bogle I say...

**What's your karaoke speciality?**

The Sid Vicious version of Frank Sinatra's My Way. It sounds better the worse you do it, which is good news when you've been blessed with a voice like mine...

**Which song would be the first dance at your wedding?**

Would have to be Shirley and Lee's Let The Good Times Roll... 'our' song.

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

Afterburn by 'maximalist' producer Bobby Tank. Currently getting plays by Zane Lowe and Mary Anne Hobbs among others. The EP is out May 17 on MofoHifi.

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

Mmm... Pixies, Where Is My Mind? Having the Pixies kicking off during my student days was A GOOD THING.



◀ **COVER STAR**

Mari Wilson recently launched her album Cover Stories with an intimate performance at Gibson Guitar Showrooms in London. Fellow artists showing their support included Don Letts, Mike Batt, Barb Jungr plus Janey Lee Grace - whose first singing job was with Mari Wilson and the Wilsations. Pictured left to right: Sue Harris (Republic Media), David Bower (Gibson), Mari Wilson, Janey Lee Grace (Radio 2), Malcolm Prince (Radio 2), Amanda Beel (All About Promo)

**ARCHIVE**

**MUSIC WEEK** April 12, 1986



The changing face of the **High Street** adorns our cover with record and tape retail set to undergo another transformation as "radical facelift plans" are on the table for Woolworths and a partnership between Virgin and The Burton Group that will see record outlets set up shop inside Debenhams... A world first is declared as



album packaging for the **Dave Clark** stage musical Time will feature a hologram of Laurence Olivier who plays the production's main character... A cracker of a pun leaps out on page 3: as Polydor and EG prepare to support new **Brian Ferry** (pictured) compilation Street Life with a £350,000, five-pronged marketing campaign, *Music Week* conjures the headline 'Boat pushed out on Ferry compilation'... BPI director **John Deacon** is urging retailers to lobby MPs over the issue of CD rental and the 1986 **Sony Radio Awards** are set to break new ground by recognising music presenters for the first time.

**SINGLES TOP 5** 13.04.86

POS	ARTIST	SINGLE
1	CLIFF RICHARD	Living Doll
2	GEORGE MICHAEL	A Different Corner
3	SAM COOKE	Wonderful World
4	SAMANTHA FOX	Touch Me (I Want Your Body)
5	FALCO	Rock Me Amadeus



**ALBUMS TOP 5** 13.04.86

POS	ARTIST	ALBUM
1	VARIOUS	Hits 4
2	DIRE STRAITS	Brothers In Arms
3	PET SHOP BOYS	Please
4	PRINCE AND THE REVOLUTION	Parade
5	WHITNEY HOUSTON	Whitney Houston



**NEW RELEASES RECOMMENDED** 13.04.86

**HIPSWAY** Hipsway  
**THE BLOW MONKEYS** Animal Magic  
**COCTEAU TWINS** Victorialand

Retailers are told to stock three albums in particular this week. Hipsway's self-titled album is dubbed one that "cannot fail". It's bright and uncomplicated, which apparently, is "this year's thing", according to the mag.

The Blow Monkeys' Animal Magic is another 'must stock' along with the Cocteau Twins' Victorialand, which is "at once instantly recognisable as classic Cocteau Twins and as always different from before."






**▲ LIVE AND KICKING**

Rizzle Kicks and Olly Murs joined JLS during their recent O2 Arena residency to take part in a special daytime performance for Sport Relief. Warning: there is an almost obscene amount of youthful optimism in this photograph.

**◀ ROCKIN' ROBBINS**

Crown Talent & Media's David Quirk is taking on "26 miles of hell" (his words) and running the London Marathon in aid of industry charity Nordoff Robbins. Quirk's already raised over £3,000... so there's no backing out now. Just as well – he admits he's "been saying 'I'll do for about 20 years'".

If you'd like to add to his tally, visit: [www.justgiving.com/David-Quirk0](http://www.justgiving.com/David-Quirk0)

## FABLED LABELS

### CREATION RECORDS

Founded: 1983

Key Artists: Oasis, My Bloody Valentine (pictured below), Primal Scream



Co-formed by Alan McGee, Dick Green and Joe Foster, Creation Records was headed by McGee and reportedly run in opposition to the "manufactured" synth pop of the Eighties.

The first single to be released on Creation

came from The Legend and, with early artists such as The Jesus and Mary Chain and Primal Scream, the label became a key player in the mid-Eighties indie movement.

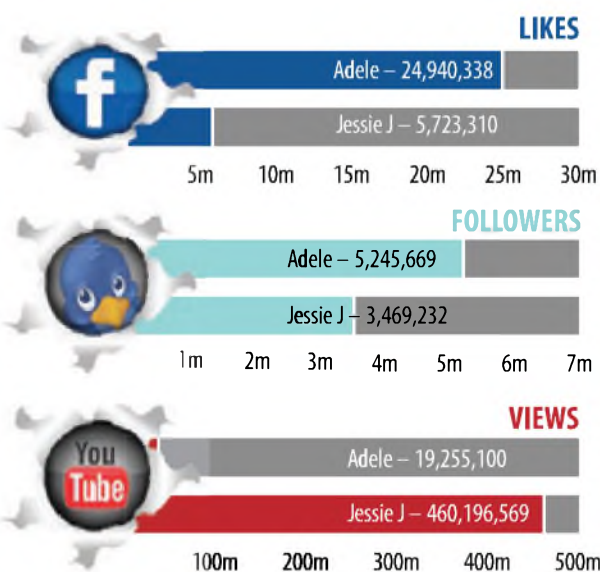
McGee approached My Bloody Valentine after a gig with his then band Biff Bang Pow! in 1988. Valentine released EP *You Made Me Realise* on Creation to critical acclaim. The band's second album *Loveless*, however, failed to perform commercially and is said to have nearly bankrupted Creation.

McGee sold half of Creation to Sony in 1992 and went on to sign Oasis, who would of course go on to become one of the most successful UK bands of all time. Oasis released three albums on Creation before the label's dissolution in 1999: *Definitely Maybe*, *(What's The Story) Morning Glory?* and *Be Here Now*.


**Did You Know?**

Creation Records was revived last year for one release only - the soundtrack to *Upside Down* (left), a documentary on the label.

## SOCIAL STANDING Official fan pages go head-to-head


**ADELE VS JESSIE J**

# MusicWeek

Incorporating fono, MBI, Future Hits, Green Sheet, Hit Music, Promo, Record Mirror and Tours Report

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*"Peter Pumpkinhead came to town / Spreading wisdom and cash around"*