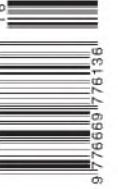


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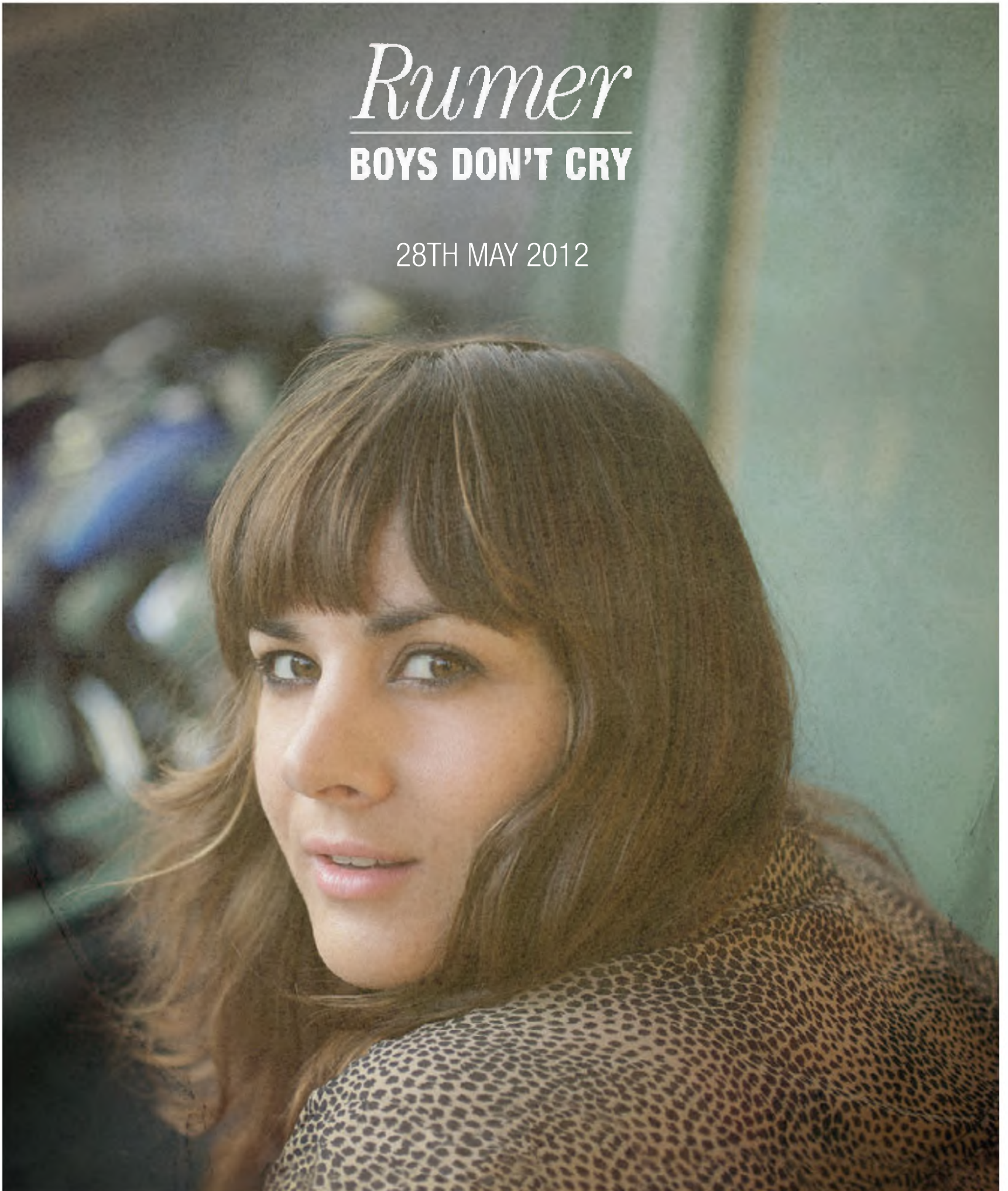
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We take an in-depth
look at the resurgent
vinyl music sector

BIGGEST EVER RECORD STORE DAY GROWS BEYOND 'WHITE INDIE KIDS' • POP WELCOME NEXT YEAR

A new Day dawns

RETAIL

BY TOM PAKINKIS

It was built on a foundation of what might loosely be called 'indie' music. But this weekend's Record Store Day will be bigger and more diverse than ever before – with organisers now calling for pop acts to get involved in 2013.

The celebration of UK music retail will kick off on Saturday morning (April 21) with more than 430 exclusive releases at stores' disposal – an increase of over 40% on the number available in 2011. They will include EPs, albums and special releases born out of a wide range of genres, with a noteworthy increase in the presence of classical and dance.

As a direct result, over 230 outlets will be taking part, a marked rise on last year, when 180 stores were involved.

"We've definitely seen the addition of genre stores," Entertainment Retailers Association director general Kim Bayley told *Music Week*. "There



Eastern promise: A familiar Record Store Day scene as hopeful punters stream through the doors at Rough Trade East

are around 10 specialist classical stores participating who haven't done so before."

UK Record Store Day coordinator and Rough Trade East manager Spencer Hickman said: "It's great when you see a

classical record coming out. There's more dance than there ever has been this year as well. That's how

Record Store Day should be; it shouldn't be dominated by white indie kids."

Although

this is the last year Hickman will be involved in Record Store Day on this side of the Pond (see *Englishman In New York, below*), he's looking forward to the UK event diversifying further in 2013.

"I'd like to see more pop involved," he said. "I know a lot of people would think of it as odd hearing that coming from

Rough Trade, but there are lots of music stores that are the only place you can buy new records in small towns.

"If someone like One Direction put out a picture disc for the day, those stores would be mobbed. We wouldn't stock it but other shops would cry out for it.

"For me, if Record Store Day's going to grow, it needs to keep building its presence outside of indie bands."

There's also increased involvement from artists this year, following a launch event spearheaded by a performance from John Lydon's PiL in March.

Bayley said: "Obviously in previous years we've had artists support us with quotes, performances on the day or doing in-store signings, but this year we're seeing even more of that and artists wanting to get involved early. There are big names that will be serving behind counters or doing sets in-store.

"It builds on the fact that this is one big festival made up of hundreds of individual events nationwide. It's actually about creating a vibe around the artist and around the different activities in the stores."

Hickman urged artists to provide a physical presence where they could on Record Store Day 2012: "In the past, we've had hands come in even though they're not involved directly. I'd say to artists: 'Get down to your local store. See how crazy it is and how many people are excited by it.' This is a party, not just a day to sell things."



ENGLISHMAN IN NEW YORK RSD UK FOUNDER HICKMAN HEADS TO US

ROUGH TRADE EAST manager Spencer Hickman will make Record Store Day 2012 his last in the UK as he prepares to run the indie retailer's newest shop in New York.

"We're looking for a manager to replace me at Rough Trade East. I guess I'm going to be called head of American retail operations," Hickman told *Music Week*.



While finer details of how the new store will be run are still under wraps, Hickman said, "I'll probably be moving over in July because we've got so much back end work to do. We've almost got to create a new admin system because, obviously, in the US prices are different, the tax structure is different and distributors are

different so there's a huge amount of work to be done."

As far as involvement in Record Store Day in the US is concerned, Hickman said "It's weird. Over here I'm the Record Store Day man but there I'll just be a retailer. Carrie [Colliton] and Michael [Kurtz] have pretty much got it down. I don't see why they would need me."

NEWS

EDITORIAL



A holo experience

UNFORTUNATELY, TIM CAN'T BE HERE to bring you this week's editorial comment. He's off gallivanting in a futuristic land where there are myriad stunning visual and interactive facets to every music release. (And where it's possible to refer to yourself in the third-person at the start of a column and not look a bit of a knob.)

This week's leader is instead brought to you by holo-Tim, and, just like the what-the-F-are-they-doing-hang-on-this-kind-of-works digital resurrection of Tupac Shakur at Coachella, I'm hoping everyone will be chattering about it for days to come. And make no mistake, *everyone's* been talking about Tupac. Gossip news blast anchors, teenage Facebook blatherers, Twitter's insta-parody vendors... even *The Daily Telegraph's* been at it. (Somehow managing to avoid a 'Thugz Mansion Tax' gag in the process. For shame.)

Those keen to deflate everyone's fun with a prick of explanative science have uncovered that the Tupac avatar seen strutting about (okay, okay, hovering) in southern California on Sunday was probably a modern-day evolution of a 19th-century shyster's trick – Pepper's Ghost – rather than super-sophisticated CGI. Apparently, it really was down to little more than smoke and mirrors. (Without the smoke – which for a Tupac effigy really does feel a little unnatural.)

"Isn't the Tupac hologram exactly the sort of gimmick retailers have been wanting labels to add to CDs for years?"

To industry Big Cheeses, the knowledge that such a cheap'n'cheerful escapade can spark quite such a globally-raptured reaction will surely have set dollar signs ringing quick-smart into eyeballs. (You remember eyeballs – they're the things just above the worry-bags.)

Why pay flesh-and-blood performers to recreate the joy of a deceased legend when clever lighting tricks will do the job? And why let musical theatre rake in all the post-Jacko bucks when all you need is a projector?

Yet perhaps the lesson to learn from the excitement surrounding UnTruePac isn't one of carbon copying – but future possibilities. He's proven that just a little bit of technology (with a wee touch of experimentation) can send punters into a tailspin when married with their favourite music.

Just think about where this sort of thinking can take the flagging albums market: augmented reality concerts in living rooms viewed through a mobile; interactive gigs controlled through motion-sensing devices... basically, a product that *finally* offers more than tracks pulled off Megaupload – and which might even attract some additional micropayment revenue.

But hang on a second... isn't this what retailers have been saying for years? That with just a little innovation around physical product – and, perhaps, a little inspiration from digitally creative businesses – we can reignite consumer interest in music? And haven't those voices been hushed with accusations of gimmickry?

Well it turns out cheap tricks are not only in vogue, but getting the kids all het up. Nice to know that as the proudly old school Record Store Day arrives, some of music's most forward-thinking voices still seem to be coming from behind the tills.

Tim Ingham, Editor

FIRST EVER PRIZE FOR 200,000 PLAYS ON UK RADIO

Snow Patrol 'staggered' as single claims Nielsen airplay milestone

MEDIA

BY TIM INGHAM

Snow Patrol's 2006 single *Chasing Cars* has become the first song ever to be awarded the Nielsen Music 200,000 Plays Award for airplay across UK radio.

The track was first played on UK radio on April 24, 2006. It has received most support from the radio stations which now make up the Heart Network.

The Nielsen Music Airplay Awards were introduced in 2005 to recognise the success of radio plugging campaigns.

Levels of certification start with the Impact Award for 5,000 plays on UK radio within eight weeks before release. Recognition is also given to songs which reach 10,000, 30,000, 100,000 and now 200,000 plays. All UK radio plays across Nielsen's extensive panel of 275 UK stations, since January 2000, are included to calculate the awards.



Snow Patrol singer Gary Lightbody said: "We are staggered by this news. It's an incredible achievement and we're all very proud of this milestone for *Chasing Cars*. Thanks to all who played it and helped to make it so successful"

Gavin Hughes, head of regional radio for Polydor, added: "Everyone at Fiction and Polydor are delighted. It's testament to the timelessness of the song and the success the band enjoy at UK radio. Thank you to

all the UK stations that have continued to support the band over the years".

The first song to receive the 100,000 plays award was Groovejet (*If This Ain't Love*) by Spiller in 2005.

Chief executive at the Radio Academy, John Myers, commented: "Snow Patrol's success is outstanding.

"Radio plays, promotes and encourages great music but talent comes first. Snow Patrol have this in abundance."

PIAS launches Nordic operation

PIAS Entertainment Group and Swedish independent distributor Border Music have entered into a new JV which will operate as PIAS Nordic.

The new company will be launched on May 1 and will become part of the PIAS Group's pan-EU network of local offices and operations, which already includes: UK, France, Germany/Switzerland/Austria (GSA), Benelux, Ireland and Spain.

With an office in Gothenburg, Sweden, PIAS Nordic will offer a 'one-stop solution' for independent labels and artists looking for physical and digital distribution, and marketing and promotion services in Scandinavia.

Outside of Sweden, it will use Target Distribution in Denmark, Supersounds in Finland and Indie Distribution in Norway as local distributors.

Shipments, stock control, statements, accounting and administration will be centralised for the Nordic region, whilst sales, marketing and promotion will all be handled on a territory basis.

PIAS Nordic will be looking after labels that are already part of the PIAS label roster in Scandinavia – such as Play It Again Sam (Agnes Obel, Editors, Seasick Steve), Wichita (First Aid Kit, The Cribs, Best Coast) and Infectious (Temper Trap, Local Natives) together with a number of other UK and

US labels already distributed by PIAS and Border.

In addition, [PIAS] Nordic will be offering third-party licensing and rights collection services in the region.

Pelle Eriksson, general manager of Border Music, will be overseeing the new venture as general manager.

PIAS Group MD Edwin Schroter (*pictured above*) said: "Following a great year for us in Scandinavia, with a chart-dominating album for Agnes Obel in Denmark, and the recent No. 1 album for First Aid Kit in Sweden, it felt like a logical step to start looking at our set-up in the Nordic region."



MEMBERS HANDED £10m IN FEES COLLECTED FROM 18 TERRITORIES

PPL pays out record monthly global royalties



LICENSING

■ BY PAUL WILLIAMS

PPL paid out a record amount of international royalties to its rights holder and performer members last month, with nearly £10m distributed from 18 different countries.

The music licensing company's best month yet for payments from overseas comprised £8,799,200 performer royalties from 14 territories and £1,107,300 recording royalties distributed to right holders from a dozen countries.

The performer royalty payments were led by £1,189,700 from Danish society Gramex Denmark, while other big contributors included Spain's AIE (£1,057,800), SENA in the Netherlands (£955,000), Belgium's Playright (£952,300) and Gramex Finland (£891,000).

More than £800,000 was brought in from both Japan and Sweden, while £815,400 performer royalties were given out from money collected from three US societies, with the bulk from SoundExchange (£693,800) and other contributions from AFM-AFTRA FUND and AARC.

SoundExchange also brought in £353,100 for PPL's recording rights holder members, while other significant contributions to these members included £374,400 from Germany's GVL

"We are delighted with our record pay-out for March this year. We have worked extremely hard to ensure that our members receive maximum earnings"

LAURENCE OXENBURY, PPL

and more than £95,000 from Gramex Denmark. There were also first international payments from Latvia distributed in the month, with £125,200 brought in for performers by the local society LAIPA and £12,100 going to PPL's rights holder members.

PPL director of international Laurence Oxenbury said: "We are delighted with our record pay-out for March of this year. We have worked extremely hard to ensure that our members receive maximum earnings and pride ourselves on our service. We would like to thank our counterparts around the world for their cooperation in making this happen."

March's best-yet monthly payment follows what has been a continuing rise every year in the amount of royalties collected and distributed by PPL from its overseas affiliates. In the most recent annual figures available covering the calendar year 2010, international income rose year-on-year by 46.8% to £31.7m and accounted for a record 22% of PPL's overall turnover.

MCGONIGAL EXITS FOR NEW POST

Dominic McGonigal has left PPL after more than a decade to become chairman of C8 Associates.

The move follows nearly eight years as PPL's director of government relations, a role in which he played a prominent part in the industry's lengthy and difficult fight to extend recorded copyright. This finally ended in victory last September when the EU's Council of Ministers agreed to increase the term from 50 to 70 years.

Creative industries consultancy C8 works with artists, businesses and governments to try to harness growth opportunities in the sector and offers advice and assistance in political intelligence, strategy, licensing and business models.

McGonigal started at PPL in 2001, initially as director of strategy and business development before becoming membership and distribution director six years later. Prior to PPL he was membership and media director at what is now PRS for Music.

McGonigal told *Music Week*: "Looking back, my 11 years at PPL have been marked with some notable successes. Setting up the international service, preparing the performer merger, getting the music licensing exceptions removed and steering the Copyright Term Directive through



the EU all contributed to the growth in revenue to performers and record companies.

"Now, with C8 Associates, I am looking forward to offering other businesses and artists more successes, in terms of revenue, profile and growth.

"I will also be able to assist governments wanting to harness the growth opportunities in the creative sector."

PPL director of PR and corporate communications Jonathan Morrish said: "Dominic

has played an important role in the transformation of PPL as a company.

"After 11 years he is now leaving to pursue other avenues within the creative industries, continuing his work with artists and creative businesses. PPL would like to thank Dominic for all of his hard work over the last 11 years and wishes him all the very best for the future."

PPL said it had no plans to replace McGonigal in the government relations role.

Amazon gives fans stream ticket with first live gig

Amazon.co.uk has taken its first step into the world of music broadcasting, following a deal with Universal to live stream a gig online.

The e-retailer will broadcast a special Keane concert at Central St Martin's College, London next Friday (April 27) on its site, plus a Q&A session with the band. The event will be



hosted in association with Amazon-owned Lovefilm.

"We're delighted to be involved in something like this," Amazon's music and mp3 manager Paul Firth (*l/f*) told *Music Week*.

"This is a great example of how we're going to try and introduce our customers to new ways to discover new music."

Amazon and Universal teamed up last year to stream part of a Take That DVD release – but the Keane gig is the firm's first ever live music broadcast.

When asked if Amazon had set its sights on running more live streams in future, Firth said: "Absolutely. It's not something we would do all the time – we

need to make sure we're giving our customers the right content. But when it's the right opportunities that fit Amazon well, we should take advantage of those."

The Keane gig will be attended by competition winners, whilst the event has been promoted on Amazon's pages and social media extensions.

NEWS

NEWS IN BRIEF

■ **IVOR NOVELLOS:** The shortlist has been announced for this year's songwriters' awards, with a more populist feel than 2011's event. Adele, Florence + The Machine and Ed Sheeran efforts will go head-to-head for Best Song Musically & Lyrically, whilst Nero, James Blake and Lana Del Rey tracks are up for Best Contemporary Song. The Album Award is an all-female battle between PJ Harvey, Kate Bush and Adele.



■ **SEX PISTOLS:** Nearly 35 years to the day since its original release, Universal Music has confirmed that it will re-release the Sex Pistols' alternative national anthem God Save The Queen on May 28.

■ **SECRET 7:** 700 record sleeves have gone on display at the Idea Generation Gallery in East London.

The exhibition showcases work created by artists in response to a challenge from Universal UK and the Teenage Cancer Trust. Each is available for a minimum donation of £40 to the TCT. (www.Secret-7.com)

■ **ROUGH TRADE RETAIL:** The group will launch its biggest store in New York later this year.

■ **SPOTIFY:** The Red Hot Chili Peppers' entire music catalogue has been added to the streaming site's library.

■ **MUSICIANS' UNION:** The MU has urged its members not to work for free at events connected to the London 2012 Olympics.

■ **GLOBAL PUBLISHING:** The firm's Tracie London secured the first major UK commercial for LMFAO. The PlusNet ad uses a version of Party Rock Anthem, re-recorded with a brass band. The track has been licensed for a year in the UK.

■ **WAYNE ALLEN:** The former manager of Ainley's Records in Leicester died on April 10 following a three-year battle with lung cancer. He was 57. A funeral will take place on Wednesday, April 25 at 11.30, St Michaels Church, Coshy.

For all of the latest Music Industry news, bookmark

MusicWeek.com

RADIO 2 A-LIST STILL NO PROBLEM AFTER 12 ALBUMS WITH ABSOLUTE

No looking back for Carrack after dumping trad labels

TALENT

■ BY TOM PAKINKIS

Former Mike + The Mechanics vocalist Paul Carrack has said his long career is now "coming together" after ditching traditional record deals and opting to self-release with Absolute Marketing.

Carrack was the number one played artist on Smooth Radio last year and claimed five A-list records on Radio 2.

Meanwhile, his single Good Feelin' About It was the highest climber on Nielsen's airplay chart last month and also landed on Radio 2's A-list.

The musician told *Music Week*: "I don't know what deals [major labels] are doing now and I don't really care because I've got my own little groove and I love it."

Carrack has put out 12 albums with the help of Absolute over the same number of years, turning his back on the traditional route to market after a "new agenda" emerged at his old label EMI.

"I did an album called Blue



Views, which did well for me on a solo level," he said. "Clive Black at EMI said, 'You should be a core artist here. Don't hang about, let's have a new album.'"

Carrack set to work Beautiful World but returned to a different

environment upon the requested album's completion.

"The whole set-up at EMI had changed," he said. "Clive Black and Jean Francois-Cecillon had gone. They'd all gone.

"I waltzed in with my new

album and I could tell within five seconds that no one wanted to know. They obviously had a new agenda, they wanted to sign their own acts and they just weren't interested. It was gutting actually."

Carrack began releasing solo works himself, with Absolute taking on manufacture and distribution responsibilities.

Aside from his success at radio, Carrack recently completed a 44-date UK tour playing to sold-out theatres.

Would he have achieved so much if he had persevered with the traditional route to market? "No I don't think so," said the musician.

"Basically you're at the mercy of the record company, how they view things and what potential they think a record might have.

"They've got everything tied up in terms of TV and the rest of it but fair enough, they're welcome to it," he added.

"I'm in a sweet spot at the moment in that I've had a long and varied career and it's kind of coming together at this stage. I'm establishing myself as an entity through graft and hard work."

Breakout gets international feel in May

Music Week's monthly Breakout night will return on Wednesday, May 9 – boasting a decidedly international flavour. The evening will welcome Catalan culture and language promoters Institut Ramon Llull, who will also be the lead international partner for the 2012 Great Escape festival. The group will bring the Catalan stylings of a trio of acts – Maika Makovski

(pictured), Amics del

Bosc and Seward – to the Breakout stages at Proud Galleries,

Camden.

They will be joined by Swedish pop artist Dante – a 24-year old former drummer for The Concretes – as well as California rockers We Barbarians, who have already garnered comparisons to early U2 and The Clash.

Other acts performing include Belgian act School is Cool, harmony-driven group Die Mason Die and Ria Ritchie from Lowestoft, Suffolk – who has scored over 10 million views and 35k subscribers on YouTube.

"We are looking forward to a wonderfully mixed crowd on May 9," said Ben James from Breakout promoter All

Night Long.

April's event saw standout performances from Danish band The Rumour Said Fire, Hudson Taylor, Jess Hall Band and Ryan Keen. There were also turns from Kate Bush-like vocalist Saint Saviour and YouTube sensation Danny Shah. Pledge Music returned to curate the acoustic stable element of the event. The firm's Paul Barton said: "We were very happy to have been part of another hugely successful Breakout. There was a fantastic industry and public turnout and all acts were brilliant. We look forward to working on Breakout again soon."





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DATA DIGEST

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

▶ THE PLAYLIST



KIMBRA

Settle Down (Island)

Stepping into the solo spotlight in the UK after recognition via her vocal on Gotye's hit, this is a kooky slice of pop ahead of debut album *Vows*. (Single, May 7)



DJ FRESH FEAT DIZZEE RASCAL

The Power (Ministry of Sound)

The drum&bass and dubstep pioneer has teamed up with one of Britain's most-loved rappers on another electronic bonafide dancefloor filler. (Single, June 3)



BENGA

Icon (Columbia)

A third of Magnetic Man goes solo once again with the first release from forthcoming second album which features vocals from newcomer Bebe Black. (Single, June 3)



RUMER

P.F. Sloan (Atlantic)

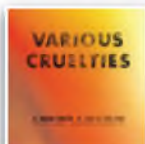
Following her debut album hitting No. 1 in the US, Rumer returns to the UK with this acoustic guitar-backed track that complements her smooth vocal. (Single, May 21)



LADYHAWKE

Sunday Drive (Island)

Coinciding with the release of her second album *Anxiety*, Ladyhawke brings a rhythmic alt-pop rock sound through together with a catchy chorus. (Single, May 28)



VARIOUS CRUELITIES

Neon Truth (Hidout Recordings)

With mainstream-friendly melodies, VC bring through more groove-laden guitar-led pop/rock that is delightfully and quintessentially British. (Single, April 23)



JACK WHITE

Sixteen Saltines (XL/Third Man)

Taken from the *Blunderbuss* album, White rocks out accompanied by a brilliantly rebellious video in which kids run amok and he gets kidnapped. (Single, out now)



THE FRANK AND WALTERS

Indie Love Song (Fifa Records)

Irish indie stalwarts return with this charming indie love song about... well, being indie and in love. Lead single from sixth LP *Greenwich Mean Time*. (Single, out now)



CATFISH AND THE BOTTLEMEN

Broken Army (unsigned)

The Welsh four-piece, formerly crowned with the 6 Music Unsigned Band award, have radio airplay and a Camden Crawl slot in support of this single. (Single, out now)



REMEMBER REMEMBER

One Happier (Rock Action)

Signed to Mogwai's label, and with LP *The Quickening* revealed on the long list for the Scottish Album of the Year prize, this is sparkling instrumental rock. (From album)

BREAKOUT



DANTE

Previously with The Concrete, 24-year-old artist and producer Dante is an exciting new voice for Swedish pop music and will be performing at the *Music Week*

Breakout event at Proud Galleries in Camden on May 9.

Get on the guest list at musicweek.com/breakout

SIGN HERE



Former member of The Verve, **Simon Tong** – whose most recent musical project was *The Magnetic North* – has been signed to a publishing deal by Full Time Hobby. FTH has also agreed a publishing deal with Bucks Music Group.

GIG OF THE WEEK



Who: Steps
Where: Metro Radio Arena, Newcastle
When: April 22
Why: The reunited all-dancing all-singing quintet bring their famous moves to Newcastle as part of their 'Ultimate' 2012 UK tour.

SALES STATISTICS



CHART WEEK 15

Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	3,305,764	1,127,666	318,552	1,446,218
PREVIOUS WEEK	3,494,591	1,451,893	546,284	1,998,177
% CHANGE	-5.4%	-22.3%	-41.7%	-27.6%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	50,418,059	20,946,629	4,806,042	25,752,671
PREVIOUS YEAR	46,882,909	24,978,622	4,653,540	29,632,162
% CHANGE	+7.5%	-16.1%	+3.3%	-13.1%

TOP 10 STORIES ON MUSICWEEK.COM

Musicweek.com's most-read stories for period ending April 17, 2012



01

Pete Tong: don't let big business 'destroy' EDM scene

Thursday, April 12



02

Frank Turner: Guitars and chums and desperate poetry

Thursday, April 12

03

One Direction sued for trademark infringement

Wednesday, April 11

04

Rough Trade Retail goes global: NY store coming

Wednesday, April 11

05

Spotify revenue up 160% in 2011 - but losses grow 59%

Monday, April 16

06

Hop Farm secures exclusive Leonard Cohen UK date

Wednesday, April 11

07

Krissi Murison to exit NME for Sunday Times

Thursday, April 11

08

Red Hot Chili Peppers launch catalogue on Spotify

Friday, April 13

09

Mike Skinner resurrects Beats label for Man Like Me

Thursday, April 12

10

Bruce Forsyth to make festival debut at Hop Farm

Friday, April 13

CRITICAL MASS

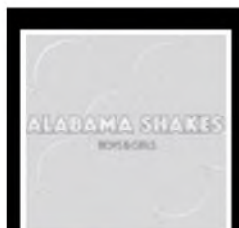


metacritic

Keeping score of entertainment.

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

www.metacritic.com



78

ALABAMA SHAKES
Boys & Girls



75

GRAHAM COXON
A+E



55

MONICA
New Life

For daily news visit musicweek.com

THE MAGIC NUMBERS

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

84

Years of age and Bruce Forsyth decides to make his festival debut with a performance scheduled at Hop Farm this year

20m

Pounds in the bank puts Adele at the top of another chart: the Sunday Times Rich List of young British musicians

3.95bn

Dollars to be paid by Prince to Revelations Perfume and Cosmetics after the star failed to promote the 3121 perfume tied to his 2006 album of the same name

40

Years of 10cc will be celebrated at the Royal Albert Hall on May 10 with Kevin Godley joining the band's current line-up

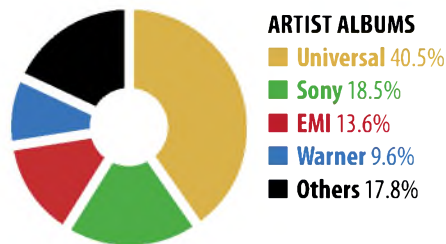
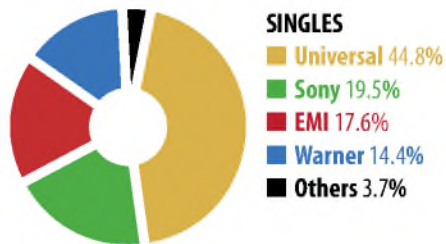
1,753

Followers of One Direction on Twitter. That's the American One Direction (below), of course



MARKET SHARES BY CORPORATE GROUP WEEK 15

Official Charts Company



© Official Charts Company

FEEDBACK

● Prime Minister 'disappointed' with music industry over explicit videos

Ian Softley: "For once I agree with David Cameron. This is supposed to be the MUSIC industry not the SEX TRADE. Enough is enough, take away the sex videos and lets see how many they sell. Cliff never took any clothes off!! Did he?"

webbo: "Music industry 'disappointed' with Prime Ministers response to implementation of Digital Economy

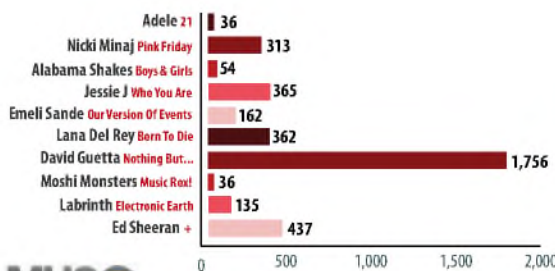


Act. With regard to Ian Softley for once I also agree. It was only those raunchy videos that made Adele and Susan Boyle sell all those albums. Cold shower anyone?"

bless: "Ah bless, the music industry should get its own house in order and stop whingeing about other industries having to take their corporate responsibility more seriously. Implementing the Digital Economy Act will solve the problem, if we disconnect an entire generation from the internet they can't watch those porn music videos online. Sorted."

PIRATES' BAY

NUMBER OF ILLEGAL FILES FOUND BY MUSO.com OF TOP 10 ALBUMS ON APRIL 16

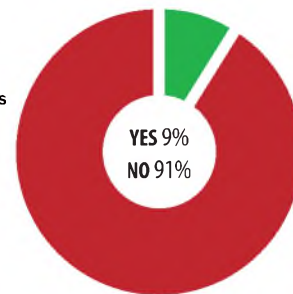


MUSO
Source: Muso.com

MUSIC WEEK POLL

This week we asked...

Is big business threatening the electronic dance music scene?



Vote at www.musicweek.com

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



@sebmysko Email has gone very quiet. It must be Coachella. Me likes. (Sebastian Mysko, Rising Digital) Thursday, April 12



@KIKITkiran pic.twitter.com/RkRrBvpB (Kiran Sharma, KIKIT Entertainment) Friday, April 13



@LiamAWalsh Having a relaxing bath and the fire alarm goes off in our building! I'm staying put. (Liam Walsh, Ask Me PR) Sunday, April 15



@petetong people are going to go insane when they see @Avicii new production @coachella OMG! (Pete Tong) Thursday, April 12



@sarah_hall Don't you just hate that moment on the tube when you realise you've made the split second fatal decision of sitting next to a lunatic (Sarah Hall, Sony Music) Friday, April 13



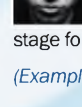
@Example This arena set is gonna kill me. Clocking in at around 1hour 40mins. And no I won't be leaving the stage for a "costume change" (Example) Sunday, April 15



@Maverick_AC The main stage at Download this year is going to be named The Jim Marshall stage as a tribute to the great wall of speakers & amps man! (Andy Copping, Download Festival) Thursday, April 12



@cdickens Enjoying @DaveGorman on @AdamHillsComedy TV show on @abc2 in Australia explaining the impact on his marriage of his 'numb penis syndrome!' (Clive Dickens, Absolute Radio) Saturday, April 14



@MattAATW All Man U games should start with a penalty to Utd - gets rid of the "wonder when it'll happen" factor (Matt Cadman, AATW) Sunday, April 15



@catmacdonald Oh no, apparently it's just started raining in at #Coachella! You're not going to have wellies packed for LA are you? (Cat Macdonald, Absolute Radio) Friday, April 13



@DavidEmery The recipe said two eggs plus most of their shells, right? #crackingeggsisnotmyforte (David Emery, Beggars Group) Sunday, April 15



@jamesjammcmahon This new @anathemamusic record is truly a thing of wonder. Brilliant songs... (James McMahon, Kerrang!) Monday, April 16

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INK SPOTS

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

Best Coast's Bethany Cosentino admits she's "a real bitch" when she's angry, on the front of *The Fly* this month and, inside,



explains the emotional ride of the duo's second album.

Graham Coxon's new album A+E, on the other hand, was inspired by the echoey acoustics of gigs under railway arches and kids that looked 'half-mod and half robot' being sick and passing out. The Blur guitarist reflects on his own boozing back in the day and how a lot of his album reflects on 'Binge Britain'.

Everything Everything are back in the studio where Jonathan Higgs talks about the "bigger, better and more singable" follow-up to Man Alive and Marina Diamandis talks about her belief in aliens, reincarnation and - according to her - her fat legs.

JJ Dunning gives Jack White's Blunderbuss three and a half stars at the front of *The Fly's* review section, saying that the album's weaknesses are ultimately diminished by "moments of sheer greatness". Meanwhile, Coxon's aforementioned A+E is half a star short of a full galaxy. An album full of "krautrock thrums" and "yelps of disenchantment", says Lisa Wright.



DATA DIGEST

PICTURE OF THE WEEK



NAUTICAL BUT NICE

April 13, Belfast, Northern Ireland
Sean Paul performs during MTV Presents Titanic Sounds in Belfast to celebrate the Titanic Belfast attraction at Titanic Slipways.

Photo by Ian Gavan/Getty Images for MTV

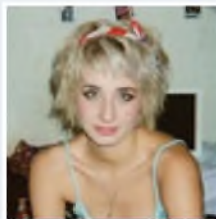
THE TASTEMAKERS Today's opinion formers predict tomorrow's headline acts



CHARLIE ASHCROFT (AMAZING RADIO/ARTROCKER)
The Kill Van Kulls • Songs For Sinners Self-released



The Mancunians' new EP continues the momentum generated by their two previous singles, with lead track Impossible Man a rousing slice of synth-soaked pop. The Kill Van Kulls deal in huge choruses throughout. Heartstrings duly tugged.



MILLY MCMAHON (I-D)
Decibels • The Lesser Warp



Scattering frenzied vocals over wild galloping tempos, Decibels' new single The Lesser is more than just a clever pop song. Auspiciously condensing a plethora of musical genres into one single synth-socked anthem, electro-pop meets new wave post punk in the form of five boys from Northamptonshire.



JOE GEESIN (RECORD COLLECTOR)
Bogdana Chivas • Great Life Rivendell Records



Bulgarian-born Chivas is a breath of fresh air, mixing Hendrix-like guitar with a modern angular harshness typified by Alanis Morissette. This debut single typifies her melody, power, and her readiness to tackle sensitive subjects, in this case prostitution.



STUART HAMILTON (BLUES MATTERS)
Joan Osborne • Bring It On Saguaro Road



Osborne returns to her roots with a record chock full of blues and soul classics. She takes on songs from Muddy Waters, Ray Charles, Sonny Boy Williamson and more, and comes out a winner. I've been hoping for this her entire career, and it's more than worth the wait.

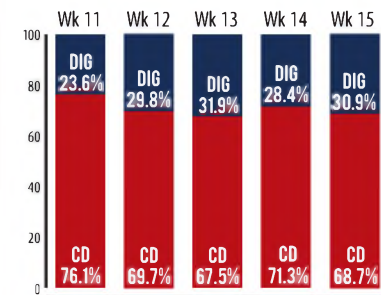
ON THIS DAY APRIL 20

Sunday, April 20 1997

Michael Jackson attends the unveiling of a wax statue of himself at the Grevin Museum of Wax in Paris. The figure sports clothes provided by the King of Pop himself.



DIGITAL vs PHYSICAL



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

CD
DIGITAL



CAMPAIGN SUPERNOVA **NORAH JONES • Little Broken Hearts**



SINGLES

Lead track Happy Pills was launched in March and the video to accompany it premiered on VH1 in the US last week. Two exclusive Dave Sitek remixes are being released on limited seven-inch vinyl for Record Store Day.

RADIO

Happy Pills is currently playlisted at Radio 2.

TV

Norah is confirmed to perform on Later With Jools Holland.

LIVE

Two shows at the Royal Festival Hall are scheduled for June 1 and June 2.

DIGITAL & PRESS

An extensive digital marketing and press advertising campaign is set to impact in the run up to release and beyond.

OUTDOOR

Backlit portrait sites and mega-4 sites have been booked for display around release.

THE LOWDOWN



Released: April 23
Label: Blue Note
Contact: Alex Eden-Smith
alex.eden-smith@emimusic.com

ON THE RADAR OF MONSTERS AND MEN

ONE OF THE LATEST developments in the whirlwind of success for Icelandic indie breakthrough act Of Monsters and Men is a forthcoming slot on Jimmy Fallon's US TV show, following acclaim for performances at this year's SXSW and Iceland Airwaves festivals.

Speaking to *Music Week* about his surprise at the band's sudden globe-spanning popularity, former Fine Arts student, co-singer and guitarist Raggi admitted, "I never thought I would do this for a career, last year I thought I'd become maybe a painter or something."



Originally the solo project of Nanna Bryndís Hilmarsdóttir, the band soon grew with the addition of her five musical friends, whose humble beginnings Raggi said

"started in my living room where we would just practice and work it around school".

After initial gigging and writing their own material, OMAM were invited to perform at the 2010 Iceland Airwaves festival where a Seattle-based radio station recorded them performing their self-released first single Little Talks in an acoustic session – that session was posted online and to date the track has sold 400,000 copies and netted 3 million views on YouTube.

The initial growing attention was spotted by some US labels who flew the band out for record deal

talks that eventually led to OMAM signing with Universal.

Their sound has been described as 'a combination of chamber pop, raw art-rock and lusty harmonising folk' and they've been compared to indie rockers Arcade Fire.

As for the future, Raggi revealed: "We're going to be touring this album for almost a year and while we are doing that we're going to write another album."

Currently at the end of a five-week US tour, OMAM will bring their Scandinavian sound to Europe soon, stopping off in the UK in May. The band's forthcoming debut UK single, Dirty Paws, has already

ESSENTIAL INFO

DISCOGRAPHY

May 21 (impact date) single: Dirty Paws
Summer 2012 album: My Head Is An Animal

LIVE

May 1 Hoxton Bar & Grill, London **SOLO OUT**
May 2 Lexington, London

LABEL

Jasper Waller-Bridge, Island Records,
020 7471 5179

MANAGEMENT

Heather Kolker, Esja Management

topped the chart in their home country and on HypeMachine. Additionally, the accompanying album has reached No. 1 in the US and Canada's iTunes Album Chart – the UK can look forward to the release of My Head is an Animal in the summer.

HE SAID / SHE SAID



"I am pleased that the The Sex Pistols recordings are being put out there for a new generation; however, I wish for no part in the circus that is being built up around it"

John Lydon distances himself from a God Save The Queen re-release/campaign timed to coincide with the Queen's Diamond Jubilee Weekend

TAKE A BOW TEAM LMFAO



THE LOWDOWN

Album: Sorry For Party Rocking
Highest chart position: 8

Label Party Rock/
will.i.am/Cherrytree
/Interscope

Management
Ian Fletcher

MD:
Joe Munns,
Polydor

Marketing:
Emma Powell,
Polydor

National radio:
Laurence Pinkus,
Polydor

Regional radio:
Gavin Hughes,
Nicki Ross, Tony
Myers, Polydor

TV: Claire Close,
Polydor

National press:
Stephanie Duncan-
Bosu, Polydor

Regional press:
Warren Higgins,
Chuff Media

Digital: Edd
Blower, Polydor

MUST-SEE MUSIC TICKETING CHARTS

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

VIAGOGO Secondary Ticketing Chart	
POS	EVENT
1	LADY GAGA
2	WESTLIFE
3	COLDPLAY
4	ONE DIRECTION
5	STEPS
6	LIONEL RICHIE
7	JAY-Z
8	ED SHEERAN
9	MADONNA
10	IL DIVO
11	DRAKE
12	NKOTBSB
13	THE STONE ROSES
14	JLS
15	JASON MRAZ
16	NICKI MINAJ
17	JACK WHITE
18	BLINK 182
19	NICKELBACK
20	HAPPY MONDAYS

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

HALL & NOTES



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more in studio

Coming up

20/04 Dreadzone
23/04 Ladyhawke
23/04 LOUT presents
Lonsdale Boys Club
24/04 DHP Concerts
present The Magnetic
Fields
24/04 Zaza Music &
La Linea present Ceu
25/04 The Martin
Harley Band
26/0 Ezio
27/04 Livewire
27/04 Sona Jobarteh
29/04 Juan Zelada

THE BIG INTERVIEW ZANE LOWE

YOU'RE SO ZANE

The Radio 1 DJ on bass culture, Ibiza Rocks and why the music and TV industries “need to start talking again”...

MEDIA

■ BY TIM INGHAM

Zane Lowe is all-too-aware of scornful types who suggest he should swap some of his trademark evangelism about music for calmer critique.

His Twitter profile spells it out with time-saving sarcasm: “Enthusiastic. Apparently.”

But if you've experienced his regular spells on Radio 1 or the BBC's Glastonbury coverage – or caught his old MTV vehicle, *Gonzo* – you'll know Lowe's motormouth patter comes with a crucial dose of infectiousness; a key reason why he's remained a headline UK broadcaster since his stint on XFM in the 1990s.

These days, he boasts an equally lofty status in the world of club and festival DJ'ing – a realm in which he's learned to love the EDM sounds of DeadMau5 and Swedish House Mafia every bit as much as the guitar anthems and hip-hop breaks on which he built his career.

Little wonder, then, he's a perfect match for indie-meets-dance sunfest Ibiza Rocks. This year, Lowe will act as the event's music director, helping choose the line-up for its summer-long stretch whilst spinning the wheels on-stage.

The New Zealander, 38, holds a unique position in the industry. He's seen success and rejection in the label world, performing with hip-hop outfit Urban Disturbance and underrated chillout/electronic effort Breaks Co-Op.

Yet as a broadcaster, he's also no doubt seen his fair share of industry desperation: his *Hottest Record In The World* on R1 is vital modern-day industry press release fodder, whilst his support has both propelled and resurrected artist careers. As such, he's a true music business power broker.

Lowe has no interest in politicking or playing media games with those who have prevented him from being a megastar artist: he just wants to tell people about the things he thinks are great. Like when he interrupts our interview to plonk a massive pair of Beats on our head, demanding we listen to Nas's new single, in full, in the middle of a serene London coffee shop.

There's no two-ways about it: he's every bit as affable as he is impulsive; and every bit as passionate as he is enthusiastic. Apparently.

What's your involvement in this year's Ibiza Rocks?

I played the first ever Ibiza Rocks show at the back room at Manumission in 2005. I had quite a guitar-heavy set in those days, and the penny dropped for all of us. People on the island were disgusted and excited at the same time. It's that potent combination that leads to change – and from there we've just gone from strength to strength.

I'm still just as involved, but now they've given me an official title.

BELOW

Beat this: Zane Lowe in turntable action at last year's Ibiza Rocks



Your set has evolved since those days to adopt plenty of elements of what's become known as bass culture. Are we experiencing a true cultural music era – or a blip?

Each of the styles of music within bass culture still maintains their own identity. You still have dubstep DJs and producers who only play that, or progressive house DJs who won't go anywhere near 140bpm. But the bass culture label lets us DJs fit loosely into a scene without being pigeonholed. Being on tour recently with the likes of Knife Party or Flux [Pavillion], you see everyone's varying it up with different bpm. This music isn't going to go away, because people now have cottoned onto songwriting craft. It's not just about the beats or a vibe anymore – there are hit records coming out of it.

Ibiza Rocks and sister event Mallorca Rocks have a really eclectic mix of performers. What do you make of the line-up of other festivals?

Talking about UK festivals, I will say this: there needs to be a bit more imagination and a bit more risk taken. Coachella has shown the way. They have put the Swedish House Mafia, a big club act, as a main stage headliner [applauds]. The mainstream UK festivals have missed the boat on that this year. Nobody grumps at that music – it's hands in the air, 90 minutes of fun. That's what festivals are for.

Next year, I'd like to think bass culture and key newer artists will be given that shot. It's important for the audience to trust that things are moving forward. Bestival and Wastock are a bit risky with the line-up – having Ed Sheeran headline Wastock is a very good move. It's his first festival headline slot – they can always claim that now. Just like Bestival claimed Dizzee Rascal. I'm not going to name names because I work closely with some festivals and they don't need some shitty-nosed little dude putting his two Cents in. But as an overall look at this year's line-up, I feel like it's the same



"With UK festivals, there needs to be a bit more imagination and a bit more risk. Coachella has shown the way, putting Swedish House Mafia as a main stage headliner. Nobody grumps at that music – it's hands in the air, 90 minutes of fun. That's what festivals are for"



payday for a lot of bands, and it could be a bit more exciting.

You can't really say that about Radio 1's Hackney weekender...

That is the single most ridiculously amazing line-up I've ever seen. Jay-Z, Jack White, DeadMau5, The Swedes... [Radio 1's] George Ergatoudis is not a man of hyperbole, but he said to me the other day: 'This is insane.' He's right. It's going to be an incredible two days.

You're a musician: does that give you a unique take? You seem quite open to various genres...

Yes, much to my detriment in some people's eyes. It's the old "he likes everything" argument. I've always been completely obsessed with music. It started with an unshakeable ambition to want to perform it. Then I discovered rap music and thought: "That's the job for me. I want to make beats for the rest of my life." I found my way into the media because it was a good way to make a living and I enjoyed it. My open-mindedness really took hold at Radio 1 where I rediscovered my love for things like drum'n'bass and club records. Before that, at XFM, we were very rock-orientated.

Do you hear the criticism that you "like everything" a lot?

I've always thought it's quite an arrogant attitude to try and pick records so that you can tell the world how crap they are. That's me believing my opinion carries more weight than it actually does. It frustrates some people

THE ROCKS OF THE BAY 2012



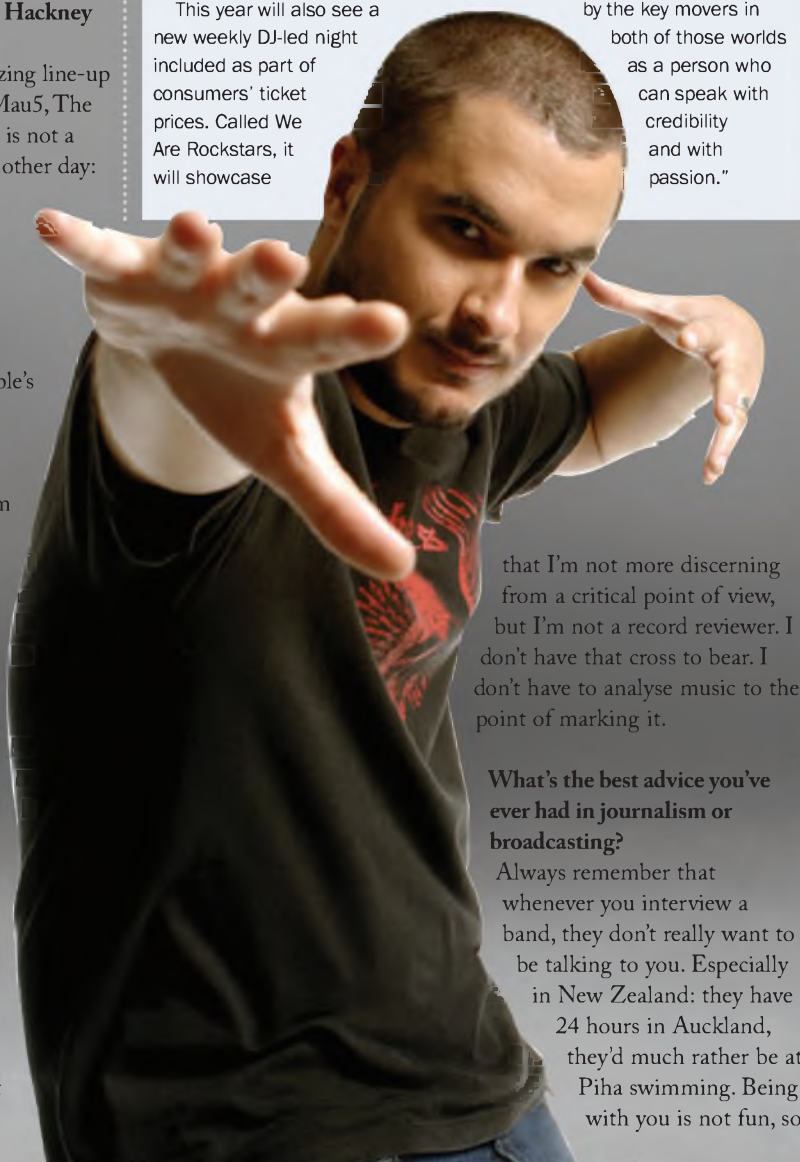
2012's Ibiza and Mallorca Rocks festivals will be the biggest in the brand's seven-year history.

Some 64 gigs will be hosted across a 16-week summer period, each attracting as many as 3,000 punters. Headliners will include Ed Sheeran, Ben Howard, Bloc Party, Kasabian, Professor Green, Tinie Tempah (*pictured*), Two Door Cinema Club and New Order.

This year will also see a new weekly DJ-led night included as part of consumers' ticket prices. Called *We Are Rockstars*, it will showcase

sets from the likes of Magnetic Man, Annie Mac, Skream & Benga and Zane Lowe.

"The two most important music scenes in the past 10 years have been the festival generation and the bass generation and something genuinely exciting is happening at the minute," says promoter Shane Murray. "Zane sits at the heart of that, and is seen by the key movers in both of those worlds as a person who can speak with credibility and with passion."



that I'm not more discerning from a critical point of view, but I'm not a record reviewer. I don't have that cross to bear. I don't have to analyse music to the point of marking it.

What's the best advice you've ever had in journalism or broadcasting?

Always remember that whenever you interview a band, they don't really want to be talking to you. Especially in New Zealand: they have 24 hours in Auckland, they'd much rather be at Piha swimming. Being with you is not fun, so

you have to try and make it fun for them.

Let's move onto music on UK TV...

Oh God. Jesus. You tell me what's going on there, bro.

I take it you believe there's not enough...

There's nothing! I mean, there's Jools, and give respect to Channel 4 for being loyal to its late night programming. T4 covers its pop artists, that's also cool. But I spoke to a friend of mine last night and was like: "We've got to make a show again." I want to have fun making TV again. People justify it by suggesting everyone's online, but the old internet argument is not the answer to everything. It's the answer for Luke Hood and Jamal Edwards and the smart people who have got bass culture and UK rap and grime sussed. But what about people who just want to sit on the couch? It's depressing. I've thought about it a lot recently, and I haven't thought about TV since I left MTV. I want to make something. Music and television have lost confidence in one another, but it's just a conversation. That's all it takes.

Do you genuinely think you might make a new music television programme?

Yeah, I don't see why not. It's an independent marketplace these days. I want to reach out to the crew I did *Gonzo* with and say: "Come on, let's have some fun again." If there was something on now I thought was better or filled the gap, I'd concede: "Maybe this isn't for me anymore." But you know, I still have things to say. We might not have time, we might get together and realise everyone's too busy. But I love the idea of it.

You're a friendly chap and into music: have you seen your mates dropped by labels?

The whole music industry from the whole minute it was conceived was based on some weird parental approval: "You're great. I will take all your money and your publishing but I will tell you how great you are." Very often in the artists there's something that requires that encouragement.

It's a shit situation when you find your mates have been dropped. But I've gone through it: I've been signed to labels and worked on records where the support has had to end because we didn't achieve targets.

It doesn't happen so much these days because [labels] aren't signing as much and people are forging their own path. Also, if someone's investing more moderately in you, the rug isn't pulled away quite so dramatically. It's not like it was back in the day: "Hey man! Come for a fancy lunch! Here's a big cheque! We're going to make all your dreams come true!" And then 18 months later it doesn't happen. Yeah, that sucks.

Do you feel pressure to stay loyal to older bands you've helped break when they return?

The only time I feel any pressure is if a band who we've supported heavily on the first or second record come out with a new song that none of us feel is strong. To say "no" is a statement, and I don't like making statements. I don't want to be a ballbreaker. In that situation, we tend to play it and let the audience decide.

BUSINESS ANALYSIS COMPILATIONS

EDITORIAL

Baby boom helps compilations to recovery position



BE MY BABY IS THE ONE TRACK, more than any other, that Brian Wilson has played over and over again as he tries to figure out how Phil Spector created music perfection over two minutes and 41 seconds.

It is also now the name of an album that became the poster child of the compilations sector in the first quarter, leading the market to an unexpected rise at a time when artist album sales are falling quicker than a cheating forward in the penalty box.

The increase came despite some having rashly written off this part of the business as being in terminal decline because consumers can now create their own compilations via the likes of iTunes and streaming services rather than being spoon-fed them by record companies. Official Charts Company figures certainly back up their pessimistic view with 8 million various artist albums having been sold in the first three months of 2004, but fewer than 4 million this past quarter, despite the year-on-year rise.

But creating a great compilation takes real skill and knowledge; you need to know which tracks to select and how to sequence them in an appealing order. Diving into an online music service where there can be literally millions of tracks to choose from makes that task daunting, unless you are simply going to opt for the tried and tested. Where the talent lies is in combining some of these evergreens with lesser-known recordings, as well as coming up with a theme to curate them around. Be My Baby is a perfect example of this, compiled by Now! mastermind Ashley Abram whose overview of Sixties female pop not only takes in the bleeding obvious such as You Can't Hurry Love by The Supreme, but more obscure offerings, too, by acts including Patti Drew and The Flirtations. It is smartly created albums like this that are now driving the expansion of the sector.

And the likes of iTunes, rather than fuelling the decline of compilations, appear to be aiding their revival with digital's share of the sector having grown to nearly 25% of the market in the first quarter. This kind of penetration has been a while in coming compared to with artist albums, but the rise now happening should come as no surprise given more and more people are consuming their music digitally at a time when the desire for hit singles, rather than artist albums, is higher than ever.

If you are hungry for the hits, compilations offer great value for money. The most-in-demand tracks generally retail at 99p at iTunes, but a copy of the latest Now! album will set you back digitally at around £13, giving you 42 tracks at a cost of just 31p a cut.

The record companies behind compilations have also wisely changed tactics in recent times, putting all their efforts into fewer and fewer titles rather than swamping the market with countless releases. This has also included more and more joint ventures between rivals, thus ensuring there is not potential consumer confusion with lots of similarly-themed and titled albums in the market, but one or two with a superior tracklisting compared to what one company would have come up with if they had worked on their own.

Paul Williams, Head of Business Analysis

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

RARE BRAGGING



LEFT
Sixties style: Be My Baby, featuring female artists from the Sixties including Aretha Franklin, was a big hit in Q1

EXECUTIVE SUMMARY

- Q1 compilation sales up 0.4% year-on-year to 3,941,207 units
- Quarter's top seller Be My Baby sells 193,169 copies, 29.0% more than Q1 2011 number one title
- Combined sales of Q1's Top 10 compilations 44.2% higher than sales of equivalent titles from 12 months earlier
- Digital's share of compilations market up year-on-year in Q1 from 15.3% to 24.7%
- First-week sales of April 2-issued Now! 81 16.9% higher than equivalent 2011 release

SECTOR FOCUS

■ BY PAUL WILLIAMS

Among the countless gems on Sony's Sixties compilation chart-topper Be My Baby is Mama Cass's uplifting It's Getting Better. It is an appropriate choice because, after many years in the doldrums, the various artists sector is finally starting to share such optimistic sentiments.

The change in fortunes has been a very long time in coming, though. Just as artist album sales in the UK – up to this year anyway – managed to hold up to reasonable levels, the compilations business plummeted year after year to yet further new depths. In 2011 alone the market shrank 14.3%, according to Official Charts Company data, and that was following a 10.7% drop in 2010.

But in the first quarter of this year the tables have been turned with the compilation sector winning rare bragging rights over the artist albums market. While sales of artist albums dropped an alarming 17.1% year-on-year during the opening three months of 2011, compilations started to head northwards again with sales up by 0.4% on last year's numbers. And this was followed a week later by the newly-issued Now! 81 selling 255,337

copies, taking year-to-date sales 6.8% higher than a year ago.

The 0.4% rise is the first this market has enjoyed in an opening quarter since 2007 when some 6.6 million compilations were sold between January and March, around 600,000 more than during the previous year's same period. However, the market has since got a lot smaller than that and dropped below 4 million units in Q1 2011, less than half the size it was in the equivalent period in 2004.

So the annual rise experienced in the opening three months of this year represents only a marginal recovery of the business that has been lost in recent years. But at least it puts a halt to the alarming annual drops that have become the norm in recent years and there is optimism this upward trend can continue over the coming months.

"I would say compilations will remain relatively steady for the next couple of quarters," predicts EMI catalogue and commercial marketing senior vice president Steve Pritchard who, with partner Steve Duckworth, oversees the likes of the still incredibly successful Now! brand with partner Universal and EMI's other various artist and catalogue releases.

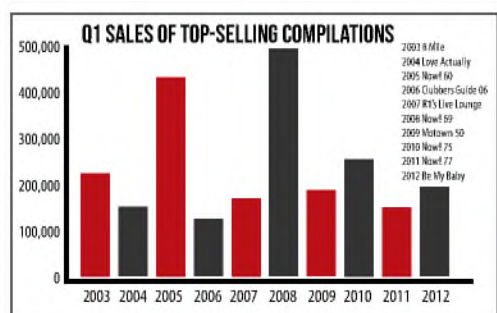
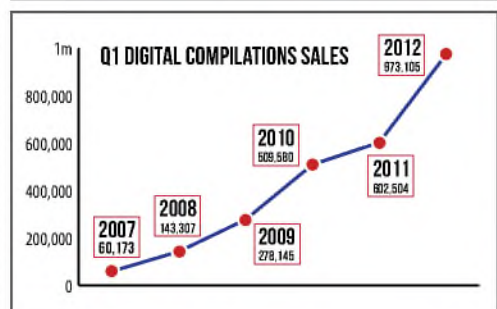
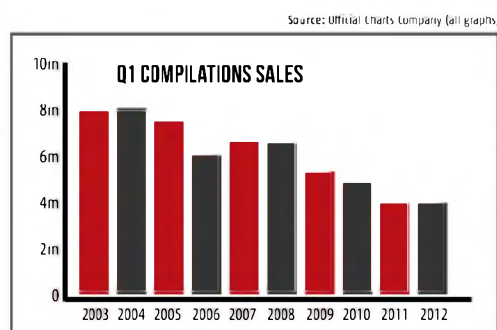
RIGHTS FOR COMPILATIONS

Where the increase in compilation sales this past quarter was really felt was at the top end of the market with collective unit sales of Q1's 10 biggest various artist packages 44.2% higher than what Q1 2011's equivalent sellers sold. They were led by Sony's *Be My Baby*, a three-disc set of tracks by female groups and solo acts from the 1960s, which sold an impressive 193,169 copies by the end of the quarter. This was 29.0% higher than *Now! 77* sold a year ago to be the first period of 2011's top seller. Number two on Q1 2012's list is *Now! 80*, which sold 174,623 units during the three months, compared to just 77,093 sales for Rhino's *Brit Awards 2011* to occupy the same position on the quarter-end chart at the beginning of last year, while Ministry of Sound's *Addicted To Bass 2012* was the 10th top compilation in the quarter just gone with 62,522 sales, 48.0% more than the 10th top seller shifted in Q1 2011.

The further you go down the top sellers list the smaller the year-on-year percentage increase is, a trend which seems to reflect what Pritchard notes is EMI and its rivals narrowing down what now enters the market. "There are fewer compilations. They are more carefully prepared and thought through," he says. "There are more joint ventures; rather than everyone competing with one another [with the same concept] we're going for combined strength and making sure the track listing is perfect, which is partly driven by retail as they aren't prepared to take as many compilations as they used to."

"For us the compilations that are out there are big targeted brands and are well-thought-out compilations and better for the buyers," adds Ministry of Sound marketing director Alice Schofield whose company's big Q1 successes included *XX – Twenty Years* and *Running Trax Gold*. "There are also fewer artist releases, which helps."

Where the compilations sector has found it particularly tough on the high street is within the supermarkets. Some of the players' reduction in shelving space for music has been felt across the industry, but compilations in particular have suffered as once upon a time they would have been racked as a separate chart. Now they increasingly have to compete in a single chart rack alongside



artist titles, meaning only the biggest titles get a look-in.

In contrast to this, the digital market is becoming more important to the sector and has proven to be one of the main drivers of the year-on-year sales increase. Until now the compilations business has been much slower winning converts from physical to digital compared to artist albums with just 10.5% of its unit sales in Q1 2010 accounted for by downloads. However, this grew to 15.3% during the same period a year later and increased again to 24.7% in the last quarter. Some individual titles commanded significantly bigger download shares, including the joint EMI and Universal release *Now That's What I Call Running*,



ABOVE
Q1 performers: From top – *Be My Baby*, *XX Twenty Years* and the two running titles, *Running Trax Gold* and *Now That's What I Call Running*

which achieved 46.6% of its Q1 sales digitally. This compares to just 10.8% for the regular series' *Now! 80* since its release last November, while 13.3% of the first-week sales of the April 2-issued *Now! 81* were digital.

"Digital is now a greater part of the mix, which is helping," says Universal commercial division managing director Brian Rose. "Physical was down 10% [in quarter one], but nothing like to the degree of artist albums, and we're seeing perhaps a bottoming out of the physical decline."

"Digital is catching up," adds EMI's Pritchard who notes the *Running* album has been particularly targeted at the download market, so helping to increase its download sales. He also reckons there is evidence compilations are incrementally encouraging one-track download sales as consumers use them on the likes of iTunes as "browsers" to check out specific tracks they might want to buy individually.

However, he adds this trend "doesn't undermine something like *Now!* because enough people want to buy the bundle". "It's maybe impacting on dance compilations as people look at them and see they only want a few tracks," he says.

Sony CMG marketing director Phil Savill suggests the increase in digital compilation sales also reflects the widening profile of people now downloading.

He says: "iTunes initially was probably more of a musos destination where people bought artist albums rather than late adopters who tend to buy compilations and as iTunes and the iPod have become more widespread it's ended up with the iTunes Top 100 mirroring more of a supermarket chart with artist albums and compilations."

So far so good then this year for compilations and the coming months are likely to present the sector with plenty more opportunities with themed albums around the likes of the *Diamond Jubilee* and *Olympics*.

When you then add in what appears to be a growing number of successful compilation brands that can be revisited again and again, with *Be My Baby* just the latest, there is every chance the year-on-year growth experienced in Q1 can continue throughout 2012.

THE MAN WITH THE GOLDEN TOUCH ABRAM'S SUCCESS COULD LEAD TO BABY NO.2

SONY TURNED TO THE MAN behind the compilation of every *Now!* album to put together what became the sector's biggest release of Q1.

Ashley Abram's work on *Be My Baby* extended a relationship with the major, which last year led to the creation of *Sugar Sugar*, a triple-disc set of Sixties and early Seventies bubble gum pop classics. It sold around 130,000 copies last year and was 2011's 14th biggest compilation.

Also over three discs, the female artists' themed *Be My Baby* was exclusively dedicated to tracks from the 1960s, one of the most over-mined periods for



compilations, but managed to stand out from the crowd by having a tracklisting that mixed the obvious with lesser-known tracks and some that rarely, if ever, turn up on such albums.

"It's quite easy to put together a couple of discs of Sixties female music. The trick Ashley's managed to pull off is he's mixed some of the well-known stuff and classics with tracks you haven't seen for a long while [such as *The Flirtations*, pictured left], which makes it interesting," says Sony CMG marketing director Phil Savill.

"We're really pleased with the way it has performed," he adds. "It's one of those ones that tick all the right boxes. The compilations world is a tricky old world and it's not easy to work out what is going to

work and what won't work. You need to have everything exactly right: the concept, artwork, tracklisting, price and timing. You need to get all five or six lined up and you're in with a chance and *Be My Baby* has managed to do that."

The success of *Be My Baby* also means Sony potentially has what every compilations company craves: a concept that is ripe for sequel after sequel. *Now!* is clearly the most successful of these with a history dating back to 1983, while more recent ones include Universal's late Fifties/early Sixties themed *Dreamboats & Petticoats* and Sony's *American Anthems*, which Savill says is set for a third instalment later this year.

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SECTOR FOCUS VINYL

"In the early Nineties, people called vinyl a dying format. Twenty years later, it's still here and I think that while CDs will probably fade out, vinyl will survive"

SARAH BOLSHI, SUNDAY BEST




VINYL DESTINATION

While the CD slowly makes way for a digital age, the classic vinyl record looks set to stand firm in yet another era for recorded music. It seems you just can't beat a bit of black plastic

FORMATS

■ BY TOM PAKINKIS

Take a look at any other entertainment industry and you'll see a very linear progression as far as its main formats are concerned. The film industry has moved from VHS to DVD to Blu-ray and video games were contained in chunky cartridges until they too slid onto CD before following Hollywood's lead and adopting higher-quality discs.

The format journey in the music industry, however, hasn't been quite so straightforward. While there was a steady progression from cassette to CD - which is now looking a little chilly under the digital cloud after its time in the sun - the vinyl disc has refused to go the way of other aging entertainment formats. It is still far from the archive of obsolescence. In fact, some are actually daring to couple the classic black

disc with words like 'resurgence', touting a full-on vinyl revival.

Even the most casual record collector will be able to tell you why vinyl is still a popular format - even though recent years have seen something of a sales surge, the appeal of its jet-black sheen and unique sound have never gone away.

"For us it's not necessarily a revival, vinyl has always been fairly strong," observes Neil Gibbons, general manager at Key Production, which boasts vinyl cutting, pressing and packaging among its specialities.

"Vinyl itself is more interesting than other formats, particularly when you take the packaging aspect of it into account. People want something more tangible almost like a big piece of art. The bands of the Seventies used to do fantastic sleeves that would make you think 'Wow that's amazing!'"

"It has declined over the years," he admits, "but if there is a revival, it's a revival in different areas. It

Some are daring to couple the classic black disc with words like 'resurgence', touting a full-on vinyl revival

used to be that the 12-inch was favoured by DJs. Now indie bands want to do 7-inch, 12-inch or even 10-inch records.

"Often they won't be straight-forward black vinyl," Gibbons continues. "They'll be heavy vinyl, coloured vinyl or something special like that. They're used more as an addition to a CD, as a collections item."

Gerard Saint, creative director of design consultancy Big Active, says that the continued appeal of vinyl can be explained by contrasting it with the pitfalls of newer formats that are "sterile" in comparison to their veteran predecessor. He's all for a "digital detox".

"I think the web has been both a great accelerator and leveler in terms of accessibility and creativity," he explains. "But we don't live in 'a one size fits all' world and that's where I think the music industry screwed up with the CD."

"The product was too sterile, too easily

SECTOR FOCUS VINYL



replicated and the packaging became an afterthought. The modern market for vinyl, on the other hand, will always demand an aspect of quality and collectibility where presentation is key.

"Vinyl is sexy and its canvas is seductive so now, as a product, vinyl can have a command of these values in every sense. The challenge should always be to communicate the value of this complete package - that's what great design is all about. It's also something the makers of record players need to get their heads around. Just as in the old days, one drives the other. The new sublimity means a digital detox is a beautiful thing.

Susana Martinez (*below*), studio manager at Masterpiece Mastering London, which offers vinyl cutting among its services, says her company has certainly seen an increase in custom. Like her peers, she puts it down to an expectation of quality from artists drawn to vinyl and the more personal nature of the vinyl market as a whole.

"Historically our vinyl mastering studios have established a good reputation and have remained in demand. The last six months are the busiest I can recall," she says

"I put this down to a number of factors; vinyl generally is becoming

ABOVE
Shifting units: vinyl releases such as Kitty, Daisy & Lewis and David Lynch have proved popular

BELOW
Record players: Susana Martinez (Masterpiece), Ross Lawson (Prime Direct Distribution) and James Branton (ProCards Digital)

increasingly popular in many genres, we have many long-standing clients that are very loyal, and our engineers have a recognised standard that artists request. I feel the business relationship we have with individuals is in fact very personal. We understand their needs and are flexible in meeting deadlines and often offer advice in adjusting files to get the best result."

There's also an element of prestige that is shared between musical connoisseurs when it comes to vinyl. PR and production manager at Prime Direct Distribution Ross Lawson points beyond British shores for an example: "In Berlin, perhaps the stronghold of the vinyl resistance, certain key players have sought to take things on a deeper, more underground plane, which almost operates on a micro level away from outside influence."

"From that, we have seen a scene develop where tracks are released solely on vinyl, the selling point

being that they are not available digitally, you can only buy them on 12-inch," he explains.

"This has certainly returned some value to music and an enormous amount of kudos and mystique that you simply don't get from streaming a record onto your PC."

There's strong agreement, however, that being smart with technology can go a long way to ensuring vinyl's modern day presence. It might be an old format, but it has by no means stood still. Special offerings such as picture discs - where sound quality is placed second to aesthetic splendor - are often coupled with a download card providing access to a digital version of the music. It means that the format remains practical, usable and a relevant.

ProCards Digital is one company that provides such technological solutions for vinyl products.

"Rather than talking about 'going back to vinyl', I think we are moving forward to a new age of vinyl where modern technologies and ideas are being combined to create even richer experiences for fans buying music," says ProCards director James Branton.

"Unprecedented portability and low distribution costs have ensured success of the digital formats, but I think that people are realising that convenience alone doesn't necessarily make digital a better format."

Big Active's Saint also talks up new digital techniques as a contributor to driving vinyl sales in recent years but, at the same time, is keen for us to remember that the ultimate draw of vinyl has never really changed.

"Engaging with music is now all about how a range of formats can really complement each other," he says. "Downloads and vinyl both have different



A DAY TO REMEMBER... RECORD STORE DAY: IT'S THE VINYL COUNTDOWN

WITH RECORD STORE DAY 2012 just one sleep away - and bulging at the seams as far as special edition packages are concerned - vinyl product is about to be thrust onto centre stage.

"For me personally vinyl seems like the art form of music," Record Store Day's UK coordinator Spencer Hickman tells *Music Week*. "A record feels so substantial when you've got it in your hand and you have to actually spend time listening to it. There's something a little bit magical about vinyl whereas a CD is just a bit of plastic and a digital file.

"It's interesting that HMV are putting vinyl back into their stores," Hickman comments, "It shows just how much vinyl sales have gone up." And, if you ask him, Record Store Day has played a big part in encouraging that upturn.

"Record Store Day is very important for both indie retailers and the vinyl format. I'm

sure that it has had a hand in the increase in vinyl sales," he says.

Hickman is also keen to emphasise the importance of indie retailers' continued passion for the format throughout the year, but adds that distinctive vinyl offerings need

to be made available to the High Street more often. "With the indie retailer, you're going into a shop that really cares about what it's doing. Obviously we're all here to make money but you don't make a huge amount of money selling records in this day and age.

"So, indie record retailers are people who are just as passionate as their customer.

"My message this year, however, has been that we need more than one day where people can get something special in record stores."

He hopes that the recently announced Record Store Day chart will provide some encouragement: "It will be a year-round, true reflection of what physical product is selling in independent shops and will cover all the retailers that are involved in Record Store Day.

"Hopefully we can use that to take it forward and, rather than focusing on incredible releases for this one day, make sure we've got stuff every week.

"It's interesting that the format has been proclaimed dead so many times," he concludes. "I don't think vinyl's going anywhere. It'll outlast the CD for sure. I guarantee it."



BELOW
Red alert:
Coloured vinyl is
used to striking
effect



BELOW
Skin trade:
hand-sewn
wallets
containing
seven-inch vinyl
is the order
of the day for
Skinny Lister
on Record
Store Day

That sense of artist expression is one of the qualities that drives Sunday Best's continued commitment to vinyl. Last year the label released David Lynch's *Crazy Clown Time* on vinyl whilst this year will see a Moby remix for track Noah's Ark land on a double one-sided 12-inch with an etching on one side courtesy of Vaughn Oliver of Pixies fame.

But Sunday Best doesn't just amp up its vinyl output for one day a year. "Vinyl is a really important part of our business, we pretty much put vinyl out for everything that we do," the label's manager Sarah Bolshi tells *Music Week*. "It's never left us."

She continues: "We let the artists have a bit of free reign over what they want to do. For example, Skinny Lister have screen-printed and hand-sown fabric wallets themselves and put 7-inch discs into them with really nice sleeves for Record Store Day."

Record Store Day itself is of course the biggest celebration of vinyl product of the year and it expectedly sees widespread support across the market.

"Bringing vinyl to the top of the agenda has to be a good thing," says Gerard Saint. "It encourages fans to engage fully outside of the digital experience."

ProCards' Branton agrees, adding that, while the digital revolution is also encroaching on music discovery, there is still a case to be made for traditional methods of music perusal.

positive qualities so it's all about the demands of the user experience.

"For me you can't beat the sound and feel of a well packaged piece of vinyl, but I also appreciate being able to download the music to my iPod etc. I believe the two can complement each other and this is a marriage that should be encouraged."

ProCards' Branton agrees that traditional qualities are still at the centre of vinyl's allure: "It provides a much more immersive experience for the fan and gives artists more scope to express their message, through beautiful cover artwork, creative packaging and high-quality picture discs."



"You cannot beat an analogue sound. Buying a vinyl record is a statement about yourself"
DAVID DE LA BRUYERE, DISC SOLUTIONS

"Record Store Day is of great importance as it encourages people to actively explore new music. Lots of people use online tools for music discovery, however there is a lot to be said for taking a little time out of your day, travelling to your local record store and flicking through the racks until one special record grabs your attention."

"It feels like a much more organic and emotional experience, which is what music is all about, isn't it?"

As the name suggests, the success of Record Store Day rests on the shoulders of the UK's proudly independent retailers, which are widely seen as bastions of the vinyl product.

"Obviously there are indie stores like Rough Trade that really support what we do," says Sunday Best's Bolshi. "It's hard to get your singles into places like HMV. The indies and direct to fan are the routes we usually take."

Bolshi observes the shared effort that seems to have emerged between indie labels and indie retailers when it comes to supporting vinyl.

SUNDAY BEST RECORDINGS

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Sunday Best Recordings are proud to support Record Store Day 2012 with two exclusive limited edition vinyl single releases*

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<p>DAVID LYNCH <i>Noah's Ark (Moby Remix)*</i></p> <p>Heavyweight 12" vinyl with etch on the B-Side – designed by Vaughn Oliver at v23.</p> <p>davidlynch.com</p>	<p>DAN LE SAC <i>Space Between The Words</i></p> <p>Debut solo album featuring some very special guest collaborators and vocalists that will appeal to fans of indie, dance, hip-hop, electronica and much else besides, due for release on Sunday Best in July.</p> <p>danlesac.co.uk</p>	<p>SKINNY LISTER <i>Plough & Orion b/w If The Gaff Don't Let Us Down*</i></p> <p>Heavyweight 7" vinyl with hand-printed, hand-made fabric sleeves, each individually tagged with a 'Handmade By Skinny Lister' tag and hand numbered for final personalisation and authenticity.</p> <p>skinnylister.com</p>

www.sundaybest.net

SECTOR FOCUS VINYL



"I'm hoping vinyl can maintain its status as the quality ingredient in a complementary range of ways to engage with recorded music"

GERARD SAINT, BIG ACTIVE

"Indie labels are really trying to be creative about how they release music and they really care about it," she says, "and there's a kind of relationship with indie stores that sees the two working together to keep the vinyl format buoyant."

David de la Bruyere, MD of Disc Solutions, which specialises in high quality vinyl pressing and packaging, is similarly keen to pay tribute to indie contributions when it comes to making sure consumers still have access to vinyl products, even if that indie drive is facing tough times.

"As with any form of retail outlet, the High Street model is encumbered with high, even crippling overheads, fortunately there are excellent independent distributors and direct wholesalers that placate the supply and demand for vinyl by the public," he says.

"It's a real shame every time a store closes. I miss those Saturdays where you'd meet your mates and check the latest tunes."

A steep decline in vinyl outlets isn't the only challenge facing vinyl in 2012, however. Key Production's Neil Gibbons adds: "The other problem is that the cost of vinyl at retail is false, it needs to be more expensive."

"Retailers don't want to sell it at a higher price, which impacts on dealer price, which in turn impacts on labels, and then furthermore on the manufacturers."

"The impact that goes into making a piece of vinyl rather than a CD is far greater and the energy costs are massive because it's all done on gas and steam," he explains.

In fact, the challenges thrown up by vinyl manufacture can be traced right back to its core. While digital add-ons and creative thinking might be keeping final products fresh, the initial factory process is decidedly geriatric.

Gibbons continues: "One of the main challenges is getting a vinyl plant that stays in business, they're few and far between."

"There are a handful in the UK and around Europe, but nobody makes the machinery anymore so you have to find it and bring people who know what they're doing out of retirement to recondition the parts. It's a fine art."

David de la Bruyere agrees. "The actual supply line is complicated," he explains. "Mastering houses and pressing plants have to maintain obsolete machinery. Parts come from one or two suppliers, as do the raw materials. One break in the supply chain could mean demand outstrips supply."

As troublesome as the archaic production line may be for vinyl, however, Gibbons sees the fact

that the format is still being produced at all as further testament to the amount of love and loyalty that it musters in those that work with it.

"There are people out there that really believe that vinyl has a massive future so it's a good sign but it's still a struggle," he says.

Indeed, perhaps the biggest consensus between players across the vinyl market surrounds the format's future.

"I remember back when I worked in labels in the early Nineties, people called vinyl a dying format," says Sarah Bolshi. "Twenty years later, it's still here and I think that while CDs will probably fade out, vinyl will survive."

"People love it and younger vinyl collectors seem to be buying into it so I'm still confident about the future."

"The fact that we keep pressing Kitty Daisy & Lewis' vinyl album, which I think has done thousands now, is amazing," she adds. "The David Lynch standard vinyl is doing well too."

"There are certain lines that we keep repressing and we do a standard run for everything else anyway, which sell out as well. There are definitely people who want to buy vinyl."

Tony Boothroyd owner of Vinyl Tap, a record shop with a strong online presence and a store in Huddersfield, adds: "The vinyl sector will always be a niche market and after 26 years selling vinyl the feedback from our customers is positive."

"As labels see that people want vinyl, I think more and more products will be released on the format, which will help grow the vinyl business."

With digital dominance on the horizon, Gerard Saint sees vinyl playing a much bigger role in future.

"I'm hoping vinyl can maintain its status as the quality ingredient in a complementary range of ways to engage with recorded music," he says.

"I'm also confident that vinyl will have totally replaced the CD and be the only remaining physical format."

For some, the reason for vinyl to remain an important part of the recorded music industry comes from that very same passion that turned them on to the format in the first place.

"You cannot beat an analogue sound," says Disc Solutions' de la Bruyere. "Buying a vinyl record is a statement about yourself."

BELOW

"As labels see that people want vinyl, I think more and more products will be released on the format..."

Tony Boothroyd, owner of Huddersfield's Vinyl Tap



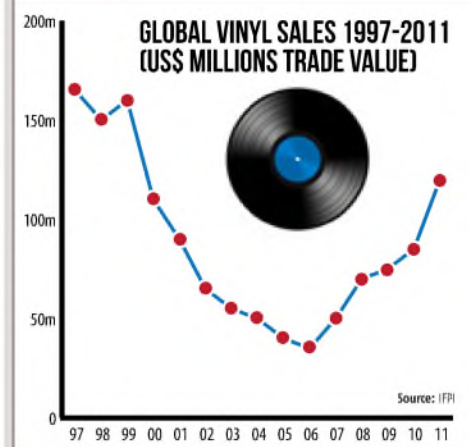
WORLD RECORDS IFPI'S REVIVAL REPORT

Although there are plenty of voices in the UK ready to crow about vinyl's good health, the format still makes a strong showing right across the globe.

The IFPI's Recording Industry in Numbers 2012 report, which was released in March, showed that the vinyl revival is being enjoyed all over the world, with the UK being the No.3 market for the format in terms of sales in 2011, behind the US and Germany...



"Although digital channels are today at the centre of music companies' operations, physical products are also a very significant element of the business and are evolving to meet changing consumer needs."



The physical sector is gravitating, in particular, towards deluxe products or bundles with merchandise or concert tickets. Music companies generally expect these different methods of music consumption to be complementary, and to continue evolving.

The vinyl market is a great example of how some physical products are enjoying reviving fortunes. Despite only accounting for only 1% of global recorded music revenues, vinyl sales increased by 28.8% in 2011 to total US\$115m.

Vinyl sales peaked in the early 1980s and subsequently declined steadily. The format's sales reached their lowest point in 2006 and since then have sharply grown. In many countries – such as the US, Germany, France and the Netherlands – vinyl sales are now at their highest level since 1997. The top 10 vinyl markets make up 95% of all sales of the format."

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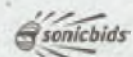
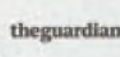
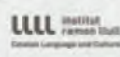
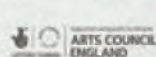
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HOWLER BEN KWELLER DJANGO DJANGO BETH JEANS HOUGHTON & THE HOOVES OF DESTINY
YACHT PERFUME GENIUS MICACHU & THE SHAPES ROLO TOMASSI EMA THE TWILIGHT SAD
WE WERE PROMISED JETPACKS KING CHARLES FRIENDS A WINGED VICTORY FOR THE SULLEN
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DZ DEATHRAYS REVEREND AND THE MAKERS NIKI & THE DOVE MAXXI SOUNDSYSTEM
ZULU WINTER WE ARE AUGUSTINES NILS FRAHM Δ(ALT-J) LONEY DEAR LUCY ROSE
DALEY TANLINES COM TRUISE NEW LOOK MAX COOPER KORELESS GEMMA HAYES
SHABAZZ PALACES WHEN SAINTS GO MACHINE CAVE PAINTING MAN LIKE ME WE HAVE BAND
FRANÇOIS AND THE ATLAS MOUNTAINS JAMIE N COMMONS KARIMA FRANCIS EAGULLS TOY
BOS ANGELES KWES YOUNG DREAMS GROSS MAGIC DISCLOSURE WE BARBARIANS DOLDRUMS
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BODY TALK PRS FOR MUSIC



ROYALTIES FLUSH Collected royalties grew in 2011 - but challenges remain

LICENSING

BY ROBERT ASHCROFT, CEO, PRS FOR MUSIC



It gave me great satisfaction to announce a rise in royalties collected and distributed to PRS for Music's 85,000 songwriter, composer and music publisher members during 2011. After what one website described as a 'wobble' in 2010, it was gratifying for all our members and staff to hear that our organisation returned to growth. We are ultimately accountable to our membership, so collecting and paying their royalties is among our primary concerns.

However, we cannot overlook the considerable challenges our organisation, and indeed our industry, faces. Several issues confront us and we must continually strive to defend our right to collect on our members' behalf, upholding the value of their music by promoting and protecting the value of copyright.

Collected royalties grew 3.2% last year while international revenues increased by more than 10%, becoming one of the largest royalty sources for UK music creators. Yet, despite this success at home and overseas, our members are sometimes overlooked by those outside our industry. Without the creators and publishers of the music that fills our airwaves,

"The debate around streaming rates continues, and it is imperative for PRS for Music to balance the views of those in the creative community who think they are too low against those in the digital space who argue the contrary" ROBERT ASHCROFT

accompanies our films and underpins new digital services, where would be?

While royalties from digital music services increased by an impressive 45% in 2011, there is still much work to be done to manage copyright in the digital space.

PRS for Music, with our colleagues across the music industry, is actively engaged with government on the recent Hargreaves Review of IP and growth, the Hooper feasibility review of the Digital Copyright Exchange and in measures to combat digital piracy.

Digital royalties now constitute around 6% of our total revenues, having started from a low base, but I believe our efforts in this area are being rightfully rewarded and our proactive and positive approach to licensing is paying off. We have licensed all that come to us who recognise the value of our members' music and are willing to negotiate. As digital becomes the access method of choice for music users, we have to protect the value of music now and also in the future.

The debate about streaming rates continues, and it is imperative for PRS for Music to balance the views of many in the creative community, who think they are too low, against those in the digital space who argue the contrary. I notice again Tim Westergren's comments that Pandora simply can't make the numbers work in the UK due to our, and

others', streaming rates, however I'm thankful other services can. We remain ready to license our members' music in the UK and Europe to any service that requires it. To date, 28 services are licensed on a pan-European basis. We continue to weigh the needs of the new digital economy with those of creators, but we'll always defend the rights of our members; content and creativity need to earn too.

So while we celebrate rising revenues, we must also recognise that costs are under pressure. Like any business, we need to continually invest in new systems to ensure we have an organisation that can meet the considerable and varied needs of its 85,000 members and 350,000 customers.

It has been well reported that our administration rates and commission rates have risen recently as we switch the allocation of costs from MCPS to PRS for a limited period. The decline in sales of physical product, such as CDs and DVDs, has been well documented and, as mechanical revenues continue to decline, we still incur significant processing costs to distribute these royalties.

It was a tough decision for our management and boards to make and I know the impact this has on our membership, but I thank them for their patience as we change our business and reshape for the future. We believe this is the right thing to do for all of us, while we reduce the cost of processing and continue to grow revenues.

As the first quarter of 2012 closes we trust the music our members' create will continue to be as popular in the UK and around the world this year as last, and we look forward to protecting the value of that music, however it is consumed.

FEATURED PLAYLIST

MISSION STATEMENTS



The 2012 BPI/MPA/UKTI Sync Licensing Trade Mission hits Hollywood next week and this week's MW featured playlist previews tracks from a selection of the UK delegate companies going on the event. Previous missions have seen UK tracks placed in major Hollywood film productions, network TV shows, computer game franchises and international ad campaigns. To access the tracks listed here, visit www.miniurl.org/musicweek

ANEMO MUSIC

01 ANEMO
FILTHY FIGURE SKATER

From the ANEMO Music Ltd songwriting team, Filthy Figure Skater is a full on classic rock/bluesy/electronic track

that features a gutsy vocal performance from Hazelle Woodhurst. In its full version, the track has attracted radio play in the UK and US.

Contact: Kingsley Sage / kingsley@anemo.co.uk

CATO MUSIC

02 fin
EVE

Eve is a dark orchestral rock track that builds to a huge emotive epic chorus. It was released on April 16 on Artisan Records. fin were formed by four friends from Wandsworth combining their rock and alternative influences to make something unique. The band's debut album, mixed by Adrian Bushby (Muse, Foo Fighters), is due for release this autumn.

Contact: Glen Rowe / glen@catomusic.co.uk

EPM MUSIC

03 THE FEAR RATIO
ANTIARC

The Fear Ratio is a collaboration between two UK techno veterans: James Ruskin and

Mark Broom. As The Fear Ratio, they delve into the hinterland of contemporary music – a space where cold atmospheres meet lush melody and tough, yet clipped pulsating beats. Antiarc ploughs a twitchy furrow between Autechre/AFX-style IDM and austere dubstep rhythm mechanics.

Contact: Oliver Way / oliver@epm-music.com

HOPE MANAGEMENT

04 PHOTEK
SLEEPWALKING

Photek continues to be at the forefront of electronic music, remixing the likes of Moby, Distance and Ray Lamontagne. He

was also part of Daft Punk's Tron Remixed package (where he was nominated for a Grammy) in addition to landing numerous sync placements over the past decade.

Contact: Gerard Cantwell / gerard.cantwell@redlightmanagement.com

KTS MUSIC

05 WHISKEY & THE WILSONS
CUTTING EDGE

Whiskey And The Wilsons are an experimental rock band. They write, arrange and produce their own music with engineer Ben Baptie. Their artwork is produced by the band's pianist/organist Joe Wilson.

"Really we're just stopping ourselves from getting bored," say the band. "When you start making something, a song or whatever, you're paralysed by possibility.... when you start defining what it isn't, you get closer to

what it should be". Cutting Edge is their debut single.

Contact: Katy Samwell / katy@ktsmusic.co.uk

KULLY B PRODUCTIONS

06 SINE KODE
GONE GONE GONE

Kully B Productions is a full-service production music house, offering original score as well as "off-the-shelf" production music, both through this site and via partners Extreme Music/Sony ATV, RipTide Music, Accorder Music and Avex Music Publishing (Japan). Kully B Productions primarily and exclusively represents the works of Kully B and Gussy G through their Sine Kode project which is exclusively represented by Pusher Music in Los Angeles for blockbuster film trailer sync opportunities.

Contact: Kully Bhamra / kullybproductions@gmail.com

LISN MUSIC

07 ROHIT INSPIRE
(JULIAN JAOUEN REMIX)

Rohit combines contemporary and new-age grooves with a backdrop of lush ambient sounds, fused with rich melodies. Working within a range of styles

his tracks are meditative and dreamy. "Everything from Bach to BT, Chopin to Chicane and of course traditional Indian music inspires me every day," he says. "I believe that music is proof of man's spiritual nature and sounds at the very core of existence."

Contact: Andy Thomson / andy@lisnmusic.com

METROPOLIS LONDON MNGMNT.

08 GIRAFFAGE
WITH YOU

Giraffage [Jer-Raff-Edge] is the creation of 21-year-old multi-instrumentalist/producer Charlie Yin of San Francisco. Giraffage has been described as crisp schizophrenic dream-pop tunes that thread their way through loose-knit grooves and hip-hop beats – or as this month's Mixmag UK feature proclaims "thoughtful music that lets you drift away". Seamlessly blending looped guitars, pop cans and 808 machinery into a cohesive summer vibe, Yin's sounds immediately caught the ears of the blogosphere and the first official single will be released by testemaker label Kitsuné next month.

Contact: Rene Renner / rene.renner@metropolis-group.co.uk

MINISTRY OF SOUND

09 PNAU SOLID GROUND
(TOO MUCH WORTH LIVING FOR)

Solid Ground (Too Much Worth Living For) is a subtly orchestrated, vivacious ballad that surges with colour and positive energy from dance-music maestros Nick Littlemore (Empire Of The Sun) and Pete Mayes, who as PNAU have grown to become one of Australia's most loved electronic acts. This supercharged anthem stands as the perfect introduction to the big, ambitious and elevating sound they are now taking worldwide.

Contact: Verity Griffiths / vgriffiths@ministryofsound.com

**MUSIC HUB****10 HARRY KEYWORTH
KNEW THAT DAY**

Harry Keyworth is from west Wales. He has an original approach to writing songs with a detuned percussive guitar-playing style

textured with honey-soaked vocals. Harry is now performing a live set to promote his forthcoming FLUX EP. Harry's new video single can be viewed at www.harrykeyworth.com.

Contact: Julia Jonas / julia@musicclub.org.uk

NORTHSTAR MUSIC**11 COURTEOUS THIEF
EYES WIDE OPEN**

Courteous Thief are a UK band from the north west. Initially a studio project with the sole aim of writing great songs they now

enjoy growing success on many UK radio stations and have built a strong following. Listen to the song – that says it all!

Contact: Grahame Maclean / grahame@northstarmusic.co.uk

RINSE THE SYNC**12 AUTOMATED ACOUSTICS
ONE SWEET DAY**

Rinse The Sync represents the finest new underground music for sync licensing. Automated Acoustics

produces experimental indie-tronica for space cadets, which has been likened to Tom Waits in a soundclash with Aphex Twin – "Something completely new and organically fresh – Automated Acoustics. A one man band whose love and relentless dream state productions will make you gush in their shimmering splendour." *Clash Mag*

Contact: Loz Gill / music@rinsethesync.com

STARFISCH**13 SCARLETTE FEVER
HOUR OF SUNSHINE**

Scarlette Fever's debut single Crash & Burn hit Radio 2's B-list last year, reaching No. 2 on the Billboard

Breakout Club Chart. Another Radio 2 B-list followed for classic ballad Elated, along with national press acclaim. Since premiering on NME.com, Scarlette's new single Hour Of Sunshine has received more than 200,000 views on YouTube.

Contact: Diane Young / diane@starfisch.net

STATE OF EMERGENCY**14 LIBERATION PARTY
FOOL & A LOVER**

FEAT. STEVE MARSHALL



Working with Lee Perry, Keith Richards and George Clinton, gives Steve Marshall's music a great foundation. Grammy-

nominated in 2008 and 2011 for Best Reggae Album, the *Washington Post* wrote "the abundance of natural soul is undeniable" while *Blues & Soul* said "voices like his deserve respect". Here he's backed by Liberation Party. Originally a singer with Saxon Sound System, producer Tempo O'Neil has broken the mould. Credits include Loose Ends, Tuff Jam, Sanchez, Pinchers and Jack Ruby. New-age dancehall.

Contact: Steve Marshall / steve@stateofemergencyltd.com

THE STATE51 CONSPIRACY**15 DAN MICHAELSON
BREAKING FALLS (EDIT)**

Dan Michaelson is the 33-year-old whisky-barrel baritone with a self-confessed high romance tolerance that he pours into his

stark, beautifully restrained works, both with minimal and full-band arrangements. The Mojo Rising star was selected for the magazine's Leonard Cohen tribute album, has toured internationally, plus had song placements with Coca-Cola, Barbour and TV series Waterloo Road. This song features on third LP Sudden Fiction, which received major press and radio support.

Contact: William Reid / william@state51.com

TAIRONA SONGS**16 INDIDGINUS & HFB FEAT.
SEB TAYLOR ALGORIDDUM**

South Africa-based Indidginus make global bass music fusing dubstep, dub and dancehall, drawing on a diverse array of

influences. This song is a collaboration with the UK's HFB on the Sofa Surfer album that

had killer reviews from world bass fusion tastemakers like Mad Decent, Bobby & Nihal on Radio 1, Generation Bass & Tropical Bass, Adrian Sherwood, DJ Fresh and Liquid Stranger. Tairona Songs also publish fine electronic music including Kosheen, The Shamen and Joi.

Contact: Charles Cosh / info@moksha.co.uk

TOUCH TONES MUSIC**17 LITTLE BARRIE
SURF HELL**

The much-missed spirit of real rock'n'roll is ready to return in the capable hands of Little Barrie.

Nearly five years

after their last record, the world's favourite rock'n'roll-soul-punk-mod blues band's new album King Of The Waves was released in 2011 on their own Non Delux label, and has been released by Tummy Touch Records in Europe and the US. Surf Hell has become a very popular track sync-wise, featuring in Rimmel's worldwide Scandal Eyes campaign amongst many others.

Contact: Alex Sheridan / alex@tummytouchmusicgroup.com

**18 SWIMMING
ALL THINGS MADE NEW**

Swimming are singer John Sampson, his brother Peter and three old friends (Sam Potter – formerly of Late Of The Pier, Jonthathon Spittlehouse and Blake Pearson), brought together by a love of electronic music and sonic exploration that has turned Swimming into a unique prospect – a band with loud guitars, floating synths and a genuine talent for writing great songs. All Things Made New will be released as the next single on Tummy Touch Records and has already been synced on online adverts for Sony Computer Entertainment Europe and Microsoft Xbox in Europe.

Contact: Alex Sheridan / alex@tummytouchmusicgroup.com

TRUELOVE MUSIC**19 NOW VOYAGER
WAR!**

Now Voyager have been out of sight while they have been discreetly writing and mixing for a number of big

acts. Now they finally get back to making something for themselves. Aimed squarely at the American sync and games market War! is a furious tirade against identity theft set against dark synths, orchestral layers and contrasting acoustic guitar.

Contact: John Truelove / john@truelove.co.uk

**20 THE SOURCE FEAT.
SAM OBERNIK HEROES**

John Truelove slips back into the producer's chair. Here he enlists an Irish bodhran and classical string section and the vocal talents of

Sam Obernik, with a new song which channels the edginess of early Kate Bush and the soulfulness of Macy Gray.

Contact: John Truelove / john@truelove.co.uk

WORKHOUSE RECORDS**21 ARTFUL
COULD JUST BE THE BASSLINE**

Four Ivor Novello awards, a No.1 album and more than 10 million record sales, Mark Hill rose to fame as one half of the Artful

Dodger and co-writer/producer of Craig David's multi-platinum album, Born To Do It. Fast forward to 2012 and Mark is back, under the name Artful and armed with a collection of new music. Could Just Be The Bassline, co-written by Ed Sheeran, is the first single bearing his signature polished production and unquestionable songwriting abilities, showcasing his new future garage/dubstep-influenced UKG and R&B tracks.

Contact: matt@workhouserecords.co.uk

ZOE RECORDS**22 DEBORAH
SOVEREIGN KING**

London-born gospel singer Deborah has a distinctive voice that will capture many hearts. Having started out with MOBO-

award-winning gospel rap outfit G-Force, and having featured on Guvna B's debut album and JayEss' hit single Intoxicated, Deborah is now concentrating on her own highly anticipated From The Heart EP. With five tracks, including Sovereign King featured here, it is an outpouring of emotions and real beauty, a message from man to God. If you're going to keep your eyes out for new talent, Deborah is one not to miss.

Contact: atim@zorecords.co.uk

VIEWPOINT DAVID GLICK

ON THE EDGE OF REASON

Founder of venture capital group discusses UK creative sector's need for access to finance

FINANCE

■ BY DAVID GLICK

Just as every artist's success this year is dwarfed when compared with the Adele phenomenon, just about everything in the investment world pales into insignificance compared with Facebook's \$100bn IPO due to take place this year.

And yet: 2012 is shaping up to mark a turning point in the music industry's attempts to improve access to finance for start-up and growing businesses.

For those of us who operate at the cusp where the creative industries and the investment community meet, this is a breakthrough moment.

Six years ago I launched Edge Performance VCT, a vehicle for raising investment into the entertainment and media sector whilst allowing our shareholders to utilise the tax breaks afforded to venture capital trusts.

I did so for two reasons. First, I'd been an investor in (non-entertainment and media) VCTs and had been disappointed by their returns. Second, as an entertainment industry lawyer and corporate finance specialist used to trading in intellectual property, I knew there were major opportunities which were being missed for lack of finance.

It was interesting to see the scepticism with which our launch was greeted by both sides.

In the investment community there was the usual raised eyebrow at anything which didn't focus on "real" investments like manufacturing or property; on the music side there was an air of bemusement with a general suspicion that this must be just another way for rich people to avoid tax – as unfortunately some of the Government's well-intentioned attempts to support the UK film industry ultimately turned out to be.

Since then we have worked hard to win the trust of both sides and Edge Performance VCT is now the biggest VCT in the UK having raised over £114m. We have invested in hundreds of concerts and live events, as well as intellectual property, mobile apps and digital marketing technologies.

Thanks in part to Edge there is now a much greater understanding among investors of the benefits of investing in intellectual property.

RIGHT
"More to be done": Glick (right) says Ed Vaizey MP (left) is "pushing the view that the creative industries need greater access to finance"

"For those of us who operate at the cusp where the creative industries and the investment community meet, this is a breakthrough moment"

DAVID GLICK,
EDGE GROUP



Yet there is still so much more to be done. One significant development was the arrival of Ed Vaizey as Culture Minister. He clearly recognises the importance of the creative industries not just as a cultural force, but also as a driver of economic growth. He recently gave the opening address at an Edge event for investors and many there were impressed by his understanding of the importance of our sector, his pragmatic and focused approach.

Vaizey has been one of those voices in Government pushing the view that the creative industries need greater access to finance. I've personally joined the Creative Industries Access to Finance Committee to help with policy for our sector. There are now at least three tax breaks for investors in growing companies which music companies can access (*see below*).

None of these vehicles are specific to music, but they are there to be used and music certainly needs them. The video games business has persuaded the Treasury that it should introduce a specific tax break

for that sector and no doubt some in music are considering lobbying for the same.

I believe such specific measures are inherently problematic. Certainly the lesson of the film industry is that such specific tax breaks can be abused. Far better to introduce a general dispensation for investments in intellectual property regardless of the sector, and to make sure in doing so that our creative talent remains based in Britain, generating jobs, income and tax for the UK.

For the moment with a variety of Government-supported investment opportunities open to growing companies, I believe a priority is education within the music industry to help businesses access the funds which are available. The challenge for all of us is to make the most of the opportunities we now have.

■ David Glick is the entertainment industry lawyer turned investment fund manager who founded Edge Group, the specialist entertainment and media investment and corporate finance house

MUSIC'S CREDIT CRUNCH CLOSING THE FUNDING GAP IN CREATIVE BUSINESS

THE PROBLEM

For years major record companies were the main source of growth capital in the music business. The huge strength of the CD business enabled the majors to effectively bankroll much of the music industry. They supported new artists (even on the basis that just one in 10 would succeed), they supported indie labels, they helped support a whole infrastructure of service companies.

And then the music business hit the buffers of rampant digital piracy, the cherry-picking of album tracks enabled by iTunes and collapsing retail prices.

Over the past three years this music industry "credit crunch" has coincided with the wider malaise in the UK economy which has made banks more reluctant to lend to smaller businesses. For creative businesses which have never been regarded as a particularly good risk by a conservatively-minded finance sector, the effect of this triple whammy has been devastating.

THE SOLUTION?

There are now at least three tax breaks which may help close the funding gap faced

by music companies.

The Venture Capital Trust structure is used by funds – such as the Edge Performance VCT – and offers investors a 30% income tax break on investments, ie a tax payer puts in 70p and the Government effectively makes it up to £1, and tax-free dividends and tax-free gains, as long as shares are held for five years. Typically VCTs make investments in a range of £250,000 to £2m (soon to be increased).

The Enterprise Investment Scheme is mostly (but not only) used by groups of individuals investing in a single company

rather than through a fund structure. This offers the same 30% income tax break and tax-free gains as a VCT, plus inheritance tax benefits. EIS schemes typically run in a range from around £150,000 to £2m.

Finally, and the newest addition to the slate is the Seed Enterprise Investment Scheme (SEIS) aimed at much smaller companies which offers a 50% income tax break but is restricted to total investments of £150,000 or less. This limit is far lower than other schemes, but could be very useful for companies set up to exploit individual tours or releases.

RHYTHMS OF THE WORLD FESTIVAL OF WORLD MUSIC



Junior Murvin playing "Police & Thieves" album, Speech Debelle, The Damned, Juju, Young Knives, Jassi Sidhu, Molotov Jukebox, Dizraeli And The Small Gods, Edgar Broughton, Skip 'Little Axe' McDonald, Tom Hingley (Inspiral Carpets), DJ Derek, The Boxettes, Miss 600, My Passion, Don Broco, The Birthday Suit, The October Game, Coda (live dubstep), RUTA, Jack Light, Soumik Datta, Blair Dunlop, David Gibb & Elly Lucas, Katie Malco

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PROFILE WHITE LABEL PRODUCTIONS

LABELLED WITH LOVE

It is almost exactly 10 years since the establishment of White Label Productions, the creative services agency that specialises in classical music. It is celebrating with cake, Champagne and, first, a chat with Music Week

SERVICES

BY DAVE ROBERTS

Like many companies and the entrepreneurs behind them, the success of White Label Productions and its founder, Cheryl Grant, is down to a mixture of good timing, good contacts, skill and hard work.

If you asked Grant, she'd probably put the stress on timing and self-deprecatingly try to throw luck into the mix. If you asked her extremely loyal clients, they'd almost certainly promote skill and hard work to the top of the list. A 10-year track record of growth - plus a recent promotion to COO of Target, the group of which WLP has been part since 2007 - would back them up.

Just over 10 years ago, Grant was working at Decca, a company she joined in 1989. She wanted to start her own business - and her desire dovetailed with Decca's need to restructure, stripping back some of its in-house team and opting to extend its reliance on an outsource solution.

Grant left with 13 of her team and set up White Label, with Decca as its first client. Twelve months later EMI was on board, followed by Warner and Sony. In each case, in-house personnel were assimilated into White Label, meaning the companies could continue to tap into a significant resource, without being troubled by a burdensome overhead.

"Large in-house marketing services teams are a luxury and a massive fixed cost," explains Grant. "Couple that with the fact that releases can peak and dip, and a static resource doesn't make much sense compared to an outsource model.

"Taking their teams and blending them into our group meant there was no loss of direction or continuity. It was completely seamless. And there was no step backwards in terms of priority or commitment. We run standalone teams who really care about their label, their product and their artists.

"It works because we've got the expertise and the passion. I would like to think that a lot of our clients see us as an extension of the label - we're as committed to the product, and delivering it properly, as they are."

As well as working on a pretty much permanent basis with all four majors, White Label also has relationships with a number of the leading independent classical labels plus a range of venues, orchestras and artists.

"The industry's been very supportive", says Grant. "We've got some fantastic clients and we work with people who are as creative and passionate as we are. We're very lucky."

And what do these clients get? Well, the simple answer is, pretty much whatever they need. White Label is a 360 agency and can take a project from repertoire selection to media buying, via packaging and website design.

One growing area of the business is packaging - specifically luxury packaging. Grant says: "We have

"It works because we've got the expertise and the passion ... we're as committed to the product, and delivering it properly, as clients are"

CHERYL GRANT, WHITE LABEL



ABOVE
Cheryl Grant: Founder says she hopes clients see White Label as an "extension" of their own business

produced some beautiful items in conjunction with our clients lately and we think that's something that will continue to expand, not just with classical and jazz, but also in other areas."

Recent examples include the Decca Sound box set (pictured); the Mercury Living Presence collection; the Classical Clubhouse series (including hardback books) for children and the Time Traveller tins, both for EMI; and the Complete Bach Edition for Warner. All of them boast high production values sprinkled with touches of innovation which appeal to consumers who see classical music as an investment: the opposite of disposable.

Another growth area is White Label's digital marketing services - a division that, whilst fully integrated into the company, also operates as something of a standalone unit, working with a wide variety of clients, offering specialist skills and winning more and more business (traditionally it's accounted for around 10 per cent of revenues, but that figure is building).

"They already do much more than classical", says Grant. "They work with more indie pop stuff - and they did the website for the Steps reunion. There's definitely more growth for us there." Certainly no-one would use the word 'classic' in conjunction with Steps. Point proved.



ABOVE
High quality: Luxury packaging is a growing area of White Label's business, whilst magazine inserts have been placed in national press

A recently added strand is the *Music3Sixty* magazine, produced in-house by White Label for and about its clients and their products. The first issue came out in February, with a print run of 600,000, inserted into *The Guardian*, *The Independent* and the *Daily Mail* (left).

The plan now is to publish quarterly, driving readers direct to clients' websites. Grant says it's a "great way of reaching a mainstream audience via very accessible editorial". The magazine is a perfect encapsulation of White Label's ethos and strengths: it was created for and in conjunction with clients, the expertise and passion is evident, it reaches out to new consumers and it is of conspicuously good quality.

White Label may have been born out of the major labels' reticence (or inability) to sustain sprawling in-house teams - but it is also a reflection of their desire to maintain a commitment to classical music. Grant is adamant that rather than indicating any downgrading of priority, it signifies a recognition of the genre's importance: "It means they are able to call on a bigger and more experienced team, when needed, one far more substantial than anything they would ever be able to maintain in-house. And what's more it's a team that is as dedicated to the genre, the product and the artists as any staffer could be."

White Label is expanding, and is already operating within other genres, but it remains a company that specialises in classical music; a company that exists because of classical music. As with proponents of many specialist genres, be that rock, country or classical, Grant mentions the word 'passion' quite a lot. It's not a word that sits naturally alongside the more down-sounding term 'outsourcing', but in White Label's case, it's entirely appropriate.

RETAIL

HIGH STREET HEROES

MUSIC WEEK SALUTES THE INDIE RETAILERS STILL FIGHTING THE GOOD FIGHT

Give us a brief history of the store...

Harold Moores Records was started by Harold Moores and his business partner Phillip Thwaites in 1978. Harold sold the business in 2003 and it changed hands again in 2008. It's currently owned by John Harris.

We're a classical and jazz store primarily. We stock new CDs and second hand CDs and we have a lot of vinyl in the basement.

How's business today compared to previous years?

We had one of our best ever years last year and we're maintaining that position this year so, as far as trade is concerned, it's decent. Record selling has changed a lot over the last 15 years and I know a lot of record shops have closed down. It's difficult because conditions are challenging for a lot of independent retailers, but

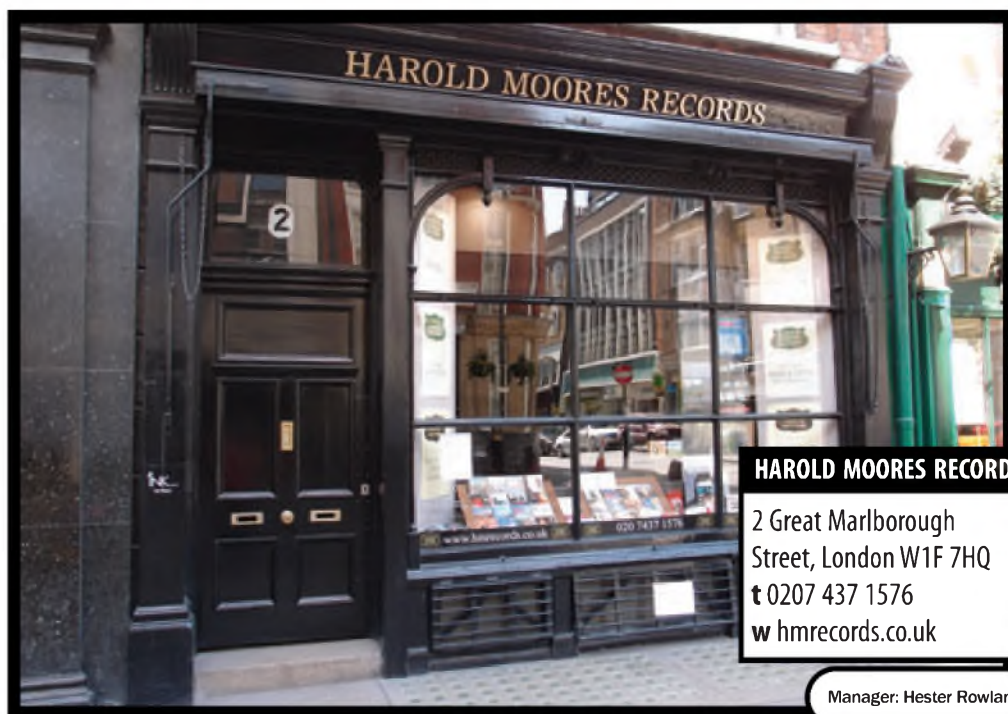
I think it's like that for everyone.

How have you adapted to the current situation?

Like everyone else we have a website and sell things online but the bulk of our business still comes through the shop.

We have really good customers and a lot of regulars who have been shopping with us for years. When we get new business, we're generally able to turn it into repeat business because we offer a really good team of staff that's very knowledgeable and very approachable. So, if you don't know much about classical music or jazz and you want to buy something you heard on the radio, hopefully you will get a really good experience. We've created a really nice atmosphere here.

Do you think that the genres you specialise in tend to attract people who are keen to hang on



HAROLD MOORES RECORDS

2 Great Marlborough Street, London W1F 7HQ
t 0207 437 1576
w hmrecords.co.uk

Manager: Hester Rowland

'There's still good business to be had in physical product. It would be good if some of the bigger record companies focused on that a bit more.'

HESTER ROWLAND, HAROLD MOORES

to physical product?

Definitely. I don't think downloads sound as good as a CD, and analogue recordings sound better on analogue playback. I think it's a generational thing as well. The average age of our customer is well over 35.

Generally, record sellers attract collectors and they are very much into physical products because there's less satisfaction in having a collection of downloaded music

as opposed to a really nice record with really nice packaging. They're nice to have around.

Is there anything that the music industry could be doing to further help indie retailers?

The major record companies haven't really supported indie retailers. There's still good business to be had when it comes to selling physical product and I think it would be good for business generally if some of the bigger record companies focused on that a bit more than they have done.

How confident are you about the future?

As far as the short to mid-term future is concerned, I'm not particularly worried. Since the business was bought by Mr.

Harris in 2008 he's invested a lot of money in us and that shows in improved sales. We're maintaining a decent position going forward this year.

As long as civilisation doesn't collapse around our ears we should be okay. If the Euro melts-down, who knows? I think the only thing we can worry about is making sure we have good stock, decent staff and a good owner who backs us. All of those things make the running of small business like this easier and so I feel confident about the mid-term future.

Perhaps, one day, in 20 years time we'll all have ports in the back of our necks that will let us access retinal menus to listen to music. That would be weird, but who knows?

INTERNET vs HUMAN

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



WE SAID WE LIKED...

NOAH STEWART Noah



AMAZON RECOMMENDED...

RAMIN Ramin



HESTER RECOMMENDED...

SIMONE KERMES Lava

FOPP Top 10 retail chart		
POS	ARTIST	ALBUM
1	ORBITAL	Wonky
2	DR JOHN	Locked Down
3	GRAHAM COXON	A+E
4	VARIOUS	Now! 81
5	SHINS	Port Of Morrow
6	AMADOU & MARIAM	Folila
7	PAUL WELLER	Sonik Kicks
8	BRUCE SPRINGSTEEN	Wrecking Ball
9	BLACK KEYS	El Camino
10	KILLING JOKE	MMXII

iTUNES Top 10 retail chart		
POS	ARTIST	ALBUM
1	VARIOUS	Now! 81
2	CONOR MAYNARD	Can't Say No
3	JOHN LEGEND	Get Lifted
4	VARIOUS	Now That's What I Call Running!
5	LANA DEL REY	Born To Die
6	ADELE	21
7	VARIOUS	Keep Calm & Relax
8	ALABAMA SHAKES	Boys & Girls
9	MARINA & THE DIAMONDS	Primadonna (Remixes)
10	CARLY RAE JEPSEN	Call Me Maybe

SPOTIFY Top 10 streamed chart		
POS	ARTIST	ALBUM
1	GOTYE FT KIMBRA	Somebody That I Used To Know
2	CARLY RAE JEPSEN	Call Me Maybe
3	NICKI MINAJ	Starships
4	FLO RIDA	Wild Ones
5	SEAN PAUL	She Doesn't Mind
6	DAVID GUETTA FT SIA	Titanium
7	KATY PERRY	Part Of Me
8	DAVID GUETTA FT NICKI MINAJ	Turn Me On
9	JESSIE J	Domino
10	EMELI SANDÉ	Next to Me

REISSUE/REPACKAGE

MOTORHEAD The Complete Early Years **Universal / 19 November 2012**



Although Lemmy and the band have distanced themselves from this special release owing to its hefty price tag (£294.99 over here in the UK), it might be a little bit too tempting for the most chronic of completionists to resist.

Housed in a metallic plastic Motorhead, complete with light-up eyes, are eight albums in 5" Japanese miniature wallets, including *Ace of Spades*, *No Sleep Till Hammersmith* and *Iron Fist*, along with seven singles – each with their own 3" Japanese miniature wallets - including *Killed By Death*, which comes with a poster.

On top of that is a 7" single of *Leaving Here/White Line Fever* a poster and photo book and a Complete Guide To Motorhead.

PRICE CHECK						
ARTIST / ALBUM		amazon	hmv.com	iTunes	play.com	zavvi
	NICKI MINAJ Pink Friday... Roman R	£9.97	£10.00	£ 7.99	£7.99	£8.95
	MOSHI MONSTERS Music Rox	£8.47	£9.00	£6.99	£7.99	£7.95

BOWIE HITS TOP 10 AT AMAZON AMONG FEW OTHER CH-CH-CHANGES

David Bowie's re-release of 1972's *The Rise And Fall Of Ziggy Stardust And The Spiders From Mars* beams down into Amazon's pre-order charts in a very cushy ninth place.



Higher up, the top of the Amazon chart remains completely unchanged from last week with *Slash's Apocalyptic Love*, *Keane's Strangeland*, *Jack*

White's Blunderbuss, *The Cult's Choice Of Weapon* and *Abba's The Visitors* making up the Top 5 respectively. *Rufus Wainwright* jumps from 9-6, knocking *Ren Harvieu* down a slot in the process, while *Marina & The Diamonds* spring from 10-8. *Norah Jones' ...Little Broken Hearts*, meanwhile, skips up a

couple of places to sit just beneath Bowie at No.10. *HMV* is similarly familiar, with no changes all the way down to No.8 where *Calvin Harris* moves to No.12, making way for the far scarier prospect of *Marilyn Manson's Born Villain*. *Feeder* and *Garbage* remain in No.9 and No.10 respectively with

Generation Freakshow and *Not Your Kind Of People*. It's only the Top 2 that are stubborn at *Play*. *Kaiser Chiefs' Souvenir* is still No.1 with *Slash* not far behind. *Maximo Park's The National Health* switches places with *King Charles' LoveBlood* while *Ladyhawke* slips into the fifth spot with *Anxiety*.

AMAZON PRE-RELEASE	
POS	ARTIST/ ALBUM / LABEL
1	SLASH <i>Apocalyptic Love</i> Dik Hayd Int.
2	KEANE <i>Strangeland</i> Island
3	JACK WHITE <i>Blunderbuss</i> XL/Third Man
4	THE CULT <i>Choice Of Weapon</i> Cooking Vinyl
5	ABBA <i>The Visitors</i> Polydor
6	RUFUS WAINWRIGHT <i>Out Of The...</i> Polydor
7	REN HARVIEU <i>Through The...</i> Island/Kid Gloves
8	MARINA & THE D <i>Electra Heart</i> 679/Atlantic
9	DAVID BOWIE <i>Rise & Fall Of Ziggy...</i> EMI
10	NORAH JONES <i>Little ...</i> Blue Note/Parlophone
11	MY BLOODY V... <i>Eps 1988 - 1991</i> Sony
12	LEONA LEWIS <i>Glassheart</i> Syco
13	GARBAGE <i>Not Your Kind Of People</i> Stunvolume
14	RICHARD HAWLEY <i>Standing At...</i> Parlophone
15	MARILYN MANSON <i>Born Villain</i> Cooking Vinyl
16	FEEDER <i>Generation Freakshow</i> Big Teeth
17	HAWKWIND <i>Onward</i> Eastworld
18	RUSH <i>Clockwork Angels</i> Roadrunner
19	PALOMA FAITH <i>Fall To Grace</i> Epic
20	T REX <i>Electric Warrior</i> UMC

HMV PRE-RELEASE	
POS	ARTIST/ ALBUM / LABEL
1	JACK WHITE <i>Blunderbuss</i> XL/Third Man
2	MARINA & THE D <i>Electra Heart</i> 679/Atlantic
3	KEANE <i>Strangeland</i> Island
4	MYSTERY JETS <i>Radlands</i> Rough Trade
5	MY BLOODY V... <i>Loveless Remastered</i> Sony
6	ONE DIRECTION <i>Live In Concert</i> Syco
7	ADAM LAMBERT <i>Trespassing</i> 19/RCA
8	MARILYN MANSON <i>Born Villain</i> Cooking Vinyl
9	FEEDER <i>Generation Freakshow</i> Big Teeth
10	GARBAGE <i>Not Your Kind Of People</i> Stunvolume
11	CALVIN HARRIS <i>New Album Tbc</i> Columbia
12	CHRIS BROWN <i>Fortune</i> RCA
13	GOSSIP <i>A Joyful Noise</i> Sony
14	PLAN B <i>Ill Manors</i> 679/Atlantic
15	LADYHAWKE <i>Anxiety</i> Island
16	MY BLOODY V... <i>Isn't Anything</i> Sony BMG
17	THE CULT <i>Choice Of Weapon</i> Cooking Vinyl
18	MY BLOODY V... <i>Eps 1988 - 1991</i> Sony
19	PALOMA FAITH <i>Fall To Grace</i> Epic
20	CARRIE UNDERWOOD <i>Blown Away</i> Sony

PLAY.COM PRE-RELEASE	
POS	ARTIST/ ALBUM / LABEL
1	KAISER CHIEFS <i>The Singles 2004 - 12</i> Polydor
2	SLASH <i>Apocalyptic Love</i> Dik Hayd Int.
3	MAXIMO PARK <i>The National Health</i> V2
4	KING CHARLES <i>Loveblood</i> Island
5	LADYHAWKE <i>Anxiety</i> Island
6	REN HARVIEU <i>Through The...</i> Island/Kid Gloves
7	JOE BONAMASSA <i>Driving Towards...</i> Provogue
8	KASSIDY <i>One Man Army</i> Vertigo
9	STORM CORROSION <i>Storm Corro...</i> Roadrunner
10	TENACIOUS D <i>Rize Of The Fenix</i> Columbia
11	SPECTOR <i>New Album Tbc</i> Fiction
12	KEANE <i>Strangeland</i> Island
13	ALEXANDRA BURKE <i>Heartbreak On...</i> Syco
14	MARINA & THE D... <i>Electra Heart</i> 679/Atlantic
15	THE CULT <i>Choice Of Weapon</i> Cooking Vinyl
16	LEONA LEWIS <i>Glassheart</i> Syco
17	MARILYN MANSON <i>Born Villain</i> Cooking Vinyl
18	GARBAGE <i>Not Your Kind Of People</i> Stunvolume
19	BEACH HOUSE <i>Bloom</i> Bella Union
20	SCISSOR SISTERS <i>Magic Hour</i> Polydor

LAST.FM HYPED TRACKS	
POS	ARTIST/ ALBUM / LABEL
1	COUNTING CROWS <i>Untitled</i> Cooking Vinyl
2	FLO-RIDA FEAT. T-PAIN <i>Low</i> Atlantic
3	KANYE WEST <i>Mercy</i> Def Jam
4	GLEE CAST <i>Somebody That I Used To...</i> Epic
5	M WARD <i>Clean Slate</i> Bella Union
6	CANCER BATS <i>Rally The Wicked</i> Hassle
7	ALABAMA SHAKES <i>Rise To The...</i> Rough Trade
8	ALABAMA SHAKES <i>Goin' To The...</i> Rough Trade
9	TV GIRL <i>I Wonder Who Something In Construction</i>
10	ALABAMA SHAKES <i>Be Mine</i> Rough Trade
11	ALABAMA SHAKES <i>Heartbreaker</i> Rough Trade
12	ALABAMA SHAKES <i>Boys & Girls</i> Rough Trade
13	SELEMIR <i>In All This Gloom Look What</i> Selemir
14	ALABAMA SHAKES <i>Hang Loose</i> Rough Trade
15	ALABAMA SHAKES <i>I Ain't The...</i> Rough Trade
16	ALABAMA SHAKES <i>You Ain't...</i> Rough Trade
17	RED HOT CHILI PEPPERS <i>Snow</i> WBrothers
18	ALABAMA SHAKES <i>I Found You</i> Rough Trade
19	ALABAMA SHAKES <i>On Your Way</i> Rough Trade
20	GLEE CAST <i>Fighter</i> Epic

SHAZAM TAG CHART	
POS	ARTIST/ ALBUM / LABEL
1	RITA ORA <i>R.I.P.</i> Columbia/Roc Nation
2	GARY BARLOW <i>Here Comes The...</i> Polydor
3	CALVIN HARRIS FT NE-YO <i>Let's Go</i> Columbia
4	D'BANJ <i>Oliver Twist</i> Mo'Hits/Mercury
5	TULISA <i>Young</i> AATW/Island
6	FAR EAST M... <i>Live My Life</i> Interscope/Cherrytree
7	COVER DRIVE <i>Sparks</i> Global Talent/Polydor
8	JUSTIN BIEBER <i>Boyfriend</i> Def Jam
9	MARINA & THE D <i>Primadonna</i> 679/Atlantic
10	LAWSON <i>When She Was Mine</i> Polydor
11	OLLY MURS <i>Oh My Goodness</i> Epic/Syco
12	RUDIMENTAL <i>Feel The Love</i> Asylum/Atlantic
13	DJ FRESH FT. DIZZEE R <i>The Power</i> MoS
14	GOTYE FT. DICE RAW <i>Game Of Thrones</i> Island
15	SUB FOCUS FT. ALICE G <i>Out The Blue</i> Mercury
16	GLEE CAST <i>Somebody That I Used To</i> Epic
17	RIHANNA FT. CHRIS B <i>Birthday Cake</i> Def Jam
18	MAVERICK SABRE <i>I Used To Have It...</i> Mercury
19	MADONNA <i>Masterpiece</i> Interscope
20	MINDLESS BEHAVIOR <i>Girls Talkin'</i> Interscope

PEOPLE

PERSONNEL MUSIC WEEK GROWS TEAM WITH NEW EDITORIAL HIRE

■ INTENT MEDIA



Music Week has hired **RHIAN JONES** as editorial assistant. She joins the team following a role as an apprentice for education journalist Janet Murray.

Music Week editor Tim Ingham said of the appointment: "We're very happy to welcome Rhian on board the good ship *Music Week*. She's passionate about music, keen to learn the ropes of the business and her journalism experience even at this early stage speaks for itself."

Jones has previously written blogs for *The Guardian* and *Independent* and has had further work published in print in *The Guardian* education section and *Music Teacher* magazine.

■ INSIDE/OUT

CAROLINE BEASHEL

joins the recently launched publicity, consultancy, events and management services company founded by Chloe Melick an Adrian Read which boasts Temper Trap and Lady Gaga on its artist roster.

She joins from Warner Music where she most recently held the position of digital promotions manager, overseeing campaigns for artists including Biffy Clyro, The Black Keys and Michael Bublé – as well as emerging new UK talent such as Stoshe, Lianne La Havas and YADi.

Beashel is also the co-founder of the hugely successful Oh! Inverted World club night which launched in 2006 and Oh! Inverted World Records which followed two years later



■ ACADEMY MUSIC GROUP



The music group has appointed **SEAN MORGAN** in a consultancy role. He joins AMG after 22

years at Manchester Academy where he was venue manager and in-house booker.

AMG's chief operating officer, Graham Walters said: "Sean has a wealth of experience and will be looking at our venue portfolio with a view to generate new business and enhance programming.

Over the years, Sean has developed and maintained excellent relationships with agents and promoters and he is sure to bring new ideas to the table."



■ UNIVERSAL MUSIC GROUP

Running alongside its two existing classical labels Deutsche

Grammophon and Decca, UMG recently launched new classical music label, Mercury Classics, and has appointed **DR ALEXANDER BUHR** as its managing director.

Buhr will continue to work with Milos and Tori Amos as joint ventures. Future projects are to be developed exclusively for Mercury Classics and will be announced in due course.



Elsewhere at UMG, **LAURENT HULIN** has been promoted to vice president, emerging markets, a new post that is based in Paris.

Hulin is responsible for developing and enacting strategies to expand Universal Music's business in emerging markets,

working closely with its new business teams worldwide.

■ WARNER



Warner Music Group has appointed **TIM FRASER-HARDING** as senior vice president, Global Catalogue Management, moving from Sony Music where he was most recently VP International Catalogue Marketing Group.

Fraser-Harding will oversee marketing and sales campaigns designed to drive recorded music catalogue across all WMG's worldwide markets as well as identifying new opportunities for catalogue assets including the creation of new product lines and developing strategies around associated rights.

Got any personnel news you'd like to share? Think your big break might inspire others? Send your info to Tina.Hart@intentmedia.co.uk

NEED TO KNOW

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

#25 **Jon 'Webbo' Webster**, CEO, MMF



Jon Webster started his career in the music industry as a shop assistant for Virgin in the seventies. In the Eighties he was still working for the company but this time at its record label, as he rose from a sales manager role to managing director.

In the early nineties he set up his own company and worked with acts including Genesis, UB40, Mike and the Mechanics and Erasure. He also worked in artist

management and set up an internet sales label.

Some of his notable career achievements include playing a key part in developing the Now! That's What I Call Music brand, founding the Mercury Music Prize and writing a column for *Music Week* for 10 years.

In the noughties, Webster was appointed director, Independent Member Services at the BPI and chief executive of the Music Managers' forum.

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

Stephen Emms Founder, Emms Publicity

"Growing up I only ever really loved two things: music and writing. So graduating with a first in English Literature I was drawn towards music journalism.

"After interning at various teen and lifestyle mags, I found myself being offered a job at a new music PR company called The Point, run by Chris Poole, who had just split with his business partner Alan Edwards (now of Outside Organisation).

"Within a couple of years he had promoted me to Head of Press, and by 2001 I decided to go it alone and start EMMS Publicity. We've been going for over a decade now and are as busy as we've ever been, as well

as having branched out into artist management and a micro record label. And happily enough, I've always managed to juggle my love of both music and writing with journalism alongside the PR duties."



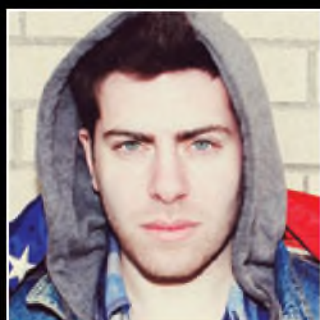
TOP TIP Build key relationships you can take with you throughout your career. Be nice. And remember: you're never too important to answer an email.

32 SINGLES & ALBUMS

Carly Rae Jespen holds on to No.1 on the Official UK Singles Chart – but Justin Bieber's *Boyfriend* puts her under pressure with a new entry at No.2



CHARTS FOCUS



34 UK AIRPLAY

Emeli Sandé regains the radio airplay crown from Jessie J as Rita Ora moves up on TV

35 EU AIRPLAY / INTERNATIONAL

Nicki Minaj prospers in North America as Madonna's *MDNA* suffers a worldwide dip

36 INDIES & COMPILATIONS

Alabama Shakes and Hoodie Allen (*left*) are riding high on the indie albums chart



37 CLUB

Rihanna (*left*) and Calvin Harris rejoin forces for another clubland smash hit

38 ANALYSIS

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

40 KEY RELEASES & PRODUCT

The Enemy claim our Album of the Week and The Shins' *Port Of Morrow* is the Staff Pick

CHARTS UK ALBUMS WEEK 15



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

THE OFFICIAL UK ALBUMS CHART

Table with 6 columns: Rank, Last Week, Weeks On Chart, Artist/Title, Label/Catalogue Number, and Producer. Contains entries 1 through 38.

Table with 6 columns: Rank, Last Week, Weeks On Chart, Artist/Title, Label/Catalogue Number, and Producer. Contains entries 39 through 75.

Official Charts Company 2012.

Awards summary section including 'Highest New Entry', 'Highest Climber', and 'Key' (Platinum, Gold, Silver, European sales) and 'BPI Awards Albums' (Nicki Minaj, Roman Reloaded, Rihanna).

CHARTS EU AIRPLAY WEEK 14**PAN-EUROPEAN**

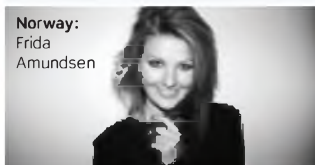
POS	ARTIST/ ALBUM / LABEL
1	GOTYE FEAT. KIMBRA Somebody That I Used To Know UNI
2	KATY PERRY Part Of Me EMI
3	TRAIN Drive By SME
4	NICKI MINAJ Starships UNI
5	FLO RIDA FEAT. SIA Wild Ones WEA
6	DAVID GUETTA FEAT. NICKI MINAJ Turn Me On EMI
7	MICHEL TELO Ai Se Eu Te Pego SME
8	KELLY CLARKSON Stronger (What Doesn't Kill You) SME
9	SEAN PAUL She Doesn't Mind WEA
10	JESSIE J Domino UNI

**DENMARK**

POS	ARTIST/ ALBUM / LABEL
1	KELLY CLARKSON Stronger (What Doesn't Kill You) SME
2	GOTYE FEAT. KIMBRA Somebody That I Used To Know UNI
3	SHAKA LOVELESS Tomgang UNI
4	LUKAS GRAHAM Drunk In The Morning CPH
5	TRAIN Drive By SME
6	EMELI SANDE Next To Me EMI
7	AURA DIONE FEAT. ROCK MAFIA Friends UNI
8	SVENSTRUP & VENDELBOE FEAT. NADIA MALM Glemmer Dig Aldrig SME
9	ALPHABEAT Vacation CPH
10	SOLUNA SAMAY Should've Known Better RC1

**FRANCE**

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

**GERMANY**

POS	ARTIST/ ALBUM / LABEL
1	JASON DERULO Breathing WMG
2	OLLY MURS Heart Skips A Beat SME
3	GOTYE FEAT. KIMBRA Somebody That I Used To Know UDD
4	KATY PERRY Part Of Me EMI
5	AURA DIONE FEAT. ROCK MAFIA Friends UDD
6	ROMAN LOB Standing Still UDD
7	TRAIN Drive By SME
8	GOSSIP Perfect World SME
9	SILBERMOND Himmel Auf SME
10	ADELE Someone Like You IDG

**IRELAND**

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

**ITALY**

POS	ARTIST/ ALBUM / LABEL
1	GOTYE FEAT. KIMBRA Somebody That I Used To Know UNI
2	EMELI SANDE Next To Me EMI
3	BIAGIO ANTONACCI Ti Dedico Tutto SME
4	YOUNG THE GIANT Cough Syrup WMI
5	TRAIN Drive By SME
6	ADELE Rumour Has It SPI
7	FUN. FEAT. JANELLE MONAE We Are Young WMI
8	KASABIAN Goodbye Kiss SME
9	DAVID GUETTA FEAT. SIA Titanium EMI
10	TIZIANO FERRO Hai Delle Isole Negli Occhi EMI

NETHERLANDS

POS	ARTIST/ ALBUM / LABEL
1	TRAIN Drive By SME
2	LYKKE LI I Follow Rivers WEA
3	TRIJNTJE OOSTERHUIS Happiness EMI
4	GAVIN DEGRAW Soldier SME
5	BIRDY People Help The People WEA
6	JASON MRAZ I Won't Give Up WEA
7	MICHEL TELO Ai Se Eu Te Pego CNR
8	CARLY RAE JESPEN Call Me Maybe UNI
9	JOHN MAYER Shadow Days SME
10	K'NAAN FEAT. NELLY FURTADO Is Anybody Out There? UNI

NORWAY

POS	ARTIST/ ALBUM / LABEL
1	LALEH Some Die Young WMN
2	GOTYE FEAT. KIMBRA Somebody That I Used To Know UNI
3	DONKEYBOY Pull Of The Eye WMN
4	FIRST AID KIT Emmylou VME
5	COLDPLAY Paradise EMI
6	EMELI SANDE Next To Me EMI
7	ERIC HUTCHINSON Watching You Watch Him WMN
8	BRUCE SPRINGSTEEN We Take Care Of Our Own SME
9	JASON MRAZ I Won't Give Up WMN
10	FRIDA AMUNDSEN Rush EMI

SPAIN

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

SWEDEN

POS	ARTIST/ ALBUM / LABEL
1	LOREEN Euphoria WEA
2	LISA MISKOVSKY Why Start A Fire SME
3	DANNY SAUCEDO Amazing SME
4	TIMBUKTU Flickan Och Krakan EMI
5	MICHEL TELO Ai Se Eu Te Pego FAM
6	MOA LIGNELL When I Held Ya UNI
7	TAKIDA You Learn UNI
8	DAVID LINDGREN Shout It Out EMI
9	GOTYE FEAT. KIMBRA Somebody That I Used To Know UNI
10	TRAIN Drive By SME

GLOBAL SALES ANALYSIS

■ BY ALAN JONES

NUMBER ONE IN 14 territories a week ago, **Madonna's** latest album MDNA now debuts at the apex in Poland and Mexico – but it suffers a big dip elsewhere, retaining leadership of the chart only in Brazil and Flanders. Performing more like a specialist fanbase record than a new album by one of the world's most popular singers, it dips 1-2 in the Czech Republic, Italy and Greece, 1-3 in Croatia, Finland and Spain, 1-5 in the Netherlands, 1-6 in Canada, 1-8 in the US, 1-9 in Australia and 1-11 in Ireland. It also falls 2-6 in

France, 3-10 in Germany, 3-12 in Austria and 3-20 in New Zealand. The only country in which it actually improves its standing is Estonia, where it rises 4-3.

Replacing Madonna atop the charts in the US and Canada is one of the guests on her MDNA album – **Nicki Minaj** (pictured). She also prospers in other territories where English is a first language, debuting at three in New Zealand and five in Australia and Ireland. But she has to settle for lower debuts in France (19), Denmark (25), Switzerland (29),



Germany (49) and the Netherlands (61).

Outselling Madonna and Minaj globally to reclaim its position as

the world's No.1, **Adele's** 21 leads the list only in New Zealand but is still in the Top 10 in 26 other countries, including the US, where it improves 3-2 and looks like returning to No.1 next week.

Another British success story, **One Direction's** debut album, Up All Night moves 2-1 in Australia to top the chart there for the first time. It reaches new peaks in Croatia (4-2), Hungary (12-8) and the Czech Republic (24-20), and also climbs in Canada (4-2), the US (6-5), Italy (19-6), Denmark (18-10), Spain (23-15), Flanders (34-22), Poland (31-28), the Netherlands (44-29) and Switzerland (68-66).

Older in his own right than any three members of One Direction, 64-year-old **Ian Anderson** has released Thick As A Brick 2, his solo sequel to his band Jethro Tull's most revered album, Thick As A Brick. Forty years have elapsed between the two releases but Anderson is rewarded with chart placings in Germany (13), Austria (19), Switzerland (31), Italy (38), Norway (40), the US (55), the Netherlands (76) and Spain (99).

Finally, **Ed Sheeran's** + remains in the Top 10 in New Zealand (8-5), Australia (8-8) and Ireland, while debuting in Taiwan (16), where he is known as 紅髮艾德 – which translates as Ed Red Head.

CHARTS INDIES/COMPILATIONS WEEK 15



INDIE SINGLES TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



Breathe Carolina

- 1 NEW BREATHE CAROLINA Blackout / Fearless
- 2 2 DJ FRESH FEAT. RITA ORA Hot Right Now / MoS (ARV)
- 3 6 RAINBOW MIX We Are Young / Rainbow Mix
- 4 5 ADELE Someone Like You / XL (PIAS)
- 5 4 ADELE Set Fire To The Rain / XL (PIAS)
- 6 7 ADELE Rolling In The Deep / XL (PIAS)
- 7 3 ARCTIC MONKEYS R U Mine / Domino (PIAS)
- 8 10 CHARLENE SORAIA Wherever You Will Go / Peacefrog (E)
- 9 9 ADELE Make You Feel My Love / XL (PIAS)
- 10 11 NNEKA Shining Star / Decon (Ess)
- 11 12 COLLEGE FEAT. ELECTRIC YOUTH A Real Hero / Valene
- 12 15 M83 Midnight City / Naive (ROM ARV)
- 13 14 ALABAMA SHAKES Hold On / Rough Trade (PIAS)
- 14 13 NADIA ALI Rapture / MoS (ARV)
- 15 20 KNIFE PARTY Internet Friends / Earstorm
- 16 19 DJ FRESH FEAT. SIAN EVANS Louder / MoS (ARV)
- 17 1 ALEX DAY Lady Godiva / Blurose (Tunecore)
- 18 RE THE TEMPER TRAP Sweet Disposition / Infectious (PIAS)
- 19 17 ADELE Rumour Has It / XL (PIAS)
- 20 RE EXAMPLE Changed The Way You Kiss Me / MoS (ARV)

INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



Alabama Shakes

- 1 1 ADELE 21 / XL (PIAS)
- 2 NEW ALABAMA SHAKES Boys & Girls / Rough Trade (PIAS)
- 3 2 ADELE 19 / XL (PIAS)
- 4 NEW COUNTING CROWS Underwater Sunshine / Cooking Vinyl (Essential/GEM)
- 5 3 JUSTIN FLETCHER Hands Up - The Album / Little Demon (SDU)
- 6 5 NOEL GALLAGHER'S HIGH FLYING BIRDS Noel Gallagher's High Flying Birds / Sour Mash (E)
- 7 4 ORBITAL Wonky / ACP (ADA Arv)
- 8 6 KATIE MELUA Secret Symphony / Dramatica (ADA Arv)
- 9 NEW HOODIE ALLEN All American / Hoodie Allen
- 10 11 EXAMPLE Playing In The Shadows / MoS (ARV)
- 11 10 CARO EMERALD Deleted Scenes From The Cutting Room Floor / Dramatica/Grand Mono (ADA Arv)
- 12 12 GILBERT O'SULLIVAN The Very Best Of / USM Media (SDU)
- 13 15 ARCTIC MONKEYS Whatever People Say I Am That's What I'm Not / Domino (PIAS)
- 14 7 THE OSMONDS Can't Get There Without You / Osmonds Ent. (Absolute Arvata)
- 15 NEW M WARD A Wasteland Companion / Bella Union (ROM ARV)
- 16 17 ARCTIC MONKEYS Suck It And See / Domino (PIAS)
- 17 18 ANDRE RIEU Waltzing In Europe / Motif (Delta/SonyDADC)
- 18 9 BONNIE RAITT Slipstream / Proper (PROP)
- 19 8 SETH LAKEMAN Tales From The Barrel House / Honour Oak (PROP)
- 20 RE FRANK TURNER England Keep My Bones / Xtra Mile (PIAS)

COMPILATION CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- 1 1 VARIOUS Now That's What I Call Music 81 / EMI TV/UMTV (E)
- 2 2 VARIOUS Ultimate Clubland / AATW/UMTV (ARV)
- 3 3 VARIOUS Now That's What I Call Running / EMI TV/UMTV (E)
- 4 4 VARIOUS Keep Calm And Relax / Sony/Rhino (ARV)
- 5 NEW VARIOUS Urban Floorfillers / AATW/Sony/UMTV (ARV)
- 6 9 VARIOUS One R&B / MoS/Sony (ARV)
- 7 8 VARIOUS The Sound Of Dubstep 4 / MoS (ARV)
- 8 7 VARIOUS Now That's What I Call Music 80 / EMI TV/UMTV (E)
- 9 6 VARIOUS Be My Baby / Sony (ARV)
- 10 11 VARIOUS Pop Princesses 2012 / UMTV (ARV)



Knife Party Indie Singles (15), Breakers (3)



College Indie Singles (11), Breakers (2)



Counting Crows Indie Albums (4)



M Ward Indie Albums (15), Breakers (2)



Trembling Bells Indie Albums Breakers (3)

INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL

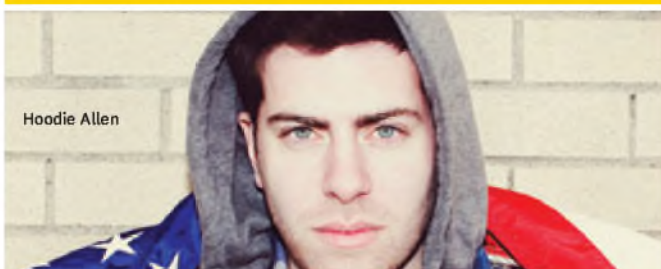


Chromatics

- 1 1 RAINBOW MIX We Are Young / Rainbow Mix
- 2 3 COLLEGE FEAT. ELECTRIC YOUTH A Real Hero / Valene
- 3 7 KNIFE PARTY Internet Friends / Earstorm
- 4 16 SNIFFY DOG FEAT. ADRIENNE STIEFEL Little Boxes / Pure Silk
- 5 NEW JAI PAUL Jasmine / XL
- 6 17 COVER MASTERS Drive By / Lux
- 7 5 SHANE DAWSON Superluv / Collective Digital Studio
- 8 14 AWOLNATION Sail / Red Bull
- 9 RE IBIZA BASSHEADS Titanium / Lushgroove
- 10 NEW GEMINI FEATURING GRETA SVABO BECH Fire Inside / Inspected
- 11 JACK SAVORETTI Knock Knock / Fullfill
- 12 RE MICHEL TELO Ai Si Eu Te Pego / Roster
- 13 NEW CHROMATICS Tick Of The Clock / Italians Do It Better
- 14 RE KAVINSKY Nightcall / Record Makers
- 15 NEW TONIGHT We Are Young / Classic Recordings
- 16 NEW PUNJABI MC Bari Barsi (12 Months) / PMC
- 17 11 TRYHARDNINJA Fallen Kingdom / Tryhardninja
- 18 NEW GOOD CLOUDS So Good / GC
- 19 RE WOODKID Iron / Green United
- 20 NEW TRAILER TRASH TRACYS You Wish You Were Red / Double Six

INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



Hoodie Allen

- 1 NEW HOODIE ALLEN All American / Hoodie Allen
- 2 NEW M WARD A Wasteland Companion / Bella Union
- 3 NEW TREMBLING BELLS The Marble Downs / Honest Jan's
- 4 NEW ACCEPT Stalingrad / Nuclear Blast
- 5 9 SBTRKT SBTRKT / Young Turks
- 6 1 2012 CAST RECORDING Sweeney Todd / First Night
- 7 NEW NO-MAN Love And Endings / Burning Shed
- 8 2 AMADOU & MARIAM Folila / Because
- 9 3 QUANTIC AND ALICE RUSSELL Look Around The Corner / Tru Thoughts
- 10 NEW JIM MORAY Skulk / Niag
- 11 14 BLACK VEIL BRIDES We Stitch These Wounds / Standby
- 12 6 ROCKET JUICE & THE MOON Rocket Juice & The Moon / Honest Jan's
- 13 RE LPO/PARRY The 50 Greatest Pieces Of Classical / XS
- 14 NEW UNISONIC Unisonic / Ear Music
- 15 10 GRIMES Visions / 4AD
- 16 NEW EMMURE Slave To The Game / Victory
- 17 4 SIMONE FELICE Simone Felice / Reveal
- 18 17 KING CREOSOTE & JON HOPKINS Diamond Mine / Double Six
- 19 7 MESHUGGAH Koloss / Nuclear Blast
- 20 NEW GEMMA HAYES Let It Break / Fullfill



- 11 5 VARIOUS Essential R&B - The Club Mix / EMI TV/Sony (ARV)
- 12 10 VARIOUS Dreamboats & Petticoats - The Petticoat Collection / UMTV/EMI TV (ARV)
- 13 12 VARIOUS XX - Twenty Years / MoS (ARV)
- 14 13 VARIOUS Addicted To Bass 2012 / MoS (ARV)
- 15 NEW VARIOUS Classic FM - Hall Of Fame 2012 / Decca (ARV)
- 16 14 VARIOUS Running Trax Xtra - 5K & 10K - 2012 / MoS (ARV)
- 17 15 OST Drive / Lakeshore
- 18 18 VARIOUS Blue Moon / EMI TV/Rhino (E)
- 19 16 VARIOUS Massive R&B Spring 2012 / UMTV (ARV)
- 20 NEW OST The Hunger Games - Songs From District / Mercury (ARV)

CHARTS CLUB WEEK 15

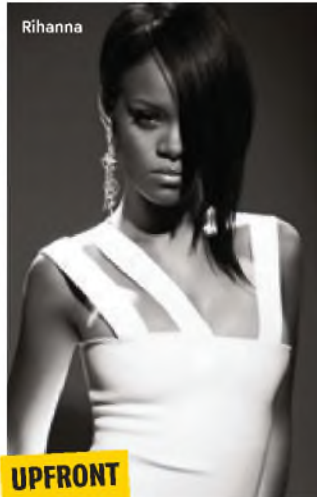
Club charts are available on **MusicWeek.com** every Friday

UPFRONT CLUB TOP 40

POS	ARTIST / TRACK / LABEL
1	7 3 RIHANNA Where Have You Been / <i>Def Jam</i>
2	4 6 PATRICK HAGENAAR FEAT. AMPM L.O.V.E. (You Give The) / <i>Hed Kandi</i>
3	3 3 CALVIN HARRIS FEAT NE-YO Let's Go / <i>Columbia</i>
4	11 3 BENNY BENASSI FEAT. GARY GO Control / <i>AATW</i>
5	8 5 SWAY Level Up / <i>3 Beat/AATW/UMTV</i>
6	15 5 NAUSE Mellow / <i>White Label</i>
7	13 3 DEHASSE FEAT. PRINCESS NYAH What A Night / <i>In-Dehasse</i>
8	9 6 SUB FOCUS FEAT. ALICE GOLD Out The Blue / <i>Mercury</i>
9	16 8 GENEVIEVE MARIKO WILSON Turning Japanese / <i>Silver Blue/Loverush Digital</i>
10	2 7 ADAM F When The Rain Is Gone / <i>3 Beat</i>
11	32 4 SEBASTIAN INGROSSO + ALESSO FEAT. RYAN TEDDER Calling / <i>Mercury</i>
12	38 3 BOBBY BURNS Next / <i>Stealth</i>
13	14 4 CONOR MAYNARD Can't Say No / <i>Parlophone</i>
14	18 3 DJS FROM MARS FEAT. FRAGMA Insane (In Da Brain) / <i>AATW</i>
15	1 5 DAVID GUETTA FEAT. NICKI MINAJ Turn Me On / <i>Positiva/Virgin</i>
16	22 3 CHICANE Solaruppras / <i>Enzo</i>
17	20 8 EMMA HEWITT Colours / <i>Armada</i>
18	26 3 ERIC SAADE FEAT. DEV Hotter Than Fire / <i>AATW</i>
19	5 3 PAUL VAN DYKE FEAT. AUSTIN LEEDS Verano / <i>UMTV</i>
20	NEW TULISA Young / <i>AATW/Island</i>
21	17 3 CHRIS COX & DJ TOMMY ROGERS FEAT. PEYTON Changin' / <i>Tommy Boy</i>
22	25 3 FLUX PAVILION FEAT. EXAMPLE Daydreamer / <i>Atlantic/Circus</i>
23	29 2 B. TRAITS FEAT. ELISABETH TROY Fever / <i>Po'ydor</i>
24	27 3 SANTIGOLD Disparate Youth / <i>Atlantic</i>
25	NEW DON DIABLO Silent Shadows / <i>Columbia</i>
26	28 2 SKEPTA Make Peace Not War / <i>3 Beat/AATW/BBK</i>
27	37 2 DONATI & AMATO Back In My Arms / <i>White Label</i>
28	35 3 ROGER SHAH & SIAN KOSHEEN Shine / <i>Magic Island</i>
29	NEW HUSKI Sleep's Over / <i>Huski</i>
30	36 2 COLDPLAY Charlie Brown / <i>Parlophone</i>
31	12 7 CAHILL FEAT. CHROME Can't You See / <i>3 Beat</i>
32	34 2 MANUFACTURED SUPERSTARS & J QUINTELA/C BURNS Silver Splits The Blue / <i>Majik Muzik</i>
33	6 5 SEBASTIEN DRUMS FEAT. NILES MASON French Rules / <i>Stealth</i>
34	NEW DJ FRESH FEAT. DIZZEE RASCAL The Power / <i>MoS</i>
35	NEW JACQUES LU CONT Church / <i>White Label</i>
36	30 3 BARRY FORE 4 Ya / <i>V-Essentials</i>
37	23 8 LABRINTH Last Time / <i>Syco</i>
38	NEW BOHANNON Let's Start The Dance Electronic Soul / <i>TNA</i>
39	NEW SANDER VAN DOORN Nothing Inside / <i>MoS</i>
40	19 9 FOSTER THE PEOPLE Don't Stop (Color On The Walls) / <i>Columbia</i>

COMMERCIAL POP TOP 30

POS	ARTIST / TRACK / LABEL
1	2 3 COLDPLAY Charlie Brown / <i>Parlophone</i>
2	5 3 RIHANNA Where Have You Been / <i>Def Jam</i>
3	9 2 CALVIN HARRIS FEAT NE-YO Let's Go / <i>Columbia</i>
4	6 4 RIZZLE KICKS Traveller's Chant / <i>Island</i>
5	11 3 COVER DRIVE Sparks / <i>Global Talent/Po'ydor</i>
6	20 3 AMY WEBER Let It Rain / <i>Dauman/Digital Republic</i>
7	19 2 THE SATURDAYS 30 Days / <i>Po'ydor</i>
8	25 2 BENNY BENASSI FEAT. GARY GO Control / <i>AATW</i>
9	18 2 DEHASSE FEAT. PRINCESS NYAH What A Night / <i>In-Dehasse</i>
10	NEW 1 CARLY RAE JEPSEN Call Me Maybe / <i>Interscope</i>
11	12 5 BREATHE CAROLINA Blackout / <i>Fearless/Columbia</i>
12	1 4 DAVID GUETTA FEAT. NICKI MINAJ Turn Me On / <i>Positiva/Virgin</i>
13	7 5 KATY PERRY Part Of Me / <i>Virgin</i>
14	NEW 1 TULISA Young / <i>AATW/Island</i>
15	NEW 1 CONOR MAYNARD Can't Say No / <i>Parlophone</i>
16	3 4 SWAY Level Up / <i>3 Beat/AATW/UMTV</i>
17	17 3 ERIC SAADE FEAT. DEV Hotter Than Fire / <i>AATW</i>
18	8 9 MADONNA FEAT. NICKI MINAJ & MIA Give Me All Your Lovin' / <i>Interscope</i>
19	NEW 1 CULTURE SHOCK Ex'd Up / <i>Desi-Hits/Universal</i>
20	10 7 NICKI MINAJ Starships / <i>Cash Money/Island</i>
21	28 2 PLATNUM Solar System / <i>All In Recordings</i>
22	NEW 1 THE BULLITTS Supercool / <i>Po'ydor/Outfit</i>
23	13 14 BEYONCE End Of Time / <i>Columbia/Parkwood Ent.</i>
24	23 2 SKEPTA Make Peace Not War / <i>3 Beat/AATW/BBK</i>
25	21 4 VANQUISH The Harder You Love / <i>Non-Stop</i>
26	22 3 ALEX SAIDAC Stay In This Moment / <i>Island</i>
27	NEW 1 NY MUSIC / DREAM JUICE/COOKING VINYL
28	NEW 1 SD-JEM Roll With Me / <i>Hardcastle</i>
29	NEW 1 SEBASTIAN INGROSSO + ALESSO FEAT. RYAN TEDDER Calling / <i>Mercury</i>
30	NEW 1 B. TRAITS FEAT. ELISABETH TROY Fever / <i>Po'ydor</i>



UPFRONT



COMMERCIAL POP



URBAN Starboy Nathan

Where has Rihanna been? Penning another hit with Harris, it seems

ANALYSIS

BY ALAN JONES

One of the biggest hits of the last 12 months - both in the clubs and at retail - is Rihanna's We Found Love collaboration with Calvin Harris. The track, which has sold upwards of a million copies in the UK, is one of two on Rihanna's Talk That Talk album recorded with Harris - and the second, Where Have You Been, is now a major club hit too.

Serviced in mixes by Hardwell, Paperchaser, Hector Fonseca, Vice and Harris, Where Have You Been leaps 7-1 Upfront and 3-1 on the Urban chart.

It has a massive 22.68% lead on the Upfront chart, where Patrick Hagenaar's L.O.V.E. (You Give The) advances 4-2, and a 15.66% lead on the Urban chart, over Skepta's Make Peace Not War which eases 1-2 to accommodate it.

Where Have You Been misses out on the treble by a

small (5.2%) margin on the Commercial Pop chart, where it climbs 5-2. It is prevented from topping that chart by Coldplay's latest single, Charlie Brown, which advances 2-1 in mixes by Dave Aude.

Where Have You Been follows hot on the heels of the title track of Talk That Talk. A collaboration with Jay-Z, it recently got to number 39 on the Upfront chart, number five on the Commercial Pop rundown and number two on the Urban list.

URBAN TOP 30

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

COOL CUTS TOP 20

POS	ARTIST / TRACK
1	DJ FRESH FEAT. DIZZEE RASCAL The Power
2	MODESTEP Show Me A Sign
3	JESSIE J FEAT. DAVID GUETTA Laserlight
4	SANDER VAN DOORN Nothing Inside
5	WRETCH 32 FEAT. ED SHEERAN Hush Little Baby
6	MATRIX & FUTUREBOUND FEAT. LUKE BINGHAM All I Know
7	FLUX PAVILION FEAT. EXAMPLE Daydreamer
8	MAVERICK SABRE I Used To Have It All
9	SHAWNE TAYLOR FEAT. SYMPHO NYMPHO Colors
10	MACHINES DON'T CARE Beat Dun Drop
11	ALEX METRIC Ammunition EP
12	RUN RIOT Lose Yourself EP
13	CEDRIC GERVAIS Molly
14	PORTER ROBINSON Language
15	SHARAM FEAT. ANOUSHEH KHALILI Our Love
16	SCISSOR SISTERS Only The Horses
17	AVICII FEAT. SALEM AL FAKIR Silhouettes
18	THOMAS GANDY The Organ Track
19	THE SHAPESHIFTERS Shake Shake Shake
20	NIKI & THE DOVE Tomorrow



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

CHARTS ANALYSIS WEEK 15

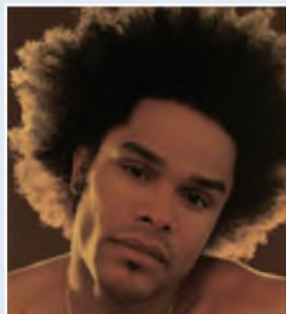


CHARTBOUND

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

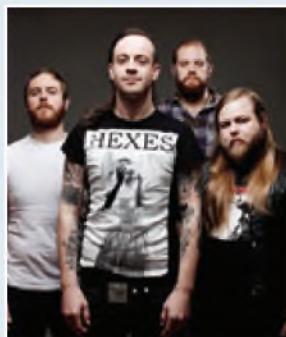
- CONOR MAYNARD *Can't Say No* Parlophone
- B.O.B. *So Good* Atlantic
- MARINA & THE DIAMONDS *Primadonna* 679
- BIRDY *Skinny Love* 14th Floor/Atlantic
- TRAIN *Drive By* Columbia



- MAXWELL *This Woman's Work* Sony
- JOHN LEGEND *Ordinary People* Columbia
- KATE BUSH *This Woman's Work* Fish People
- ED SHEERAN *The A Team* Asylum
- SEAL *Kiss From A Rose* Warner Bros
- KEANE *Silenced By The Night* Island
- 4 NON BLONDES *What's Up* Interscope
- BLACK EYED PEAS *Where Is The Love* A&M
- LISSIE *Go You Own Way* Columbia

UK ALBUMS CHART

- JASON MRAZ *Love Is A Four Letter Word* Atlantic
- TRAIN *California* 37 Columbia
- SPIRITUALIZED *Sweet Heart Sweet Light* Double Six
- JOHN LEGEND *Get Lifted* Columbia
- DRAGONFACE *The Power Within* Electric Generation
- ANATHEMA *Weather Systems* K Scope



- CANCER BATS *Dead Set On Living* Hassle
- DR FEELGOOD *All Through The City* EMI
- FIELDS OF THE NEPHILIM *Ceremonies (Ad Mortem Ad Vitam)* Sacred Symphony
- ERIC WHITACARE *Water Night* Decca
- 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

Carly Rae Jepsen's debut single *Call Me Maybe* remained in pole position for a second week, with sales increasing 3.20% to 110,024. And right behind her is Justin Bieber, who took a great interest in his fellow Canadian, making her the first signing to Schoolboy Records, which he runs with Scooter Braun. He even helped promote the song via an unofficial video in which he stars with girlfriend Selena Gomez. Having helped to create the monster, Bieber now finds himself playing second fiddle, with new single *Boyfriend* beating 2010 smash *Baby* (which also features Ludacris, and peaked at No.3) to become his highest charting single but having to settle for a No.2 debut (54,817 sales). The Jepsen/Bieber double marked the first time ever that the top two singles in the chart have been by Canadians. Looking forward to this weekend, Jepsen could remain at No.1, with *Call Me Maybe* topping Tuesday's midweek sales flashes with a 7.80% lead over *Conor*



MIDWEEK NO.2

Conor Maynard: Can't Say No

Maynard's debut single *Can't Say No*, which is on schedule to debut at No.2. Bieber certainly won't be runner-up – *Boyfriend* is in sharp decline, and may struggle to remain in the Top 10.

Returning to last weekend's chart, Usher racked up his 22nd hit in total, and the first from his upcoming album *Looking For Myself*, with *Climax* selling 41,617 copies to debut at No.4.

After three weeks at No.2, Sean Paul's *She Doesn't Mind* slipped to six (39,465 sales).

Selling fewer than 50,000 copies for the first time in 11 weeks, *Somebody That I Used To Know* remained at No.3 for Gotye feat. Kimbra with 45,695 buyers, and was joined in the chart by a Glee Cast version of the song, which debuted at 56 (5,618 sales).

Finally given a full release on Monday, *We Are Young* debuted at No.7 (38,390 sales) for Fun. feat. Janelle Monae, while one of the many soundalike covers, by *Rainbow Mix* advances 64-54

(5,893 sales).

New at No.8 (33,735 sales), *Level Up* is the biggest hit to date for Sway, and the only record in the Top 10 by a British artist. The Londoner's previous biggest hit, *Still Speedin'*, reached 17 last December.

After being sung by two contestants on *The Voice UK*'s fourth and final blind auditions show on BBC One on Saturday night, John Legend's single *Ordinary People* sensationally returned to the chart, after selling nearly 12,000 copies in less than four hours. A No.27 hit for Legend in 2005, *Ordinary People* matched that position by selling 11,857 copies last week.

It will inevitably reach a new chart peak this week – it raced to three on Tuesday's midweeks, passing *The Voice UK* coach Jessie J's own latest hit, the David Guetta collaboration *Laserlight*, which debuted at No.26 on sales of exactly 12,100 copies, and jumps to five on the midweeks.

Overall singles sales last week were down 5.40% on the previous frame at 3,305,764 – 11.89% above same-week 2011 sales of 2,954,513.

ALBUMS

BY ALAN JONES

In lethargic post-Easter trading, it's unclear which of three titles will top the artist album chart this weekend. Jason Mraz's fourth album, *Love Is A Four Letter Word* took the lead on Tuesday's midweek sales flashes, with a 35% advantage over Adele's 21 in second place, and a 56% lead over Jessie J's *Who You Are* at three. In absolute terms, however, Mraz's album sold only 1,700 copies more than 21 – with *Who You Are* a further 700 sales behind – and may be hard-pressed to remain at the summit. It will, however, definitely provide his highest chart placing to date.

21 took advantage of weak trading conditions last Sunday to reassert itself. On its 64th straight week in the Top 10 – its entire chart career – the album rebounded 3-1 to secure its 22nd week at the summit. But its return was attended by sales of just 22,235 – the sixth lowest weekly tally of its career.

In a chart dominated by female solo artists, Nicki Minaj's *Pink Friday: Roman Reloaded*



MIDWEEK NO.1

Jason Mraz: Love Is A Four Letter Word

fell 1-2 (18,981 sales), Jessie J's *Who You Are* rose 8-4 (14,171 sales), Emeli Sandé's *Our Version Of Events* held at five (12,719 sales) and Lana Del Rey's *Born To Die* rallied 11-6 (12,493 sales).

Alabama Shakes' debut album, *Boys & Girls*, entered the chart at three (15,703 sales). It was the highest of seven debuts in the Top 75, besting Counting Crows' *Underwater Sunshine* (No.23, 5,585 sales), an

eponymous album by Ramin (16, 6,530 sales), MTV Unplugged by Florence + The Machine (27, 4,647 sales), *The Strange Case Of...* by Halestorm (49, 2,424 sales), *All American* by Hoodie Allen (64, 1,730 sales) and *The Lateness Of The Hour* by Alex Clare (66, 1,685 sales). *Underwater Sunshine* is Counting Crows' eighth chart album in a career spanning more than 18 years. London songwriter Clare's debut album had sold

5,070 copies since its release last July but was sparked into life last week by the use of one of its tracks – *Too Close* – as the soundtrack to the new Microsoft Internet Explorer TV advert. *Too Close* itself benefited even more from the advert, debuting at No.37 (8,499 sales), and is set to go higher.

Madonna's *MDNA* is fading fast, falling 7-13 (7,194 sales) a fortnight after debuting at No.1. It is the first Madonna studio album not to be in the Top 10 on its third week on the chart since 1984.

Now That's What I Call Music! 81 remained far ahead of the field on the compilation chart, though its second-week sales of 91,831 were 64.40% down week-on-week. Its overall two-week tally of 347,217 sales put it 3.29% ahead of the pace of 2011 equivalent, *Now! 78*.

Overall album sales were 27.62% down week-on-week at 1,446,218 – that is 23.19% below same-week 2011 sales of 1,882,878, and lower than in any of the 640 previous weeks that have elapsed in the 21st century.

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INDUSTRY EVENTS DATES FOR YOUR DIARY



26/04 MUSIC WEEK AWARDS
The Brewery, London

April

26

Music Week Awards 2012
Brewery, London
musicweek.com

29-2 (May)

MUSEXPO musexpo.net

May

4-6

The Camden Crawl
thecamdencrawl.com

4-7

Live At Leeds Festival
liveatleeds.com

10-12

The Great Escape Festival
Brighton escapegreat.com

14

Sony Radio Academy Awards
Grosvenor House, London
radioawards.org

17

Ivor Novello Awards
Grosvenor House, London
theivors.com

17-19

Sound City, Liverpool
liverpoolsoundcity.co.uk

23-25

International Music Summit, Ibiza
internationalmusicsummit.com

June

6-7

goNorth, Inverness
gonorth.biz

8-17

Meltdown, South Bank
London
meltdown.southbankcentre.co.uk

29

The Nordoff Robbins O2
Silver Clef Awards, Park Lane
Hilton, London nordoff-robbins.org.uk/o2silverclef

July

6-7

T In The Park
Kinross-shire, Scotland
tinthepark.com

FORTHCOMING
FEATURES



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 or Archie.Carmichael@intentmedia.co.uk or telephone 020 7354 6000.

* All feature dates subject to change

PRODUCT KEY RELEASES



▶ THE DANDY WARHOLS This Machine



▶ SNOW PATROL New York

APRIL 23

SINGLES

- **AKON FEAT. FRENCH MONTANA** Hurt Somebody (*Island*)
- **THE ANTLERS** French Exit (*Transgressive*)
- **BEYONCE** End Of Time (*Columbia/Parkwood Ent.*)
- **CHILDISH GAMBINO** Heartbeat (*Glassnote/Island*)
- **THE CRIBS** Come On, Be A No-One (*Wichita*)
- **FOSTER THE PEOPLE** Don?T Stop (Color On The Walls) (*Columbia*)
- **DAVID GUETTA FEAT. NICKI MINAJ** Turn Me On (*Positiva/Virgin*)
- **CALVIN HARRIS FEAT NE-YO** Let's Go (*Columbia*)
- **REN HARVIEU** Open Up Your Arms (*Island/Kid Gloves*)
- **NORAH JONES** Happy Pills (*Blue Note/Parlophone*)
- **LISSIE** Covered Up With Flowers Ep (*Columbia*)
- **LITTLE BOOTS** Everynight I Say A Little Prayer (*675*)
- **MAVERICK SABRE** I Used To Have It All (*Mercury*)
- **MARLON ROUDETTE** New Age (*Warner Brothers*)
- **SOAP&SKIN** Voyage Voyage (*Play It Again Sam*)
- **STARBOY NATHAN** Cosmic Kiss (*Vibes Corner/Mona*)
- **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*)
- **HANNAH COHEN** Child Bride (*Bella Union*)
- **THE DANDY WARHOLS** This Machine (*Naive*)
- **DEATH GRIPS** The Money Store (*Columbia*)
- **ELECTRIC GUEST** Mondo (*Because*)
- **LESLEY GARRETT** A North Country Lass (*Music Infinity*)
- **NEON TREES** Picture Show (*Mercury*)
- **JULIAN OVENDEN** If You Stay (*Decca*)
- **IGGY POP** Roadkill Rising - Boxset (*Shock*)
- **SANTIGOLD** Master Of My Make Believe (*Atlantic*)
- **JOE SATRIANI** Satchurated: Live In Montreal (*Sony*)
- **TI?STO** Club Life - Volume Two Miami (*Musical Freedom*)
- **LISSY TRULLIE** Lissy Trullie (*Wichita*)
- **RUFUS WAINWRIGHT** Out Of The Game (*Polydnt*)
- **JACK WHITE** Blunderbuss (*Xi/Third Man*)

APRIL 30

SINGLES

- **BAHAMAS** Caught Me Thinking (*Island*)
- **BASTILLE** Overjoyed (*Virgin*)
- **COVER DRIVE** Sparks (*Global Talent/Polydu*)
- **DON DIABLO** Silent Shadows (*Columbia*)
- **FEEDER** Children Of The Sun (*Big Teeth*)
- **REBECCA FERGUSON** Glitter & Gold (*RCA*)
- **FLUX PAVILION FEAT. EXAMPLE** Daydreamer (*Atlantic/Circus*)
- **THE HEARTBREAKS** Delay, Delay (*Music Sounds*)
- **KASSIDY I** Can't Fly (Instant Grat) (*Vertigo*)
- **THE KOMS FEAT ALEXIS TAYLOR AND JUSTUS KOEHNCKE** Wonderman (*Gomma*)
- **KEANE** Silenced By The Night (*Island*)
- **LIANNE LA HAVAS** Lost & Found EP (*Warner Brothers*)
- **MINDLESS BEHAVIOR FEAT. FAZER** Girls Talkin? Bout (*Interscope*)
- **MODESTEP** Show Me A Sign (*A&M*)
- **KARL PHILLIPS & THE MIDNIGHT RAMBLERS** Faithful Stanley (*Medica*)
- **PREACHERS SON** Come On (*Tbc*)
- **RED HOT CHILI PEPPERS** Hall Of Fame Ep (*Warner Brothers*)
- **REPTAR** Stuck In My Id (*Lucky Number*)
- **S.C.U.M** Amber Hands (*Mute*)
- **SEYE** White Noise (*Stranger*)
- **SNOW PATROL** New York (*Fiction*)
- **STARBOY NATHAN** Who Am I (*Vibes Corner/Mona*)
- **STAY+** Arem Ep (*Ramp*)
- **SUB FOCUS FEAT. ALICE GOLD** Out The Blue (*Mercury*)
- **SWEET BILLY PILGRIM** Joyful Reunion (*Parlophone*)
- **TULISA** Young (*Aotw/Island*)
- **FRANK TURNER** I Still Believe (*Xtra Mile*)
- **VARIOUS CRUELITIES** Neon Truth (*Hideout/Mercury*)

ALBUMS

- **ANISON** Memory Flashes (*Spectra*)
- **BADLY DRAWN BOY** Being Flynn (*Sony*)
- **BRENDAN BENSON** What Kind Of World (*Ujins*)
- **BLOCKHEAD** Interludes After Midnight (*Nir ja Time*)
- **DEVIN** Romancing (*No Evi*)
- **EUROPE** Bag Of Bones (*Enamusic*)
- **GRAVENHURST** The Ghost In Daylight (*Warp*)
- **GRINGO STAR** Count Yer Lucky Stars (*Gigantix*)
- **NORAH JONES** Little Broken Hearts (*Blue Note/Parlophone*)
- **KASSIDY** One Man Army (*Vertigo*)
- **KWES** Meantime (*Warp*)
- **CATE LE BON** CYRK (*Turnstile*)

PRODUCT RECOMMENDED

ALBUM OF THE WEEK



THE ENEMY Streets In The Sky *(Cooking Vinyl)*



May 21

Following No.1 and No.2 albums that achieved platinum and gold status, The Enemy return with their third LP offering and have declared it their best yet.

Recorded in London and LA with Joby J. Ford from US punk band The Bronx, the 12-track record boasts the signature Enemy anthemic guitar sound but is promised to be heavier than previously.

Songs range from catchy free download single Gimme The Sign, the anthemic Bigger Cages (Longer Chains), to the melodic and punchy This Is Real. New single Saturday is a summer anthem-in-the-making with its ode to the weekend and a singalong chorus that is made to be chanted.

The band is confirmed to perform at Wembley Stadium on May 5 at the FA Cup Final with the performance broadcast live around the world exclusively on ESPN. They will also be part of a whole day's coverage on the channel and are confirmed to headline the Fighting Talk Big Day Out at Stoke City Britannia Stadium on May 26.

TRACK OF THE WEEK



SNOW PATROL New York *(Fiction)*



April 30

New York is the fourth single to be taken from Snow Patrol's sixth studio album *Fallen Empires*, which was released in November and has sold almost a million units worldwide to date.

Described as one of the more intimate, tender moments on the album, New York was debuted live on the *Late Show* with David Letterman in January and also featured on *Grey's Anatomy*.

Having already played their biggest and fastest-selling UK Arena tour (including three sold-out nights at London's O2 Arena) and a run of dates in Europe this year, Snow Patrol are now on the road in the US.

The band will headline T in the Park on July 6 and play at V Festival August 18-19.

INCOMING ALBUMS

VARIOUS CRUELITIES Various Cruelties



(Hideout Recordings)

The four-piece led by Liam O'Donnell 'fuse classic British guitar pop with Motown and Stax grooves, to create a form of indie soul' and have been described by *The Guardian* as being 'the missing link between the Arctic Monkeys and the golden age of doo-wop'.

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

Following their recent UK headline tour which culminated in sold-out shows at London's 100 Club and the Leeds Cockpit, VC will play a further run of shows in April and May.

They also recently appeared on the *Later with Jools Holland* series performing *Great Unknown* alongside Lou Reed & Metallica, Steve Earle and Aaron Neville.

APRIL 30

TOM JONES Spirit in the Room *(Island)*



(Island)

Building on his exposure via BBC TV show *The Voice UK*, Tom Jones draws on 'an evocative range of compositions' for the follow up to *Praise and Blame*.

Spirit in the Room once again brings together Ethan Johns (Brit Award Producer of the Year 2011) and Jones for intimate performances with a select group of musicians — multi-instrumentalist Johns, Richard Causon on vintage keyboards, piano, guitars (Ryan Adams, Kings Of Leon and Rufus Wainwright), *Warpaint's* Stella Mozgawa on drums, and Ian Jennings and Sam Dixon on bass.

Accompanied by Johns throughout, the album includes simple, raw and soulful songs from a diverse choice of writers - Richard Thompson, Leonard Cohen, Paul Simon and Paul McCartney amongst others.

A Deluxe Edition will contain additional recordings: *Just Dropped in*, *Lone Pilgrim* and *When The Deal Goes Down*.

GABBY YOUNG & OTHER ANIMALS



(Gift of the Gab Records)

The Band Called Out For More (the follow-up to 2010 debut album *We're All In This*

Together, eight-piece GY&OA are set to release their second album on the same day as lead single *In Your Head*.

Dubbed the "World's Finest Purveyors of Circus Swing" by Clive Anderson on Radio 4, this album sees Gabby having written the 13-track collection with her partner Stephen Ellis, which is described as having a 'colourful avant-garde sound, with lush orchestration, horns and quiet melodies.'

The 'musical fairground' that comprises the group's sound contains trumpet, trombone, piano and clarinet and they spent the summer of 2010 on the festival circuit, activity that they are set to emulate this year in addition to a headline date at London's Scala on June 13.

JUNE 11

STAFF PICK: DARRELL CARTER, SALES MANAGER



THE SHINS

Port of Morrow

(Columbia)

What is it about bands from

Liverpool that makes them so good at writing joyous songs full of hope,

love and passion?

The sound created over 40 years ago by messieurs J,P,G & R has been nurtured and adapted by so many modern contemporaries of the city such as

Boo Radleys, The Coral and Clinic in a way that it reinvents and sounds as relevant now as it did back then.

So it comes as a surprise to learn that The Shins aren't from Liverpool at all, but from the US, Albuquerque in fact. That's a distance of almost

5,000 miles as the Google crow flies. But you would never guess that by listening to new album *Port of Morrow*, so immediate is the influence on songs such as *Bait* and *Switch* with its Beatles-esque beat and Simple Song's psychedelic



lament. Album opener *The Rifle's Spiral* is set to be the feelgood hit of this summer, clever electronica and blissed-out lyrics "You're not invisible now / You just don't

exist" sets the tone for the rest of the album. Overall, *Port of Morrow* manages to combine Sixties melody with clever modern production and experimentation which will make this a definitive album for all Shins fans. Fab.

OUT NOW

PRODUCT REISSUES

DAVID BOWIE • CILLA BLACK • HUMBLE PIE • NORTHERN SOUL

DAVID BOWIE - *The Rise And Fall Of Ziggy Stardust And The Spiders From Mars*

(EMI DBZS 4C)



Originally released on June 6, 1972,

Bowie's fifth album was a concept based around Ziggy Stardust, and represented a great leap forward creatively. Arguably his strongest album, it was written while he was recording *Hunky Dory*, which came out less than six months earlier.

Bowie and his band – who included, for recording purposes Mick Ronson, Rick Wakeman, Trevor Bolder and Mick 'Woody' Woodmansey – put together a formidable, groundbreaking and hugely influential album, which includes *Starman*, *Moonage Daydream*, *Hang On To Yourself*, *Sufragette City* and *Rock 'n' Roll Suicide*. It has been immaculately remastered for release on CD, and will also be made available in a

special limited edition featuring the remasters on heavyweight vinyl and DVD audio.

CILLA BLACK - *Completely Cilla - 1963–1973* (EMI 6028322)



Cilla Black's enduring popularity has resulted in a string of

compilation releases but none is as impressive or comprehensive as this five-CD/one-DVD box set to celebrate her 50th year as an entertainer. Comprising all 139 of her recordings produced by George Martin for Parlophone between 1963 and 1973, it is absolutely definitive, containing every A-side, B-side and album track sequenced in session date order. There's no denying the pedigree of her output, whether it be smash hits like *You're My World*, *Anyone Who Has A Heart* and *It's For You* (a jazzy Beatles gift), popular album tracks like *Liverpool Lullaby*, or B-sides.

The DVD adds 28 BBC TV performances, as well as the audio from her appearance on *Desert Island Discs* in 1964.

HUMBLE PIE - *Humble Pie / Eat It / Thunderbox*

(Lemon CDLEM 203/CDLEM 204/CDLEM 205)



Although never able to replicate the success of their 1969 top five hit *Natural Born*

Bugle, Humble Pie delivered several solid and successful 1970s album which saw their original blues rock style becoming harder, and veering between raw hard rock and more complex prog rock. Their self-titled 1970 album (their third) was something of a compromise between the more melodic songs penned by Peter Frampton – like *Earth And Water Song* – and the somewhat rougher stylings of Steve Marriott. By the time *Eat It* was issued in 1973, Frampton was gone, and Marriott was shaping

their direction. Now conveniently housed on a single CD the original 65-minute double album was spread across four very different sides of vinyl, with new Marriott songs on side one, R&B/soul covers on side two, acoustic Marriott originals on side three and a live side comprising the original *Up Our Sleeve* and a cover of The Rolling Stones' *Honky Tonk Women*. 1974 release *Thunderbox* comprised mainly of covers, was dismissed by some as uninspired but it sounds fine at this distance, with covers of *Dirt Away* and *Anna (Go To Him)* nesting comfortably among originals like *No Way* and *Don't Worry, Be Happy*.

VARIOUS - *Northern Soul Volume 2 – Keeps On Burnin' 20 Original Classics*

(Spectrum/UMC SPEC 2096)



Northern Soul - 20 Original Classics (SPEC 2044) has sold

more than 78,000 copies in less than two years, and this second selection, comprising both familiar and lesser known Northern Soul originals, is arguably even stronger, with a fabulous roster which includes Motown stalwarts like The Temptations, Mary Wells and The Supremes. As welcome as they are, however, it's a great deal more rewarding to hear The Kelly Brothes' sweetly-sung cover of Tommy James' *Crystal Blue Persuasion*, The Ambers' heady *Potion Of Love* and Terry Callier's *I Don't Want To See Myself (Without You)*, which runs to nearly seven minutes, starting serenely in gospel style before picking up pace, with Callier's gritty vocals conveying his belief in its message. Also outstanding is Dusty Springfield's definitive version of the Jerry Ragovoy/Mort Shuman song *What's It Gonna Be*, which boasts 'panting' strings and a searing vocal from Springfield that blows rival versions by Barbara Acklin, Odyssey 5 and Susan Barrett away.

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Facilitated by William Higham, Trend Forecaster and CEO of Next Big Thing.

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This person must have 5+ years agency experience as a senior level publicist and have managed teams of 5+ people. You will be responsible for the day to day management of the press team, but should also still enjoy and be prepared to be hands on and work your own roster of acts. You should be on friendly first name terms with your contacts from all areas of the media including digital pr, print, TV and radio. With a good working knowledge of at least one of our core fields of specialty. Ideally the candidate who wins this role will have the desire and commitment to win new business. Salary negotiable depending on experience

Publicist

Are you out at gigs most nights and hanging out with media? If so this job is for you. We are looking for a go-getting music publicist to cover all types of music projects from cd releases to tours and events. Ideally you'll have 2+ years national music PR experience behind you and be looking for a new challenge and the opportunity to develop your own roster of talent. Salary depending on experience

Regional press officer/office manager

We are looking for an exceptionally organized person with good people skills to be responsible for all regional TV radio and press coverage for the company. The ideal candidate will ideally have 6 to 12 months regional PR experience and a book bursting with contacts across the country. However if you're tenacious, quick witted and prepared to forge those relationships very quickly this could be the perfect role for you. The role covers a roster that spans music to comedy so a good knowledge of popular culture is a must. Applicants will also be required to manage the office and general admin for the business, so should not be daunted by administration, technical issues and financial negotiating. Two interns report to this role.

Please email mel@impressivepr.com with your CV and a covering letter



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Been snapped with the Bay City Rollers on your iPhone? Got photographic proof of your promotions chief slaying the karaoke machine? Swimming the Bristol Channel for charity and want the industry to rally round? Tell us all about it. And we'll tell everyone else. Send your out-of-hours snaps and stories to runoffgroove@intentmedia.co.uk



◀▶▲▼ **THE EAGLE HAS LANDED**

Eagle Rock Entertainment celebrates its 15th birthday this month – and kicked off proceedings in style, atop the roof of Shoreditch House in London. Blessed by beautiful weather, guests included Roger and Sarina Taylor, Mike Rutherford, Timo Steinberg (Edel), Philip Gondouin (Naive France) and Alex Edelmann (Montreux Jazz Festival). The Eagle camp was represented by the likes of exec chairman Terry Shand, COO Geoff Kempin, FD Simon Hosken and financial controller Sophie Juillot. The company also sent its friends some sticks of Eagle Rock, erm, rock in the past to mark the occasion. If the *Music Week* team has missing teeth next time you see us, you know who to blame...



KEY SONGS IN THE LIFE OF...

PETER LEATHAM



Chief Executive Officer, PPL

First record you remember buying? Michael Jackson's Off The Wall from WH Smith in Hemel Hempstead.



Last track you downloaded? Jessie J's Domino as one of my daughters is dancing to it with her dance group and wanted to practise at home (and we all like the track).

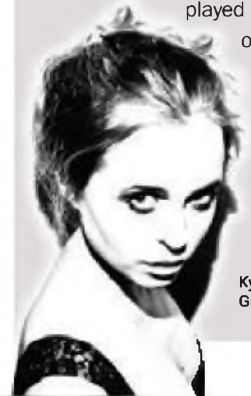
Which track would you like played at your funeral? Have not given it any thought! Perhaps something like Queen's These Are The Days of Our Lives.

What's your karaoke speciality? I'm rubbish!

Which song was the first dance at your wedding? Had a jazz band and don't remember what they played.

Recommend a track Music Week readers may not have heard... There is some great music knowledge at PPL and always lots of recommendations as to what to listen to. Kyla La Grange's (below) Vampire Smile (with a really good second track on the single as well) was recommended to me recently and I would certainly recommend it.

What's your favourite single/track of all time? Choosing just one track is pretty difficult but something like Massive Attack's Safe from Harm as I am a big fan of theirs, with Radiohead's The Bends my most-played album over the years.



Kyla La Grange

ARCHIVE

MUSIC WEEK April 18, 1963



Record Retailer looks to the **International Audio Festival and Fair** this week with the largest ever number of international manufacturers exhibiting. The event takes place on three floors of London's Hotel Russell (pictured), with demos being hosted in "domestic-sized hotel bedrooms cleared of their normal furniture". The recreated home environment will apparently benefit punters when it comes to assessing the gear...

Philharmonic Records has slashed the retail price of their records by more than 10s. MD Major J. C. Burgoyne-Johnson says that the reduction is "a contribution to bringing down the cost of the enjoyment of good music"... Michael Barclay has joined **Decca** as pop LP supervisor while Len Black will be leaving **Mellin Music** to join the Top Line Agency as GM ... A specially-built **mobile recording unit**, which gives exceptionally high-quality results is due to start in June. It was built in Scotland with Danish equipment and is housed in a VW Kombi. Of course it is. This is the Sixties after all.



SINGLES TOP 5 18.04.63

POS	ARTIST	SINGLE
1	FRANK IFIELD	Frank Ifield's Hits
2	ELVIS PRESLEY	Kid Galahad
3	THE SHADOWS	Dance On With The Shadows
4	THE SPOTNICKS	On The Air
5	THE SHADOWS	Out Of The Shadows Vol.1



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ALBUMS TOP 5 18.04.63

POS	ARTIST	ALBUM
1	CLIFF RICHARD & THE SHADOWS	Summer Holiday
2	BUDDY HOLLY	Reminiscing
3	THE BEATLES	Please Please Me
4	SOUND TRACK	West Side Story
5	ELVIS PRESLEY	Girls! Girls! Girls!



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NEW RELEASES RECOMMENDED 18.04.63



BRENDA LEE All Alone I Am

FRANK SINATRA Call Me Irresponsible

Brenda Lee is "showing that she can handle a standard with the best of 'em" on her latest LP All Alone I Am, according to *Record Retailer*. "First-class Lee and a first-class record," says the mag. Meanwhile, "Sinatra is back on the slowish ballad kick" with single Call Me Irresponsible. Excellently sung and arranged, says *Record Retailer*, although the slow tempo could keep it from the British charts.



CONTACTS

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



ON THE RUN

Another week, another good-hearted soul running the London Marathon for a great cause. Universal/UMTV marketing exec Rebecca Bernard, pictured here with friend Roxanne, is trekking her way around the 26-mile course to raise funds for Clic Sargent – the charity for children and young people dealing with cancer. “We have personally seen how much help they have been to our little friend Leila through her treatment for leukaemia which was diagnosed at only two and a half years old,” said the duo. To donate, visit: justgiving.com/RRMarathonRun




BACK OF THE NET

The annual Football Extravaganza dinner took place at Grosvenor House last week, raising £357,000 for Nordoff Robbins. As usual, the event's auction was hosted by Nick Stewart. It saw the Fiat 500 which José Mourinho bought at last year's FE for £18,000 (which he donated back this year) sell for a further £16,000 - bought by Jill McLeish (Scottish manager Alex's wife), after she out-bid Frank Lampard. Elsewhere, a night out with the talkSPORT pundits went for £11,000 while a three-hour training session with Alan Shearer sold for £10,000. Music industry reps from sponsors including PPL, Universal and EMI were in attendance. Pictured L-R: Chris Panayi (of C.C.Panayi & Co LLP, accountants and business advisors), Fran Nevrlka (chairman, PPL), Jonathan Dickens (manager, Adele), Peter Leatham (CEO of PPL) and Brian McLaughlin (who has organised every FE night since it started 17 years ago).

FABLED LABELS

LIBERTY RECORDS



Founded 1955

Key Artists Julie London, David Seville and The Chipmunks, Bobby Vee

Founded by record exec Alvin Bennet, producer Simon Waronker and engineer Theodore Keep, Liberty Records got off to a shaky start. While its first big hit came in 1955 with Julie London's Cry Me A River, Liberty was facing bankruptcy by 1958, having had only one million selling record with Hoagy Carmichael's 1927 song Stardust, which stayed in the pop charts for 24 weeks in 1957.

With Liberty in a dire state, Ross Bagdasarian Sr convinced the founding trio to press singles of a track called The Chipmunk Song (Christmas Don't Be Late). The Chipmunk characters themselves were, of course, named after Bennet, Waronker and Keep while Bagdasarian was better known by his stage name David Seville.

The first Chipmunks track was Liberty's saving grace, selling 4.5 million copies. The label would go on to establish a roster including Bobby Vee, Johnny Burnette, Gary Lewis and The Playboys and Sugarloaf in the Sixties and Seventies.

Liberty was bought by Transamerica Corporation and combined with United Artists in 1969, which was subsequently bought by EMI ten years later. EMI revived the Liberty name in 1980.

Did You Know Ross Bagdasarian Sr actually voiced all three of The Chipmunks by speeding up audio tracks on recordings.

SOCIAL STANDING

Official fan pages go head-to-head

Platform	Backstreet Boys	New Kids On The Block
Facebook (LIKES)	6,074,482	475,360
Twitter (FOLLOWERS)	348,337	132,010
YouTube (VIEWS)	10,756,652	2,188,550

BACKSTREET BOYS VS NEW KIDS ON THE BLOCK

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