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Music Week

THE BUSINESS OF MUSIC www.musicweek.com

27.04.12 £5.15



TOM JONES

SPRITIN THE ROOM

THE LEGEND RETURNS WITH HIS BRAND NEW STUDIO ALBUM **SPIRIT IN THE ROOM**

A superb companion piece to 2010's gold selling Praise & Blame,
Spirit In The Room is released May 23rd

The album is once again produced by Producer Of The Year Ethan Johns
Later With Jools Holland and Graham Norton TV performances confirmed

Sir Tom to perform special duet with Jessie J as part of Radio 2 day

Lead single Hit Or Miss added to the Radio 2 playlist

Star of the BBC's 12 million viewed hit show The Voice which runs
until June 3rd

Performance at Buckingham Palace confirmed for the
Queen's Diamond Jubilee concert

Special live performance at Hammersmith Apollo on July 1st



www.tomjones.com



BIG INTERVIEW

10 **Hometown glory**
XL founder and Music Week Awards Strat winner Richard Russell on a life in music



ANALYSIS

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EMI, Universal and Kobalt claim top spots in our annual publishing analysis



FEATURE

33 **Boxing clever**
How the UK distribution sector has adapted to the rise of digital music

MUSIC WEEK AWARDS 2012: XL WINS THREE AS FOUNDER RUSSELL COLLECTS STRAT • DICKINS NAMED BEST MANAGER • PIAS, SPOTIFY, 6 MUSIC AND ATLANTIC ALL VICTORIOUS

Industry salutes year of Adele



AWARDS

BY TIM INGHAM

The UK industry's most powerful players overwhelmingly voted Team Adele into the spotlight at the Music Week Awards 2012.

Hundreds of top-level execs from all sectors of the business cast their ballots across the categories of this year's event – including luminaries from labels, publishers, digital, live, retail, media and distribution.

XL was the biggest winner of the evening, picking up gongs for A&R, Artist Marketing Campaign and best Record Company – whilst founder Richard Russell collected the prestigious Strat award.

Elsewhere, Purple PR's Carl Fysh was rewarded for his work on Adele's PR Campaign, as the singer's manager Jonathan Dickins won the Manager Of The Year prize – voted for by a select group of his peers.

Other indie victors included publisher Kobalt, label Bella Union, retailer Sound It Out Records and PIAS's sales team.

Meanwhile, a favourite of the indie sector, 6Music, was voted best Radio Station by all corners of the trade – as its presenter Steve Lamacq picked up the Best Radio Show award.

EMI and Universal shared the spoils in a duo of Publisher of the Year categories, based on the market share of both the singles and albums market in 2011.

In a hotly-contested vote, the 02 Shepherd's Bush Empire was elected the UK's Live Music Venue of the year. But it wasn't the only music hall to get a nod – The 100 Club's tie-up with Converse was recognised as the best music and brand partnership of the year.

HMV and iTunes reigned in the two retail categories, as Spotify pipped the likes of VEVO and Deezer to the best Non-Retail Digital Music Service award.

Atlantic was voted best Promotions Team by radio and TV execs across the industry, as Later... with Jools Holland was named best TV Show, ahead of ITV's The X-Factor and the BBC's Glastonbury coverage.

MUSIC WEEK AWARDS WINNERS 2012

THE STRAT AWARD

Richard Russell,
XL Recordings



MusicWeek
Awards 2012



LIVE MUSIC VENUE
02 Shepherd's Bush Empire



MUSIC & BRAND PARTNERSHIP
Converse & Cornerstone for
Converse Gigs @ The 100 Club



A&R AWARD
XL Recordings



MANAGER OF THE YEAR Jonathan
Dickins, September Management



PUBLISHER OF THE YEAR – SINGLES
EMI Music Publishing



PUBLISHER OF THE YEAR – ALBUMS
Universal Music Publishing



INDEPENDENT PUBLISHER
Kobalt



HIGH STREET RETAIL BRAND
HMV



ONLINE RETAIL BRAND
iTunes



INDEPENDENT RETAILER
Sound It Out Records



NON-RETAIL DIGITAL MUSIC SERVICE
Spotify

RADIO STATION
6Music



RADIO SHOW
Steve Lamacq,
6Music



TV SHOW FEATURING MUSIC
Later... with Jools Holland



PROMOTIONS TEAM
Atlantic



SALES TEAM
PIAS



DISTRIBUTION TEAM
Proper Distribution



CATALOGUE MARKETING CAMPAIGN
Rhino for The Smiths Complete



ARTIST MARKETING CAMPAIGN
XL Recordings for 21 by Adele



PR CAMPAIGN
Purple PR for 21 by Adele



INDEPENDENT RECORD COMPANY
Bella Union



RECORD COMPANY
XL Recordings



NEWS

EDITORIAL

Indie end,
fair's fair

BY THE TIME YOU READ THIS, I may be dead.

Okay, not dead. But I might have had a crusty bread roll thrown at me in anger – or even a tumbler of Sambuca ‘accidentally’ spilled down my shirt.

This was mine and Intent Media's first ever Music Week Awards. Our aim was to make the event a bit less stuffy, a mite more funny and a whole bunch snappier.

But if we were hoping to please the whole room, to gift each and every wine-guzzling table with silverware and glee, an extraordinary year for the market was never going to let us.

I'll admit it: the domination of 2012's event by the independent sector has probably left a few major label bonces feeling extra sore today – and may even have inspired some rude words to be pinged towards my email inbox overnight. (If you didn't gently deliver them to me at the after-party first. If so, morning!)

This was an awards ceremony that reflected Adele's magic like none other. PIAS, Purple PR and, obviously, XL and Jonathan Dickins were all befittingly saluted for their role in the industry story of the decade. Richard Russell deserved his Strat for a special recognition to the market regardless – but it's no fluke Ms. Adkins was the first to congratulate him on screen.

“The domination of the Music Week Awards 2012 by the independent sector may have left major label bonces feeling extra sore this morning. But, in this extraordinary year, these were the companies the industry itself voted for in numbers.”

Yet that wasn't the end of the indie triumphs; PIAS, Proper, Bella Union, Kobalt, Sound It Out – the non-PLC prizes just kept on coming throughout the evening.

A freak landslide? Nah. The manifestation of a shifting, thrilling modern market in which anyone – large or small – can grab the ascendancy? You betcha.

These were, after all, winners that you, the trade, decided. We promised the hundreds of *Music Week* readers who voted that their ballot would remain secret, and that guarantee remains. But I can say that our indie victors received ticks in boxes from senior executives across major labels, heavyweight publishers, dominant media houses, live giants and many more besides.

It was heartening to observe, proving that behind the heat of competition; behind the jovial backbiting and the rabid sales envy, people in this business know a hard-fought success when they see one – and they know when it deserves to be recognised.

It wasn't all indie mania, of course. It was hardly a miserable night for the publishing arms of EMI and Universal, while Warner Music picked up two prizes. And, for the record, there were very few landslides – notably, the Artist Marketing Campaign, Promotions Team, Catalogue Marketing Campaign, PR Campaign and Live Music Venue categories were very close-run contests.

By now, we've all heard the apocryphal tale of the major label boss who says he doesn't mind the indies having Adele this year – so long as the next market phenomenon is all his team's doing.

Until 2013, then. It should be a cracker.

But before all that – does anyone know how to get a tricky Sambuca stain out?

Tim Ingham, Editor

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

STREET SAYS BOX EVEN BEATS PRODUCTION MASTERS

‘Blur have never sounded this good’

PRODUCTION

BY TIM INGHAM

A new Blur career retrospective sounds even better than the production masters from which the band's classic albums were spawned.

That's according to Stephen Street, who produced the group's first five albums – and has overseen the creation of upcoming box set 21.

Released by Parlophone on July 30, 21 will contain all seven studio albums alongside 65 previously unreleased tracks.

Working with engineer Frank Arkwright at Abbey Road studios, Street has remastered *Leisure*, *Modern Life is Rubbish*, *Parklife*, *The Great Escape* and *Blur*.

“Initially they were just going to use the production masters, but I wanted to go right back to the original tapes,” he told *Music Week*. “I'm delighted with the results. When we went back to the original half-inch mixes, they sounded a lot fuller at the bass-end than the 1990s EQ'd masters. I think it might be because back



then the engineers were so used to rolling off bottom end so they could cut to vinyl, they did it on CDs – even though there was no reason to.

“EMI's last Blur compilation, *Midlife*, was awful. I wish someone would have consulted me about it because the levels were all over the place. This time, I wanted to get it really, really right”

STEPHEN STREET, PRODUCER

“This time around, there's been less EQ applied to the tapes, which is great to hear.”

The pack will also come with three DVDs, a collector's edition book, an

interview with the band and a special limited edition Seymour 7-inch vinyl.

Discussing the difficulties surrounding the “loudness” of other remastered works, Street added: “I think Frank and I have settled on a very good balance.

“When EMI put out Blur's last compilation, *Midlife*, two or three years ago, it was awful. I wish someone would have consulted me about that because the levels were all over the place, and I was really quite angry when I heard it. This time, I wanted to get it really, really right.”

21 arrives at a boom time for high-end box-sets. The likes of Pink Floyd, The Who and U2 have all enjoyed recent success with expensive and expansive remasters of their back catalogue.

“People are happy to spend £200-plus on a festival ticket, but they're not happy to spend their money on music – and that's really sickening to people who have tried to put a lot of time and effort into it,” added Street.

“When you see your work being appreciated like this – and bought by people who want to listen to it properly, not through a pair of iPod headphones – it's really encouraging.”



To the end: the 21 box set contains all seven Blur studio albums and 65 unreleased tracks

THE GREAT ESCAPE: I'LL BE BACK, SAYS SMITH



The first ever exec to sign Blur's publishing has told *Music Week* he expects to return to the industry after exiting Columbia UK this week.

Mike Smith signed Blur to MCA Music Publishing in 1990, and then signed them again to EMI

Publishing in 1995. After a successful spell at EMI, the popular exec became MD of Columbia UK in 2006, where he signed the likes of Calvin Harris, Mark Ronson, MGMT, Miles Kane, The Vaccines and Ryan Adams. However, he left the Sony-owned label this week.

“My long-term plans are always going to involve working with

songwriters, musicians and artists – helping them to develop and take forward their careers,” he told *Music Week*. “I've been very blessed throughout my career, but particularly in the last six years, to have worked with unquestionably some of the greatest artists in the world. I want to continue to do that in future, and I have every confidence that I'll be able to.”

TAKE THAT, ROBBIE WILLIAMS, PRODIGY SONGS UP FOR GRABS IN DIVESTED VIRGIN CATALOGUES

Sony/ATV forced to offload classics to gain EMI Publishing purchase

PUBLISHING

BY PAUL WILLIAMS

Robbie Williams' Angels and Take That's Back For Good are among songs that the Sony/ATV-led consortium will have to divest to get its \$2.2bn (£1.4bn) takeover of EMI Music Publishing past European regulators.

The European Commission last week gave its approval of the deal surprisingly quickly - but with strict conditions that the buyers dispose of four song catalogues in addition to a dozen contemporary Anglo-American songwriters.

These will comprise Virgin UK, Virgin Europe and Virgin US from the EMI side of the business and Famous Music UK, which was acquired by Sony/ATV in May 2007 as part of its buyout of Famous Music. This was one of the first big deals overseen by Marty Bandier in his role as Sony/ATV chairman and CEO, having joined the publisher after 17 years running EMI Publishing.

Music Week understands there has already been significant interest in acquiring the catalogues - especially Virgin, which contains some of the greatest and most successful songs of all time.

These include Robbie Williams' share of early solo hits such as Angels, Let Me Entertain You and No Regrets, all written with Guy Chambers.



Take That, third party: A buyer must now be found for shares in classic Take That and Robbie Williams songs

The Virgin UK catalogue includes Gary Barlow's Take That hits during the band's first run, among them Back For Good, Pray and A Million Love Songs.

Liam Howlett-penned Prodigy compositions such as Firestarter and Breathe are also housed here, as well as the likes of The Drugs Don't Work and Sonnet, penned by Richard Ashcroft for The Verve.

Publishing rights to a number of the biggest hits enjoyed by Virgin Records before Richard Branson sold the record and publishing companies to EMI in 1992 are also likely to tempt potential buyers. These include Culture Club hits Do You Really

Want To Hurt Me and Karma Chameleon, stakes in Human League classics including Don't You Want Me, Heaven 17's Temptation, Orchestral Manoeuvres In The Dark's Enola Gay, XTC's Making Plans For Nigel and even Monty Python classics such as Always Look On The Bright Side Of Life and The Lumberjack Song.

Virgin US's catalogue includes Lenny Kravitz's Fly Away and songs by Ben Harper. Famous UK houses compositions by the likes of The Kooks and Placebo.

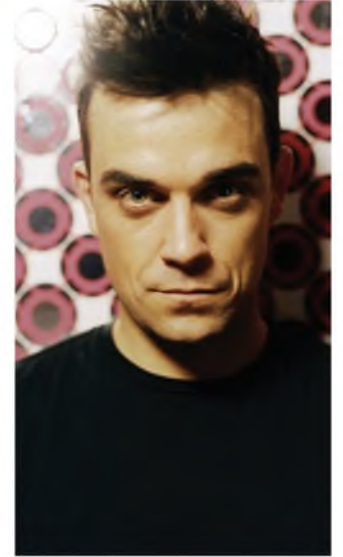
The consortium, which is headed by Sony/ATV partners Sony Corporation and the Michael Jackson estate but also

includes the Mubadala Development Company, will not have to dispose of any of these catalogues until after the EMI Publishing deal is completed. Regulators in various territories, including the US and Australia, are still examining the buyout.

The disposal programme is similar to what Universal Music Publishing had to undertake to win EC approval for its €1.63bn Euros (£1.3bn) takeover of BMG Music Publishing.

The catalogues in question in that deal sold in 2008 to a new company, which eventually launched as Imagem.

However, the Sony/ATV-led consortium also finds itself in



"The Virgin UK catalogue includes Gary Barlow's Take That hits - among them Back For Good and A Million Love Songs - as well as Liam Howlett-penned Prodigy songs such as Breathe and Firestarter and Richard Ashcroft's compositions for The Verve"

new territory as it will further have to let go of 12 current Anglo-American writers from across EMI and Sony/ATV to deal with regulatory concerns about the new combined entity's domination of chart hits.

The names of the writers have not been revealed, but these disposals would include their recent and future musical works.

Sony/ATV declined to comment on the matter.

VIEWPOINT 'THE EC DIDN'T TAKE A BLIND BIT OF NOTICE OF INDEPENDENT CONCERNS'



NIGEL ELDETON
EUROPEAN PRESIDENT, PEERMUSIC

Nigel Elderton on the EC approval process for the Sony/ATV buyout of EMI Publishing:

"Clearly as an independent publisher peer has been concerned to ensure that consideration has been given to market dominance of the

new Sony ATV/EMI entity - and in particular how this might affect the emerging online market in terms of fees, competition and access to repertoire.

"As you will be aware the EC published an exhaustive list of questions which we and others were compelled to respond to which required a great deal of management time both for me and my colleagues. It would

appear, if the initial reports are to be believed, that virtually none of our concerns have been taken on board nor our suggested remedies in terms of divestment of repertoire which could serve to allay many of our concerns.

"If the initial reports are true it does beg the question as to why the EC bother to engage with us if they don't take a blind bit of notice of the opinions and

concerns that we have expressed.

"Having been involved in a similar process with the Universal-BMG acquisition and divestment of catalogues it seems to me that those responsible within the EU for overseeing such mergers and acquisitions of IP rights have failed to learn the lessons of the past when considering the value (and lifespan) of the repertoire being offered for disposal."

NEWS

NEWS IN BRIEF



■ **BMG CHRYSALIS:** Manchester rock band James (pictured) have signed a publishing deal with BMG Chrysalis UK covering their back catalogue.

■ **BASCA:** The British Academy of Songwriters, Composers and Authors (BASCA) is to host a celebratory concert on December 5 to mark the 10th anniversary of the British Composer Awards.

■ **WENHAM LIBRARY:** A unique music service was launched last week at the Royal Hospital for Neuro-disability (RHND) by Alison Wenham, chairman and chief executive of the Association of Independent Music. The Wenham Music Library will stand in memory of Alison's late husband Nick Wenham, who was a patient at the London hospital. See the next edition of *Music Week* for more.

■ **DEEZER:** The French streaming service has joined with music magazine and website Artrock as its official review partner.

■ **ABSOLUTE:** Keane's new studio album is to be launched next week with a Q&A hosted by Absolute Radio breakfast show presenter Christian O'Connell.

■ **FLUX PAVILION:** Bass music producer and DJ Josh Steele, aka Flux Pavilion, has announced a full UK headline tour for October.



■ **IGGY POP:** The star's new album, *Après*, will be released on May 9. The record is made up of cover versions of songs that have inspired him – most of them in French. It will be available through: vente-privee.com

■ **FULHAM FEST:** South-West London venue Under The Bridge is celebrating its first birthday tonight (Friday, April 27) with a free live music festival from 7pm–2am as part of Fulham Fest – which will see 12 bands play over four venues in the area.

For all of the latest Music Industry news, bookmark

MusicWeek.com

CREATIVE COALITION CONFERENCE SEES BODY'S GEOFF TAYLOR CALL FOR DEA CODE IMPLEMENTATION

BPI pushes Government on copyright legislation

POLITICS

■ BY TOM PAKINKIS

BPI chief executive Geoff Taylor urged government, ISPs and internet search providers to accelerate action in the fight against piracy at a Creative Coalition Campaign conference on Monday.

The conference brought together creative sector reps from the UK, US, Spain and France to discuss lessons in establishing robust IP frameworks.

Taylor pointed out the UK music industry's creative success as well as its "successfully growing digital business" but ultimately concluded: "Whether we continue to grow and become an exporting industry that creates jobs depends on the decisions the Government takes.

"It's been two years now since the Digital Economy Act was passed and we've still not had a code published," he said, on a panel that also included CBI director for Competitive Markets Matthew Fell and Kudos Film & Television chairman Stephen Garrett.

"We're waiting for the Communications Act green paper," Taylor continued. "What we need in there is measures that will require search engines, payment providers and all the other players in the internet ecosystem to play a responsible role in trying to make sure that people go to legal sites and not pirate sites.

"We also need the Government to stop these endless reviews of copyright," he added. "There seems to be this assumption that copyright is an inhibitor to growth but actually it's a driver to growth. All the evidence shows that we create jobs through investment in IP. We're able to export the IP we create in the UK and too much of the agenda around IP seems to be driven by allowing US tech junkets to get copyright material for free instead of negotiating



Geoff Taylor, BPI Chief pushed Government on IP at event (above)

licensing and that's not right."

Taylor went on to say that ISPs and search engines were benefiting indirectly from pirated content, giving the example of adverts that appear next to the "billions and billions of searches for illegal content".

"Indirectly the pirate behavior is monetised," he explained. "This

is why the Digital Economy Act is needed – but also the Communications Act. We really need measures that ensure that those who benefit [from piracy] indirectly

take some responsibility." On top of urging legislators to take action, Taylor encouraged internet service providers to take their own stake in the music industry by launching their own music services.

"We want to try and persuade ISPs, search providers and all of the intermediaries on the internet that they're much better off working with the content sector to create a really thriving content business in which they share," he said. "We would like ISPs to launch music services in the UK; we would like Google to launch music services in the UK, and then take a share of the value that's created in restricting legal content, rather than allowing piracy to continue and monetising it indirectly."

Music is GREAT campaign DVD announced

The music industry is backing a campaign designed to promote the UK abroad and capitalise on the interest generated by the London 2012 Olympic and Paralympic Games.

The Music is GREAT week will begin on Monday, May 14, with all proceeds going to Save The Children. A DVD compilation will be released to celebrate the most iconic British live music acts through history.

The compilation spans three decades of classic performances. It includes David Bowie's rendition of Ziggy Stardust at Hammersmith in 1973, Radiohead's 1997 performance of Karma Police at Glastonbury and Adele's version of Someone Like You at The 2011 Brit Awards.

Organisers say Music is GREAT week will offer an "opportunity for artists, bands and music fans to pay tribute to British music – past, present and future – through a number of exciting events and appearances".

The DVD will be available digitally from iTunes and Amazon and on physical release from HMV stores. For more information visit: facebook.com/MusicisGREATBritain

MUSIC IS GREAT
BRITAIN



Andrew Miller memorial set for May

A memorial to mark the passing of concert promoter Andrew Miller will take place on Wednesday, May 16 at St Anne's Church, Highgate Hill.

Miller, who founded of the Nordoff Robbins Music Therapy fund-raising committee, died peacefully on February 16.

His clients in music promotion included Barry Manilow, Supertramp, Joan Armatrading and Meatloaf.

His involvement with Nordoff Robbins began in February 1976, having been approached by Lady Bradford, who was then holding coffee mornings to raise money for the

Andrew Miller: with daughter Faye who will continue to run his business



music therapy charity.

He raised millions for NR, steering his committee to bring about fundraisers and annual events still running today, such as the Silver Clef Awards.

In 1990, he staged Knebworth '90 – an open air concert featuring Paul McCartney, Genesis and Eric Clapton. It raised a million pounds, and helped realise the BRIT Trust's dream of building the BRIT School for Performing Arts in Croydon.

"Andrew was a unique character and I'll miss him," said Armatrading. Manilow added that Miller would be "greatly missed by us all".

blur 21

30TH JULY 2012

CELEBRATING 21 YEARS, 20 UK TOP 20 SINGLES,
5 UK NO 1 ALBUMS & OVER 15 MILLION ALBUM SALES



PERSONALLY COMPILED BY THE BAND THE BLUR 21 CAMPAIGN PRESENTS

21-DISC SUPER DELUXE BOX SET

- All 7 newly expanded two-disc studio albums
- 4 discs of Blur rarities exclusive to Blur 21: The Box. Includes over 3 ½ hours of unreleased material
 - Three DVDs, including over 2 hours of previously unreleased footage
 - Collectable 7" of a previously unreleased Seymour-era live track
- Deluxe hard-bound book with a new, extensive interview with the band and previously unseen photos

2CD SPECIAL EDITION BOXES OF ALL 7 STUDIO ALBUMS

- Remasters of the first 5 albums overseen by Graham Coxon and Stephen Street
- All 7 albums expanded with an entire disc of bonus material
 - Exclusive Blur artwork postcards
- Expanded booklets with unseen photos and a brand new interview with the band

HEAVYWEIGHT VINYL BOX

- All 7 albums on 180gm, audiophile vinyl in original replica packaging (also available individually)

EMI

WWW.BLUR.CO.UK/BLUR21

www.facebook.com/blur | www.twitter.com/blurofficial

Parlophone

DATA DIGEST

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

▶ THE PLAYLIST



IMAGINE DRAGONS

It's Time (Interscope)

Big at radio in the US, this is a huge, career-defining hit from the Las Vegas group, who have been working closely with Alex Da Kid on their debut. (Single, tbc)



NINA NESBITT

The Apple Tree (N2 Records)

Championed by Ed Sheeran, Nesbitt signed a publishing deal with BMG Chrysalis last year. The teenager's debut is an infectious slice of upbeat folk pop. (From EP, May 7)



SKRILLEX & DAMIAN MARLEY

Make It Bun Dem (OWSLA/BigBeat)

A tame track by Skrillex's production standards doesn't make this collaboration any less memorable, all screaming synths and a throbbing reggae groove. (Single, out now)



THE NEIGHBOURHOOD

Sweater Weather (Unsigned)

Generating A&R heat on both sides of the Atlantic, The Neighbourhood pen cool, West Coast indie-pop with plenty of radio-friendly moments. (Single, tbc)



DOT ROTTEN

Overload (Mercury)

Sampling the familiar hook from Robert Miles smash Children, Overload is hugely commercial which should will step up the debut album campaign. (Single, May 28)



MAXIMO PARK

Hips And Lips (Co-Op)

The first single proper from Maximo Park's new album, this is an immediate and contagious song that bodes well for their upcoming LP. (Single, tbc)



THE CHEVIN

Drive (So Recordings)

As the first true single from the Brit trio's new album, this has already pricked the ears of the David Letterman show where they'll perform next month. (Single, May 28)



OF MONSTERS AND MEN

Little Talks (Island)

Little Talks is nearing half a million sales in the US where it debuted at No.1 on the iTunes All charts. Little Talks will follow the single Dirty Paws in the UK. (Single, tbc)



CHERYL

Call My Name (Polydor)

Calvin Harris written and produced dance-pop perfection boasting a huge radio hook. The first taste of Cheryl's new album, A Million Lights, out June 18. (Single, June 10)



WILD BELLE

Keep You (Unsigned)

The interest continues to heat up for this talented duo ahead of their first UK show with Haim on May 9. Stunning stuff. (Single, out now)

BREAKOUT



DIE MASON DIE

Based around enigmatic 19-year-old Samuel Mason; Welsh-born, Australian-raised and now London based, Die Mason Die are set to infiltrate London's live scene with energetic performances. They fuse soaring falsetto and folk fingerpicking with screaming growls, emotive vocal harmonies and chaotic guitar loops.

Get on the guest list at musicweek.com/breakout

SIGN HERE



Twin sisters Ellie and Louise Macnamara, also known as Heathers, have signed a global four-album publishing deal with Universal Music Publishing UK and have just finished recording their second album. They play the Camden Barfly on April 26.

GIG OF THE WEEK



Who: NKOTBSB

(New Kids On The Block/Backstreet Boys)

Where: The O2 Arena, London

When: April 28-29

Why: Two of the biggest-selling US boy bands of all time bring their joint show to London for two nights.

SALES STATISTICS



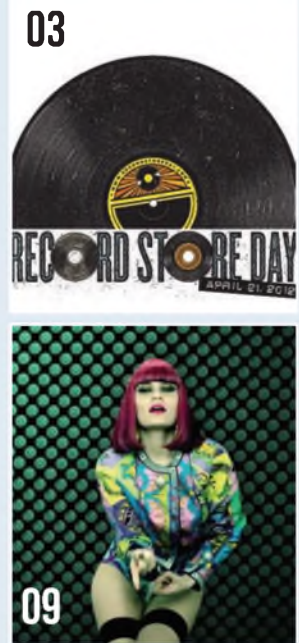
CHART WEEK 16

Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	3,349,407	1,116,292	287,989	1,404,281
PREVIOUS WEEK	3,305,764	1,127,666	318,552	1,446,218
% CHANGE	+1.3%	-1.0%	-9.6%	-2.9%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	53,767,466	22,062,921	5,094,032	27,156,953
PREVIOUS YEAR	49,834,179	26,285,121	5,006,816	31,297,937
% CHANGE	+7.9%	-16.1%	+1.7%	-13.2%

TOP 10 STORIES ON MUSICWEEK.COM

Musicweek.com's most-read stories for period ending April 24, 2012



- 01** Sony/ATV-EMI deal approved, say reports
Thursday, April 19
- 02** Bandier confirms Sony/ATV, EMI Publishing layoff plans
Thursday, April 19
- 03** Official Record Store Chart launched
Wednesday, April 18
- 04** Horowitz appointed chairman and CEO of UMPG
Thursday, April 19
- 05** Simon Cowell supports EMI buyouts
Wednesday, April 18
- 06** Spotify announces global partnership deals
Wednesday, April 18
- 07** Warner Music promotes Mark Fry in Nordic office
Wednesday, April 18
- 08** Bandier's joy at EC deal approval
Friday, April 20
- 09** A lesbian Jessie J would 'turn off male fans', suggests Sun
Thursday, April 19
- 10** Mike Smith exits Columbia UK
Tuesday, April 24

CRITICAL MASS



metacritic
Keeping score of entertainment

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

www.metacritic.com



84

LOUIDON WAINWRIGHT III
Older Than My Old Man...



68

DRY THE RIVER
Shallow Bed



63

BATTLES
Dross Glop

For daily news visit musicweek.com

THE MAGIC NUMBERS

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

887m

Dollars in revenue - Spotify CEO Daniel Ek's aim for 2012

18

Months of prison-time given to Leonard Cohen's former manager for harassment

158

Days until the Live Music Act comes into play on October 1



2

Months since Capital FM played a One Direction (pictured) track following that Brit awards gaffe



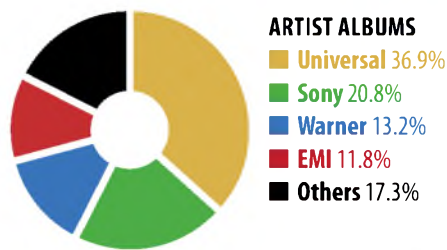
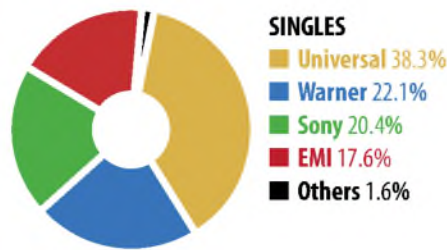
47m

Pounds added to P Diddy's (above) estimated personal net worth since last year

9

Members in newly amalgamated boy band NKOTBSB (New Kids on the Block and Backstreet Boys)

MARKET SHARES BY CORPORATE GROUP WEEK 16



FEEDBACK

● **Simon Cowell supports EMI buyouts – but warns labels not to stand still**

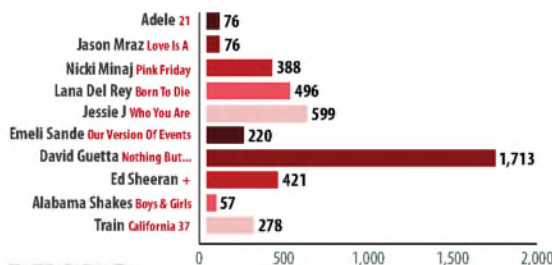
John Campbell: "How wrong Simon is. The cartel that has become the music business is strangling the creativity that indies nurture and just provides a platform for safe banal muzak as is evidenced by listening to current radio. They want an accountants foolproofed pre-programmed market where by they treat the public as lemmings all dancing after their predictable rap sheet. Keep EMI independent – or close it. Why don't the rich artists that have made the label form a co-operative and rescue it..?"



Trevor Rotten: "Could be that Mr Cowell has contributed to the falling sales of music. If you're a kid growing up in the last decade or so, you might be forgiven for thinking that his 'talent' shows represent the best of what music has to offer, yet somehow the non-thinking great British public have been brainwashed into thinking he is the voice of music. If Simon gives it the thumbs up, the soppy crowds roar their approval and love him all the more. Scary. One day soon the public will come to their senses and see that he's not about the music. Till then, God is in the house..."

PIRATES' BAY

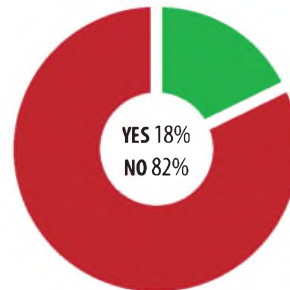
NUMBER OF ILLEGAL FILES FOUND BY MUSO.com OF TOP 10 ALBUMS ON APRIL 23



Source: Muso.com

MUSIC WEEK POLL

This week we asked...
Would you pay to see a posthumous artist hologram in concert?



Vote at www.musicweek.com

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



@theeviluncle Does anyone know if Tempa T is actually running for London Mayor? Cos I would definitely vote for him. #VOTETEMPAT (Austen Cruickshank, Visible Noise) Monday, April 16



@DJTrevorNelson I must love biscuits to leave the studio in the middle of my show and run to the shop just to dunk with my tea .much love to fruit short-cake (Trevor Nelson) Tuesday, April 17



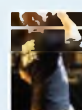
@sarah_hall Patti Smith has announced a UK tour in September. They will be THE hottest tickets around! (Sarah Hall, Sony Music) Tuesday, April 17



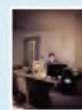
@bellaunion While US nightly chat shows clearly outnumber ours, the music bookers on the US shows are at least tuned in to music that's current. (Bella Union) Tuesday, April 17



@Palomafaith those dudes that stand in covert grdn painted gold,just standing still.I wonder what they are thinking of? Are they meditating or depressed? (Palomafaith) Thursday, April 19



@ARRJAYKAY Job rejection for the role I spent £150 on train fare to interview for. Ball Sack. (RJ Keeling, Fink Music) Thursday, April 19



@lukeywilliams I'm gonna say it. Justin Bieber - 'Boyfriend' is my TUNE!! #swag (Luke Williams, Insomnia Management) Thursday, April 19



@cowboystyle that awkward moment at work where you're looking for analytics, have an autocomplete fail, and end up googling 'anal' in front of everyone. (David James Lennon, Universal Music Group) Thursday, April 19



@MichaelCragg In Taiwan, Ed Sheeran is known as 'Ed Red Head'. (Michael Cragg, Freelance) Thursday, April 19



@Eve_Barlow But I have it all on my iPod. #vinyl #recordstoreday (Eve Barlow, Q) Friday, April 20



@MBCFred Venues need to use a lighter hand stamp. IF I WANTED A TATTOO ON THE BACK OF MY HAND I WOULD GET ONE. (Freddie Mellor, MBC PR) Friday, April 20



@iAm_Ryan Courts have ordered Youtube 2 prevent users from uploading copyrighted videos & make a back payments of royalties... folks abt 2get PAID! Lol (Ryan Jermaine Bruce, Sony Music) Friday, April 20

INK SPOTS

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

Slash says if he doesn't keep busy then bad things happen on the cover of this month's *Classic Rock* and, inside, reflects on the perils of fame, admitting he hates doing the "fucking red-carpet thing".



The Cult's new album *Choice Of Weapon* has also gone all self-reflective. Described as an "intimate autobiographical record", it includes a track written by frontman Ian Astbury about self harm.

Aerosmith claim the camaraderie has returned as they go back to their roots for the bands long-delayed 14th album which "has a feel of some of the early stuff" and blues songstress **Grainne Duffy** talks about how she's reluctant to play the young-attractive-female card and says her vintage music taste didn't win her any popularity contests at school.

Essi Berelian gives **Savage Sons Of Malice** seven stars on the reviews page saying that the rather meat 'n' potatoes lyrics are set aside by a "swaggering bullish display" of memorable riffing. Meanwhile, according to Mark Beaumont, **Garbage** have returned after a seven-year hiatus still "hot on the heels of the future" with *Not Your Kind Of People*.



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DATA DIGEST

PICTURE OF THE WEEK

YOU BETTER BELIEB IT

April 23, Supperclub, London
Reggie Yates and Justin Bieber chat at the first UK album playback of Bieber's forthcoming release, Believe.



THE TASTEMAKERS

Today's opinion formers predict tomorrow's headline acts



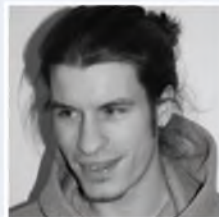
ANDY THRELFALL
(DAILY STAR SUNDAY)
Cocabelle - Never Wanna See You Smile

Summoning up influences as diverse as The Corrs, touches of Genesis' Ripples and even a snatch of Snow Patrol, Liverpool-born Cocabelle scores massively with this epic soundscape having already followed in the footsteps of those rather Fabulous Four by playing a set at The Cavern Club.



CHRIS HAWKINS (6 MUSIC)
Dan Whitehouse - My Heart Doesn't Age (It Just Gets Older)
Tiger Dan Records

Here's a simple song about staying young, delivered in a beautifully warm way. It's a delightful, wistful guitar track with neat vocal effects and lyrics which involuntarily swerve your gaze to the sky. In the case of this excellent debut single, one listen will leave you wanting more and more.



KRISTAN J CARYL
(FREELANCE)
Claro Intelecto - Reform Club

A deeply immersive listen. Dubby techno frameworks are filled in with stirring strings, smeared soft focus melodies and the most luscious of live key arrangements, with the result being a human, full blooded album that marries real mood with a subtle sense of motion.



MARTIN ASTON
(FREELANCE)
Tom Williams & The Boat - Teenage Blood
Wire Boat/Moshi M

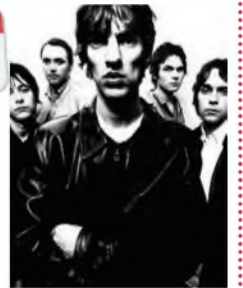
Nu-folk on Moshi Moshi? Maybe the label anticipates Mumford-style success for Williams and his Boat crew, though their second album is a heavier, giddier slice of rock-roots grit in thrall to forgotten cult Australians The Triffids, with a dash of Tom Petty's Heartbreakers.

ON THIS DAY

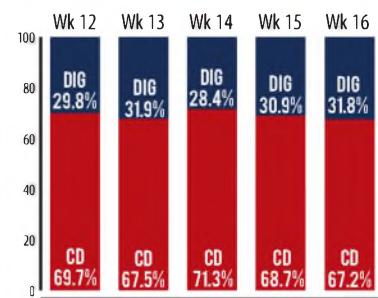
APRIL 27

Tuesday, April 27 1999

The Verve announce they are splitting up. Leader Richard Ashcroft will go on to score a UK No.3 single with A Song For The Lovers in 2000 as well as a UK No.1 album with Alone With Everybody.



DIGITAL vs PHYSICAL



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

CD
DIGITAL

Official Charts Company

CAMPAIGN SUPERNOVA

LMFAO - Sorry For Party Rocking



THE LOWDOWN

Released: June 21, 2011
Label: Interscope
Contact: Stephanie Duncan-Bosu
Stephanie.Duncan-Bosu@umusic.com

SINGLE

A remix bundle of single Sorry For Party Rocking (released April 16) offers seven tracks inspired by the song.

TV

The group will be opening this year's Sports Relief with a performance as well as performing on Jonathan Ross and the Let's Dance semi-final.

RADIO

Party Rock Anthem was named Scott Mills' Record Of The Week as well as featuring on the A lists of both Kiss and Radio 1. Sexy And I Know It featured also featured on both Radio 1 and Kiss lists as well as being Greg James' Record Of The Week. Champagne Showers appeared on the Radio 1 B list and Kiss.

PRESS

So far, features have appeared in *FHM*, *Metro* and *Daily Mirror Ticket*.

LIVE

LMFAO are confirmed to open for Madonna at Hyde Park on July 17 as well as playing V Festival. The duo have played sold-out shows across the UK, including Islington Academy and Shepherd's Bush Empire.

ON THE RADAR **JAKE BUGG**

"I GET COMPARED TO DYLAN quite a lot and loads of other people – it means no one can actually put their finger on it which is brilliant," reveals 18-year-old Mercury signing Jake Bugg.

Speaking to *Music Week* about his sound, he said: "I like to put as many of my influences in my music as I can: have a range, but keep it sounding like me, using little bits of everything and blending it into my music – it's folk, country, rootsy."

Bugg is riding the crest of a wave at the moment, touring Europe with Michael Kiwanuka and having his new single, *Lightning Bolt*, hailed as Zane Lowe's "Hottest



Record in the World'. This follows a swift six-month turnaround between getting management (he was spotted on the local gig circuit in Nottingham) and signing a record deal (two months after his demo was submitted).

He's had an abundance of early support from Radio 1, DJs and has

seen the Kaiser Chiefs and The Courteeners come to his gigs.

As well as constant touring, Bugg's planning his debut album too: "We're just looking at producers. There'll be tracks on it from my forthcoming EP which is a sneak preview itself. I've got about 40 songs at the moment."

Other current activity includes a No 2 spot on the iTunes singer-songwriter chart with track *Country Song*: "People have been saying they've Shazamed it," he revealed. "So it seems to be making an impact. It's on a Greene King beer advert and has also been played before the FA Cup semi-final."

The hotly-tipped musician has come a long way since his appearance on the *Introducing Stage* at Glastonbury in 2011, but even with the fast-paced rise of success, Bugg seems to be keeping a level head: "I just take every day as it comes really," he said. "Travelling the world playing music, it's what

ESSENTIAL INFO

LABEL Mercury Records
MANAGEMENT
 Jason Hart jasonandrewhart@me.com
 Keith Armstrong
keith@kitchenwarerecords.com
RELEASES
 Free download: *Trouble Town*
 June 4: *Lightning Bolt*
 tbc 2012: EP
LIVE
 May 13–23, UK and Ireland:
 Supporting Michael Kiwanuka

I've always wanted to do. I don't take it for granted, I'm very grateful and looking forward to enjoying all the steps to get to where I want to be and hopefully I'll still be around in 50 years making records."

HE SAID / SHE SAID



“Having spent over 17 years of my professional life helping to build EMI Publishing, [this] is a very special day for me, personally”

Sony/ATV chief Marty Bandier celebrates the European Commission's approval of the global publishing takeover deal everyone's talking about

TAKE A BOW TEAM ALABAMA SHAKES



Label: Rough Trade
General manager: Jeannette Lee & Geoff Travis, Rough Trade
A&R: Jeannette Lee & Geoff Travis, Rough Trade
Manager: Kevin Morris & Christine Stauder, Red Light Management
Marketing: Ruth Patterson, Rough Trade
National press: Jamie Woolgar & Ben Ayres, Rough Trade
Regional/Online press: Camille Augarde, Rough Trade
National radio: Chris Bellam & Joe Dodson, Beggars
Regional radio: Robert Cannell, Beggars
TV: Chris Bellam, Beggars

MUST-SEE MUSIC TICKETING CHARTS

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

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	2	WESTLIFE	
2	4	LADY GAGA	
3	3	COLDPLAY	
4	7	STONE ROSES	
5	8	HAPPY MONDAYS	
6	5	EXAMPLE	
7	9	LIONEL RICHIE	
8	11	NOEL GALLAGHER	
9	10	MADONNA	
10	15	TOM JONES	
11	13	KEANE	
12	14	EMELI SANDE	
13	16	V FESTIVAL	
14	NEW	PROFESSOR GREEN	
15	18	BARRY MANILOW	
16	19	ELTON JOHN	
17	NEW	READING FESTIVAL	
18	NEW	HARD ROCK CALLING	
19	NEW	MICHAEL KIWANUKA	
20	NEW	T IN THE PARK	

HALL & NOTES



THE BEST LIVE VENUES IN THE UK

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Coming up

- 24/05 UK reunion: Eddie Jobson + John Wetton
- 27/06 John Hiatt
- 30/06 Charles Bradley
- 04/07 Gov't Mule
- 06/07 Mick Taylor
- 18/07 Dr. John
- 19/07 Dr. John
- 18/08 Divine Divine

UNDER THE BRIDGE

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 Fulham Rd
 Fulham, SW6 1HS
 t 020 7957 8261
 w underthebridge.co.uk
 Bands contact: info@underthebridge.co.uk

THE BIG INTERVIEW RICHARD RUSSELL

'I'M PAST THE POINT OF



This week, XL founder Richard Russell will receive the Music Week Strat Award – celebrating a unique and relentlessly tasteful career that has provided some of the most important music in modern history...

LABELS

■ BY TIM INGHAM

try and work on instinct; a sort of collective instinct that XL has developed by being a close-knit team. We have a feel for the sort of things we should get involved in and the things we shouldn't. The things other people think you should be doing are irrelevant. The rules, as much as people think there are rules, are nonsense."

Back before the internet, before Google, social media strategies and TV talent judges with big red buttons, there was the rave scene. It was disruptive, energised and brimful of disdain for the worst of popular culture. And it taught Richard Russell a heck of a lot.

Rave's rise in the late Eighties had roots in the pills'n'thrills'n'bellyaches of the acid-house era, enhanced by a brazen blend of American breaks and Jamaican dub, plus a big dumb whack of European electronica. These multifarious influences were an enticing draw for Russell, then a teenage north London hip-hop obsessive and prolific club DJ.

He loved the music, identified with its biggest fans and – by unleashing the freshest cuts each and every week on pirate radio and in front of saucer-eyed, hedonistic dancefloors – cultivated a refined nose for its smashes-in-waiting.

Alongside friends Nick Halkes and Tim Palmer, the owner of regular haunt Groove Records in Soho, Russell set up a niche label to capitalise on the trio's closeness to the scene, and to concrete their position within it.

"We couldn't really get it wrong," recalls Russell in XL Recordings' Ladbroke Grove London offices, 23 astonishingly successful years later. "The records we were putting out were sort of road-tested. There was very little planning. No one considered themselves as an 'artist' – we never used that word. Our tunes were simple, made quickly and were fucking great."

Listen to XL's efforts from that era now – including Russell's own chart hit *The Bouncer* by Kicks Like A Mule – and you're confronted by a reckless, repetitive aural assault; strikingly of its time yet liberatingly uncommercial. This is the sound of Russell's unconventional A&R education; the bedrock of an uncompromising, tastemaking XL.

GETTING A PROPER JOB'



ideology that has helped launch the careers of artists as diverse as The White Stripes, The Prodigy, Adele, The xx, Radiohead, Dizzee Rascal, The Horrors and MIA.

"Those rave records were the first phase of a kind of unconsidered DIY spirit [at XL]," explains Russell. "It's one very similar I would imagine to where the first flush of English indie labels came from – Martin with Beggars and the rest. My parents tell me I was quite anti-establishment from a young age. I think I've always had a mistrust of institutions."

Interestingly, Russell has never had a job outside of music. As well as his fledgling DJ career, his teens involved stints working for Island Records, music export company Caroline and two retailers:

Loppylugs in Edgware and Vinyl Mania in New York – where he surprised bosses by pitching up, aged 17, following a semi-serious transatlantic job offer over the phone.

He adds: "I did work experience in the warehouse of Island Records back in its golden period. In a way, that version of Island has been the model for all of this – it was what I foolishly thought all record companies would be like: multi-cultural with incredible taste and different styles of music – brilliant."

If rave and punk were responsible for XL's rebellious spirit, and Island can claim inspiration for the diversity of its roster, Russell's belief that his artists should heavily contribute to label decisions was empowered by one individual: The Prodigy's Liam Howlett.

"As soon as Liam and I met there was definitely

a very close connection," he says. "We were exactly the same age, were hip-hop fans from suburbia – and we were ambitious."

The Prodigy's first LP, *Experience*, hit shelves on XL in the centre of the rave scene that spawned the label. It was a triumph, with singles such as Charly, *Out Of Space* and *Everybody In The Place*

beginning to trouble the mainstream. But the group's second effort was a more driven, aggressive beast.

Music For The Jilted Generation railed against the corporate mutation of the rave movement. It turned the scene on its head, and became both Howlett and XL's first mega-hit.

"When Nick [Halkes] left to set up *Positiva* after the first Prodigy album, Liam just had this focus," recalls Russell.

"Things really clicked after a TV appearance on a show called *Dance Energy*. Liam didn't think it was good and he said: 'We're not going on TV again.' It was a brilliant decision, and saved the group an awful lot of time, trouble, aggravation and stress. It wasn't their medium, they didn't need to do it. I realised that if you're working with the right artists, they don't have to do everything. If a label tries to make them, it only comes from a place of fear.

"That moment with Liam leapt into my head during a meeting here with Adele 20 years later. She said to all of us: 'I'm not doing festivals, it's not

ABOVE/LEFT
The desk job: Russell in his two recording studios – at home in West London (left) and at XL's Ladbroke Grove office (above)

BELOW
The way they were: XL staff (with Russell in the foreground) captured on a magazine cover in – as if you couldn't guess from looking at it – the early Nineties

my place.' That was before she was even successful – very few artists would have the confidence to make that decision. Some people would say she was risking earning less money, but it doesn't work like that. Maybe you're going to earn less money, but maybe you're going to be a lot more successful because you've got the balls to not just jump through every hoop. That's definitely what I look for and what interests me in an artist – not being a follower."

You only need spend an hour in XL's modern-day HQ to see just how prominently that strong-minded spirit cuts through the company – and how much belief it places in its artists' decisions. The writing is quite literally on the wall.

Amongst the well-wishing from performers and counter-culture music media relics, Russell's office – a spacious, open-plan shack adorned with slacker brown leather sofa and rarefied acoustics – projects a daily reminder of the exec's place in the scheme of things. 'THANK YOU FOR YOUR MUSIC', reads a gaze-grabbing sign – only the 'YOU' has been scratched away. In its place, that most primal of punk syllables: 'FUCK'.

Nip to the toilet, and you'll be greeted by hidden evidence of XL's sales triumphs; Russell uses shiny gold and platinum BPI discs – so often the pristine pride of the major labels – to decorate the walls of the company lavatory.

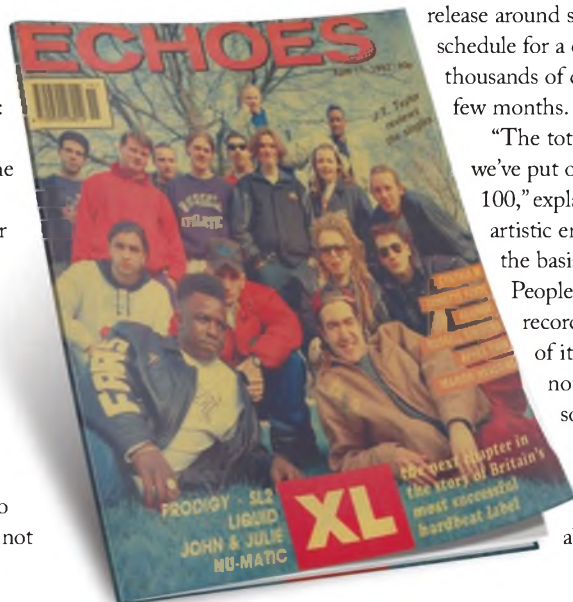
And on the door of the in-house XL studio (loaned to artists for free and stuffed with techy toys), there is a message more indicative of less exultant times: 'IDLERS, KEEP OUT!'

"All you can ask for sometimes is functionality, especially as a record company," says Russell. "We've had our dysfunctional periods in the past, for sure. There was a phase after The Prodigy's [third, record-breaking 1997 LP] *Fat of the Land* came out. We've recently put together statistics about how many records XL has released in its history – it was one that year. The focus had definitely gone. It was party central. That's a fairly poor work rate I suppose, but you can see how that would happen: The Prodigy are exciting people, and that was an exciting time."

In a more typical year, XL will still only release around six records – a taxingly tight schedule for a company that receives thousands of demo submissions every few months.

"The total number of records that we've put out in our history is around 100," explains Russell. "This is an artistic endeavour for me, so that is the basis on which I make decisions.

People say: 'Oh, you should do this record, you can make money out of it.' But I've got no interest. I'm not saying that because I'm some kind of saint or spend my time doing charity work. But money is not my motivating factor. It's about, 'Does it feel right?' Has



THE BIG INTERVIEW RICHARD RUSSELL

RICHARD RUSSELL ON...

DIZZEE RASCAL

Standout XL album: *Boy In Da Corner* (2003)



We used to have a venture with Mo' Wax and there were two guys there, Toby Feltwell and Nick Huggett, who were starting a short-lived new imprint called Platinum Projects. They brought in the White Label which Dizzee and Cage had put out of I Luv U.

Listening to it for the first time was such an incredible moment. I was so pleased to hear a British voice making a record like that. I found out he made the beat himself and I just thought he was out of this world. I felt grateful, in fact.

UK rap has always been a thing of real interest for me. Dizzee kicked the doors in for everyone. It really needed doing and I'm very pleased we got to play a part in it. *Boy In Da Corner* is a masterpiece, an unbeatable piece of work. It's a landmark classic British album of any genre – and incredibly deep given his age at the time.

VAMPIRE WEEKEND

Standout XL album: *Vampire Weekend* (2008)



They are still underrated. They gave us our first No.1 in America which is obviously a significant thing for any label. But I don't think they get quite the credit they deserve for how innovative their records are.

They are very literate but very entertaining and very catchy. They hark back to a great era of pop and New York music like Talking Heads. They're not the flashiest band in the world – but they've got an audience who have a real connection to them.

JACK WHITE

Standout XL album: *Get Behind Me Satan*, *The White Stripes* (2005)



In terms of being consummate, talented and multi-faceted, he has amazing depth. But he also offers great pop songs and concepts. He's an extraordinary performer and a great record producer, too. It's way more that you could ever really expect in one person, apart from maybe

Prince. His new solo record is fantastic as well. He's a complete one-off.

RADIOHEAD

Standout XL album: *In Rainbows* (2007)



Radiohead have become an artist from which there is an immense amount to be learned. Their career is a benchmark of how to navigate through what can be quite a murky industry and yet stay true to what you believe.

I was blown away by Thom's solo album, *The Eraser*. Records which are basically just electronics and vocals are a very hard thing to do well. He executed that brilliantly. Looking at their other albums, to me, *In Rainbows* is really outstanding. People get as much from it as they get from a great Beatles record. It's that good.

GIL SCOTT-HERON

Standout XL album: *I'm New Here* (2010 - produced by R. Russell)



I wasn't scared when I went to meet Gil in jail - but I was scared when we first went in the studio together. Making *I'm New Here* was incredibly meaningful for me personally, but I did doubt my own ability a few times.

The thing is, if you're frightened of something, if you recognise you're frightened of it, you can push your way through it. People get in trouble when they are frightened of things and they don't realise it - that's when they start behaving in weird fucked-up ways.

I had all sorts of record industry-type people saying: "Oh it's really great that you've given him an opportunity." I thought: "He's given *me* the opportunity!" He's one of the greatest artists of all time. He has 15 albums, and all of them are good. It's a magnificent body of work.



it got a shot at being important?"

Russell's "close-knit" workforce at XL are given a great deal of creative power. Signing artists is often a team effort, while the role of product manager and A&R are not treated as separate jobs. The boss likes his staff to stay "closely involved in a record throughout its life".

Welcoming colleagues to enrich his artist-centric, fastidious strategy has allowed Russell and XL to diversify into new and enjoyably uncomfortable areas – whether the libidinous electric jolt of *Peaches*, or the raw electric blues of *The White Stripes*.

The signing of Damon Gough, aka Badly Drawn Boy, was an important milestone in the widening of XL's scope away from Russell's dance heartland. The singer-songwriter rewarded the label's support with its first ever Mercury Prize in 2000 – a feat later repeated by Dizzee Rascal (2003) and The xx (2010).

"Damon's *The Hour Of Bewilderbeast* was a turning point," acknowledges Russell. "He had a nice sort of skew-whiff way of looking at the world, which I really liked. Until then XL was a dance



label – there was nothing wrong with that. But you can definitely get bored once people start thinking of you as being one particular thing. Badly Drawn Boy helped us start existing in different worlds."

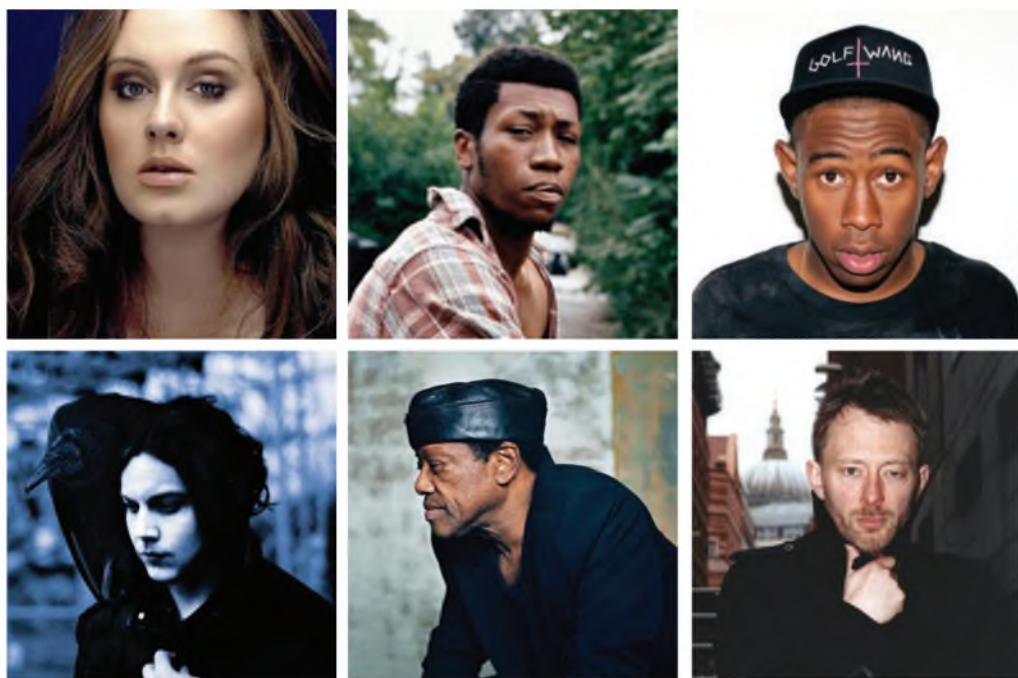
Those different worlds soon included *The White Stripes'*

breakthrough third LP *White Blood Cells* and Dizzee Rascal's industry-shaking debut – two records which showed like never before XL's propensity to unleash records in unfamiliar genres that would go on to sell millions.

None of this risk-taking would have been possible, acknowledges Russell, without the steady involvement of Martin Mills and Beggars Group in XL's operations: "Beggars and Martin take care, very efficiently, of a lot of functions – and do so with a lot of dedication and a lot of love. That has enabled me to think clearly about the creative stuff and about getting it out in the world in a strong way.

It's a fucking nightmare to put a record company together, it's like trying to put a band together. You need to look after the magic of it – and this structure is definitely how it's meant to be.





LEFT Listening space: Richard Russell checks out a new record in his XL office **ABOVE** XL's roster: the label's current range of artists includes Adele, Will.i.am and Tyler, The Creator (top row); Jack White, Bobby Womack and Thom Yorke/Radiohead (bottom row)

"I absolutely feel part of an independent label community," he continues. "For the sake of other independent labels, I wouldn't want anyone to stop thinking of us or Beggars as independent because of our success. I want us to show there is no limit to what you can achieve."

Russell's commercial accomplishments in the past few years – not least with modern industry phenomenon Adele – will have made many eyes glow green within XL's label peers. But although the exec counts his blessings, he's also got a top tip for anyone taking home a wage from the music industry: stop fighting so hard for victory – you've already made it.

"You have to stay aware of the fact that you're just privileged to be involved in any capacity in this business," he says. "The big dividing line is between not earning a living and earning a living. Beyond that, people get very hung up on the amounts – but it's really not that relevant. If you're past the point where you're ever going to have to go and get a proper job, that's a fucking result."

He continues: "I'm not actually that bothered if [a great record] is on XL or not. This isn't sport – to me, that's a massive mistake that music industry people make. It's not about you winning and others losing. It's fine to want to be successful; it is not fine

to want someone else to be unsuccessful. The more people engage with that kind of negativity, the less successful they will be."

And with that, Russell disappears, off to introduce his latest intriguing production work – an LP with soul legend Bobby Womack – to a friend behind closed doors.

The album will no doubt prove another absorbing addition to a pantheon of vital, enthralling records that bear the XL name; and an artist spectrum that has gifted the world everything from 'hardbeat' rave to bhangra-synth; indie Africana to a reborn rap master; and screeching Delta blues to the 21st century's defining soul star.

Without Richard Russell, these bizarre, sharp, fascinating projects may never have been brought to public attention. He fights the good fight for the weird and the mysterious every bit as much as he does the driven and the divine. In doing so, he not only enhances our industry, but the very fabric of our culture.

It is precisely because of this bravery, this discerning ingenuity, that his name will this week rightly take its place on *Music Week's* revered roll call of Strat Award winners.

Thank fuck for your music, Richard. And thank you, too.

RICHARD RUSSELL ON...

MIA

Standout XL album: *Kala* (2007)



She changed the label quite a bit just by her way of looking at things. I still think she's quite misunderstood. She doesn't always make things easy for herself but she has a terrific spirit. I consider her a good friend. She's just got a fascinating perspective and it's always just completely outside of how any of us looks at anything. She's very inspiring.

ADELE

Standout XL album: *21* (2011)



Adele came from a scene back in 2005 or 2006 – people forget that. It was grime-influenced, but mostly involved white kids picking up guitars. Jamie T was the prime person in it, but there was also Mystery Jets and Jack Penate. The closest anyone came to a name was 'Thamesbeat' – but that was never going to stick.

I presumed she was going to make a folk record, but as soon as she arrived here, she had a very strong idea about the music she wanted to create. I didn't know the producers she wanted to bring in – she already had her sound worked out in her head.

She made a succinct, executive decision that she wanted to sign with us in 2006, and she did a very small, sensible deal. She took far less money up front than other deals we were doing at that time. She didn't want to talk to any other labels, she just wanted to get on with it, with a minimum of fuss. There was a real focus and confidence about what she was going to do.

I'm good at working with people who would be all right without me, who'd be okay without XL. When you see it like that, the job becomes much simpler. You don't want to kid yourself it's because of you: it's not. You have to give raw talent the room it needs.

People have connected to Adele in a way which has been just completely unpredictable. I've been doing this for more than 20 years. We've never had a record that has sold as much as this – and I'll be doing this for at least another 20 years, and we'll never have another record that will sell as much as this again.

HIS MUSICAL EDUCATION

I was obsessed about music from when I was very, very young; I was obsessed with the radio and my dad's cassettes and records and I was into playing the guitar. From the age of eight I used to go to Edgware's two record shops all the time, and I was reading the *NME* by about nine.

I was a big fan of The Beatles from when I was very young and I still love Beatles records now. It's interesting how little kids gravitate towards The Beatles. It's like the best body of work that there is, and yet it just works on every imaginable level. It continues to sort of reveal itself in an interesting way throughout your whole life.



But it was the moment I heard rap music that I fell in love. I think I must have been 11. A very early memory is that I bought *The Message* by Grandmaster Flash (pictured) on 12-inch. I sat down

and listened to it at home on my dad's stereo again and again and again. My dad came in and asked: "What are you listening to?" I told him what it was and he said: "What's a sacroiliac? He's saying he's broken his sacroiliac. What does that mean?" I didn't know. There might have been something in that – the idea that you've really got to listen, because if you're not really listening then you're not getting the whole experience.

I was DJ'ing by the time I was 16. I found people paid for that, which I thought was amazing. I was too into music for school. I just wanted to put club nights on and try to make beats. I spent thousands of hours practising in my bedroom at home. I first used a sampler at The Tabernacle aged 17, and that was a total revelation.

To this day, they're still the three strands of what I do: producing, DJ'ing and running the label. I might be best known for one of them, but that doesn't mean it's any more meaningful for me than the others.



PICTURED FROM LEFT

Excelling at XL:

The label's Mercury Prize winners – Damon Gough/*Badly Drawn Boy* (2000), Dizzee Rascal (2003) and The xx (2010)

BUSINESS ANALYSIS PUBLISHING 2011

EDITORIAL

More power in fewer hands



EMI TOP SINGLES PUBLISHER AGAIN, Universal once more ruling on albums. On the face of it, at least, there was a real air of familiarity about how 2011 played out among the biggest players in the world of music publishing.

But, as we all know, with the European Commission approving the Sony/ATV-led \$2.2bn (£1.4bn) planned takeover of EMI Music Publishing, things within this part of the music industry may well never be the same again.

Such is the scale of this deal, the biggest there has ever been in music publishing, that it makes it impossible to assess 2011's newly-unveiled market shares for the UK without making proper reference to it.

As it was, the figures were already somewhat out of kilter with normality given the extraordinary impact on the numbers by Adele, who swelled her publisher Universal's score to record levels, but the results also have to be looked at from the point of view of what they may mean in the context of EMI and Sony/ATV's assets being administered jointly.

What we can safely assume is that Sony/ATV, which plans to run its current publishing operation and that of EMI as separate businesses but administer both, will overtake Universal on a global basis if the deal is passed by all regulators. It would also move ahead in the UK where, at least in terms of chart market share calculated by *Music Week*, EMI has managed to more than hold its own against a rival in Universal whose own interests were substantially swelled when it bought out BMG Music Publishing in 2006.

'The deal Sony/ATV has led for EMI will change the face of music publishing forever'

One easy assessment of the 2011 market share figures from the aspect of the EMI takeover is the simple arithmetic of adding up EMI and Sony/ATV's individual market shares and coming up with supposedly what Sony/ATV will then oversee.

However, history tells us this may not throw up an accurate forecast, a point illustrated when Sony and BMG merged in 2004. The new company ended up controlling a much smaller slice of the global music market than the two majors did collectively when they were individual businesses.

And there has been a similar outcome with the amalgamation of Universal and BMG's music publishing assets with the two companies' combined UK albums chart market share having been 38.4% in 2005, the year before their merger, but in this year just gone even an Adele-boosted record performance from Universal left it 10 percentage points short of that total.

As was the case when BMG Publishing was taken over, in the EMI deal we also have to take into account assets being sold off to allow regulators to grant approval, so that would further reduce the size of the assets Sony/ATV would look after.

But, however much of the market Sony/ATV would end up overseeing, the deal it has led for EMI will if fully approved change the face of music publishing forever, further reducing the number of individually-administered major owners and leaving more power in fewer hands.

Paul Williams, Head of Business Analysis

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

CHANGING THE

The ubiquitous Adele propelled Universal to the top of the albums publishing market in 2011 – but with the effects of the Sony/ATV-EMI Publishing merger just over the horizon, the future will be a very different place



EXECUTIVE SUMMARY

- Universal top albums publisher with personal best score of 28.8% thanks to Adele (right)
- EMI top singles publisher for second successive year with 23.1% share including Rihanna hit We Found Love penned by Calvin Harris
- Sony/ATV's 17.4% albums score company's highest yet and includes contributions from Ed Sheeran, Jessie J, Lady Gaga and Noel Gallagher
- Warner/Chappell's singles and albums market shares below 10% to place it fourth in both markets
- Kobalt top indie publisher after successes such as Moves Like Jagger with BMG Chrysalis runner-up



ALBUMS

■ BY PAUL WILLIAMS

Adele helped Universal Music Publishing dominate the albums market last year like no other publisher has this century as it grabbed a record share of sales.

UK and Europe president Paul Connolly and his company claimed a 28.8% share of the sector across the whole of 2011, which not only represented a new annual high for Universal but was also the largest yearly albums market share by anyone since the turn of the millennium.

Crucial to this achievement was its writer Adele whose own record-breaking 2011 with her albums 21 and 19 came largely with repertoire under Universal's control. Through Adele's co-writes and a cover of The Cure's Lovesong, which is also on the publisher's books, Universal commanded a 54.6% share of the year's top seller 21, while 87.5% of 19 was made up of the company's copyrights. This took in Adele's contributions and co-writes such as

Chasing Pavements by its then signing Eg White, who has since moved to Sony/ATV and turned up again as a contributor on the second album.

Adele's two albums sold nearly 5 million copies in the UK in 2011 with Universal's own shares of them equating to more than 3 million of these sales. The closest share any other publisher had of the 21 album compared to Universal's was BMG Chrysalis with a 15.5% stake, while EMI's handled 13.6% of the repertoire.

The Adele factor put clear water and then some between Universal and the rest of the field with second-placed EMI a distant 11.2 percentage points behind in market share calculations that reflect publishers' interests in the year's Top 50 sellers. The gap between the two rivals in 2010 when Universal was also top was 7.2 points and increased by nearly 60% over the following 12 months despite EMI's own score rising.

But, while the XL Recordings superstar made all the difference between Universal having a good year and a great one, the company was hardly reliant on

PUBLISHING LANDSCAPE

just one songwriter. For a start it had in Coldplay arguably the world's biggest band and whose fifth studio set *Mylo Xyloto*, almost entirely written by the group, finished as the sixth top seller in the UK of 2011. It also handled 44% of Olly Murs' *In Case You Didn't Know* and nearly two-thirds of fellow Universal signings' Chase & Status's *No More Idols*, the 15th and 20th biggest albums of the year, plus around one-third of Rihanna's *Talk That Talk* in 13th spot.

Finishing runner-up on albums for a second successive year, EMI saw its own market share rise from 17.2% to 17.5% with highlights including stakes in Rihanna albums *Loud* and *Talk That Talk*, around 29% of 2011's third top seller *Doo-Wops & Hooligans* by Bruno Mars and 60% of Amy Winehouse's posthumous *Lioness: Hidden Treasures*, which ranked 14th for 2011 and included contributions from the artist and fellow EMI writer Salaam Remi.

EMI also gained some further mileage through its signings Howard Donald and Jason Orange from *Take That's Progress*, 2010's top seller, which returned the following year in 18th place, and had lesser stakes in albums by acts including Cee Lo Green and One Direction.

Universal was not the only publisher posting a record annual albums score last year as Sony/ATV finished narrowly behind EMI in third position with a 17.4% share that included leading UK breakthroughs Jessie J and Ed Sheeran. Their debuts *Who You Are* and *+* were respectively the 10th and 11th top sellers of 2011, while more than three-quarters of fellow Sony/ATV signing Lady Gaga's second set *Born This Way* was under the company's control. And it also boosted the only release among 2011's Top 20 sellers to be written entirely by one individual, Noel Gallagher's hugely-

TOP 10 ALBUMS 2011

POS. ARTIST / TITLE / PUBLISHER

- ADELE** 21 *Universal* 54.6%, *BMG Chrysalis* 15.5%, *EMI* 13.6%, *Kobalt* 11.8%, *Sony/ATV* 4.6%
- MICHAEL BUBLE** *Christmas* *Warner/Chappell* 26.0%, *Peermusic* 16.7%, *EMI* 14.0%, *Carlin* 12.9%, *Universal* 6.7%, *MPL* 6.7%, *Sony/ATV* 3.3%, *others* 13.7%
- BRUNO MARS** *Doo-Wops & Hooligans* *BMG Chrysalis/Bug* 45.1%, *EMI* 28.8%, *Warner/Chappell* 8.4%, *Sony/ATV* 7.3%, *Universal* 4.0%, *others* 6.4%
- ADELE** 19 *Universal* 87.5%, *Sony/ATV* 8.3%, *EMI* 2.1%, *Kobalt* 2.1%
- VARIOUS ARTISTS** *Now! 80* *Sony/ATV* 29.0%, *EMI* 24.2%, *Universal* 12.8%, *Warner/Chappell* 10.2%, *BMG Chrysalis* 7.2%, *Kobalt* 6.9%, *others* 9.7%
- COLDPLAY** *Mylo Xyloto* *Universal* 94.1%, *Bucks* 4.1%, *others* 1.8%
- RIHANNA** *Loud* *EMI* 33.0%, *Universal* 20.7%, *Peermusic* 13.5%, *Warner/Chappell* 9.1%, *Sony/ATV* 4.7%, *Notting Hill* 3.1%, *others* 15.9%
- VARIOUS ARTISTS** *Now! 79* *EMI* 27.8%, *Universal* 15.2%, *Sony/ATV* 14.4%, *BMG Chrysalis* 8.9%, *Warner/Chappell* 7.3%, *Kobalt* 7.1%, *Bucks* 2.7%, *Peermusic* 2.5%, *others* 14.1%
- LADY GAGA** *Born This Way* *Sony/ATV* 77.3%, *Warner/Chappell* 11.3%, *Universal* 8.5%, *others* 2.9%
- JESSIE J** *Who You Are* *Sony/ATV* 55.0%, *Universal* 12.4%, *BMG Chrysalis* 9.0%, *Kobalt* 8.0%, *Warner/Chappell* 6.4%, *others* 9.2%

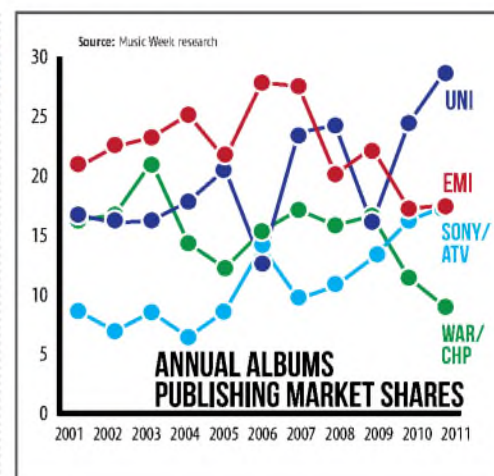
successful *High Flying Birds* album.

Sony/ATV's rapid growth in market share, having controlled less than 10% of the chart albums market in six out of seven years between 2001 and 2007, is also reflected by the company having the largest individual share of the Q4-issued *Now! 80* compilation. More typically EMI has the biggest stake of albums in the series, but its 24.3% share of this album compared to 29.0% for Sony.

The rise from 16.2% in 2010 of Sony's annual albums market share meant that between them the company and its consortium-led takeover target EMI controlled nearly 35% of the chart albums market in 2011. This was around 6.1 points more than the market leader Universal whose own albums share has risen significantly since it bought BMG Music Publishing in 2006. A combined EMI/Sony Music Publishing would also have led singles last year with a 37.6% share, more than



ABOVE
Higher and higher: Lady Gaga helped Sony/ATV to their best-yet performance – which can only gain momentum when the deal with EMI is concluded



double that of Universal, although none of these calculations take into account any assets being disposed.

In contrast to Universal and Sony/ATV's record runs, Warner/Chappell controlled less than 10% of the chart albums market for the first time this century last year. Its share slipped year-on-year from 11.4% to 8.9%, although this came with a few highlights, including claiming more than a quarter of 2011's second top seller *Christmas* by its signing Michael Buble and lesser shares of albums by the likes of Olly Murs and Lady Gaga.

Warner/Chappell was also the only major player not to have any interest in either of Adele's albums whose presence across 2011 shaped music publishing just as it had shaped most other industry sectors.

And Universal will be pleased to know its star signing's incredible story is continuing well into 2012, clocking it up yet more market share.

INDEPENDENT FOCUS ANNUAL PUBLISHER BATTLE DECIDED BY MOVES LIKE KOBALT'S

FIFTY YEARS TO THE MONTH since The Rolling Stones formed, a song inspired by their frontman has led Kobalt to become top independent publisher yet again.

Moves Like Jagger sold more than 1 million copies in the UK last year to sit at No.2 behind Adele's *Someone Like You* on the quarter-end chart and three of its four writers are signed to Kobalt, giving it three-quarters control of the song. It was Kobalt's biggest hit single of 2011 and played an important role in the company claiming an unrivalled 22.4% share across the year's independent singles and albums markets.

Another very vital factor in this victory, though, was timing because sat just behind Kobalt in second place is BMG Chrysalis whose 20.1% combined share includes hits from Bug, a company it purchased in 2011. However, BMG Chrysalis can only lay claim to

TOP 10 INDEPENDENT PUBLISHERS 2011

POS. COMPANY / MARKET SHARE

- KOBALT** 22.4%
- BMG RIGHTS** 20.1%
- BUG** 8.0%
- BUCKS** 7.2%
- PEERMUSIC** 7.0%
- GLOBAL TALENT** 6.9%
- IMAGEM** 4.2%
- CHESTER** 2.7%
- PRESENT TIME** 2.3%
- CARLIN** 1.4%

Bug's share for the last three months of the year by which time the takeover deal had gone through. It means for the first nine months of the year Bug is listed separately with its 8.0% market share over this period good enough for third place. Had Kobalt been Bug's owner across the whole of



2011, its annual market share would have been 28.1%, significantly more than Kobalt's.

Kobalt was far stronger in the year on albums and BMG Chrysalis on singles with Kobalt's singles highlights also including more than one-third of the Jessie J-fronted *Price Tag*, the year's fourth top

seller, through Dr Luke and 50% of Aloe Blacc's *I Need A Dollar*. Both Kobalt and BMG Chrysalis claimed a third share each of One Direction's *What Makes You Beautiful*, while the latter's other singles highlights took in Dan Wilson's 40% contribution to *Someone Like You* and various Bruno Mars hits once Bug had come under its control.

Between them the two independents controlled 27% of Adele's 21 album with Kobalt represented by Ryan Tedder and Greg Wells and BMG Chrysalis by Wilson and Fraser T Smith who has since moved to Sony/ATV. BMG also controlled nearly three-fifths of Cee Lo Green's *The Lady Killer*, the year's 16th top seller.

Bucks was the year's fourth biggest independent with a 7.2% share that included 16% of Ed Sheeran's *+* album and 55% of Pitbull's chart-topping single *Give*

Me Everything through its writer Afrojack, while Peermusic's 7.0% fifth position included a one-sixth share of Michael Buble's *Christmas* and 13.5% of Rihanna's *Loud*.

In his last year as its managing director Miller Williams helped take Global to sixth position with a 6.9% indie share that included exclusive control of LMFAO's *Party Rock Anthem*, the year's third top seller. Below it in seventh Imagem's 4.2% share took in nearly one-fifth of Olly Murs' *In Case You Didn't Know*.

Chester's eighth place is down to Paul Meador's *Wherever You Are* for the Military Wives whose single had sold 630,000 copies by the end of the year, while another batch of David Guetta hits saw Present Time occupy ninth position and Carlin finished 10th as the company's rich back catalogue was represented on Michael Buble's festive album.

BUSINESS ANALYSIS PUBLISHING 2011



EMI FINDS LOVE WITH RIHANNA

For the second year running a Rihanna song leads the way as EMI claims the singles publishing crown for the sixth time in eight years

SINGLES

BY PAUL WILLIAMS

A hit by Rihanna led the way again for EMI Music Publishing in 2011 as it finished as top annual singles publisher for the sixth time in eight years.

Twelve months earlier Only Girl (In The World), co-penned by EMI's Stargate writers Tor Erik Hermansen and Mikkel Eriksen, was EMI's biggest smash of the year to lead it to the singles publishing crown. And it was a Rihanna-fronted song that helped to deliver the goods again last year with EMI writer Calvin Harris's We Found Love helping to give EMI an unrivalled 23.1% of the singles market.

We Found Love was 2011's fifth biggest single and was joined among the year's top sellers by another Rihanna hit co-authored by Stargate, 12th-placed S&M.

Although not on the scale enjoyed by Universal, EMI also reaped some of the rewards of Adelemania, achieved through its writer Paul Epworth who co-penned three of 21's songs, including the year's ninth biggest single Rolling In The Deep. Having in Philip Lawrence one-third of the incredibly-successful Smeezingtons songwriting and production team on the books also helped and this provided EMI with shares in Bruno Mars' 2011 hits, including in Grenade and The Lazy Song the seventh and 15th top sellers of the year.

It also claimed a 50% share of Chris Brown featuring Benny Benassi's Beautiful People, 2011's 16th top seller, plus minor shares in hits such as On The Floor by Jennifer Lopez featuring Pitbull and One Direction's US breakthrough What Makes You Beautiful, the latter through Savan Kotecha.

The company's market share covering the Top 100 'A sides' of 2011 was only slightly down on its 2010 tally, dropping by three-fifths of a percentage point, but its lead widened from 4.0 to 6.7 points as closest rival Universal's score went into reverse.

With a 16.4% share of the chart singles market, compared to 19.7% in 2010, Universal finished once again in runner-up position with Adele matching her album contribution by also being its main singles star. Her ballad Someone Like You, co-written with BMG Chrysalis's Dan Wilson, gave the company a 60% stake in 2011's biggest single,

'We Found Love was 2011's fifth biggest single and was joined among the year's top sellers by another Rihanna hit co-authored by Stargate, 12th-placed S&M'

while it also controlled the other half of Rolling In The Deep. Maroon 5 frontman Adam Levine's contribution to his band's Moves Like Jagger provided Universal with 25% of the year's second top single, while its writer Example had his most successful 12 months yet.

Two years earlier Sony/ATV finished as top singles publisher of the year for the first time ever, but in 2011 it had to settle for third place with its share dropping to 14.5%, back to the level it was at in 2008. This still put it some distance ahead of Warner/Chappell.

Its signing Jessie J scored a series of hits across the year, led by Price Tag, while Ed Sheeran delivered a trio of top five singles in the year, most successfully The A Team. The publisher's most successful hit machine of recent years Lady Gaga was also back with Sony/ATV claiming an 85%

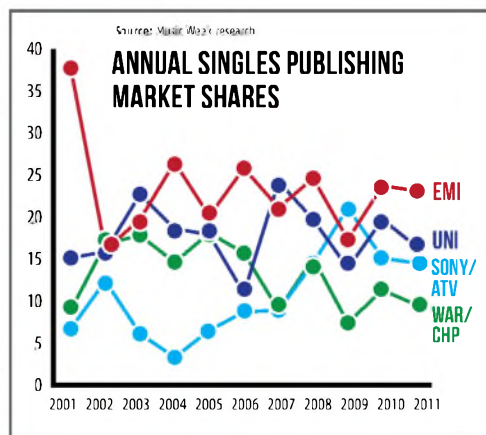
share of Born This Way, which ranked in 14th spot in the year-end chart, while its writer Pitbull was also busy with two chart-topping singles, Give Me Everything and On The Floor.

While its 2011 albums share fell to a post-millennium low, Warner/Chappell's share of the singles market was not quite as bleak but it did drop the company back below 10%. Having slipped to 7.4% in 2009, its singles market share lifted back up to 11.3% in 2010 after successes including Biffy Clyro frontman Simon Neil's When We Collide being selected as the X Factor winner's single, but was back down again last year to 9.5%.

This drop happened even though its deep catalogue was plundered again by The X Factor with Damien Rice's Cannonball covered by 2011 victors Little Mix, although their single's sales were way below those of other recent winners. However, Warner/Chappell did register among the year's very biggest sellers, including controlling 30% of Price Tag and one-third of Christina Perri's Jar Of Hearts, the year's 11th top single, while it handled a quarter of Snoop Dogg's Sweat.

While Warner/Chappell slipped further away from the top of the leader board, for EMI the victory to become top singles publisher ended up being a fairly comfortable one.

The company has looked to up its game on albums in 2012 and has already enjoyed debut chart-toppers from its signings Lana Del Rey and Emeli Sandé. But both projects have also been accompanied by hit singles, ensuring it remains strong in this market, too.



TOP 10 SINGLES 2011

POS. ARTIST / TITLE / WRITER / PUBLISHER

- ADELE** Someone Like You *Adkins, Wilson* Universal 60%, BMG Chrysalis 40%
- MAROON 5 FEAT. CHRISTINA AGUILERA** Moves Like Jagger *Levine, Levin, Malik, Schuster* Kobalt 75%, Universal 25%
- LMFAO FEAT. LAUREN BENNETT & GOONROCK** Party Rock Anthem *Gordy, Gordy, Listenbee, Schroeder* Global Talent 100%
- JESSIE J FEAT. B.O.B.** Price Tag *Cornish, Gottwald, Kelly, Simmons, Devlin* Kobalt 33.8%, Sony/ATV 26.3%, Warner/Chappell 30%, Universal 10%
- RIHANNA FEAT. CALVIN HARRIS** We Found Love *Wiles* EMI 100%
- PITBULL FEAT. NAYER, AFROJACK & NE-YO** Give Me Everything *Perez, Van De Wall, Smith* Bucks 55%, Sony/ATV 25%, Universal 20%
- BRUNO MARS** Grenade *Mars, Lawrence, Levin, Brown, Kelly, Wyatt* BMG Chrysalis/Bug 37.5%, Warner/Chappell 32.5%, EMI 20%, Sony/ATV 10%
- ED SHEERAN** The A Team *Sheeran* Sony ATV 100%
- ADELE** Rolling In The Deep *Adkins, Epworth* Universal 50%, EMI 50%
- JENNIFER LOPEZ FEAT. PITBULL** On The Floor *Khcyat, Hamd, Junior, Sky, Bilal, Perez, Hermosa, Hermosa* Sony/ATV 55%, EMI 20.3%, Universal 10%, others 14.7%

TOP 10 PUBLISHERS 2011

SINGLES

ALBUMS

- | SINGLES | ALBUMS |
|------------------------|----------------------|
| 1 EMI 23.1% | UNIVERSAL 28.8% |
| 2 UNIVERSAL 16.4% | EMI 17.5% |
| 3 SONY/ATV 14.5% | SONY/ATV 17.4% |
| 4 WARNER/CHAPPELL 9.5% | WARNER/CHAPPELL 8.9% |
| 5 KOBALT 9.3% | BMG CHRYSALIS 6.6% |
| 6 BMG CHRYSALIS 6.6% | KOBALT 4.6% |
| 7 GLOBAL TALENT 3.3% | BUG 2.5% |
| 8 BUCKS 3.1% | PEERMUSIC 2.1% |
| 9 BUG 2.7% | IMAGEM 1.4% |
| 10 PEERMUSIC 2.4% | BUCKS 1.2% |

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ROB ANDERSON

*Marketing Manager,
Distiller Records and music fan, London*

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GALLERY RECORD STORE DAY

SHOP TILL YOU DROP



Saturday's Record Store Day was the UK's biggest ever, with more than 230 stores taking part. And as our pictures from across the nation show, there were plenty of exclusive releases to get the Great British Public out of bed nice and early...

PHONICA LONDON



DERRICKS SWANSEA

THE MOMENT OF YOUTH: Music enthusiasts young and old descended on their region's record shops at the weekend, along with local musical acts including It Happened Here at 3B Records in Liverpool. Devon's Drift and Manchester's MusicMaster also hosted some live artists, whilst Yeovil's Acorn produced one of the finest Record Store Day cakes around. Across the UK, vinyl sales were reported to be up over 50% compared with RSD sales last year, whilst overall sales doubled for some stores. Alan Jordan of Reflex in Newcastle said: "RSD 2012 was the busiest, most buzzing day in my 30 years of selling recorded music. It's an amazing experience I was proud to be part of."



3B LIVERPOOL



DRIFT TOTNES



ACORN YEOVIL

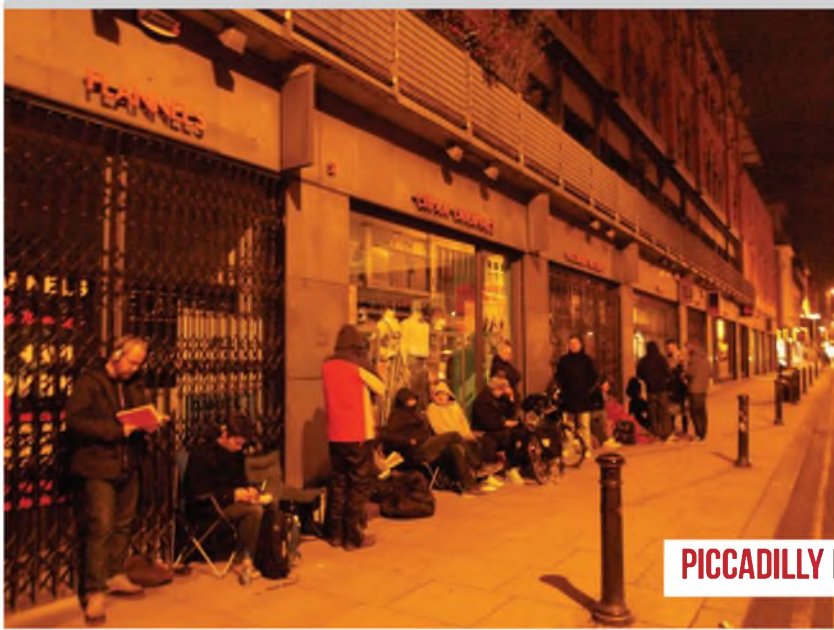


DRIFT TOTNES



MUSICMASTER MANCS.

GALLERY RECORD STORE DAY



PICCADILLY MANCHESTER



EASTERNBLOC MANCHESTER

TRUE LOVE WAITS: Piccadilly Records in Manchester saw music fans queue through the night to be first to get their hands on Record Store Day exclusives. According to ERA, the most popular item was Songs From The Great White North by Noel Gallagher's High Flying Birds, followed by R U Mine/Electricity by Arctic Monkeys.

Other special product on the day included re-releases from The Sex Pistols, David Bowie, Bruce Springsteen and The Clash. Like many other stores, Eastern Bloc in Manchester kept punters entertained with some live DJ sets, whilst Rough Trade East in London hosted live performances from the likes of Keane and Johnny Flynn.

Record Store Day co-ordinator and manager of RTE Spencer Hickman said: "I can't believe just how busy RSD was again this year. There were queues round the block with fans both young and old enjoying the unique atmosphere indie stores provide, ensuring that RSD has become the date music buyers are marking in their diaries.

"With vinyl sales again on the rise for the fifth year in a row indie record stores and RSD are proving to be more relevant than ever for the discerning music buyer."



RESIDENT BRIGHTON



ROUGH TRADE EAST LONDON



DERRICKS SWANSEA



RESIDENT BRIGHTON



PHONICA LONDON



RESIDENT BRIGHTON



SISTER RAY LONDON



SISTER RAY LONDON



RISE WORCESTER

RAY OF LIGHT: There were a few recognisable faces to spot around the country, including Billy Bragg performing outside Sister Ray in London Town - and Guardian/Mojo/Times /Q journalist Pete Paphides helping out behind the desk.



REFLEX NEWCASTLE

ALL THE PEOPLE: One of the most impressive queues of the day arrived outside Newcastle's Reflex Records - it stretched right round the corner of the block. Elsewhere, Rise and Head in Bristol were both stuffed with punters. This week's Top 10 physical singles are all Record Store Day exclusives - as are seven of the Top 10 vinyl albums. Around 230 stores took part in this year's Record Store Day - 50 more than last year - and there were approximately 450 exclusives on sale. Who said specialist music retail was dead?



RISE BRISTOL



HEAD BRISTOL



DERRICKS SWANSEA



RISE BRISTOL



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PREVIEW THE GREAT ESCAPE



THE GREATEST ESCAPE

The world of music descends on Brighton on May 10-12

YET



INTERVIEW

BY TOM PAKINKIS

It lays claim to a wealth of 'before they were famous' performances in its seven-year history, including Adele, Ed Sheeran and Bon Iver, and this year music fans and industry execs will be flocking to The Great Escape in Brighton to witness the latest batch of global up and coming talent.

Great Escape operations manager Kat Morris talks to *Music Week* about how the three-day event is bigger and better than ever and how the pairing of live music with a jam-packed convention schedule makes the weekend of May 10 a hot spot on the calendars of business hods and punters alike...

How have you built on last year?

In terms of the actual size of the event we're working with roughly the same number of venues but this is the seventh year that the event is happening and we've got even more daytime shows and more events post-11pm. Over the years we've found that people just want music from dawn till dusk and so we've packed our programming out

THE GREAT ESCAPE

with live performances from 12pm till 3am most days, which is awesome.

We've got three big bands playing at the Dome this year including Maximo Park on Thursday, The Temper Trap on Friday and Africa Express Sound System on the Saturday. Africa Express is something we're particularly excited about, it's a meeting of African and western musicians and DJs coming together for a one-off collaboration on stage. It's particularly exciting because it will be bespoke for The Great Escape itself. That's due to our Arts Council support who encourage us to programme more diversely overall.

ABOVE
Clockwise from top left: Kat Morris (Great Escape operations manager), Maximo Park, Alabama Shakes, Beth Houghton & The Hooves Of Destiny and Dry The River

We also have our main festival hub, which is at Jubilee Square - an open area for people to meet and grab a drink. There's a stage there, which will have live music all day from around 11am to 10pm. The schedule at Jubilee Square was a bit more sporadic last year. This year opens up even more opportunities for bands to play and for people to see their new favourite band, hopefully.

Working again with The Arts Council there's going to be an interactive video installation at Jubilee Square, which will allow festival-goers to upload content and show their experience of the event. There'll be other people capturing content as well, which will be remixed and uploaded onto these screens.

Tell us about the spotlight partner this year...

We have a spotlight international partner every year and this year it's Catalonia and the Balearic Islands.

We work with loads of different countries to profile the best up and coming artists and every year we put a spotlight on one of them over and above the rest to give them the opportunity to truly break through into the UK and European market.

We chose Catalan Sounds as our partner because we're especially excited about some of the music

PREVIEW THE GREAT ESCAPE



that's emerging from there at the moment, and we felt it was an apt time to expand the focus on them at the event, with a view to them having increased opportunities and business success off the back of it.

How confident are you that you've managed to keep the focus on new music and you're still moving forward with that philosophy?

Really confident. Across the board there's a good handful of names that have already started breaking through but the majority of our line-up is up-and-coming artists that are going to

ABOVE
Greats at Great Escape: Ed Sheeran and Adele (pictured with Jack Penate) played previous festivals before they'd hit the top

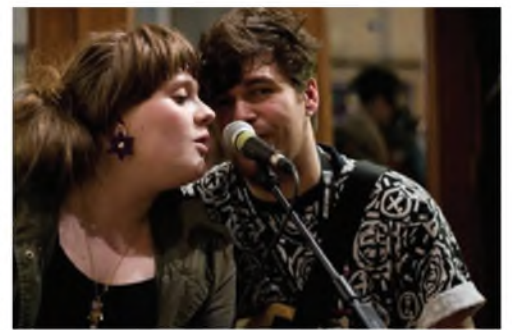


make a real splash. For example, we booked Alabama Shakes ages ago and now suddenly they've really started to take off.

Obviously we booked them because we knew they were good, but it's hard to predict just how big an act is going to be at that stage. We're really pleased with Alabama Shakes.

There are a number of stars that played The Great Escape early on in their career, aren't there?

Yeah. In 2007 Adele played in a coffee shop called The Red Roaster Cafe to about 80 people, which is



a really exciting example. There are quite a few others as well; we had Bon Iver play in a mirrored spiegelent in 2008, Gotye played around three years ago, we had Ed Sheeran play last year before he'd broken through properly along with The Vaccines and Dry The River who played around eight times at The Great Escape last year.

What should industry hods look forward to as far as the conventions are concerned this year?

We've got an in conversation with Michael Eavis and he's going to be on stage with Rob da Bank discussing the current state of the UK festival market, which should be really interesting.

We've got John Kennedy being interviewed by John Hillcock – who was actually an intern of John Kennedy's years ago, which is quite a nice story –

THE GREAT ESCAPE CONVENTION GUIDE GET RIGHT TO THE HEART OF THINGS

Make sure you're in the right place at the right time when the industry's finest sit down to talk...

THURSDAY, MAY 10

10.30 PRS for Music presents 'Are the creative industries losing the PR battle on legislative reform?'

PANEL: In January this year the US entertainment and tech communities went head-to-head in a very public debate over SOPA and PIPA, and both bills were derailed. Meanwhile back in Europe demonstrations began over ACTA, delaying the global intellectual property agreement's ratification in some EU states. Coverage of both protests was widespread, though the tech community's claim of 'censorship' probably stood out. Public opinion counts, but is the PR machine associated with such protests damaging meaningful dialogue between the two sides? Panelists TBA.
The Pavilion

10.35 DIY In The Spotlight - Getting Started

PANEL: Thinking about going the 'DIY' route and self-releasing your own music? Well, what exactly does that involve? Legalities, royalties, gigging, pressing CDs and getting online - everything DIY artists and their managers and teams need to know about going it alone. Featuring ACUMEN's Josh Little (*right*), Republic Of Music's Mark McQuillan, Sentric Music's Simon Pursehouse and Adam Ficek. CMU's Chris



Cooke moderates.
The Old Courtroom

11.00 Meet The Distributors

Convention Exchange @ The Dome

11.30 DIY In The Spotlight - Getting Noticed

PANEL: How do you get yourself noticed without a record company's marketing budget? Digital, PR and DIY experts will tell you how to use social media, gigs, personal contacts and fans to build profile, and to engage the mainstream media and music industry. Featuring Create Spark's Debbie Ball, Good Lizard's David Riley, Music Glue's Joe Porn and Chris T-T. CMU's Chris Cooke moderates.
The Old Courtroom

11.30 PRS for Music presents 'Goodbye idiot box, hello smart TV'

PANEL: With a recent Nielsen report showing that 70% of women and 60% of men now email, social network or surf the web while watching TV, 2012 looks set to be the year when the internet and television experiences truly merge. Tech companies large and small are already looking to capitalise on this trend, a move that saw BSKyB invest in one such firm, Zeebox, earlier this year. If tags on the 'companion screen' of the future can link viewers to the products they are seeing advertised on their TV, why not also to the artists whose music is being used in the commercial, or even the programmes they accompany? How can the music industry capitalise on this new trend to reach and engage new audiences? Panelists TBA.
The Pavilion

12.00 ACUMEDIA presents What's fair about copyright?

Does UK copyright law give enough rights to the user? Professor Hargreaves, the man the government asked to review copyright laws last year, reckons not, and now ministers are looking into implementing his recommendations. Should users be able to make private copies of recordings? And if so should they pay a levy on portable music devices for the privilege? Should artists lose the right to have reworks of their songs taken off YouTube if the cover is a parody? Experts on both sides of the debate consider, support and challenge the changes to copyright law being considered by the UK government right now.
Komedia

14.00 PRS for Music presents In Conversation

The Pavilion

14.30 Meet The Agents

Convention Exchange @ The Dome

14.45 DIY In The Spotlight - Running A Label

PANEL: If you're a DIY artist, that basically means you're running your own record label. The founders of four great independents reveal what launching and developing a record company involves, and discuss the challenges and thrills of running a music enterprise in 2012. Featuring Holy Roar's Alex Fitzpatrick, Song By Toad's Matthew Young, Memphis Industries' Ollie Jacob and Tru Thoughts' Robert Luis.
The Old Courtroom

15.00 PRS for Music presents 'See you at the Copacabana!' with Will Page

KEYNOTE: In March 2012 Brazil became the world's sixth largest economy, pushing the UK into seventh place - and as hosts of the World Cup in 2014 and Olympics in 2016, the country's profile is only going to grow. As London passes the Olympic torch to Rio, a 'UK Season In Brazil' will seek to raise the profile of British culture and business there, and strengthen political relations between the two nations. How can the British music industry benefit from this, and is Brazil an opportunity or threat to artists and rights owners? PRS for Music's Chief Economist Will Page (*right*) will throw the spotlight on music in Brazil, presenting and discussing the numbers, successes and misconceptions.
The Pavilion



15.40 DIY In The Spotlight - The Digital Tools Pitch Party

The Old Courtroom

16.00 PRS for Music presents Make It Happen

PANEL: Tune in as leading music business experts provide advice to three Great Escape acts on taking their careers to the next level. Tips on marketing, social networking, PR and live activity, and how to truly capitalise on analytics will be on offer, providing valuable insights, ideas and advice for all artists and managers as well as labels, publishers and agents looking to develop new talent. Look out for details of this year's experts panel here very soon.
The Pavilion

around the celebration of Xfm's 20th birthday.

We're also doing a Music Media In The Spotlight event with Matt Jameson from Amazing Radio and loads of others discussing topics like 'What would you do if you were in charge of Radio 1?'

There will also be a focus on the independent label market, a whole day dedicated to DIY and a strong focus on targeted network events including two big industry parties a day.

There's also the Alternative Escape...

We offer independent promoters who want to put their own show on the opportunity to do so as part of The Alternative Escape. The main difference is that they have complete control over the booking. They can put on their own line-up, so it could be a set of bands that one promoter, agency, or indie label is working with whereas the rest of the programme is completely controlled by us.

A lot of the events are free to Great Escape wristband and delegate pass holders.

There might be bands that play The Alternative Escape that are booked in the core programme as

well and so there might be a chance for people to see a band more than once.

There are also some really cool and unusual spaces booked for The Alternative Escape. Last year there was a gig in a tattoo parlour and even in a sewer. It opens up opportunities for more creative bookings and adds a really complementary dynamic to the event.

How difficult is it to run both the festival and convention side of The Great Escape and make sure they stand up to their respective peers? Do you have to match both dedicated festivals and dedicated conventions?

I think we do and going into our seventh year I think we've managed to find a good balance.

The team behind the event have been on board since the first year so we've got a confident team and a confident structure. In terms of organising the event we've got a good system.

I think the two sides complement each other and that's why the event works I think. We're bringing in industry and offering them the opportunity to listen to panels and debates and

offering network opportunities but then they're able to go out and do business and check out artists. Both sides of the coin are important.

From the other point of view, it's really important to us that we have a large contingent of music fans there because we want to have a festival atmosphere, we want the bands to be playing in front of a really passionate audience. From that point of view it works really well because it feels like a proper festival, it's got a fantastic atmosphere, which is important.

How do the attendance figures look compared to last year and where are people coming from?

We've actually got a larger delegate sign-up than we had last year already, which is really exciting. They come from all over the world for The Great Escape.

We have delegations coming from the US, Japan, Australia, New Zealand and Canada as well as all over Europe. There'll also be a strong contingent from Catalonia and the Balearic Islands. About 30% of our delegates are from outside of the UK along with 40% of our artists.

It has a global reach and festival bookers do come to The Great Escape to see bands and book them onto their own events as a result. A lot of agents come as well so it's very strong in terms of live opportunities.

It's really important to us that we have a large contingent of music fans there because we want to have a festival feel...

it's like being at a proper festival, it's got a fantastic atmosphere, which is important"

KAT MORRIS, THE GREAT ESCAPE

FRIDAY, MAY 11

9.35 The Digital Wedding Breakfast

PANEL: Digital experts offer something old, new, borrowed and blue on how to get the most out of digital platforms, and propose the ultimate holy union of digital services. Hosted by Wired UK's Duncan Geere.
The Pavilion

10.35 Music Media In The Spotlight - The New Music Press

The Old Courtroom

11.00 Meet The Bookers

Convention Exchange @ The Dome

11.30 Music Media In The Spotlight - New Music Radio

The Old Courtroom

12.15 PPL presents Making Yourself Label Ready

PANEL: Despite contrary opinion, recent research has shown that over 70% of new artists still want to get a label deal to help launch their careers. But we also know that, in uncertain times, labels are looking for artists to be further down the road in building a fanbase before making an investment. But what does that really mean? What are labels now looking for when signing new acts beyond great music? Where should new artists and their managers be investing their time and energies? And what are the revenue opportunities available while making yourself 'label ready'? Label representatives and other industry experts offer insights and advice.
The Pavilion

12.25 The MPA presents Music Supervision - Behind The Curtain

PANEL: Pulling back the curtain on the mysterious world of sync, music supervisors will present examples of music synchronisation in action, and reveal the creative and practical decision making processes involved in selecting music for TV, film, games and brands. From the other side of the equation, sync experts from leading music publishers will discuss the process from the rights holder's perspective. Ever wondered how a certain piece of music made it into that movie or advert? What were the factors at play and how was the final decision reached? All will be revealed! Panelists TBA.
The Old Courtroom

13.50 Music Media In The Spotlight - Xfm's John Kennedy in conversation with Jon Hillcock

The Old Courtroom

13.55 The Brand Band Partnership

PANEL: Brands love music, and some want a relationship with new talent. But what are brands looking for when they work with new artists, what can they offer in return, and who should own any content brand band partnerships create? Leading marketers offer insights. Panel TBA.
The Pavilion

14.45 Music Media In The Spotlight - 'What's the point of music reviews in the digital age?'

The Old Courtroom

14.50 The Great Festival Conversation

IN CONVERSATION: Six years after they last appeared together on stage at TGE, Glastonbury's Michael Eavis and Bestival's Rob da Bank meet up once again to discuss the business of festivals.

Though this time Rob will continue the debate with three of the most exciting young festival promoters in the UK today.
The Pavilion

15.40 Music Media In The Spotlight - 'What would you do with... Radio 1?'

PANEL: What would you do if you were

suddenly put in charge at Radio 1? It's easy to criticise the pop station, but how would you make it better, assuming target audience and overall budgets couldn't be changed? Four music and media experts offer their proposals - come see whose plans you find most convincing.
The Old Courtroom

16.35 Record Of The Day present Track To The Future

The Old Courtroom

SATURDAY, MAY 12

13.00 Noisy Talks

PANEL: VICE's Executive Editor Alex Miller is joined by the sharpest minds in music to strip-mine the pop landscape for nuggets of witty opinion. This TGE special of 'Noisy Talks' will be recorded for future airing on www.noisy.com.
Audio

14.20 How Soon Is Now? Richard King in conversation with Alexis Petridis

The Pavilion

15.25 John Robb's Pop Question Time

The Pavilion

16.15 Heroes & Villains

PANEL: Back by popular demand! Four music industry veterans discuss the best and the worst of the artists and music people they have worked and collaborated with over the years.
The Pavilion

40 YEARS
DOING THE THINGS WE DO FOR LOVE



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TRIBUTE 40 YEARS OF 10CC

A PERFECT 10

The I'm Not In Love hitmakers are four decades old this month. Founding member Graham Gouldman - still touring in 2012 under the 10cc name - looks back at one of the most prolific, endearing careers in UK rock history...



LEFT & BELOW
Then and now:
Graham
Gouldman's
career spans
almost 50 years



INTERVIEW

■ BY TIM INGHAM

It was the era of Bowie, T-Rex, Queen and Elton John; of glitter, gimmicks, glamour and glorious gaudiness.

10cc had little interest in all that. They didn't squeeze into platforms or experiment within their mothers' make-up drawers. They didn't even really show off, snarl or sulk. They were simply too busy writing classic songs - songs that a nation took little time falling in love with.

Before they adopted their famous name, the band's original line-up of Graham Gouldman, Lol Creme, Eric Stewart and Kevin Godley were already composing together at a rate of knots.

The quartet penned and performed as a songwriting machine in the early Seventies at Strawberry Studios in Stockport - tellingly named after the Beatles hit Strawberry Fields Forever.

They created a conveyor belt of harmony-drenched pop ditties for other artists, but their melodic potential wasn't fully realised until they took the decision to release their own records in 1972.

A host of classic cuts spilled forth on their eponymous debut LP, from the charming doo-wop parody Donna to the Beach Boys-do-Jailhouse-Rock joys of Rubber Bullets. It took pop impresario Jonathan King little time to snap the

band up on his UK Records label - and christen them with their fabled moniker.

Over 11 studio albums - the last, *Mirror Mirror*, released in 1995 - 10cc enjoyed three No.1 smashes (*Dreadlock Holiday*, *I'm Not In Love* and *Rubber Bullets*), whilst their Top Ten hits ran into double figures. Just like their heroes The Beatles, each member of the band could shine on any given release; audiences never knew which of 10cc's multi-talented foursome would take lead vocals, or bust out a solo mid-song.

The band's lack of pretense has only served to accentuate the timelessness of their records. It's a point further proven by the fact that in 2012 - four decades after they formed - the group can still count itself as a popular touring phenomenon.

Led by original member Gouldman, 2012's 10cc (*pictured above*) will tour the UK next month, kicking off at Glasgow's Royal Concert Hall on April 30.

Their final date, at London's Royal Albert Hall on May 10, will be a particularly special one: Gouldman and his bandmates will be joined by Kevin Godley, who famously left the band alongside Lol Creme in 1976 during 10cc's heyday - tempted away by the experimental lure of the *Gizmo*, a guitar device the pair invented.

On the following page, Gouldman looks back on 40 years of happiness, hurt - and a heck of a lot of hits...

100%

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Drums

Production

Business



TRIBUTE 40 YEARS OF 10CC

Let's go all the way back to those pre-10cc times at Strawberry Studios. I've read you made the decision to form the band while sitting in a Chinese restaurant - is that true?

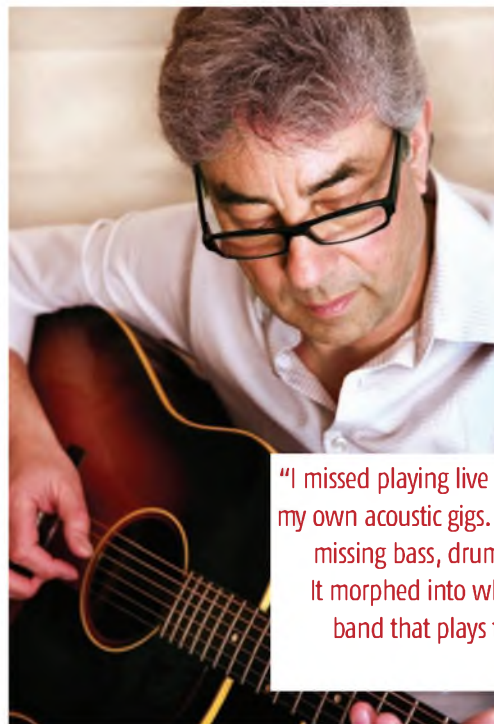
Kind of! I was in a band with Kevin Godley called The Mockingbirds. At the same time, I was writing songs for other people with some success, including The Yardbirds and The Hollies. But I always wanted to be in my own band. Kevin's best mate was Lol Creme, and Lol was also in a band. We all used to rehearse at a place in North Manchester called the Jewish Lads' Brigade. That established the connection.

Eventually I met Eric Stewart. I was writing songs in the same building as Kennedy Street Enterprises, a big agency up in Manchester that still exists. We got on very well. Eric started a studio in Stockport called Strawberry Studios with a guy called Peter Tattersall and asked if I'd be interested in putting some money into it. That's when Strawberry became the womb of 10cc - the four of us ended up there. Eric was working there as an engineer, while myself, Lol and Kevin were playing on different records, doing backing vocals - we became like a house band.

We were working on Neil Sedaka's comeback record when it occurred to us that we should really be a band. We were all musicians, we all sang and we all wrote songs.

When did you first think you could make it as your own outfit?

Apple, the record company owned by The Beatles, were interested in a track that Eric and I had written called Waterfall. Because they were interested, we thought: "Just in case they do put it out, we should get a B-side ready." Because Eric and I had written the A-side, it seemed fair to ask Kevin and Lol to write the B-side. That song was Donna, and we knew it was something special. It was Eric's idea to go to Jonathan King.



"I missed playing live and started doing my own acoustic gigs. But then I started missing bass, drums and keyboards. It morphed into what it is today: the band that plays the music of 10cc"

GRAHAM GOULDMAN

What was Jonathan King's response to you getting in touch, and how did it differ to what you encountered before?

He immediately said: "I love the record, I want to come and see you." He was very positive right from the off. We weren't even really a proper entity at that point and didn't have a name. He said: "I had a dream last night that I was standing in front of the Hammersmith Odeon, and on the hoarding it said: '10cc, the best band in the world.' We thought: 'Okay. That'll do.'" Later, someone told us the average male ejaculation was 9cc, so we thought: "Oh, that's interesting. We can say that as well."

So that bit of folklore is wrong: you weren't named after anything to do with ejaculate?

Yes. It can now be revealed - a world exclusive!

Rubber Bullets came soon after Donna, and then a string of hits arrived very quickly. Did you have trouble keeping up with events?

No - we kept up with them all right! We were loving it. The fact we could all indulge our songwriting abilities, playing, singing, producing, everything. It was an ideal situation. And it was the most wonderful period, right up to the time when Kevin and Lol left in 1976.

It was creeping into the era of Bowie, Queen, Elton John and flamboyant performers. Were you aware of how different you were?

Yes, it was patently obvious. We'd go into the studio and The Sweet would be there, teetering on high heels while we were wearing denim jeans and shirts. I think Tony Blackburn said to us: "That's a good gimmick - just wearing plain clothes." We weren't performers *per se*, we were songwriters and studio musicians. It was always about the music first, rather than any kind of image.

Did you have to learn a bit of stagecraft as you went along? Did you become more outgoing?

We became better live just by getting out there and doing it. I remember the first gig we ever did, which was on the Isle Of Man. It was absolutely mind-boggling when we walked out on stage. God, the screams! We were thinking: "What's this all about? It's ridiculous." We thought we were just there to play live versions of the records, really - not to be seen as superstars or rock gods, or anything like that kind of nonsense.

There seemed to be two schools of songwriting within the band: straight-up pop and more artful, experimental numbers...

That's exactly right. As 10cc, we totally did what we wanted to do, we had no A&R man there, and no-one breathing down our necks. There was a side to us that loved pop music and there was a side that

THE AGENT 'PEOPLE LEAVE 10CC SHOWS ON A HIGH'

10CC'S EXCLUSIVE WORLDWIDE AGENT, Steve Parker of Miracle Artists Ltd, on working with the current line-up:

"Graham and I can't remember how we came in contact about 11 years ago, but he was performing live with a few mates for the pure pleasure - not under the 10cc banner, and I thought that was a waste of potential.

"We share the same values when it comes to working relationships: we believe all deals should be fair, we both put a high value on good promoters and we want

everyone to enjoy working with the band.

"The beauty of this band is that you just let the music and the performance do the work. All I have to do is persuade promoters, festivals or venues to take the band the first time, explain how we want them presented and how best to capture their audience. The show invariably does the rest and sets up the return visit.

"Graham is an utter professional and

expects the same from everyone else. He and the guys really enjoy playing the material live and that is one of the main reasons that audience numbers keep growing. People leave 10cc shows on a high that I haven't seen anywhere else for years.

"I've been an agent and a manager on-and-off for over 35 years and I can honestly say that working with Graham for the past decade has been the most enjoyable experience of that whole period.

"Everyone in this business wants to work

with music they love; the best musicians, great live performers and, the bit we often have to forsake, intelligent and respectful people.

"With Graham's 10cc, I get all of that. The other vital ingredient with any great act is audiences that grow when they return to their city - and 10cc tends to get that in additional hundreds each time."



TRIBUTE 40 YEARS OF 10cc

loved more experimental music, so we could indulge both. There were two main teams: myself and Eric as one, and Kevin and Lol as another. However, if you look at the writing credits, Kevin and I wrote together, as did Kevin and Lol, Eric and Lol. It's all mixed up.

The prolific pace of your songwriting never let up, even when you became stars. Didn't you get knackered?

I don't think Eric and I did, but I think Kevin and Lol got tired of the routine. To me, that routine was a dream come true – but to them it became predictable. They developed this attachment to the Gizmotron. During that time we were under pressure to keep writing, performing and touring. Eventually, it came down to them making a choice between the Gizmo and 10cc – they chose the Gizmo.

What impact did that have on you and Eric?

Massive. It was like getting a divorce, with all the parents trying to keep the couple together. It's something Kevin and I have discussed quite a lot since. We should have let them do what they wanted [as a side project] and 10cc would have probably survived, but we were under pressure to produce. It was morally tough – Eric and I wanted to carry on but half the team had left. We decided to go into the studio and record. Two things happened: to us it did sound like 10cc. We didn't see why we should give up on that name because two of the boys had



ABOVE
10cc's classic line-up: From left – Eric Stewart, Kevin Godley, Graham Gouldman and Lol Creme (seated)

left. We didn't ask them to leave. Also, we got a lot of fans asking us to carry on. And it was fine – we did very well. But it was different, no doubt about it. Our Deceptive Bends album (1977) is one of the records I'm most proud of. We were working in a half-built studio. Sometimes, a bit of adversity is no bad thing.

Are you proudest of the pre-split 10cc material or the post-split stuff – when you had more weight on your shoulders?

Oh, definitely the first part – the albums we did with Kev and Lol – plus Deceptive Bends and Bloody Tourists. Nothing else.

Really?

There are elements in other albums, but nothing major for me – although obviously I loved working with Andrew Gold on Ten Out of 10 (1981). I thought we lost the plot after Eric had a motoring accident in '79, when we were due to go to Australia and Japan. That put him out of action for a year. I produced a Ramones album and Gilbert O'Sullivan album that year, then Eric got involved in some other stuff. It took us a while to get back together. We both admit it to ourselves now – the magic had sort of gone. The punk era had come, and things had changed since we'd been away.

You had a run of hits after the 1976 split, including Dreadlock Holiday – but they didn't last

forever. What's the key reason 10cc is still alive in 2012?

There were a couple of times when Eric and I stopped and started, but then we eventually stopped for good in the Nineties. I missed playing live and started doing my own acoustic gigs, doing my own stuff with 10cc stuff. But then I started missing bass, drums and keyboards. It morphed into what it is today: the band that plays the music of 10cc.

It must make you quite proud that although punk winded 10cc, ultimately the music has survived trends and fluctuations to reach a timeless status...

It really does. The reason it's survived is because they're great songs. We didn't rely on an image – just good songs, good production and good performance. It's hard to compare what 10cc do to other bands – we're hard to pigeonhole. Take our three No.1s: Rubber Bullets, which Lol sang, I'm Not In Love, which Eric sang and Dreadlock Holiday, which I sang. They could be three different bands.

Kevin will rejoin 10cc on stage at the Royal Albert Hall on your upcoming 40th anniversary tour.

What are your plans for the big night?

It will be great. Kevin and I have stayed in touch throughout the years. If something good happened to one of us, we'd send a little 'Well Done' card or call or something. It's very nice to have him back on board, albeit for a short time.

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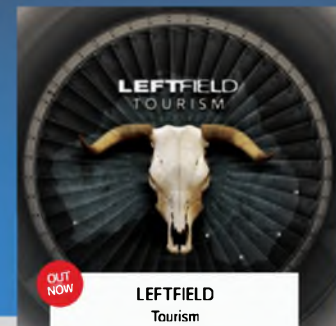
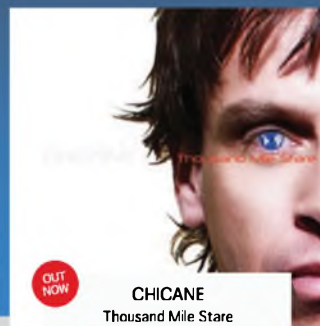
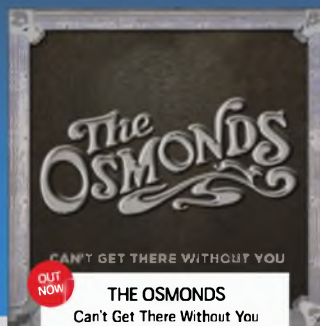
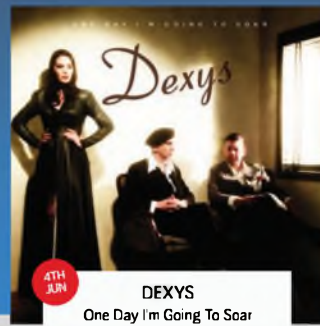
Graham, it's been a pleasure working with such a gentleman and professional in all respects, and the tunes aren't bad either.

Steve Parker & the Miracle team



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FEATURE DISTRIBUTION



The role of distribution companies has evolved into new and unforeseen areas - but the industry itself is no less reliant on their long-standing expertise

DELIVERING TO A DIGITAL WORLD



SECTOR FOCUS

■ BY TOM PAKINKIS

The modern music industry's water-cooler topics don't exactly paint a very distributor-friendly picture.

The CD is quickly giving way to the digital format, which can be distributed with the tap of a button. Even while physical product is still dominant, a big slice of High Street custom could slip from distributors' fingers very quickly should HMV fall, with indie retailers not colossal enough

to make up the difference. Wrap all that up in the chip paper of economic strife and you'd allow anyone in distribution a moment or two of self-pity.

But actually talk to someone in the sector and you're likely to find a personality that's more determined than anything else. Are today's distributors cautious about the future, perhaps even a little nervous? Of course, but they also seem acutely aware of the situation in front of them and, more to the point, confident in their ability to roll with the punches and command their own fate.

"The challenge across the industry is the decline

ABOVE
From stock lines to online: while physical is still the larger part of most distribution companies' business, digital delivery is something they can no longer ignore.

in the physical market," director of sales and distribution at PIAS Richard Sefton tells *Music Week*, reminding us that the toils of today's music industry are indeed shared by every sector.

"It isn't as severe as some would have us believe," he adds, however. "Physical is still very much the larger part of our business, but clearly there is a move to the digital world."

"The challenge is moving business across in such a way that you don't damage either side of it, so that digital and physical can sit side-by-side healthily and provide the labels we represent with that clean route to market."

FEATURE DISTRIBUTION

PHOENIX FROM THE FLAMES HOW SONY DADC WILL TACKLE THE BIGGEST CHALLENGE OF ALL



From this last August...

LAST YEAR SONY DADC's Enfield distribution centre was one of a handful of sites completely destroyed during the London riots. Just like the rest of our distributors though, Sony DADC is determined to overcome adversity even if it is on an almost inconceivable level.

Plans for a new, enhanced distribution centre to rise from the ashes of the Enfield site are already firmly in place.

Containing three office floors (one more floor than previously) stretching over 24,000m² the new building will be two metres higher than its predecessor and incorporate high technology investment needed to support "a strongly growing business."

'Sony DADC is determined to overcome adversity even if it is on an almost inconceivable level'

The new Enfield centre will offer enhanced B2C distribution and retail services in addition to its existing B2B services. A so-called super structure holding more weight, will set a new standard in warehouse and distribution services.

Most importantly, the new hub will call on the skills of the Sony DADC staff that worked at Enfield before the blaze.

"We are determined to keep this fantastic team together, to strengthen their resources and to create a great place to work while supporting our current client base in their growth strategies," said general manager Distribution UK at Sony DADC Natasha Tyrrell.



ABOVE
Distribution men:
Markus Schmücker
(Arvato),
Richard Sefton
(EAS), Brad Navin
(The Orchard) and
Jonas Stone (EPM)

How exactly can distributors manage both physical and digital product under one roof when there is continued talk about the latter 'cannibalising' the former so viciously? Sefton offers a structural solution: "It's important that you have the same team of people looking over both areas so they have a more rounded view. If they're involved in both aspects it motivates them to see that whole picture.

"It's key that you don't separate the two, otherwise they could lock horns," he explains. "At the end of the day, it's about getting as much music to the market as possible. There are people who like buying their music from indie shops, there are people who like downloading and there are people who like picking it up in supermarkets: you have to provide those different options."

Arvato MD Markus Schmücker agrees with Sefton's assessment in terms of the challenges posed by digital evolution, implying that if distributors don't adapt in order to remain appealing, their role could begin to slip.

"With the advent of digital and e-commerce platforms supporting the traditional retail market, the industry is being forced to look at new, innovative routes to market and new ways of working – either by developing new sales channels with existing customers or developing entirely new revenue streams," he says.

"By moving to a multi-channel e-commerce approach and selling via websites where traffic already exists, such as eBay and Amazon Market Place, labels are able to capitalise on existing consumers at a relatively low cost."

Like Sefton, Schmücker believes distributors can remain in demand by embracing these new routes to market rather than resisting them.

"Distributors need to be able to support the music industry by developing new service offerings to help drive growth while controlling costs," he advises. "For example, with multi-channel fulfilment held at a centralised warehouse, a single inventory can be leveraged for both business-to-business accounts and direct-to-consumer channels.

"By focusing on robust planning, flexibility and communication, all parties will continue to ensure that they deliver quality levels of customer service to retain loyal customers in a difficult time."

Essential Music & Marketing offer a range of distribution services including global physical and

digital distribution, retailer sales, retail marketing and co-op campaigns. Working with multiple physical distribution partners across the world, the company recently established their own US based sales and marketing team. Labels distributed by Essential include Cherry Red, Tru Thoughts, Snapper, Astral Music, Lojinx and No Sleep.

"We offer a fully integrated physical and digital service - but we're not a tech company," explains MD Mike Chadwick. "We're still a music company and we're run by people who've seen music evolve. We've embraced digital wholeheartedly because it's a great area for the music business. We're constantly looking at digital, how we can develop it and the partners we can reach. You look at some of the Scandinavian countries where digital is 50 or 60% of overall market revenue. Some might see that as scary - but you're actually seeing financial growth in those markets. That's got to be taken as positive, and one that offers opportunities to those companies who keep up with the changes."

Of course, while digital distribution has accelerated in recent years, it's not exactly new - and there are companies that have always focused solely on the non-physical.

"Our core business is digital distribution," says The Orchard CEO Brad Navin, "so the rise of digital distribution has greatly

improved our business and allowed us to significantly expand our global reach.

"It's certainly given independent artists and labels a more level playing field," he continues. "The fact that all digital retail placements are based on merit, rather than co-op advertising budgets, gives developing and niche artists a discovery platform and a much greater chance of exposure."

EPM is another distributor for which the rise in digital has seen business continue to sustain strong growth over the last five years. Does that mean that, while traditional physical distributors may have trouble sleeping, their digital brothers are kicking back without a care in the world? Not exactly. EPM's Jonas Stone points out that more digital product will generate more complicated sales data.

"This will need to be integrated and assimilated quickly and efficiently to all distributors' label partners," he explains. "This will make transparency between distributors and labels and labels and artists an even bigger issue over the coming 12 months."

For The Orchard's Navin, there's still reason to keep a close eye on the state of physical affairs, even

'Our core business is digital distribution so its rise has greatly improved our business and allowed us to significantly expand our global reach. It's certainly given independent artists and labels a more level playing field'

BRAD NAVIN, THE ORCHARD

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FEATURE DISTRIBUTION



"We are building fan-acquisition widgets on Facebook, running online marketing campaigns, offering anti piracy, developing branding initiatives and expanding marketing partnerships with the likes of YouTube and Spotify"

HENRY SEMMENCE, ABSOLUTE

though he is operating in a digital world. The future of the High Street is particularly concerning.

"Any reduction in revenue for labels means that they are working with restricted budgets to sign and develop new and existing artists," he tells *Music Week*. "For artists and labels of a certain size, digital services are a complement to, not a replacement for, the 'bricks and mortar' record store discovery experience."

Of course, the ever-fluctuating position of High Street retailers has a more overt effect on physical distributors - who must box clever to take

ABOVE
From left:
Henry Semmence (Absolute),
Ben Farrar (Plastic Head),
Will Mann (Nova Sales and Distribution),
Alan Lynch (GEM Logistics) and
Mike Chadwick (Essential)

advantage. GEM Logistics' operations director Alan Lynch and head of Client Services Stephen Duke explain: "Retailers holding less stock can lead to inventory being replenished more regularly but with smaller order volumes. We continue to adapt to ensure our service offering meets the ever-changing requirements of our partners. We have to evolve and fortunately we have both the facility and team to achieve this.

"Since opening our dedicated third party facility in Northampton some 18 months ago, our aim is to continue to offer partners an agile, efficient and cost effective solution."

Laurie Staff of Cadiz Music, which distributes both physical and digital product, agrees that the good health of the High Street remains crucial to everyone in the industry.

"Online and digital sales are vitally important but we must never forget that the High Street stores are literally the shop window for music in all

its guises," he enthuses. "Specialist music and specialist stores go hand in hand, it's the life-blood of the industry. There's still no greater thrill than hearing something vital and new playing in a store and walking out with an unexpected gem. That's why we're all in the business, or at least it should be!"

Increasingly, companies that were once known primarily as a 'distributor' now offer a range of other services to artists and labels. For a company like Absolute Marketing, that kind of business model makes life a bit more comfortable, even exciting.

According to managing director Henry Semmence: "Absolute is not just a distribution company, it's a 'Label Services' company and therefore we are already at the forefront of the changes that need to take place and which will develop even further over the next few years.

"It is an exciting time at present with the ever-expanding routes to market, and change and development are vital to maintain growth."

Digital prominence has opened up new doors for Absolute, says Semmence, who suggests that companies that focus purely on distribution alone could be missing out on linked opportunities.

"We have an innovative digital department and we are constantly expanding our digital offering," he explains. "We are building fan-acquisition widgets on Facebook, running online marketing campaigns, offering anti-piracy, developing branding initiatives and expanding marketing partnerships with the likes of YouTube and Spotify.

"Without these elements attached to the overall

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service, a 'distribution' company would be missing out on a huge section of the marketplace."

The potential need to branch out into new sectors for clients is something well recognised by Plastic Head's senior label manager Ben Farrar.

"Plastic Head has always tried to maintain a forward-thinking outlook on the direction of the company," he says. "Whilst ensuring we consolidate our position as music distributor continuing to offer the best service to our suppliers, we will also be developing other aspects of the business further to expand our customer base and be able to offer a wider range of media products over a variety of mediums."

But rather than ditching struggling sectors to run towards whatever's new and thriving, there's a wide consensus that distributors need to show support to the High Street.

"It would be dreadful to think that the problems in the High Street could spell the end of music being available anywhere other than online specialists and supermarkets," says Farrar. "We want to continue to support this part of the sector and I believe other retailers don't want to see music and media stores disappear either. It's up to distributors to be bold and find new ways of working with High Street retailers to keep product available there."

Absolute's Semmence is similarly keen to see High Street retailers survive. "The situation in the High Street is obviously a concern, not just with HMV, but the uncertainty of what direction the supermarkets will take," he says. "I firmly believe there is still a huge appetite for CDs - if priced and packaged correctly - and it would be a shame if High Street retailers did not embrace this."

Essential's Chadwick observes: "Retailers face tough rents and rates on the High Street, and our industry works in low-value goods, which makes it even harder. Maybe there's a future in a UK music or entertainment retail chain that doesn't operate on the High Street - but on smaller side streets."

Still, Nova Sales and Distribution Wilf Mann expects a relentless shift to

digital to ultimately force distributors to rely on niche physical product.

"A gradual shift to digital will clearly continue, with digital generations growing while the CD buyers get older and purchase less," he predicts.

"Special music formats such as box-sets or limited runs of CDs will become the leading physical formats on many items - and I think we'll see the so-called 'long tail' of sales slow over time."

EPM's Stone echoes the words of Absolute's Semmence and Plastic Head's Farrar when it comes

"Online and digital sales are vitally important but we must never forget that the high street stores are literally the shop window for music in all its guises. Specialist music and specialist stores go hand in hand, it's the life-blood of the industry"

Laurie Staff, Cadiz

RIGHT
The shop window: music and specialist stores go 'hand in hand' according to Laurie Staff of Cadiz



to anticipating what the distribution sector will look like in the future.

"I think distributors will become more and more involved in the promotion and marketing of its clients releases - in effect becoming an extension of the very labels that it serves," he says.

The Orchard is prepared to expand the services it offers on all fronts in order to help the entire industry remain healthy, says Brad Navin: "We must help labels and artists navigate the new music industry. Whether that means offering marketing support, the best rates from the newest services, neighbouring rights collection, song synchronisation, robust real-time analytics or simply a conversation with a person who can offer pricing advice. We believe that distribution in the 21st century is this entire suite of services and, at The



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FEATURE DISTRIBUTION



Orchard, we're always on the lookout to expand the role of a distributor."

PIAS's Sefton takes that idea one step further - predicting that distributors could actually see themselves working directly with artists.

"I think there will always be a vibrant independent sector and independent labels will always have the ability to exist and, outside of labels, bands trying to bring music to market," he ponders, "maybe not signed to labels but signed to distributors on their own."

Cadiz's Laurie Staff agrees: "We will still be the conduit between the artist and the customer via varying retail routes, but there will be more artists branching out on their own, outside of a traditional label structure. We are ideally suited to this approach as we can offer the guidance and close working relationship needed."

ABOVE
Lightening the load: Digital may have reduced the weight of the physical market, but many in the industry are determined to find new ways of working with and getting music to high street retailers

PIAS's Sefton is aware of the possibility that crowd-funding and other artist-based initiatives may grow - but ultimately feels there will always be a place for distributors. "Clearly people may move towards working directly with the public, I suppose, but I find it hard to imagine a world without a retail sector of some shape or form," he says.

The message from distributors of all ilk is similar; we must remain flexible, cooperate with newcomers into the industry - and keep the art form in mind. The third is especially important if the industry will ever curb the 'culture of free'.

Absolute's Semmence promises to "embrace new technologies and services, but always have an eye on the key and core elements - the artists, the music and the routes to market".

Cadiz's Staff is similarly keen to emphasise the importance of the product: "It's time to stop

devaluing music by giving it away with newspapers, racking it up next to dog food or using it as background for adverts.

"Maybe then audiences might start to value it once again."

PIAS' Richard Sefton feels that the word 'industry' is the key when it comes to dealing with challenges ahead. After all, the business of music is far more than a clutter of self-interested parties - it's a long chain of equally important links.

"For us, it's not all about PIAS," says Sefton. "Perhaps a bit more cooperation between people would prove fruitful. That's something that the music industry has been criticised for from the outside.

"People say it's a dysfunctional business, which it isn't at all, but I think we could work more harmoniously to try and secure a better future."

DISTRIBUTING THE NUMBERS THE MAJORS ARE LURED BACK BY DIGITAL



BY PAUL WILLIAMS

ALTHOUGH MOST OF THE MAJORS bowed out of the physical distribution sphere some time ago, the rise and rise of digital has seen them stake a claim in the distribution landscape once again.

Arvato, which handles physical distribution for Universal, Sony and Warner, remained by some distance top albums distributor in Q1 with a market share of 42.5%. This was more than double that posted by closest rival EMI, which scored 16.1%, and it handled the physical distribution of 34 of the 40 biggest-selling artist albums of the quarter, led by Polydor act Lana Del Rey's *Born To Die*.

However, Arvato's total was down from 44.8% in the same period of 2011 and from 56.3% two years ago with some of that share redistributed to its clients distributing their own releases digitally.

This shift has resulted in Universal, Sony

and Warner being in Q1 the third, fourth and sixth leading album distributors respectively with all of them showing sizable year-on-year growth. Universal's albums distribution share was up on 12 months ago from 2.2% to 9.6%, while Sony's rose from just 0.8% to 4.9% and Warner's improved by 0.8% to 4.2%.

EMI alone among the majors handles both physical and digital distribution for its releases, hence a superior market share to its three rivals. Its own share was up by 4.1 percentage points on the year as it cashed in on releases by the likes of Emeli Sandé, Coldplay and David Guetta.

Going the other way, PIAS Sony DADC's albums share dropped from 11.3% in Q1 2011 to 4.8% a year later, a fall easily explained by it being the physical distributor for XL Beggars and

therefore Adele.

But the multi-honoured singer was still keeping it busy in the first three months of the year with 21 the top artist seller again and 19 finishing in 13th position.

The company also scored a top five album with Enter Shikari whose Ambush Reality-issued *A Flash Flood Of Colour* sold 33,852 copies in the quarter. PIAS UK also controlled another 0.9% of the market thanks to its digital distribution.

Among the other distributors for independent product, Sony DADC was ranked seventh with a 3.5% share that included successes with Demon's Justin Fletcher and a Union Square best of from Gilbert O'Sullivan, while Proper was eighth with a 1.3% share, ADA Arvato ninth with its business including another Top 10 album for Dramatico's Katie Melua and Beggars Group 10th with a 1.1% share.

Given the sector is now almost entirely digital, distribution market share for singles largely mirrors the corporate group figures so Universal leads with 34.1%, up from 28.8% a year ago with Sony second on 18.1% (11.0% a year ago), EMI third with 14.1% (11.2%) and Warner third with 14.0% (5.7%). However, one significant change is with Arvato, which in the first three months of 2011 handled 17.1% of the singles market, but this slipped to only 0.3% a year later.

Ministry of Sound's digital distributor Fuga claimed 2.1% of the singles market with DJ Fresh featuring Rita Ora's chart-topping *Hot Right Now* its biggest seller, while other independents finishing among the Top 10 singles distributors of the quarter were PIAS UK (1.5%), IODA (1.3%) and The Orchard (1.0%).



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I AM HARLEQUIN WILD ONE

The alter ego of singer/songwriter, multi-instrumentalist and producer of East German-born Anne Freier, I Am Harlequin's music embraces a menagerie of instruments to create a bold and intricate sound. Her sophisticated, off-kilter arrangements owe as much to a classical background as to a voracious love of melody, forming stirring and unforgettable pop songs. I Am Harlequin has received support from the BBC as well as Q and NME Radio and her latest single was premiered on E4 teen drama Skins. Following acclaimed performances throughout 2011, including Music Week Breakout, The O2 Sessions and Liverpool Sound City, 2012 is looking set to be a huge year.

01

Contact: **Stefan Baumschlager**
stefan.baumschlager@gmail.com

Web: www.iamharlequin.com



DAUGHTERS OF DAVIS WHERE DO WE GO

With unique counterpart melody, soulful harmonies and vocal inflection only achievable by siblings, it is no surprise that Daughters of Davis are playing gigs most nights of the week. It may, however, be a surprise to find out that the sisters from Winchester left their homes and jobs last year to travel permanently in a converted van. Both enchanting performers, the girls hold a true affinity and connection that is inspiring and enjoyable to watch. Daughters of Davis are a stunning find; a magical entity of musical talent. Their album To The Water is out on May 7.

04

Contact: **Andy Baker**
andy@resoundmedia.co.uk

Web: daughtersofdavis.com



SANNA ARVIDSSON LOCKING THE DOOR

Born and raised in Stockholm, Sweden, Sanna Arvidsson has been steadily building a name for herself on the London music scene since she moved here, two years ago. Heartfelt, intricate lyrics and dynamic songs against a back drop of interesting production makes her music stand out in the acoustic guitar driven genre. Locking the Door is a song from the artist's 5 song debut EP, Bones and Hide. She is currently on the way back into the studio to record her first full length album. The song is written by Sanna Arvidsson and produced by Ash Milton.

02

Contact: **Sanna Arvidsson**
sannaarvid@gmail.com

Web: www.sannaarvidsson.com



ERIN K & TASH COINS

Just a few years ago Erin Kleh picked up a guitar and began writing autobiographical songs that earned her a reputation in the London anti-folk scene. Tash ter Braak became Erin K's Tash after seeing her classified ad, recruiting a band, on a London alley wall. Together they have developed their own style of folk, with songs touching upon subjects like cupcakes, hybrid animals and relationships. Coins is their first single, and they are set to release their second single before the summer.

05

Contact: **Erin Kleh**
erinktash@mail.com

Web: www.erinkmusic.com



PHILIPPA HANNA RAGGEDY DOLL

Since the independent release of Watching Me in 2007 and Taste in 2009, Philippa Hanna's songs and stories have been captivating audiences around the globe. Raggedy Doll was written with MOBO award-winner Triple O and recorded for her live studio project Out of the Blue in 2011. The project was produced by acclaimed producer Eliot Kennedy and showcases the Sheffield-based singer's flawless vocals. A sought-after performer, writer and vocal coach; it is clear that Philippa is following in the successful footsteps of her brother Stuart Zender.

03

Contact: **Andy Baker**
andy@resoundmedia.co.uk

Web: philippahanna.co.uk



JESSICA CLEMMONS MORE THAN FRIENDS

US pop sensation, Jessica Clemmons releases her second album on June 11, preceded by the single More Than Friends, on June 4 which reveals a 'bang-on-trend' sound that's currently being adopted by the likes of Beyonce. Reinvigorating the vibrant, up-tempo sound of mid-Eighties pop/soul, Jessica's album has a strong resemblance to the likes of Vanessa Williams and Shanice. It was mixed, mastered and produced by an impressive collaboration of top names including Larry Sturm (Beyonce, Justin Timberlake) and Roxy Harris (Jamie Woon, Mutya Buena).

06

Contact: **Lara Goodfellow**
info@sonnetmusic.co.uk

Web: www.jessicaclemmons.com

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James McArdle – Medical Records



DAFYDD EVANS WHAT YOU SAY

Dafydd Evans is a 23-year-old, Welsh singer-songwriter. After much success with the multi-platinum selling group Only Men Aloud he now finds himself planning, writing and recording his debut self-titled EP in his studio basement in west London. Known to have unorthodox methods of encouraging fan interaction he's been uploading tracks onto Facebook to get pre-production feedback. This has resulted in the unique sound of the EP. What You Say is littered with infectious melodic hooks and will also feature on the record. Dafydd is now equipped with great recording material and is an incomparable live act.

07

Contact: Dafydd Evans

dafevs_7@yahoo.co.uk

Web: www.facebook.com/dafyddevansuk



CAL ROBERTS & THE ILL GOTTEN GAINS LOVEBITES & BLACKEYES

With a fist full of laser-guided radio hits in his back pocket, Cal Roberts has opened for Babyshambles, The Courteeners, Ash, Pete Doherty, Carl Barat and Ed Sheeran. Now joined by his band The Ill Gotten Gains, their first outing to the studio has delivered songs with a musical honesty of the likes of The Clash and heroes from a bygone era. These gritty songs, underpinned with a natural pop sensibility, tell real stories of growing up in 21st century Britain.

11

Contact: Mal Holmes mal@calroberts.co.uk

Web: www.calroberts.co.uk



NATALIE REISS DANGEROUS

London-by-way-of-Sydney songstress, Natalie Reiss discovered her songwriting abilities by surprise, midway through penning her first composition, Popjustice.com song of the day Scarlet Fever. Having produced a significant body of original songs, two of which were at No.1 and 2 of Australia's Triple J Unearthed charts, Natalie has recently moved to the UK to be closer to her influences. Channeling torch singers of the past and writing with a no-holds-barred sense of urgency and honesty, Natalie's music is pop with an indie-soul twist.

08

Contact: Natalie Reiss

nataliereiss@yahoo.com.au

Web: www.facebook.com/nataliereissmusic



SKINNY MACHINES BABIES ON THE BRAIN

Snarly guitars, lionhearted vocals and a pop ear for melody, Skinny Machines deliver up their disquieting tales of life in the city with a defiant, curl-lipped swagger. Discovered by Keifer Sutherland, singer Jim Stapley takes his cue from the grand tradition of English blues-rock front-men and has sung with Sutherland's Ironworks label in the US and with drum legend Kenney Jones. Guitarist Rikki Glover, drummer Dan Roth and bass-player Mike Woodhouse complete an exceptional line-up. Relentless tourers, Skinny Machines are word-of-mouth favourites across the UK, Ireland and mainland Europe. See them next on May 4 at 229 The Venue, London.

12

Contact: Rikki Glover

rikki@skinnymachines.com

Web: www.skinnymachines.com



JOHNNY WORE BLACK UP IN FLAMES

Johnny Wore Black is the brainchild of Johnny Jay, songwriter/producer from London. Set to release their second single Up In Flames on May 21, Johnny Wore Black features a dynamic line-up of collaborators including the continued involvement of David Ellefson of Megadeth on bass. Debut single All The Rage was released to critical acclaim, including features from *Metal Hammer*, *Music Week* and *Total Guitar*. Premiered by Revolver, the video was playlisted on Kerrang! TV. All The Rage was mixed by Grammy-award winning producer David Bottrill (Muse, Tool).

09

Contact: Johnny Jay

info@johnnyworeblack.com

Web: www.johnnyworeblack.com



GEOFF RAGGETT LIGHTS

Rock and Roll. Tarantino-esque open chords sear through this track, a driving riff Kasabian wish they could write, Doors-influenced organ and a marching beat to lead the bravest into battle. It's a story of conflict, inner turmoil, digging in and digging deep. Lights is the latest track from Geoff Raggett to be previewed ahead of next month's debut single Soul Destroyer, released digitally through AWAL and on vinyl independently. Raggett is playing on the Andy Ross Presents line-up at the Camden Crawl, and before that at Surya courtesy of Glasswerks on the 29th.

13

Contact: Ian Graham

ian@drumrollagency.com

Web: www.facebook.com/GeoffRaggettMusic



THE DRAYMIN HEART ATTACK

Critically acclaimed Scottish dance rockers The Draymin hail from a hut in the town of Rosyth, Fife. Inspired by a love of guitar and dance music, their sound employs vintage analogue synth alongside two interweaving guitars, the perfect soundtrack for Fraser Penman's powerhouse vocals which raise the roof on a collection of anthemic tracks. Equal parts indie pop, melodic dance, and stadium band, The Draymin's polished sound is guitar-led, crowd pleasing, and pulses with a relentless energy.

10

Contact: Cal Nicol

mail@thedaymin.co.uk

Web: www.thedaymin.co.uk



KILL JOY CITY SEPTEMBER

Kill Joy City bring to life a unique style of metal music combining influences of current big-name metal bands and the pace and energy of those in Japan and Europe. Currently writing the final tracks for their debut album, KJC merge the heaviest riffs and catchiest choruses in a whole new sound as well as energetic live performances and aspirations to give award-winning stage show experiences. Created by brothers Chris and Nick Turvey alongside Mark Edkins and Dave Yardley, the single September represents their mixture of fast and heavier sounds.

14

Contact: Nick Turvey

n.turvey@hotmail.co.uk

Web: www.facebook.com/killjoycity

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RETAIL

HIGH STREET HEROES

MUSIC WEEK SALUTES THE INDIE RETAILERS STILL FIGHTING THE GOOD FIGHT

Give us a brief history of **Sounds Of The Universe**...

We started as a humble stall selling just second hand records and soon graduated to a small shop above Dingwalls in Camden. Then in 1992 we moved into bigger premises in Ingestre Place in Soho.

Our parent label, Soul Jazz Records, was started and the range of the music sold in the shop began to diversify. Then we moved once more, ending up in our current home, a much larger place at 7 Broadwick Street with two floors of music old and new, books and DVDs.

How would you describe the atmosphere in the shop?

We like to think we are friendly, open-minded, enthusiastic, knowledgeable and vibing. On the main floor, we have a very large selection of new music; house, dubstep, techno and electronic as well as a varied selection of reissues from

reggae, funk, soul, disco, Turkish, Latin, Brazilian and tropical beats.

The basement offers a multi-shopping experience, old vinyl, Soul Jazz Records releases and merchandise, cult and music DVDs and a wide of academic and esoteric imported books that reflect our idiosyncratic musical tastes.

In terms of new releases, what would you say have been recent highlights in-store?

It's a fast moving picture: we sell such a wide variety of music on all different formats. There have been many highlights for us so far this year. We launched our own label (a sub-label of Soul Jazz) appropriately named Sounds Of The Universe, the debut 12" release was from Chicago afro-futurist Hieroglyphic Being with hand-etched artwork from Japanese artist 2YANG. That was a limited release sold exclusively from



SOUNDS OF THE UNIVERSE

7 Broadwick Street
London, W1F 0DA

☎ 0207 734 3430

www.soundsoftheuniverse.com

Buyer and A&R: Nicole McKenzie

'A lot of the labels we buy from depend on shops like ours and we depend on them. We're all in it together.'

NICOLE MCKENZIE, SOUNDS OF THE UNIVERSE

our shop and website. We've got a good deal more releases planned for the year ahead so watch this space.

How is business today compared to previous years?

For us, it's gotten better and better over the years. We've continued to move into different genres of music and into different formats - as long as we like them - and we make sure that we listen to our customers.

Things have moved on from the days of purely physical consumption, but people still

want vinyl and we've got a lot of regulars that have stayed with us from the very beginning.

As the industry becomes more and more dominated by downloads, mp3's and large discount online stores, we have found that our customers still want the human touch and often come in asking for our advice or recommendations. We strongly believe that this has helped us to move forward.

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

We deal with mainly non-mainstream music. A lot of the labels we'll buy from depend on shops like ours to push their releases and of course we depend on them for our stock. We're all in it together.

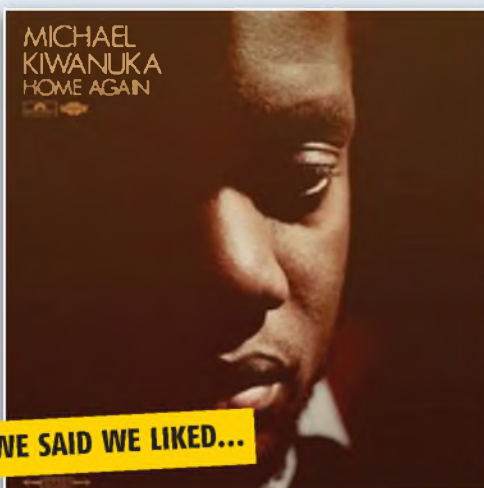
Occasionally, larger retailers will be given priority over the independent record store due to the sheer scale of their quantities - obviously that's not ideal for us. It's swings and roundabouts. We handpick each individual release and aim to ensure quality. We're very happy with the support we get from the press, DJs and industry types.

How confident are you about business over the next few years?

We've been operating since 1989, and we expect to be here for the foreseeable future. All hyperbole and panicking aside, we reckon that the independent record store will remain an essential part of the music industry for years to come.

INTERNET vs HUMAN

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



WE SAID WE LIKED...

MICHAEL KIWANUKA Home Again



AMAZON RECOMMENDED...

EMELI SANDÉ Our Version Of Events



NICOLE RECOMMENDED...

TERRY CALLIER What Colour Is Love

FOPP Top 10 retail chart		
POS	ARTIST	ALBUM
1	ALABAMA SHAKES	Boys & Girls
2	NEIL YOUNG	Cow Palace 1986
3	COUNTING CROWS	Underwater Sunshine
4	TREMBLING BELLS & BONNIE	Marble Downs
5	BRUCE SPRINGSTEEN	Wrecking Ball
6	M WARD	A Wasteland Companion
7	GRAHAM COXON	A+E
8	ORBITAL	Wonky
9	KING CREOSOTE & JON HOPKINS	Diamond Mine
10	LANA DEL REY	Born To Die

iTUNES Top 10 retail chart		
POS	ARTIST	ALBUM
1	VARIOUS	Now! 81
2	CALVIN HARRIS (FT. NE-YO)	Let's Go
3	JACK WHITE	Blunderbuss
4	VARIOUS	Now That's What I Call Running!
5	RUFUS WAINWRIGHT	Out Of The Game
6	LANA DEL REY	Born To Die
7	VARIOUS	Keep Calm & Relax
8	OLLY MURS	In Case You Didn't Know
9	ADELE	21
10	MAVERICK SABRE	Lonely Are The Brave

SPOTIFY Top 10 streamed chart		
POS	ARTIST	ALBUM
1	CARLY RAE JEPSEN	Call Me Maybe
2	GOTYE (FT. KIMBRA)	Somebody That I Used To Know
3	NICKI MINAJ	Starships
4	SEAN PAUL	She Doesn't Mind
5	FLO RIDA	Wild Ones
6	DAVID GUETTA (FEAT. SIA)	Titanium
7	KATY PERRY	Part Of Me
8	DAVID GUETTA (FT. NICKI MINAJ)	Turn Me On
9	AZELIA BANKS	212
10	EMELI SANDÉ	Next to Me

REISSUE/REPACKAGE

ANE BRUN All Starts with One **PIAS** / 1 May 2012

Norwegian singer/songwriter Ane Brun will release a 20 track, deluxe version of her recent album, *It All Starts with One* next week. The bonus disc features forty minutes of offcuts and demos in the form of 10 previously unreleased tracks, recorded in full during the album's studio session.



The tracks include covers of Antony & The Johnsons, Built To Spill and Argentine folk legend Ariel Ramirez's 'Alfonsina Y El Mar'.

The additional material is described as a 'bigger, more atmospheric sound' with 'extravagant arrangements' and many of the songs are piano based compositions.

A Norwegian version is available on the digital release, as is a cover of 'Lamento Della Ninfa (Oh Love)', with English lyrics by Brun.

PRICE CHECK					
ARTIST / ALBUM	amazon	hmv.com	iTunes	play.com	Sainsbury's
ALABAMA SHAKES Boy & Girls	£7.99	£10.00	£7.99	£7.99	£7.99
RAMIN Ramin	£7.99	£10.00	£7.99	£7.99	£8.99

PRE-RELEASE HARVIEU STRIDES INTO TOP 5 AT AMAZON AND PLAY

Ren Harvieu makes an appearance in all three pre-order charts this week with *Through The Night*. While the singer's debut sneaks into HMV's No.20 spot, it strides into the Top 5 at Amazon, moving 7-3 and shuffles just inside at Play, moving one place from 6-5.

The top spots remain the



same at both e-tailers with Slash's *Apocalyptic Love* at the crown of Amazon and Kaiser Chiefs' *Souvenir* heading Play. Meanwhile, Jack White's *Blunderbuss* has vacated to allow the top titles at HMV to shuffle up one space. Marina & The Diamonds' *Electra Heart* goes into pole position, while

Keane move from 3-2. Marilyn Manson's *Born Villain* makes a bigger move from 8-4 and One Direction's live outing switches with My Bloody Valentine's *Loveless Remastered* to make up the Top 5.

Keane also find themselves in second at Amazon while a Classic Rock Presents edition of

Rush's *Clockwork Angels* takes No.4 followed by The Cult's *Choice Of Weapon*.

Slash is in second at Play followed by King Charles' *LoveBlood*, which moves from No.4. Maximo Park's *The National Health* sits just above Ren Harvieu to complete the online retailer's top quarter.

AMAZON PRE-RELEASE			
POS	ARTIST/ALBUM/LABEL		
1	SLASH... Apocalyptic Love Dik Hayd Int.		
2	KEANE Strangeland Island		
3	REN HARVIEU Through The... Island/Kid Gloves		
4	RUSH Clockwork Angels Roadrunner		
5	THE CULT Choice Of Weapon Cooking Vinyl		
6	MARINA & THE D... Electra Heart 679/Atlantic		
7	DAVID BOWIE Ziggy Stardust EMI		
8	RICHARD HAWLEY Standing At... Parlophone		
9	NORAH JONES Little... Blue Note/Parlophone		
10	MY BLOODY V... Ep's 1988 - 1991 Sony		
11	ADAM LAMBERT Trespassing 19/RCA		
12	MARILYN MANSON Born Villain Cooking Vinyl		
13	GARBAGE Not Your Kind Of People Stunvolume		
14	PALOMA FAITH Fall To Grace Epic		
15	LEONA LEWIS Glassheart Syco		
16	HAWKWIND Onward Eastworld		
17	EUROPE Bag Of Bones earMusic		
18	TENACIOUS D Rize Of The Fenix Columbia		
19	PAUL BUCHANAN Mid Air Newsroom		
20	MELODY GARDOT The Absence Decca		

HMV PRE-RELEASE			
POS	ARTIST/ALBUM/LABEL		
1	MARINA & THE D Electra Heart 679/Atlantic		
2	KEANE Strangeland Island		
3	MARILYN MANSON Born Villain Cooking Vinyl		
4	MYSTERY JETS Radlands Rough Trade		
5	ONE DIRECTION Live In Concert Syco		
6	MY BLOODY V... Loveless Remastered Sony		
7	CHRIS BROWN Fortune RCA		
8	GARBAGE Not Your Kind Of People Stunvolume		
9	ADAM LAMBERT Trespassing 19/RCA		
10	LEONA LEWIS Glassheart Syco		
11	CALVIN HARRIS New Album Tbc Columbia		
12	LLOYD King Of Hearts Interscope		
13	GOSSIP A Joyful Noise Sony		
14	LADYHAWKE Anxiety Island		
15	PALOMA FAITH Fall To Grace Epic		
16	PLAN B Ill Manors 679/Atlantic		
17	THE CULT Choice Of Weapon Cooking Vinyl		
18	MY BLOODY V... Isn't Anything: Sony BMG		
19	MY BLOODY V... EPs 1988 - 1991 Sony		
20	REN HARVIEU Through The... Island/Kid Gloves		

PLAY.COM PRE-RELEASE			
POS	ARTIST/ALBUM/LABEL		
1	KAISER CHIEFS The Singles 2004 - 12 Polydor		
2	SLASH... Apocalyptic Love Dik Hayd Int.		
3	KING CHARLES LoveBlood Island		
4	MAXIMO PARK The National Health V2		
5	REN HARVIEU Through The... Island/Kid Gloves		
6	JOE BONAMASSA Driving Towards... Prologue		
7	ALEXANDRA BURKE Heartbreak On... Syco		
8	LADYHAWKE Anxiety Island		
9	STORM CORROSION Storm Cor... Roadrunner		
10	TENACIOUS D Rize Of The Fenix Columbia		
11	KEANE Strangeland Island		
12	SCISSOR SISTERS Magic Hour Polydor		
13	LINKIN PARK Living Things Warner Brothers		
14	SPECTOR New Album Tbc Fiction		
15	THE CULT Choice Of Weapon Cooking Vinyl		
16	RUSH Clockwork Angels Roadrunner		
17	GARBAGE Not Your Kind Of People Stunvolume		
18	LEONA LEWIS Glassheart Syco		
19	DELAIN We Are The Others Roadrunner		
20	BEACH HOUSE Bloom Bella Union		

LAST.FM HYPED TRACKS			
POS	ARTIST/ALBUM/LABEL		
1	CITIZENS Reptile Kitsune		
2	CANCER BATS R.A.T.S. Hassle		
3	JASON MRAZ Living In The Moment Atlantic		
4	JASON MRAZ Five/Six Atlantic		
5	TRAIN To Be Loved Columbia		
6	JASON MRAZ The Freedom Song Atlantic		
7	JASON MRAZ The Woman I Love Atlantic		
8	JASON MRAZ Who's Thinking About... Atlantic		
9	BATTLES Sweetie & Shag (Remix) Warp		
10	BATTLES Futura (The Alchemist Remix) Warp		
11	JASON MRAZ Frank D. Fixer Atlantic		
12	BATTLES Wall Street (Gui Boratto Re) Warp		
13	CANCER BATS Bastards Hassle		
14	BATTLES White Electric (Shabazz R) Warp		
15	BATTLES Africastle (Kode9 Remix) Warp		
16	JASON MRAZ In Your Hands Atlantic		
17	BATTLES My Machines (Remix) Warp		
18	ALEXANDRA BURKE Start Without You Syco		
19	JASON MRAZ Everything Is Sound Atlantic		
20	BATTLES Dominican Fade (Remix) Warp		

SHAZAM TAG CHART			
POS	ARTIST/ALBUM/LABEL		
1	RITA ORA R.I.P. Columbia/Roc Nation		
2	TULISA Young AATW/Island		
3	D'BANJ Oliver Twist Mo'Hits/Mercury		
4	RUDIMENTAL Feel The Love Asylum/Atlantic		
5	FAR EAST M... Live My Life Interscope/Cherrytree		
6	MARINA & THE D Primadonna 679/Atlantic		
7	LAWSON When She Was Mine Polydor		
8	COVER DRIVE Sparks Global Talent/Polydor		
9	JUSTIN BIEBER Boyfriend Def Jam		
10	DJ FRESH FT. DIZZEER The Power MoS		
11	JAKE BUGG Country Song Mercury		
12	SUB FOCUS FT. ALICE Out The Blue Mercury		
13	THE WANTED Chasing The... Global Talent/Island		
14	JENNIFER LOPEZ Dance Again Epic		
15	GOTYE FT. DICE RAW Game Of Thrones Island		
16	GARY BARLOW Here Comes The Sun Polydor		
17	MATRIX & F... All I Know Viper/Metro/3 Beat		
18	CHERYL COLE Call My Name Polydor		
19	RIHANNA FT. CHRIS B Birthday Cake Def Jam		
20	GEMINI FT. GRETA Fire Inside Inspected		

PEOPLE

PERSONNEL SHARMA JOINS FUTURE PUBLISHING'S METAL HAMMER

■ FUTURE PUBLISHING

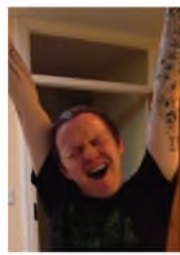


AMIT SHARMA has joined Future Publishing as features editor of *Metal Hammer* magazine.

A graduate of the Academy Of Contemporary Music, Sharma has previously worked for Warner Bros Records and Universal Music Group. Most recently he was live music executive at PRS For Music where he tracked setlists and secured live royalties for artists performing in the UK.

As a journalist, Sharma has written for *Classic Rock Presents Prog*, *Total Guitar*, *M* magazine and more. He is also a classically trained guitarist and experienced producer.

■ ROUGH TRADE



Rough Trade East manager **SPENCER HICKMAN** is set to leave his UK store for the US later this year to run the indie retailer's newest shop in Williamsburg, New York.

Commenting on the move, he said: "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."

As well as its music offering, Rough Trade NYC will partner with New York based independent production company The Bowery Presents to set up a live performance area that will enable in-store gigs and double up as a music venue for intimate nighttime gigs. Finer details regarding the running of the new store are yet to be revealed.

This follows the recent opening of a small pop-up store in Paris.

■ IPC MEDIA



After almost three years as the 1.1th editor of *NME*, **KRISSI MURISON** is to step down from the role to join *The Sunday Times Magazine* as features editor.

NME editor since September 2009, Murison has overseen the magazine's work across print, digital, broadcast and various annual live events including the *NME Awards* ceremony and tour. In 2010 she was named *British Society of Magazine Editors* 'New Editor of The Year'.

NME publishing director Emily Hutchings said: "Everyone at *NME* is obviously sad to see a talent like Krissi go, but due to her great achievements while working as

editor she leaves *NME* in great health and the brand is stronger than ever. We have an immensely talented editorial team who will continue to push the brand forward and will carry on their success of creating first class content. We wish Krissi all the best in the future."

■ LAST.FM

The music recommendation



service has appointed **CHRIS PRICE** as its new head of music. He will be based in London and report to

Tom Lisack, VP, content & artist relations for CBS Interactive Music Group.

Price most recently served as director of music programming for MTV UK's music channels. Previously he worked for BBC Radio 1 on music strategy as well

as marketing and distribution for Sony Music Entertainment and Warner Music Group.

■ SYCO ENTERTAINMENT

Syco Entertainment has promoted **COO CHARLES GARLAND** to the role of worldwide CEO – a role that had been unfilled since the departure of Ellis Watson more than a year ago.

The new role adds oversight of the company's global TV business to Garland's remit, which includes Simon Cowell's *The X Factor* and *Got Talent* franchises.

Garland joined Syco in March 2011 from *Crystal Entertainment*, which he founded in 2007 and ran as CEO to connect talent and brands. Before that, he worked at *American Idol* producer 19 Entertainment for eight years.

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

#26 Cosmo Lush, Senior VP Digital Business Development, EMI Music

Former Oxford University and INSEAD MBA graduate Cosmo Lush is an expert in strategy and business development in digital media and specialises in designing and launching innovative new consumer businesses.

He is currently responsible for licensing EMI content to digital music platforms globally, negotiating global and multi-territory distribution deals, and played a key part in developing the label's innovative 'Open EMI' initiative.

Prior to EMI, Lush worked on a number of high-profile projects including the launch of 3G for Orange UK and commercial strategy for 4OD at Channel 4.

Outside music industry business, Lush is a piano, violin and trumpet teacher, one of the



founding governors of The West London Free School and a Prince's Trust Business Mentor.

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

Carl Haley, Record Producer / Songwriter, The Fives/Warner Chappell

"I studied graphic design at Central Saint Martins. While there, a family friend who knew that my brother and I played instruments told us about a job in a local studio as in-house musicians. We felt we'd found our calling. For the next few years we blagged our way into studios, pretending we knew how to use the equipment and learning on the job.

"We created a series of demos to showcase our songwriting and producing and caught the attention of A&R exec Will Mills. He became our manager and got us our

first work remixing for artists such as Lemar and Amy Winehouse. After Will we were managed by Danny D (Stargate) and Sarah Stennett (Ellie Goulding).

"I met my publisher Wayne Hector through a friend who begged him for months to do a session with me. For the next eight months Wayne would call me anytime of the day and night asking for tracks. He eventually offered us a publishing deal and since then we've been working with artists such as Jessie J and Eliza Doolittle."



TOP TIP Be extremely persistent and try to develop your networking skills - success in this industry is based heavily on the network of people you have at hand.



46 SINGLES & ALBUMS

Conor Maynard's debut single *Can't Say No* is a new entry at No.2 – the biggest mover in a Singles and Albums chart that saw Carly Rae Jepsen and Adele maintain their respective top positions

CHARTS FOCUS



48 UK AIRPLAY

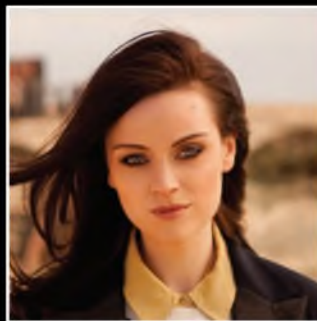
Emeli Sandé just about holds off Nicki Minaj's *Starships* attack on the radio No.1 spot

49 EU AIRPLAY / INTERNATIONAL

One Direction continue to whip up a storm as their promotional tour takes in Australia

50 INDIES & COMPILATIONS

Spiritualized (pictured) and *Cancer Bats* make decent headway on the Indie Albums chart



51 CLUB

Anglo-Italian duo Benny Benassi and Gary Go take *Control* of the Upfront chart

52 ANALYSIS

Alan Jones plots the movers and shakers in his analysis of the week's charts data

54 KEY RELEASES & PRODUCT

Amy Macdonald (pictured) goes under the *MW* album microscope – plus Jai Paul is Staff Pick

CHARTS UK SINGLES WEEK 16



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

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

THE OFFICIAL UK SINGLES CHART

THIS WK	LAST WK	CHRT	ARTIST / TITLE / LABEL CATALOGUE NUMBER (DISTRIBUTOR)	THIS WK	LAST WK	CHRT	ARTIST / TITLE / LABEL CATALOGUE NUMBER (DISTRIBUTOR)	
WK	WK	CHRT	(PRODUCER) PUBLISHER (WRITER)	WK	WK	CHRT	(PRODUCER) PUBLISHER (WRITER)	
1	1	3	CARLY RAE JEPSEN Call Me Maybe <i>Interscope</i> CA3391100615 (ARV) (Ramsay) CC (Ramsay/Jepsen/Crowe)	SALES INCREASE	39	21	2	BREATHE CAROLINA Blackout <i>Fearless</i> US5261115303 (Kirkpatrick) EMI/Warner Chappell/It's A Damn Party/Zen Seven/Hypnotic/Boogie (Schmitt/Evemu/Kirkpatrick/Wilcox)
2	New		CONOR MAYNARD Can't Say No <i>Parlophone</i> G90401100202 (E) (Lambert/Menall/Warner/Trappell/Universal/Sony ATV/Intervision/Prescription/Paper/Lateral/Record/CC (Maynard/Asano/Perbown/Save/Stein/Mills/Dyer/Malenica))	HIGHEST NEW ENTRY	40	32	10	DJ FRESH FEAT. RITA ORA Hot Right Now <i>MoS</i> GBCE11102204 (ARV) (Stein) Sony ATV/Bucks/Universal (Evans/Stein/The Invisible Men)
3	7	2	FUN FEAT. JANELLE MONAE We Are Young <i>Fueled By Ramsay/Atlantic</i> USAT21101399 (ARV) (Bhasker) Sony ATV/Warner Chappell/FBR/Way Above/Bearvon/Shira Lee Lawrence/Rick/Rough Art. (Ruess/Bhasker/Antoniuff/Dost)	+50% SALES INCREASE	41	New		MAXWELL This Woman's Work <i>Sony</i> RCA USSM10107705 (ARV) (Mars) EMI/Noble & Brite (Bush)
4	27	9	JOHN LEGEND Ordinary People <i>Columbia</i> USSM10411915 (ARV) (Will) am/legend/abc (tbc) (tbc)	HIGHEST CLIMBER	42	Re-entry		THE FRAY How To Save A Life <i>Epic</i> USSM10601178 (ARV) (Fjyman/Johansen) EMI (Stade/Ming)
5	26	2	JESSIE J FEAT. DAVID GUETTA Laserlight <i>Island/Lava</i> USUM71116262 (ARV) (Guetta/Bush/Rieser/The Invisible Men/CC/Intervision/Prescription/Paper/Lateral/Record/CC (Guetta/Bush/Rieser/The Invisible Men/CC/Intervision/Prescription/Paper/Lateral/Record/CC))	+50% SALES INCREASE	43	42	36	MAROON 5 FEAT. CHRISTINA AGUILERA Moves Like Jagger <i>A&M/Octone</i> USUM71109132 (ARV) (Shellback/Bianco) Universal/Kobalt (Lewin/Evemu/Malik/Schuster)
6	3	15	GOTYE FEAT. KIMBRA Somebody That I Used To Know <i>Island</i> AU2571100007 (ARV) (Gotye) Kobalt/Hill & Range/Carlin (De Backer/Bonifa)		44	36	7	WHEATUS Teenage Dirtbag <i>Columbia</i> USSM10008431 (ARV) (Wheaton/Jimenez) EMI (Browne)
7	New		B.O.B So Good <i>Atlantic</i> USAT21200255 (ARV) (Tedder/Zancane/la) Universal/Kobalt/Write 2 Live/Comman/Patriot Games/Shady (Tedder/Zancane/la/Kur/le/Simmons Jr)		45	53	2	LANA DEL REY Blue Jeans <i>Polydor/Stranger</i> GBUM71107003 (ARV) (Hayme) Universal/EMI/Heavycrate/Yorkshire Moors/Songs (Del Rey/Hayme/Heath)
8	5	10	NICKI MINAJ Starships <i>Cash Money/Island</i> USUM71100060 (ARV) (RedOne/Falk/Yacoub) Universal/Sony ATV/Kobalt/Warner Chappell (Minaj/RedOne/Falk/Yacoub/Hector)		46	38	14	ED SHEERAN Drunk <i>Asylum</i> G5AHS1100199 (ARV) (Gosling) Sony ATV/BD (Sheeran/Gosling)
9	6	5	SEAN PAUL She Doesn't Mind <i>Atlantic</i> VP USAT21102929 (ARV) (Blanco/Shellback/Kallman/Chin) EMI/Kobalt/Marfa/Ra/Where Da Kass? At/Maratone (Paul/Levin/Shellback)		47	29	6	ALEXANDRA BURKE FEAT. ERICK MORILLO Elephant <i>RCA</i> GBHMU1100371 (ARV) (Sympho Nympho/Spencer) Universal/Imesmer/Subpat/Jeska/Michael/CC (Burke/Burton/Wilkinson/Morillo/Miller/Rc/moro)
10	2	2	JUSTIN BIEBER Boyfriend <i>Def Jam</i> USUM71202650 (ARV) (Povner/Mal) Universal/Sony ATV/Warner Chappell/North Greenway/Mason Levy/Bear Trap (Povner/Bieber/Levy/Musico)		48	56	2	GLEE CAST Somebody That I Used To Know <i>Epic</i> USQX91200392 (ARV) (Anders/Astrom/Murphy) Kobalt/Hill & Range/Carlin (De Backer/Bonifa)
11	New		MARINA AND THE DIAMONDS Primadonna <i>679/Atlantic</i> GBFF51200024 (ARV) (Dr. Luke/Cirkut) Warner Chappell/EMI/Kobalt/Totally Famous/Kas? Money/Dienerology/Prescription (Diannand/Frost/Gottwald/Walter)		49	40	6	BEYONCÉ End Of Time <i>Columbia/Parkwood Ent.</i> USSM11102910 (ARV) (Knowles/Kash/Switch/Diplo) EMI/Warner Chappell/Sony ATV/B-D/Switch/Weird/2382/DU (Knowles/Kash/Taylor/Fentz)
12	4	2	USHER Cimax <i>RCA</i> USUM71200142 (ARV) (Diplo) Sony ATV/Kobalt/EMI/Doow/Universal/UR/IV/Like Tunes/Lion Of God/Natural's Ascension/RKeyTek (Usher/Diplo/Rechtshaid/Nature/Style)		50	46	2	PHIL OAKEY & GIORGIO MORODER Together In Electric Dreams <i>Virgin</i> GBAAA840231 (E) (Oakey/Moroder) EMI/Warner Chappell/Gema (Oakey/Mcorder)
13	16	6	JASON MRAZ I Won't Give Up <i>Elektra</i> USEE11100768 (ARV) (Chiccarelli/Tbc) Great Hooks/NoBS/Pringle/Good Bye D (Mraz/Ritter)	SALES INCREASE	51	45	29	ED SHEERAN Lego House <i>Asylum</i> G5AHS1100206 (ARV) (Gosling) Warner Chappell/Sony ATV/BD (Sheeran/Gosling/Leonard)
14	New		TRAIN Drive By <i>Columbia</i> USSM11106876 (ARV) (Espionage/Walker) EMI/Rhine/I amp/Stellar (Monahan/And/Rjordan/And)		52	55	29	RIHANNA FEAT. CALVIN HARRIS We Found Love <i>Def Jam</i> USUM71115567 (ARV) (Harris) EMI (Harris)
15	New		AZELIA BANKS FEAT. LAZY JAY 212 <i>Azalia Banks/Polydor</i> USJST1100201 (ARV) (Martens) Sony ATV/MusicaStars/Bucks/Talpa (Ranks/Martens)		53	31	26	LABRINTH FEAT. TINIE TEMPAH Earthquake <i>Syco</i> GBHMU1100027 (ARV) (Lambert/Di Diggian) EMI/Stellar (Okogwu/McKenzie/Williams)
16	37	2	ALEX CLARE Too Close <i>Island</i> GRUM71101222 (ARV) (Diplo/Switch/Rechtshaid) Warner Chappell/Universal (Clare/Duguid)	+50% SALES INCREASE	54	Re-entry		AEROSMITH I Don't Want To Miss A Thing <i>Columbia</i> USSM19801545 (ARV) (Aerosmith/Kaldorier) Universal (Warren)
17	8	2	SWAY Level Up <i>3 Beat/AATW</i> G9SKS1200035 (ARV) (Flux Pavilion) Bucks/Sony ATV/Maximum Boost/Kobalt/Bear/CC (Safa/Steele/McHugh)		55	39	26	COLDPLAY Paradise <i>Parlophone</i> G5AYE1101143 (E) (Dravos/Green/Simpson) Universal/Opel (Berryman/Blackland/Champion/Martin/Eno)
18	10	13	FLO-RIDA FEAT. SIA Wild Ones <i>Atlantic</i> USAT21104103 (ARV) (Sofy/Nuss/Axel) EMI/Universal/Sony ATV/Warner Chappell/Mal On Sunday/E.C.a.s./Published by Jaxxport/Art. 101 (Dillard/Judrin/Melko/Furber/Axwell/Little/Cooper/Maddah)		56	43	23	FLO-RIDA Good Feeling <i>Atlantic</i> USAT21101961 (ARV) (Dr. Luke/Cirkut) Sony ATV/EMI/CC/Mal On Sunday/E.C.a.s./Published by Jaxxport/Art. 101 (Dillard/Judrin/Melko/Furber/Axwell/Little/Cooper/Maddah)
19	11	19	DAVID GUETTA FEAT. SIA Titanium <i>Virgin</i> G52BK11100035 (E) (Dimitri/Fontana/Aronoff) EMI/Warner Chappell/Afrojack/Talpa/Pringle/Good Bye D (Guetta/Fontana/Aronoff)		57	52	22	AVICII Levels <i>Island</i> SEUM71100963 (ARV) (Avicii) EMI/CC (Reising/Pourouzan/Kirkland/Wood/James)
20	9	4	CHRIS BROWN Turn Up The Music <i>RCA</i> USRC11200099 (ARV) (The Underdog/Fusco/EMI/Universal/Fusco/Sidey Mischu/Culture Beyond/Ur Experience/T & M/MB/Dannan) 18 (Brown/Mason Jr/Thomas/Falmer/Jimenez/Coles)		58	Re-entry		BLACK EYED PEAS I Gotta Feeling <i>Interscope</i> USUM70965169 (ARV) ★ (Guetta) Cherry Lane/EMI/Square River/Riser/Shapere Renaissance/CC (Adams/Finde/Comer/Ferguson/Guetta/Rieser)
21	13	5	KATY PERRY Part Of Me <i>Virgin</i> USJCA21102809 (E) (Dr. Luke/Marrin) Kobalt/When I'm Rich/KASZ/Money/Maratone/Prescription/Downtown/Kassner (Perry/Gottwald/Martin/McKeel)		59	44	4	RIZZLE KICKS Traveller's Chant <i>Kland</i> GRUM71106438 (ARV) (Whiting) Sony ATV/Stage Three/Chrysalis/BMG Rights (Alexander-Sule/Stephens/Whiting/Fhillips)
22	17	16	DAVID GUETTA FEAT. NICKI MINAJ Turn Me On <i>Positiva/Virgin</i> G52BK11100029 (E) (Guetta/Fontana/Black Raw) Sony ATV/Prescription/Time/What A Fulfilling/Backs/Francis/Songs/Talpa (Dean/Guetta/Fontana)		60	Re-entry		KINGS OF LEON Use Somebody <i>Hand Me Down</i> USRC10800301 (ARV) (Fetraglia/King) Bug!Q (Follow/Follow/Follow/Follow/Follow)
23	14	10	EMELI SANDE Next To Me <i>Virgin</i> GBAAA1200003 (E) (Craze/R. Hoax) Sony ATV/Naughty Words/EMI/Stellar (Sande/Chegwain/Craze)		61	57	91	KINGS OF LEON Sex On Fire <i>Hand Me Down</i> USRC10800300 (ARV) (Fetraglia/King) Bug!Q (Follow/Follow/Follow/Follow/Follow)
24	24	6	SWEDISH HOUSE MAFIA Greyhound <i>Virgin</i> G91201200034 (E) (Axwell/Ingresso/Angel) Sony ATV/Universal (Axwell/Ingresso/Angello)		62	48	22	OLLY MURS Dance With Me Tonight <i>Epic/Syco</i> GBAR11101197 (ARV) (Robson/Future Cut) Warner Chappell/Universal/Salk/Isak/Imagem (Murs/Robson/Kelly)
25	15	18	JESSIE J Domino <i>Island/Lava</i> USUM71113573 (ARV) (Dr. Luke/Cirkut/tbc) Warner Chappell/Kobalt/Sony ATV/Prescription (Kelly/Gottwald/Walter/Comish/Martin)		63	New		KATE BUSH This Woman's Work <i>Fish People</i> GBLNR1100018 (E) (Bush) EMI/Noble & Brite (Bush)
26	18	40	THE SCRIPT The Man Who Can't Be Moved <i>Phonogenic</i> G5ARL080144 (ARV) (The Script) EMI/Imagem/Stage Three/CC (Sheehan/DiDonoghue/Frampton/Kipner)		64	59	13	LANA DEL REY Born To Die <i>Polydor/Stranger</i> GBUM71111399 (ARV) (Hayme) EMI/Sony ATV (Del Rey/Farker)
27	New		LINKIN PARK Burn It Down <i>Warner</i> Brothers USW11200588 (ARV) (Shroda/Rubin) Universal (Linkin Park)		65	51	12	ALYSSA REID FEAT. JUMP SMOKERS Alone Again <i>3 Beat/AATW</i> G9SKS1100290 (ARV) (Humphrey/Appley/Kelly/Steinberg/Red) Sony ATV/EMI/Ultra Empire/Wax O's Wax Off/CC (Humphrey/Appley/Kelly/Steinberg/Red/Romero/Araden/Garcia)
28	Re-entry		BIRDY Skinny Love <i>14th Floor/Atlantic</i> G5AHT1100002 (ARV) (Gilbert/Walton) Kobalt/Aprill Base (Vernon)		66	66	32	ONE DIRECTION What Makes You Beautiful <i>Syco</i> GB1101100318 (ARV) (Falk/Yacoub) EMI/Kobalt/Ram/BMG Rights/Chrysalis/McKenzie (Yacoub/Falk/Korecha)
29	23	9	JAY-Z & KANYE WEST N****S In Paris <i>Roc-a-fella/Mercury</i> USUM71111621 (ARV) (Hi-Boy/West/Dean/Killmeffer) Warner Chappell/EMI/Universal (West/Carter/Dean/Hollis/Donaldson)		67	Re-entry		ED SHEERAN The A Team <i>Asylum</i> G5AHS1100695 (ARV) ★ (Sheeran/Gosling) Sony ATV (Sheeran)
30	20	20	RIZZLE KICKS Mama Do The Hump <i>Kland</i> GRUM71106438 (ARV) (Cook) Stage Three/Chrysalis/BMG Rights/XXX/Ascogs (Alexander-Sule/Stephens/Cook)		68	63	55	LMFAO FEAT. LAUREN BENNETT & GOONROCK Party Rock Anthem <i>Interscope</i> USUM71100061 (ARV) (LMFAO/GoonRock) Party Rock/Global Talent (Gordy/Gordy/Listen/Leet/Schneder)
31	22	6	OLLY MURS Oh My Goodness <i>Epic/Syco</i> GBAR11011996 (ARV) (Argyle/Brammer) Universal/Salk/Isak/Imagem/Feremusik (Murs/Brammer/Argyle)		69	68	26	LANA DEL REY Video Games <i>Polydor/Stranger</i> GBUM71107964 (ARV) (Robtop) EMI/Sony ATV (Del Rey/Farker)
32	25	31	LMFAO Sexy And I Know It <i>Interscope</i> USUM71108090 (ARV) (Party Rock) Yeah Baby/Cheba/Party Rock (Gordy/Oliver/Robertson/Listen/Beck)		70	73	28	THE SCRIPT Break Even <i>Phonogenic</i> G5ARL080147 (ARV) (DiDonoghue/Sheehan/Frampton) EMI/Imagem/Stage Three (DiDonoghue/Sheehan/Frampton/Kipner)
33	28	23	DRAKE FEAT. RIHANNA Take Care <i>Cash Money/Island</i> USUM71100547 (ARV) (xx Smith/Shebi) Universal/EMI/Kobalt/Live/Live/Maxor & Mises (Graham/Shebi/Palman/xx Smith/Wadley-Coff)		71	41	5	YOU ME AT SIX The Swarm <i>Virgin</i> GBAAA1200382 (E) (Warren) EMI (You Me At Six)
34	35	4	TRAIN Drops Of Jupiter - Tell Me <i>Columbia</i> USSM10019751 (ARV) (O'Brien) EMI (Stafford/Horchkiss/Collin/Monahan/Underwood)	SALES INCREASE	72	69	43	CHRISTINA PERRI Jar Of Hearts <i>Atlantic</i> USAT2100150R (ARV) (Yerlesian) Warner Chappell/Phillysophy/CC/Scum/DiViven/Flyggy Dog (Perri/Yerlesian/Lawrence)
35	19	5	LABRINTH Last Time <i>Syco</i> GBHMU1200005 (ARV) (Labrinth) EMI/Stellar (McKenzie/Williams)		73	74	53	JESSIE J FEAT. B.O.B Price Tag <i>Kland/Lava</i> USUM71029357 (ARV) ★ (Dr. Luke) Warner Chappell/Universal/Sony ATV/Kobalt/Kas? Money/Prescription (Comish/Gottwald/Kelly/Simmons/Devlin)
36	30	15	KELLY CLARKSON Stronger (What Doesn't Kill You) <i>RCA</i> G9CIA1100364 (ARV) (Kurstin) Universal/EMI/BMG Rights/Sony ATV/Perfect Storm (Kurstin/Elofsson/Gamson/Tamposi)		74	Re-entry		BLACK EYED PEAS Where Is The Love? <i>ARM</i> USR10311862 (ARV) ★ (Willie/Ivan) Universal/EMI/Carlin/Imagem/Cherry Lane/BMG Rights (Boord/Pajon/Fraternucci/Adams/Timberlake/Finde/Comer)
37	33	7	LMFAO Sorry For Party Rocking <i>Interscope</i> USUM71108089 (ARV) (Party Rock) Global Talent/Yeah Baby/Eskay/why/Party Rock (Gordy/Gordy/Beck)		75	62	64	ADELE Someone Like You <i>XL</i> G9SKS1000351 (PIAS) ★ (Adkins/Wilson) Universal/Chrysalis/Sugar Lake (Adkins/Wilson)
38	34	4	PLAN B Ill Manors <i>679/Atlantic</i> GBFF51200001 (ARV) (Shur/Fan B) Universal/Chrysalis/BMG Rights/Soular/Hans Sikorski (Bellante-Drew/Shur/Schlippenbach/Cover/Bagarry/Schostakowski)					

Official charts company

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Along Again 65	Drive My Car 14	I Gotta Feeling 58	On My Goodness 31	To Know 6	We Are Young 3	We Found Love 52	★ Platinum (600,000)
Blackout 33	Drops Of Jupiter - Tell Me 34	I Wanna Give Up 13	Ordinary People 4	Somebody That I Used To Know 48	This Swarm 71	What Makes You Beautiful 66	● Gold (100,000)
Blue Jeans 45	Drive My Car 46	Ill Manors 38	Paradise 55	Someone Like You 75	This Woman's Work 41	Wild Ones 18	● Silver (200,000)
Born To Die 64	Earthquake 53	Jar Of Hearts 72	Party Rock Anthem 68	Sorry For Party Rocking 37	This Woman's Work 41	Wild Ones 18	
Boyfriend 10	Elephant 47	Laserlight 5	Price Tag 73	Stronger (What Doesn't Kill You) 36	Titanium 19	Wild Ones 18	
Break Even 70	End Of Time 49	Last Time 35	Primadonna 11	Take Care 33	Together In Electric Dreams 50	Wild Ones 18	
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Call Me Maybe 1	Greyhound 74	Level Up 17	Sexy And I Know It 32	Take A Team 67	Traveller's Chant 59		
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CHARTS UK ALBUMS WEEK 16



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

THE OFFICIAL UK ALBUMS CHART


THIS WK	LAST WK	CHRT	ARTIST / TITLE LABEL / CATALOGUE NUMBER (DISTRIBUTOR)	WKS ON CHRT	ARTIST / TITLE LABEL / CATALOGUE NUMBER (DISTRIBUTOR)	WKS ON CHRT	ARTIST / TITLE LABEL / CATALOGUE NUMBER (DISTRIBUTOR)
1	1	65	ADELE 21 XL CD520 (PIAS) 15★ (FT Smith/Rubin/Epworth/Abbiss/Wilson/Adkins)		PAUL WELER Sonik Kicks <i>Kid and 2/89875 (ARV)</i> (Weller/Dine)	39	38 5
2	New		JASON MRAZ Love Is A Four Letter Word <i>Atlantic 7567876331 (ARV)</i> (tbc)		DRAGONFORCE The Power Within <i>Electric Generation EG5353 (Ess)</i> (tbc)	40	New
3	2	3	NICKI MINAJ Pink Friday... Roman Reloaded <i>Cash Money/Island 279666R (ARV)</i> ● (Various)		REBECCA FERGUSON Heaven <i>RCA 88697888777 (ARV)</i> ★ (Fg White/Smith/Taylor/Liggins/Xenomani/arrmes/Christie/Booker/FT Smith)	41	43 20
4	6	12	LANA DEL REY Born To Die <i>Polydor/Stranger 2787091 (ARV)</i> (Haynie/Parker/Berger/Robopop/Bhasker/Daly/Sneddon/Bauer-Mien/Nowels/Brade/Shu/Skarbek/Howe)		FLORENCE + THE MACHINE Lungs <i>Island 1797940 (ARV)</i> 5★ (Epworth/Jard/Markie/Jugal/White)	42	42 128
5	4	60	JESSIE J Who You Are <i>Island/Lava 2758627 (ARV)</i> 3★ (Dr. Luke/Bissett/Conish/Martin/K/Dak/The Invisible Men/Parker & James/Thomas/Gad/Gordon)		NOEL GALLAGHER'S HIGH FLYING BIRDS Noel Gallagher's High Flying Birds <i>Sour Mash JDNCCD10 (E)</i> 2★ (Gallagher/Sardy)	43	33 27
6	5	10	EMELI SANDE Our Version Of Events <i>Virgin CDV3094 (E)</i> ★ (Spencer/Haynie/Naughty Boy/Mojam/Heriman/Millard/Harrison/Craze/Nox/Keys/Sandé)		BEE GEES Number Ones <i>Reprise 9122/9885/ (ARV)</i> ● (Bee Gees/Stratwood/Martin/Richardson/Galun/Lench)	44	52 30
7	7	34	DAVID GUETTA Nothing But The Beat <i>Postiva/Virgin PV083942 (E)</i> ★ (Guetta/Veez/Carell/Turnfort/Riesener/Black Row/Arno/K/Luttrell/Avicii)		JAY-Z & KANYE WEST Watch The Throne <i>Roc-a-fella/Mercury 2755057 (ARV)</i> (West/Dean/Krithi Q-Tip/Pharrell/Dan Izzy/Lit-Soy/Kihoffer/The-Neptunes/RZA/Lewis/Dhake/Swizz Beatz/Joseph/ST)	45	48 22
8	10	32	ED SHEERAN + <i>Asylum 5249864652 (ARV)</i> 3★ (Gosling/Huggal/Sheeran/No I.D.)		NICKI MINAJ Pink Friday <i>Cash Money/Island 2774971 (ARV)</i> ★ (Kane/Swizz Beatz/Crawford/Money/lat+em/Wansee/Dak/FT Minus/will/Lam/Drew Money)	46	41 67
9	3	2	ALABAMA SHAKES Boys & Girls <i>Rough Trade RTRADCD650 (PIAS)</i> (Alabama Shakes)		DRAKE Take Care <i>Cash Money/Island 2793252 (ARV)</i> ● (Shahh/Sni Ida/Monaghan/The Waaan/Dev Smith/T-Minus/Lmsri/Rizzo/Graham/Casha/McKinney)	47	51 23
10	New		TRAIN California 37 <i>Columbia 8869197822 (ARV)</i> (Walker/Sinclair/Espionage/Wattenberg/Farg/Hodges)		RIHANNA Loud <i>Def Jam 2752365 (ARV)</i> 6★ 2★ (StarGate/Veez/Harell/Rozeman/The Runners/diddik/Polow/Dallon/Sham/Mo&Muc/Stewart/Dean/Soundz/Alex Da Kid)	48	46 75
11	11	10	GOTYE Making Mirrors <i>Island 2792285 (ARV)</i> ● (De Backer)		CANCER BATS Dead Set On Living <i>Hassle HOFF144CDA (PIAS)</i> (Ratz/Luong/tbc)	49	New
12	22	21	OLLY MURS In Case You Didn't Know <i>Epic/Syco 8869794042 (ARV)</i> 2★ (The Featless/Aylee/Bammer/Robson/Future Cut/Frampton/Jordan-Patrick/Smith/Fitzmaurice/Heels/Prime/Metropolis)		ANATHEMA Weather Systems <i>K Scope KSCOPE206 (PROP)</i> (Cedeborg/Cavanagh/Cavanagh/tbc)	50	New
13	13	4	MADONNA MDNA <i>Interscope 2796815 (ARV)</i> (Madonna/Benassi/Benassi/Demolition Crew/Dubitz/Solveig/Milind/Malhi/Indigo/Free School)		LOSTPROPHETS Weapons <i>Epic 88691944092 (ARV)</i> (Andrews/Richardson/Hopfer/Dodamgoda/Lostprophets)	51	35 3
14	30	7	BRUCE SPRINGSTEEN Wrecking Ball <i>Columbia 88691942541 (ARV)</i> (Aniel/Springsteen)		BIRDY Birdy <i>14th Floor/Atlantic 5249859582 (ARV)</i> ● (Cassidy/Ford/Abbiss/F-Dub Walton)	52	70 16
15	8	3	MOSHI MONSTERS Music Rox <i>Moshi Monsters 88691957882 (ARV)</i> (Sen/Cleverley)		CIVIL WARS Barton Hollow <i>Columbia 88691941852 (ARV)</i> (Fearock)	53	59 8
16	12	135	ADELE 19 XL CD313 (PIAS) 6★ (Abbiss/White/Ranson)		THE MACCABEES Given To The Wild <i>Fiction 2787389 (ARV)</i> (The Maccabees/Goldsworthy/Billingham)	54	Re-entry
17	26	11	MAVERICK SABRE Lonely Are The Brave <i>Mercury 2770559 (ARV)</i> (Harris/Prime/Sabre/Hogarth/FT Smith/Eg White)		KELLY CLARKSON Stronger <i>RCA 88697961802 (ARV)</i> (Kennedy/Dean/Iones/Kurstin/Abraham/Olgee/Cad/Roberts/Miley/Halbert/Terkins/Ildadi/DeStefano/Benson)	55	54 14
18	9	3	LABRINTH Electronic Earth <i>Syco 8869192932 (ARV)</i> (Labrinth/Da Diggler/Gheesa/McKenzie/Williams)		BOB MARLEY & THE WAILERS Legend <i>Tuff Gong (ARV)</i> (Marley/Varioucs)	56	Re-entry
19	New		SPIRITUALIZED Sweet Heart Sweet Light <i>Candle Six DS045CC (PIAS)</i> (Fietze/tbc)		NOAH STEWART Noah <i>Decca 2775385 (ARV)</i> (Stewart/Decca)	57	37 4
20	17	26	COLDPLAY Mylo Xyloto <i>Parralouphane 0875531 (E)</i> 3★ (Drus/Green/Simpson)		PLAN B The Defamation Of Strickland Banks <i>6/9/Alt Intic 0825646/62002 (ARV)</i> 4★ 2★ (Ballance/Brew/Swartz/Appapoulay/McEwan)	58	47 85
21	32	84	THE SCRIPT The Script <i>Phonogenic 88697361942 (ARV)</i> 2★ ★ (The Script)		CHASE & STATUS No More Idols <i>Mercury 2745735 (ARV)</i> ★ (Kennard/Milton/Novels/Sub Forus/Plan 3)	59	50 64
22	15	31	LMFAO Sorry For Party Rocking <i>Interscope 2774463 (ARV)</i> (Party Rock/AFun/Harris/Redpool/MFAO)		RAMIN Ramin <i>Mister works 88697861512 (ARV)</i> (Nirbhis)	60	16 2
23	18	22	ONE DIRECTION Up All Night <i>Syco 88697843642 (ARV)</i> (Mac/Fa/K/Yacob/Rawing/Meehan/Squire/Solomon/Meadth/Tarnand/Hovoes/Gad/Robson/Red/Rea/Bea/Geek/Immy/oker/Rawing/Meehar/Caudro/Rooney)		KATIE MELUA Secret Symphony <i>Dunstun DRAMCD078 (ADA Arv)</i> (Ratt)	61	56 7
24	21	25	RIZZLE KICKS Steven Typical <i>Klang 2780237 (ARV)</i> ● (William/Rea/Russ/Schneitz/Future Cut/Adodd/Rajcatt/Par Boy/Chen/Hall/Carusna)		THE VACCINES What Did You Expect From The Vaccines? <i>Columbia 88697841451 (ARV)</i> (Grech/Marquezar)	62	61 47
25	24	66	BRUNO MARS Doo-Wops & Hooligans <i>Elektra 7567882721 (ARV)</i> 4★ ★ (The Smearingtons/Wedderburn/Suga Dupis)		BRUCE SPRINGSTEEN Greatest Hits <i>Columbia 4785552 (ARV)</i> 2★ (Springsteen/Creticos/Laudau/Fatkin/Appelludwig/V)	63	Re-entry
26	29	20	THE BLACK KEYS El Camino <i>Nonesuch 7559796225 (ARV)</i> ● (Dianna/Money/The Black Keys)		LADY GAGA Born This Way <i>Interscope 2764126 (ARV)</i> ★ (Lady Gaga/Garibay/Larsen/DJ White Shadow/RedOne/Sparks)	64	60 46
27	19	7	MILITARY WIVES In My Dreams <i>Decca 2796665 (ARV)</i> (Collen)		WILL YOUNG Echoes <i>RCA 88697940092 (ARV)</i> ★ (Richard X/Hall/Hofmann)	65	53 35
28	20	22	RIHANNA Talk That Talk <i>Def Jam 2787842 (ARV)</i> 3★ (Dr. Luke/DiCaro/Harell/Harris/StarGate/Crawford/Da Internz/Tee-Dream/ND/D/Swim/McGill/Blind-Soy/Alex Da Kid/Chase-J/Status/Dean)		STEREOPHONICS A Decade In The Sun - Best Of V2 <i>1787699 (ARV)</i> 2★ (Jones/Lowe)	66	40 64
29	28	7	JUSTIN FLETCHER Hands Up - The Album <i>Little Demon LIDM0024 (SDU)</i> ● (Fletcher/Small)		NOAH & THE WHALE Last Night On Earth <i>Mercury/Young & Lost 2760096 (ARV)</i> ★ (Finck/Isador)	67	68 52
30	25	86	KATY PERRY Teenage Dream <i>Virgin CDV3784 (E)</i> 3★ (Dr. Luke/DiCaro/Martin/StarGate/Stewart/Jacrell/Ammons/Walk)		FLEETWOOD MAC Rumours <i>Rhino 759927332 (ARV)</i> 11★ (Fleetwood/Mar/Dackier/Fallier)	68	58 13
31	Re-entry		JOHN LEGEND Get Lifted <i>Columbia 8869785772 (ARV)</i> ● (Legend/West/william/Torres/Hayni/Choi)		COUNTING CROWS Underwater Sunshine (Or What We Did On Our Summer Vacation) <i>Cooking Vinyl COOKCD561 (Essena/CEMI)</i> (Counting Crows/Dealey)	69	23 2
32	14	7	LIONEL RICHIE Tuskegee <i>Mercury 2787790 (ARV)</i> (Basswood/Richie/Chesney/Huff/Chazman)		MARCUS COLLINS Marcus Collins <i>RCA 88691945852 (ARV)</i> (Smith/Cumidge/Rawlings/Taylor/Meshan/Le Mar)	70	55 6
33	31	23	BEN HOWARD Every Kingdom <i>Klim 2771686 (ARV)</i> ● (Band)		EXAMPLE Paying In The Shadows <i>Mos MOSART2 (ARV)</i> (Various)	71	73 29
34	39	50	THE SCRIPT Science & Faith <i>Phonogenic 8869734492 (ARV)</i> ★ (Sheehan/D'Onofrio/Frampton/Kipne)		MICHAEL BOLTON Gems - The Very Best Of <i>Sony RCA 88691960322 (ARV)</i> (Bolton/Sunetta/Chadaroff/Cain/Dmartian/Child/Rochel/Amilton/Afanisself/Mutt Lange/Sims/Huff/Foster/Rahman/Perex/Milo)	72	57 6
35	36	25	FLORENCE + THE MACHINE Ceremonials <i>Kid and 2782808 (ARV)</i> ★ (Epworth)		BON JOVI Greatest Hits <i>Mercury 2752339 (ARV)</i> 2★ ★ (Fairbairn/Bon Jovi/Febbin/Sambora/Shanks/Rock/Collins/Benson)	73	Re-entry
36	66	2	ALEX CLARE The Lateness Of The Hour <i>Klang (ARV)</i> (Hugin/Swirth/Ragshaid/tbc)		FLORENCE + THE MACHINE MTV Unplugged <i>Kid and 2798226 (ARV)</i> (tbc)	74	27 2
37	New		CHICANE Thousand Mile Stare <i>Enn MODENACDS (Absolute Arnts)</i> (Chicana)		CHRISTINA PERRI Lovestrong <i>Alt Intic 7567889945 (ARV)</i> ● (Cherrell/Hodges)	75	63 31
38	34	6	MICHAEL KIWANUKA Home Again <i>Polydor 2785475 (ARV)</i> (Kiwanuka)				

Official Charts Company 2012.


Adele 1	Dianna, Alex 36	Guetta, David 7	Marley, Bob & The Wailers 56	Flying Birds 43	Script, The 34	Key ★ Platinum (300,000) ● Gold (100,000) ● Silver (60,000) ★ im European sales	RPI Awards Singles Charlene Soraya: Whichever You Will Go (gold) Albums Justin Fletcher: Hands Up (silver); Led Zeppling: Mothership 2 (x platinum)
Adele 16	Clayson, Kelly 55	Jay-Z & Kanye West 45	Mars, Bruno 25	Paul, Christina 75	Sheeran, Ed 8		
Alabama Shakes 9	Collingray 27	Jessie J 15	Maverick Sabre 17	Parry, Katy 30	Spiritualized 19		
AnatHEMA 57	Collins, Marcus 70	Justin Fletcher 29	Melus, Katie 51	Plan B 58	Springsteen, Bruce 14		
Rae Knaus 44	Counting Crows 59	Kiwanuka, Michael 38	Military Wives 27	Ramin B 58	Stewart, Noah 63		
Rirdy 57	Diagonforce 40	Lady Gaga 64	Mina, Nicki 3	Ramin 50	Stevenson 66		
Black Keys, The 25	Dianna 47	Legend, John 31	Minaj, Nicki 46	Ray, Lana Del 4	Slaves 57		
Bolton, Michael 72	Example 21	Lostprophets 51	Moss, Jason 15	Richie, Lionel 37	Train 10		
Bon Jovi 73	Florence + The Machine 41	Maccabees, The 54	Murz, Jason 2	Rihanna 28	Vaccines, The 62		
Cancer Bats 49	Fleetwood Mac 68	Madonna 13	Murz, Jason 2	Rihanna 48	Waller, Paul 39		
Chase & Status 59	35, 42, 74		Murz, Jason 2	Rizzle Kicks 24	Young, Will 65		
Chicana 37	Gotye 11		Noah & The Whale 67	Script, The 21			
Civil Wars 53			Noel Gallagher's High				

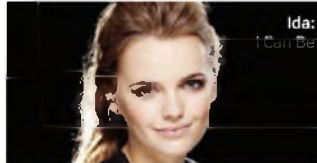
CHARTS EU AIRPLAY WEEK 15



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




DENMARK 	
POS	ARTIST/ALBUM/LABEL
1	KELLY CLARKSON Stronger (What Doesn't Kill You) SME
2	LUKAS GRAHAM Drunk In The Morning CPH
3	GOTYE FEAT. KIMBRA Somebody That I Used To Know UNI
4	TRAIN Drive By SME
5	ALABAMA SHAKES Hold On PLG
6	SVENSTRUP & VENDELBOE FEAT. NADIA MALM Glemmer Dig Aldrig SME
7	ALPHABEAT Vacation CPH
8	IDA I Can Be SME
9	AURA DIONE FEAT. ROCK MAFIA Friends UNI
10	EMELI SANDE Next To Me EMI




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	JASON DERULO Breathing WEA
5	TAL Le Sens De La Vie WEA
6	IRMA I Know WEA
7	SEAN PAUL Hold On ATL
8	DJ ANTOINE FEAT. THE BEAT SHAKERS Ma Cherie SME
9	GOTYE FEAT. KIMBRA Somebody That I Used To Know UNI
10	MARLON ROUDETTE New Age UNI




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





IRELAND 	
POS	ARTIST/ALBUM/LABEL
1	CARLY RAE JEPSEN Call Me Maybe UNI
2	EMELI SANDE Next To Me EMI
3	GOTYE FEAT. KIMBRA Somebody That I Used To Know UNI
4	KATY PERRY Part Of Me EMI
5	FUN. FEAT. JANELLE MONAE We Are Young WEA
6	DAVID GUETTA FEAT. SIA Titanium EMI
7	OLLY MURS Oh My Goodness SME
8	BRESSIE Breaking My Fall SME
9	FLO RIDA FEAT. SIA Wild Ones WEA
10	JESSIE J Domino UNI




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

NETHERLANDS 	
POS	ARTIST/ALBUM/LABEL
1	TRAIN Drive By SME
2	CARLY RAE JEPSEN Call Me Maybe UNI
3	JASON MRAZ I Won't Give Up WEA
4	EMELI SANDE Next To Me EMI
5	LYKKE LI I Follow Rivers WEA
6	JOHN MAYER Shadow Days SME
7	BIRDY People Help The People WEA
8	R.I.O. FEAT. U-JEAN Animal SPI
9	FLO RIDA FEAT. SIA Wild Ones WEA
10	TRIGGERFINGER I Follow Rivers EXC

NORWAY 	
POS	ARTIST/ALBUM/LABEL
1	LALEH Some Die Young WMN
2	DONKEYBOY Pull Of The Eye WMN
3	GOTYE FEAT. KIMBRA Somebody That I Used To Know UNI
4	COLDPLAY Paradise EMI
5	EMELI SANDE Next To Me EMI
6	FIRST AID KIT Emmylou VME
7	TRAIN Drive By SME
8	BRUCE SPRINGSTEEN We Take Care Of Our Own SME
9	ADELE Set Fire To The Rain PLY
10	ERIC HUTCHINSON Watching You Watch Him WMN

SPAIN 	
POS	ARTIST/ALBUM/LABEL
1	GYM CLASS HEROES FEAT. ADAM LEVINE Stereo Hearts WMG
2	ADELE Someone Like You EVE
3	DAVID GUETTA FEAT. USHER Without You EMI
4	AVICII Levels UNI
5	ESTOPA Me Quedare SME
6	RIHANNA FEAT. CALVIN HARRIS We Found Love UNI
7	PABLO ALBORAN Te He Echado De Menos EMI
8	CALI & EL DANDEE Yo Te Esperare UNI
9	KATY PERRY The One That Got Away EMI
10	MANUEL CARRASCO Otoño, Octubre UNI

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

GLOBAL SALES ANALYSIS

BY ALAN JONES

AFTER WHIPPING UP A STORM in North America, **One Direction** have created a big impression on their promotional tour Down Under, and their popularity in both areas is reflected in the album charts. Their debut album *Up All Night* holds steady at No.1 in Australia, two in Canada and New Zealand and five in the US. Meanwhile, it continues to gain strength even in countries they haven't visited. It jumps 2-1 in Croatia, 6-1 in Mexico, and also reaches a new peak in Wallonia, where it leaps 52-31. Making its debut at No.10

in Estonia and 18 in Iceland, it also improves its chart standing in Denmark (10-9), Portugal (19-11), Ireland (16-11), Sweden (27-17), Flanders (22-18), France (26-24), the Netherlands (29-20), Switzerland (66-48) and re-emerges at 41 in Greece.

One Direction's advance to the summit in Croatia is at the expense of **Adele**, whose 21 dips 1-4 there. It also loses pole position in New Zealand, falling 1-3 but advances 5-1 in Flanders, 3-1 in Canada and 2-1 on the international chart in Taiwan. Its



Canadian comeback is despite the fact that the 10,000 copies it sold last week is its lowest tally in 60 weeks on release there – but it is genuinely resurgent in other territories, registering in Germany (8-3), Ireland (7-3),

Norway (5-3), Switzerland (5-3), Australia (4-3), France (4-3), Austria (10-4), Wallonia (5-4), Denmark (6-5) and Greece (13-10).

Although losing out to resurgent **Lionel Richie's** *Tuskegee* in the US, 21 is firmly back at the top of the world rankings, with **Madonna's** *MDNA* – which briefly usurped it – continuing to ebb at an alarming rate. The only countries in which *MDNA* is NOT in retreat are Brazil, where it holds at No.1 for a third week, and Russia, where it debuts on the fortnightly chart at No.1.

Returning to UK acts, **One Direction** are not the only X Factor graduates to be enjoying chart success at the moment. **Rebecca**

Ferguson's debut album, *Heaven*, reaches a new peak in Australia (17-16), while making its debut at seven in Switzerland, 15 in Germany and 18 in Austria. **Olly Murs** is likewise enjoying success in central Europe, with second album *In Case You Didn't Know* improving 27-20 in Switzerland.

The two British acts faring best in Japan, are notably absent from the charts in most other countries. London metal band **DragonForce's** fourth album, *The Power Within*, debuts there at 16. Meanwhile Welsh rockers **Lostprophets'** *Weapons* debuts at 23. It has so far only charted in one other country – Australia, where it is 55.

CHARTS INDIES/COMPILATIONS WEEK 16



INDIE SINGLES TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- 1 2 DJ FRESH FEAT. RITA ORA Hot Right Now / *WCS (ARV)*
- 2 4 ADELE Someone Like You / *XL (PIAS)*
- 3 5 ADELE Set Fire To The Rain / *XL (PIAS)*
- 4 6 ADELE Rolling In The Deep / *XL (PIAS)*
- 5 7 ARCTIC MONKEYS R U Mine / *Domino (PIAS)*
- 6 8 CHARLENE SORAIA Wherever You Will Go / *Peacefrog (E)*
- 7 10 NNEKA Shining Star / *Decon (Ess)*
- 8 13 ALABAMA SHAKES Hold On / *Rough Trade (PIAS)*
- 9 NEW DUBSTEP RE-MIX SQUAD Too Close / *Euro Pop Covers (ARV)*
- 10 NEW TWIN ATLANTIC Make A Beast Of Myself / *Red Bull (E)*
- 11 9 ADELE Make You Feel My Love / *XL (PIAS)*
- 12 11 COLLEGE FEAT. ELECTRIC YOUTH A Real Hero / *Valerie*
- 13 12 M83 Midnight City / *Na'Ve (rom arv)*
- 14 15 KNIFE PARTY Internet Friends / *Earstorm*
- 15 14 NADIA ALI Rapture / *MoS (ARV)*
- 16 NEW DJ KHALED FEAT. T-PAIN & LUDACRIS All I Do Is Win / *Entertainment One (rsk/gen)*
- 17 15 DJ FRESH FEAT. SIAN EVANS Louder / *MoS (ARV)*
- 18 NEW T.REX I Love To Boogie / *Demon (SDU)*
- 19 RE ADELE Turning Tables / *XL (PIAS)*
- 20 18 THE TEMPER TRAP Sweet Disposition / *Infectious (PIAS)*



DJ Khaled Indie Singles (16), Breakers (4)



Paul Buchanan Indie Singles Breakers (11)



Chicane Indie Albums (6)



Anathema Indie Albums (10), Breakers (2)



John Owen-Jones Indie Albums Breakers (6)

INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



- 1 NEW DUBSTEP RE-MIX SQUAD Too Close / *Euro Pop Covers*
- 2 COLLEGE FEAT. ELECTRIC YOUTH A Real Hero / *Valerie*
- 3 KNIFE PARTY Internet Friends / *Earstorm*
- 4 NEW DJ KHALED FEAT. T-PAIN & LUDACRIS All I Do Is Win / *Entertainment One*
- 5 10 GEMINI FEATURING GRETA SVABO BECH Fire Inside / *Inspected*
- 6 11 JACK SAVORETTI Knock Knock / *Fullfill*
- 7 5 JAI PAUL Jasmine / *XL*
- 8 14 KAVINSKY Nightcall / *Record Makers*
- 9 15 TONIGHT We Are Young / *Classic Recordings*
- 10 8 AWOLNATION Sail / *Red Bull*
- 11 NEW PAUL BUCHANAN Mid Air / *Newsroom*
- 12 NEW LET'S GO SING Let's Go / *Mega Sound*
- 13 9 IBIZA BASSHEADS Titanium / *Lushgrove*
- 14 NEW CIVIL TWILIGHT Letters From The Sky / *Wind-up*
- 15 20 TRAILER TRASH TRACYS You Wish You Were Red / *Double Six*
- 16 4 SNIFFY DOG FEAT. ADRIENNE STIEFEL Little Boxes / *Pure Silk*
- 17 NEW AVAH MARAR Mind Controller / *Hustle Girl*
- 18 NEW RITA ORA/TINNIE/DRAKE TRIBUTE Rip / *Puff-A-Lot*
- 19 RE HIT MASTERS Call Me Maybe / *Hit Master*
- 20 NEW THE FOXES Youth / *Darling*

INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



- 1 NEW CANCER BATS Dead Set On Living / *Hassle*
- 2 NEW ANATHEMA Weather Systems / *KScope*
- 3 RE WE ARE THE IN CROWD Best Intentions / *Hopeless*
- 4 NEW LOUDON WAINWRIGHT III Older Than My Old Man Now / *Proper*
- 5 18 KING CREOSOTE & JON HOPKINS Diamond Mine / *Double Six*
- 6 NEW JOHN OWEN-JONES Unmasked / *Sain*
- 7 NEW LOGISTICS Fear Not / *Hospital*
- 8 NEW RED SKY JULY Red Sky July / *Proper*
- 9 5 SBTRKT SBTRKT / *Young Turks*
- 10 6 2012 CAST RECORDING Sweeney Todd / *First Night*
- 11 1 HOODIE ALLEN All American / *Hoodie Allen*
- 12 NEW MUNICIPAL WASTE The Fatal Feast / *Nuclear Blast*
- 13 15 GRIMES Visions / *4AD*
- 14 2 M WARD A Wasteland Companion / *Bella Union*
- 15 RE YOLANDA BROWN April Showers May Flowers / *Black Grape*
- 16 NEW BATTLES Dross Glop / *Warp*
- 17 3 TREMBLING BELLS The Marble Downs / *Honest Jon's*
- 18 NEW FUN Aim & Ignite / *Hassle*
- 19 9 QUANTIC AND ALICE RUSSELL Look Around The Corner / *Tru Thoughts*
- 20 RE WILLIS EARL BEAL Acousmatic Sorcery / *XL*

INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- 1 1 ADELE 21 / *XL (PIAS)*
- 2 2 ALABAMA SHAKES Boys & Girls / *Rough Trade (PIAS)*
- 3 3 ADELE 19 / *XL (PIAS)*
- 4 NEW SPIRITUALIZED Sweet Heart Sweet Light / *Double Six (PIAS)*
- 5 5 JUSTIN FLETCHER Hands Up - The Album / *Little Demon (SDU)*
- 6 NEW CHICANE Thousand Mile Stare / *Enza (Absolute Arvata)*
- 7 NEW DRAGONFORCE The Power Within / *Electric Generation (Ess)*
- 8 6 NOEL GALLAGHER'S HIGH FLYING BIRDS Noel Gallagher's High Flying Birds / *Sour Mash (E)*
- 9 NEW CANCER BATS Dead Set On Living / *Hassle (PIAS)*
- 10 NEW ANATHEMA Weather Systems / *KScope (PROP)*
- 11 8 KATIE MELUA Secret Symphony / *Dramatica (ADA Arv)*
- 12 4 COUNTING CROWS Underwater Sunshine / *Cooking Vinyl (Essential/GEM)*
- 13 10 EXAMPLE Playing In The Shadows / *MoS (ARV)*
- 14 7 ORBITAL Wonky / *AcP (ADA Arv)*
- 15 RE TWIN ATLANTIC Free / *Red Bull (E)*
- 16 20 FRANK TURNER England Keep My Bones / *Xtra Mile (PIAS)*
- 17 11 CARO EMERALD Deleted Scenes From The Cutting Room Floor / *Dramatica/Giant Mono (ACA Arv)*
- 18 RE JOHN DENVER Take Me Home / *Music Digital (Delta/SonyDADC)*
- 19 17 ANDRE RIEU Waltzing In Europe / *Matif (Delta/SonyDADC)*
- 20 12 GILBERT O'SULLIVAN The Very Best Of / *USM Media (SDU)*

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 3 VARIOUS Now That's What I Call Running / *EMI TV/UMTV (E)*
- 3 2 VARIOUS Ultimate Clubland / *AATW/UMTV (ARV)*
- 4 4 VARIOUS Keep Calm And Relax / *Sony/Rhino (ARV)*
- 5 5 VARIOUS Urban Floorfillers / *AATW/Sony/UMTV (ARV)*
- 6 NEW VARIOUS Weekend Anthems 2012 / *AATW/UMTV (ARV)*
- 7 6 VARIOUS One R&B / *MoS/Sony (ARV)*
- 8 8 VARIOUS Now That's What I Call Music 80 / *EMI TV/UMTV (E)*
- 9 7 VARIOUS The Sound Of Dubstep 4 / *MoS (ARV)*
- 10 12 VARIOUS Dreamboats & Petticoats - Petticoat Coll. / *UMTV/EMI TV (ARV)*



- 11 9 VARIOUS Be My Baby / *Sony (ARV)*
- 12 10 VARIOUS Pop Princesses 2012 / *UMTV (ARV)*
- 13 11 VARIOUS Essential R&B - The Club Mix / *EMI TV/Sony (ARV)*
- 14 13 VARIOUS XX - Twenty Years / *MoS (ARV)*
- 15 14 VARIOUS Addicted To Bass 2012 / *MoS (ARV)*
- 16 17 OST Drive / *Lakeshore*
- 17 NEW VARIOUS Drum & Bass Arena - 2012 / *Drum & Bass Arena (PIAS)*
- 18 18 VARIOUS Blue Moon / *Emi TV/Rhino (E)*
- 19 NEW VARIOUS Ultimate School Reunion - The 80s / *EMI Gold (E)*
- 20 19 VARIOUS Massive R&B Spring 2012 / *UMTV (ARV)*

CHARTS CLUB WEEK 16

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

UPFRONT CLUB TOP 40			
POS	ARTIST / TRACK / LABEL		
1	4 4	BENNY BENASSI FEAT. GARY GO	Control / AATW
2	3 4	CALVIN HARRIS FEAT. NE-YO	Let's Go / Columbia
3	7 4	DEHASSE FEAT. PRINCESS NYAH	What A Night / In-Dehasse
4	8 7	SUB FOCUS FEAT. ALICE GOLD	Out The Blue / Mercury
5	11 5	SEBASTIAN INGROSSO/ALESSO FEAT. RYAN TEDDER	Calling (Lose My Mind) / Mercury
6	13 5	CONOR MAYNARD	Can't Say No / Parlophone
7	38 2	BOHANNON	Let's Start The Dance Electronic Soul / TNA
8	16 4	CHICANE	Solaruppras / Enzo
9	25 2	DON DIABLO	Silent Shadows / Columbia
10	18 4	ERIC SAADE FEAT. DEV	Hotter Than Fire / AATW
11	34 2	DJ FRESH FEAT. DIZZEE RASCAL	The Power / MoS
12	20 2	TULISA	Young / AATW/Island
13	14 4	DJS FROM MARS FEAT. FRAGMA	Insane (In Da Brain) / AATW
14	1 4	RIHANNA	Where Have You Been / Def Jam
15	NEW	MARTIN SOLVEIG	The Night Out / 3 Beat
16	2 7	PATRICK HAGENAR FEAT. AMPM	L.O.V.E. (You Give The) / Hed Kandi
17	22 4	FLUX PAVILION FEAT. EXAMPLE	Daydreamer / Atlantic/Circus
18	17 9	EMMA HEWITT	Colours / Armada
19	24 4	SANTIGOLD	Disparate Youth / Atlantic
20	27 3	DONATI & AMATO	Back In My Arms / White Label
21	23 3	B. TRAITS FEAT. ELISABETH TROY	Fever / Polydor
22	26 3	SKEPTA	Make Peace Not War / 3 Beat/AATW/BBK
23	NEW	RITA ORA FEAT. TINIE TEMPAH	R.I.P. / Columbia/Roc Nation
24	21 4	CHRIS COX & DJ TOMMY ROGERS FEAT. PEYTON	Changin' / Tommy Boy
25	NEW	SEAMUS HAJI & CEVIN FISHER	I Love The Music / Strictly Rhythm
26	NEW	WRETCH 32 FEAT. ED SHEERAN	Hush Little Baby / Levels/MoS
27	29 2	HUSKI	Sleep's Over / Huski
28	15 6	DAVID GUETTA FEAT. NICKI MINAJ	Turn Me On / Positiva/Virgin
29	NEW	APDW, GRAMAPHONEDZIE AND BEN ONONO	Brassaholics (On The Floor) / Hysterical
30	28 4	ROGER SHAH & SIAN KOSHEEN	Shine / Magic Island
31	5 6	SWAY	Level Up / 3 Beat/AATW
32	32 3	MANUFACTURED S'STARS/JEZIEL QUINTELA/CHRISTIAN BURNS	Silver Splits The Blue / Magik Muik
33	39 2	SANDER VAN DOORN	Nothing Inside / MoS
34	36 4	BARRY FORE	4 Ya / V.Essentials
35	NEW	MARINA AND THE DIAMONDS	Primadonna / 679/Atlantic
36	10 8	ADAM F	When The Rain Is Gone / 3 Beat
37	NEW	EVA	Body On Mine / In Ya Face
38	35 2	JACQUES LU CONT	Church / White Label
39	19 4	PAUL VAN DYKE FEAT. AUSTIN LEEDS	Verano / 3 Beat
40	NEW	MATRIX & FUTUREBOUND FEAT. LUKE BINGHAM	All I Know / Viper/Metro/3 Beat

COMMERCIAL POP TOP 30			
POS	ARTIST / TRACK / LABEL		
1	3 3	CALVIN HARRIS FEAT. NE-YO	Let's Go / Columbia
2	9 3	DEHASSE FEAT. PRINCESS NYAH	What A Night / In-Dehasse
3	10 2	CARLY RAE JEPSEN	Call Me Maybe / Interscope
4	7 3	THE SATURDAYS	30 Days / Polydor
5	8 3	BENNY BENASSI FEAT. GARY GO	Control / AATW
6	14 2	TULISA	Young / AATW/Island
7	15 2	CONOR MAYNARD	Can't Say No / Parlophone
8	1 4	COLDPLAY	Charlie Brown / Parlophone
9	29 2	SEBASTIAN INGROSSO + ALESSO FEAT. RYAN TEDDER	Calling (Lose My Mind) / Mercury
10	2 4	RIHANNA	Where Have You Been / Def Jam
11	22 2	THE BULLITTS	Supercool / Polydor/Outfit
12	17 4	ERIC SAADE FEAT. DEV	Hotter Than Fire / AATW
13	28 2	SD-JEM	Roll With Me / Hardcastle
14	18 10	MADONNA FEAT. NICKI MINAJ & MIA	Give Me All Your Luvin' / Interscope
15	5 4	COVER DRIVE	Sparks / Global Talent/Polydor
16	24 3	SKEPTA	Make Peace Not War / 3 Beat/AATW/BBK
17	25 5	VANQUISH	The Harder You Love / Non-Stop
18	26 4	ALEX SAIDAC	Stay In This Moment / Island
19	21 3	PLATNUM	Solar System / All In Recordings
20	30 2	B. TRAITS FEAT. ELISABETH TROY	Fever / Polydor
21	27 2	NY Music	Dream Juice/Cooking Vinyl
22	20 8	NICKI MINAJ	Starships / Cash Money/Island
23	NEW 1	DJS FROM MARS FEAT. FRAGMA	Insane (In Da Brain) / AATW
24	NEW 1	DE LA SOUL'S PLUG 1 & PLUG 2 PRES FIRST SERVE	Must B The Music / PIAS
25	12 5	DAVID GUETTA FEAT. NICKI MINAJ	Turn Me On / Positiva/Virgin
26	NEW 1	MARTIN SOLVEIG	The Night Out / 3 Beat
27	NEW 1	WRETCH 32 FEAT. ED SHEERAN	Hush Little Baby / Levels/MoS
28	NEW 1	DON DIABLO	Silent Shadows / Columbia
29	NEW 1	REBECCA FERGUSON	Glitter & Gold / RCA
30	13 6	KATY PERRY	Part Of Me / Virgin

© MusicWeek. Compiled by DJ feedback and data collected from the following stores, online sites and distributors: 3M Records, CD Pool, Know How, Phonica, Pure Groove, Trax (London), Eastern 310 (Manchester), 23rd Precinct (Glasgow), 3 Beat (Liverpool), The Disc (Leicester), Cash (Leeds), Global Grove (Stock), Fatgull (Cardiff), Hard To Find (Birmingham), Plastic Music (Brighton), Power (Wigan), Streetwise (Cambridge), The Disc (Leicester) Xania (Middlesbrough), Rascalvision (Reife), Beatport, Inna, Musique & Dynamic.



UPFRONT Benny Benassi



COMMERCIAL POP Calvin Harris



URBAN Rihanna

Anglo-Italian duo in Control

ANALYSIS

BY ALAN JONES

For the third time in less than a year, Italian DJ Marco Benassi and UK singer Gary Baker top the Upfront club chart, under their alliterative aliases **Benny Benassi and Gary Go**.

The pair first teamed up for Cinema, which topped the chart last July, and returned to the summit last November with Close To Me. They complete their hat trick with Control, which ekes out a tiny 1.44% advantage over nearest

challenger **Calvin Harris'** Let's Go collaboration with **Ne-Yo**. In so doing, they prevent Harris from securing back-to-back No.1s – he topped the chart last week with **Rihanna** collaboration Where Have You Been.

It's a rare feat, but one Benassi himself has achieved – the week before Cinema topped the chart last year, he was No.1 with **Chris Brown** collaboration Beautiful People.

Harris and Ne-Yo are not to be denied on the Commercial Pop chart, where Let's Go has a comfortable 15.31% victory

margin over What A Night, which rises 9-2 for **Dehasse feat. Princess Nyah**.

The aforementioned Where Have You Been narrowly missed topping the chart last week, so Harris doesn't get back-to-back Commercial Pop No.1s either.

Falling 1-14 Upfront and 2-10 Commercial Pop, Where Have You Been nevertheless has a very convincing second week at No.1 on the Urban chart, where it increases its victory margin over the No.2 song – **Skeptas** Make Peace Not War – from 15.66% to 36.49%.

URBAN TOP 30			
POS	ARTIST / TRACK / LABEL		
1	1 4	RIHANNA	Where Have You Been / Def Jam
2	2 6	SKEPTA	Make Peace Not War / 3 Beat/AATW/BBK
3	3 7	SWAY	Level Up / 3 Beat/AATW
4	9 4	NY Music	Dream Juice/Cooking Vinyl
5	6 3	STARBOY NATHAN	Cosmic Kiss/Who Am I / Vibes Corner/Mana
6	16 3	DEHASSE FEAT. PRINCESS NYAH	What A Night / In-Dehasse
7	12 2	RITA ORA FEAT. TINIE TEMPAH	R.I.P. / Columbia/Roc Nation
8	4 8	NICKI MINAJ	Starships / Cash Money/Island
9	5 5	JAY-Z & KANYE WEST	N****S In Paris / Roc-a-fella/Mercury
10	8 10	RIHANNA FEAT. JAY-Z	Talk That Talk / Def Jam
11	NEW 1	JENNIFER LOPEZ FEAT. PITBULL	Dance Again / Epic
12	23 4	YOUNG JEEZY FEAT. JAY-Z & ANDRE 3000	I Do / Def Jam
13	11 9	LABRINTH	Last Time / Syco
14	10 4	COVER DRIVE	Sparks / Global Talent/Polydor
15	20 9	B. TRAITS FEAT. ELISABETH TROY	Fever / Polydor
16	13 5	PLATNUM	Solar System / All In Recordings
17	14 11	CHRIS BROWN	Turn Up The Music / RCA
18	21 10	FLO-RIDA FEAT. SIA	Wild Ones / Atlantic
19	NEW 1	MIA	Bad Girls / Mercury/Interscope
20	17 10	TYGA	Rack City / Cash Money/Island
21	NEW 1	D'BANJ FEAT SKEPTA & SNEAKBO	Oliver Twist / Mo Hits/Mercury
22	26 8	USHER	Climax / RCA
23	29 9	50 CENT FEAT. TONY YAYO	I Just Wanna / Interscope
24	15 17	TAIO CRUZ FEAT. FLO-RIDA	Hangover / 4th & Broadway
25	NEW 1	LOVERANCE FEAT. 50 CENT	Up! / Interscope
26	NEW 1	CALVIN HARRIS FEAT. NE-YO	Let's Go / Columbia
27	7 7	ADAM F	When The Rain Is Gone / 3 Beat
28	18 11	SEAN PAUL	She Doesn't Mind / Atlantic VP
29	NEW 1	MZ BRATT	Falling Down / Soul2Streets/Atlantic
30	25 2	RIZZLE KICKS	Traveller's Chant / Island

COOL CUTS TOP 20			
POS	ARTIST / TRACK		
1	MODESTEP	Show Me A Sign	
2	MATRIX & FUTUREBOUND FEAT. LUKE BINGHAM	All I Know	
3	DJ FRESH FEAT. DIZZEE RASCAL	The Power	
4	FLUX PAVILION FEAT. EXAMPLE	Daydreamer	
5	PRYDA	SW4	
6	MAVERICK SABRE	I Used To Have It All	
7	ELTON JOHN VS PNAU	Good Morning To The Night	
8	PORTER ROBINSON	Language	
9	AVICII FEAT. SALEM AL FAKIR	Silhouettes	
10	BENNY BENASSI FEAT. GARY GO	Control	
11	SCISSOR SISTERS	Only The Horses	
12	SHARAM FEAT. ANOUSHEH KHALILI	Our Love	
13	TIESTO & WOLFGANG GARTNER	We Own The Night	
14	THOMAS GANDY	The Organ Track	
15	WILLY MOON	Yeah, Yeah	
16	VINCENZO CALLEA FEAT. MARCO CHASE	God Can't Sleep When Ur Sad	
17	KEANE	Silenced By The Night	
18	RAY FOX	Butterflies	
19	NILSON & THE 8TH NOTE FEAT. FENJA	Looking For Love	
20	TOM MADDICOTT	Rogue EP	



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 16



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

- CALVIN HARRIS FEAT. NE-YO *Let's Go* Columbia
- STEREOHONICS *Dakota* V2
- U2 *With Or Without You* Mercury
- MADCON *Beggin'* RCA
- MILES KANE *First Of My Kind* Columbia
- ALEXA GODDARD *Turn My Swag On* Idlewild
- ALANIS MORISSETTE *Ironic* Maverick
- ALICIA KEYS *No One* J
- JAMES MORRISON/NELLY FURTADO *Broken Strings* Polydor
- LADY GAGA *The Edge Of Glory* Interscope
- REN HARVIEU *Open Up Your Arms* Island
- RIZZLE KICKS *Down With The Trumpets* Island



- JAY-Z *99 Problems* Mercury

UK ALBUMS CHART

- JACK WHITE *Blunderbuss* XL
- RUFUS WAINWRIGHT *Out Of The Game* Polydor
- FEEDER *Generation Freakshow* Big Teeth
- SANTIGOLD *Master Of My Make-Believe* Atlantic
- ABBA *The Visitors* Polydor
- T-REX *Electric Warrior* A&M
- PARADISE LOST *Tragic Idol* Century Media
- WALTER TROUT *Blues For The Modern* Daze Mascot
- CHIEFTAINS *Voices Of Ages* Concord
- JULIAN OVENDEN *Of You Stay* Decca
- NINA NESBITT *The Apple Tree* N2
- JOE SATRIANI *Satchurated – Live In Montreal* Epic
- TWIN ATLANTIC *Free* Red Bull



- CLOCK OPERA *Ways To Forget* Island
- TYKETTO *Dig In Deep* Frontiers

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

After topping the singles chart for three weeks with runaway debut hit *Call Me Maybe*, **Carly Rae Jepsen** may have met her match. Tuesday sales flashes show *Call Me Maybe* falling roughly 10% behind **Calvin Harris'** new hit, *Let's Go* (feat. Ne-Yo).

Call Me Maybe, sold 114,993 last week, having debuted at No.1 a fortnight before on sales of 106,657 copies, and selling a further 110,024 copies the following week. It is the only the third debut hit to secure both the No.1 slot and a six-figure sale three times in a row this century, emulating two X Factor winners, **Alexandra Burke**, who did it with *Hallelujah* in 2008, and **Matt Cardle**, with *When We Collide* in 2010, and the first to do so with sales increasing.

Conor Maynard's *Can't Say No* provided Jepsen with her greatest challenge but after pulling up to within a couple of thousand sales of its quarry on early sales flashes, the 19-year-



MIDWEEK NO.1

Calvin Harris feat. Ne-Yo: *Let's Go*

old's debut single drifted, and ended up selling 74,792 copies to earn a No.2 debut.

A No.7 debut last week, *We Are Young* jumped to number three (67,777 sales) for **Fun feat. Janelle Monae**.

After dramatically re-entering the chart last week at 27 – equalling its original 2005 chart peak – **John Legend's** *Ordinary People* sprinted to four (49,895 sales). Thrust back into the

limelight after it was performed by two contestants in *The Voice UK* (7 April), the track has also attracted attention to parent album *Get Lifted*, a re-entry at No.31 (3,826 sales).

The *Voice UK* coach **Jessie J's** new single *LaserLight* catapulted 26-5 (38,983 sales). *Jessie J's* first chart partner **B.o.B.** entered at No.7 (36,478 sales) with *So Good*. It is the second single from his upcoming second

album, *Strange Clouds*, far outperforming the album's title track, which featured **Lil Wayne** and reached No.72 last October.

Marina And The Diamonds also has a second album (*Electra Heart*) ready to roll, and similarly fares better with the second single than she did with the first. Her single *Radioactive* entered the chart the same week as *Strange Clouds*, and reached No.25. Follow-up *Primadonna* debuted at 11 (25,337 sales) on Sunday, beating 2010 debut hit *Hollywood* (12) to become her highest charting single.

Saturday was Record Store Day, and brought its usual bumper crop of limited-edition releases. Much of the activity surrounds vinyl – with the result that ALL of the Top 40 seven-inch and 12-inch singles on Sunday were new entries. Overall vinyl sales jumped 1,489.68% week-on-week from 1,520 to 24,167 but still represented a mere 0.72% of the singles market.

Overall singles sales last week were up 1.32% at 3,349,409 – 13.49% above same-week 2011 sales of 2,951,269.

ALBUMS

BY ALAN JONES

After coming from behind to top the album chart for the second week in a row last weekend, **Adele's** 21 is seemingly out of the running to make it three in a row. Tuesday sales flashes show Adele's XL labelmate **Jack White** on course for number one with his first solo album *Blunderbuss* racking up sales of more than 15,000, three times as many copies as **Rufus Wainwright's** new album *Out Of The Game*, currently No.2, and nearly four times as many as 21, which falls to No.3.

21 registered its 23rd week at number one last week, albeit on sales of just 17,065 copies – the second lowest of its 65-week chart career, and the lowest for a number one album since **The Levellers' Zeitgeist** climbed 2-1 on sales of 13,885 in 1995.

21's triumph was hard luck on **Jason Mraz**, whose *Love Is A Four Letter Word* debuted at No.2, just 44 sales behind. Mraz's fourth studio album, it is easily his highest charting. It took five weeks to make the Top 200, 34 weeks to make the Top 75, and 38 weeks to reach its peak



MIDWEEK NO.1

Jack White: *Blunderbuss*

position of No.8, in response to the enormous popularity of the single *I'm Yours*. *I Won't Give Up* – the first single from *Love Is A Four Letter Word*, and Mraz's second hit single in total – is buoyed by the success of the album this week and achieves its highest chart placing to date. It has been very consistent since release, moving 16-15-15-17-16 but climbed to 13 on Sunday, with sales of 21,946 taking its cumulative tally to 113,766.

Completing a very short list of artist albums to sell more than

10,000 copies last week, **Nicki Minaj's** *Pink Friday: Roman Reloaded* slipped 2-3 (13,568 sales); **Lana Del Rey's** *Born To Die* climbed 6-4 (13,295 sales); **Jessie J's** *Who You Are* tripped 4-5 (11,154 sales); and **Emeli Sande's** *Our Version Of Events* fell 5-6 (10,966 sales).

San Francisco rockers **Train** simultaneously entered the charts with their fifth album *California 37*, and its introductory single, *Drive By*. The album debuted at 10 (7,809 sales), becoming the group's highest charting set since

second album, *Drops Of Jupiter*, reached eight in 2001, while the single *Drive By* debuted at number 14 (21,559 sales).

Also new to the Top 40: **Spiritualized** racked up their eighth chart album *Sweet Heart Sweet Light* (No.19, 5,460 sales); dance act **Chicane's** *Thousand Mile Stare* debuted at No.37 (3,304 sales); and London metal band **DragonForce** scored their third chart album with *The Power Within* (No.40, 2,900 sales).

Alex Clare's album *The Lateness Of The Hour* and single *Too Close* were released last year and made little impact – but they both reached the chart a fortnight ago, after *Too Close* was aired repeatedly as the soundtrack to the new Microsoft Internet Explorer TV advert. Both took another big leap on Sunday: *The Lateness Of The Hour* sprinted 66-36 (3,312 sales), while *Too Close* improved 37-16 (20,592 sales).

Overall album sales continued to tumble, falling 2.90% week-on-week to 1,404,281 – 15.39% below same week 2011 sales of 1,659,775. It was their lowest level since sales week ending 16 May 1998 (727 weeks ago), when just 1,355,270 albums were sold.



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TIMETABLE:

- 10.50PM MAIKA MAKOVSKI
- 10.10PM AMICS DEL BOSCH
- 9.30PM DANTE
- 8.50PM WE BARBARIANS
- 8.10PM SCHOOL IS COOL

MAIN STAGE

- ACOUSTIC STABLE →
- 9.55PM SEWARD
- 9.15PM DIE MASON DIE
- 8.35PM RIA RICHIE

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April

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



Coming in our May 4 issue...

Sound City Preview

Music Week looks ahead to one of the biggest dates of the UK music industry calendar: Liverpool Sound City. Expect word from the organiser, as well as a vital guide to the show's conference highlights.

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



▶ LIANNE LA HAVAS *Lost & Found*



▶ B.O.B *Strange Clouds*

APRIL 30

SINGLES

- RYAN ADAMS *Ashes & Fire* (Columbia)
- AKON FEAT. FRENCH MONTANA *Hurt Somebody* (Island)
- BAHAMAS *Caught Me Thinking* (Island)
- BASTILLE *Overjoyed* (Virgin)
- COVER DRIVE *Sparks* (Global Talent/Polydor)
- DEADMAUS *The Veldt* (Mau Strap/EM)
- DON DIABLO *Silent Shadows* (Columbia)
- FEEDER *Children Of The Sun* (Big Teeth)
- REBECCA FERGUSON *Glitter & Gold* (RCA)
- FLUX PAVILION FEAT. EXAMPLE *Daydreamer* (Atlantic/Cirrus)
- THE HEARTBREAKS *Delay, Delay* (Nusir)
- JAVEON *Precious* (Klanna)
- KASSIDY *I Can't Fly* (Instant Grat) (Vertigo)
- KEANE *Silenced By The Night* (Island)
- LIANNE LA HAVAS *Lost & Found* EP (Warner Brothers)

- MINDLESS BEHAVIOR FEAT. FAZER *Girls Talkin' 'Bout* (Interscope)
- RED HOT CHILI PEPPERS *Hall Of Fame* EP (Warner Brothers)
- S.C.U.M *Amber Hands* (Mute)
- SEYE *White Noise* (Stranger)
- SNOW PATROL *New York* (fiction)
- STARBOY NATHAN *Who Am I* (Vibes) (Arner/Monica)
- SUB FOCUS FEAT. ALICE GOLD *Out The Blue* (Mercury)
- TULISA *Young* (A&W/Island)
- FRANK TURNER *I Still Believe* (Xtra Mile)
- VARIOUS CRUELITIES *Neon Truth* (Hideout/Mercury)

ALBUMS

- BADLY DRAWN BOY *Being Flynn* (Sony)
- BLOCKHEAD *Interludes After Midnight* (Nirja Tune)
- DEVIN *Romancing* (No Esix)
- EUROPE *Bag Of Bones* (Earmusic)
- GRAVENHURST *The Ghost In Daylight* (Warp)
- NORAH JONES *Little Broken Hearts* (Blue Note/Parlophone)
- KASSIDY *One Man Army* (Vertigo)
- KWES *Meantime* (Warp)
- CATE LE BON *Cyrk* (Turnstile)
- MARILYN MANSON *Born Villain* (Cooking Vinyl)
- MARINA AND THE DIAMONDS *Electra Heart* (679/Atlantic)
- MYSTERY JETS *Radlands* (Rough Trade)
- POLICA *Give You The Ghost* (Memphis Industries)
- SEEKER LOVER KEEPER *Seeker Lover Keeper* (Microdata)
- VARIOUS CRUELITIES *Various Cruelties* (Hideout/Mercury)

MAY 7

SINGLES

- DAMON ALBARN *The Marvellous Dream* (FMI)
- BAND OF SKULLS *Sweet Sour* (Electric Blues)
- JUSTIN BIEBER *Boyfriend* (Def Jam)
- FAR EAST MOVEMENT FEAT. JUSTIN BIEBER *Live My Life* (Interscope/Cherrytree)
- FUN FEAT. JANELLE MONAE *We Are Young* (Fueled By Ramen/Atlantic)
- GOSSIP *Perfect World* (Sony)
- RICHARD HAWLEY *Leave Your Body Behind* (Parlophone)
- JAVEON *Murder In The Night* EP (Klanna)
- JOKER *Skitta/I Think You Should Know* (Kapsiz)
- JOYCE *Keep The Lights On* (Island)
- K'NAAN *Is Anybody Out There?* (A&M)
- KASABIAN *Man Of Simple Pleasures* (Columbia)

- KING CHARLES *Lady Percy* (Island)
- MODESTEP *Show Me A Sign* (A&M)
- MZ BRATT *Falling Down* (Soul2Streets/Atlantic)
- RITA ORA FEAT. TINIE TEMPAH *R.I.P.* (Columbia/Ror Nation)
- ROMANCE *Dance With The Devil* (Polydor)
- SUNDAY GIRL *High & Low* (Island)
- THE TEMPER TRAP *Need Your Love* (Infectious)
- TRAILER TRASH TRACYS *Loss Angered* (Domina)
- TWO INCH PUNCH *Saturn The Slow Jams* EP (Island)
- WILLY MOON *Yeah, Yeah* (Island)

ALBUMS

- DAMON ALBARN *Dr Dee* (FMI)
- B.O.B *Strange Clouds* (Atlantic)
- COVER DRIVE *Bajan Style* (Global Talent/Polydor)
- THE CRIBS *In The Belly Of The Brazen Bull* (Nichta)
- GET CAPE.WEAR CAPE.FLY *Maps* (Cooking Vinyl)
- REN HARVIEU *Through The Night* (Island/Kid Gloves)
- RICHARD HAWLEY *Standing At The Skys Edge* (Parlophone)
- THE HEARTBREAKS *Funtimes* (Nusir Sounds)
- KATZENJAMMER *A Kiss Before You Go* (Propeller)
- KEANE *Strangeland* (Klanna)
- KING CHARLES *Loveblond* (Klanna)
- THE MAGNETIC NORTH *Orkney: Symphony Of The Magnetic North* (Full Time Hobby)
- OFF! Off! (Vice)
- THE PARLOTONES *Journey Through The*

▶ **GOSSIP** A Joyful Noise▶ **CHIDDY BANG** Mind Your Manners▶ **PALOMA FAITH** Fall To Grace▶ **LIARS** WIXIW▶ **MAXIMO PARK** The National Health**Shadows** (Earusic)

- **THE PROCLAIMERS** Like Comedy (Cooking Vinyl)
- **QUEEN & PAUL RODGERS** The Cosmos Rocks (Island)
- **QUEEN & PAUL RODGERS** Return Of The Champions (Island)
- **THE RED BULLETS** Drama In The Drawing Room (Bulle)
- **SILVERSUN PICKUPS** Neck Of The Woods (Warner Brothers)

MAY 14

SINGLES

- **DON BROCO** Priorities (RCA)
- **D'BANI FEAT. SKEPTA & SNEAKBO** Oliver Twist (Mo'Hits/Mercury)
- **DEILAH FEAT. LIAM BAILEY** Breathe (Atlantic)
- **DALE EARNHARDT JR JR** Simple Girl (Warner Brothers)
- **THE FRAY** Run For Your Life (Epic)
- **GAZ COOMBES** Hot Fruit (Hot Fruit/Virgin)
- **HERVE FEAT. RONIKA** How Can I Live Without You (Cheaper Thrills)
- **BEN HOWARD** Only Love (Island)
- **JACK BEATS FEAT. DONAE'O** You Should Know (Deconstruction/Columbia)
- **JESSIE J FEAT. DAVID GUETTA** Laserlight (Island/Lava)
- **TOM JONES** Hit Or Miss (Island)
- **JOSH OSHO FEAT. CHILDISH GAMBINO** Giants (Island)
- **KATY B & MARK RONSON** Move To The Beat (RCA)
- **DEMI LOVATO** Give Your Heart A Break (Hollywood/Polyda)
- **NIKI & THE DOVE** Tomorrow (Mercury)
- **THE SATURDAYS** 30 Days (Polyda)
- **SCISSOR SISTERS** Only The Horses (Polyda)
- **BRUCE SPRINGSTEEN** Death To My Hometown (Columbia)

ALBUMS

- **GLEE CAST** The Graduation Album (Epic)
- **GOSSIP** A Joyful Noise (Sony)
- **THE KDMs** Kinky Dramas And Magic Stories (Gams)
- **NIKI & THE DOVE** lastfiact (Mercury)
- **LISA MARIE PRESLEY** Storm & Grace (Island)
- **SIMIAN MOBILE DISCO** Wapatterns (Nirbita)
- **STARBOY NATHAN** 30 Determination Dedication Desire (Vibes/Carnal/Mnac)
- **TENACIOUS D** Rise Of The Fenix (Columbia)
- **ZULU WINTER** Language (Play It Again Sam)

MAY 21

SINGLES

- **THE BLACK KEYS** Dead And Gone (Nonesuch)
- **DEAF HAVANA** Little White Lies (Rmg Rights/Easy Life)
- **NEWTON FAULKNER** Sketches (Ugly Truth/RCA)
- **MAYER HAWTHORNE FEAT. RIZZLE KICKS** The Walk (Island)
- **MURRAY JAMES** In The City (Columbia)
- **LONSDALE BOYS CLUB** Light Me Up (Island)
- **MAC MILLER** Frick Park Market (Island/Rostrom)
- **OF MONSTERS AND MEN** Dirty Paws (Island)
- **PALOMA FAITH** Picking Up The Pieces (Epic)
- **PITBULL** Back In Time (U)
- **LISA MARIE PRESLEY** You Ain't Seen Nothing Yet (Island)
- **RUMER** P.F Sloan (Atlantic)
- **SCHOOL OF SEVEN BELLS** The Night (Full Time Hobby)
- **SEEKER LOVER KEEPER** Even Though I'M A Woman (Microdata)
- **SPECTOR** Celestine (Fiction)
- **TYGA FEAT. CHRIS RICHARDSON** Far Away (Island)
- **VANQUISH** The Harder You Love (Non-Stop)
- **THE WANTED** Chasing The Sun (Global Talent/Island)
- **WE ARE AUGUSTINES** Juarez (Oscar/EMI)

ALBUMS

- **ADMIRAL FALLOU** Tree Bursts In Snow (Netwerk)
- **JOE BONAMASSA** Driving Towards The Daylight (Provaque)
- **COLD SPECKS** I Predict A Graceful Expulsion (Mute)
- **THE CULT** Choir Of Weapon (Cooking Vinyl)
- **DALE EARNHARDT JR JR** It's A Corporate World (Warner Brothers)
- **THE ENEMY** Streets N The Sky (Cooking Vinyl)
- **FIXERS** We'll Be The Moon (Mercury)
- **FUN** Some Nights (Fueled By Ramen/Atlantic)
- **TOM JONES** Spirit In The Room (Island)
- **KIMBRA** Vows (Warner Brothers)
- **JOHN MAYER** Born And Raised (Columbia)
- **MAC MILLER** Blue Slide Park (Island/Rostrom)
- **SAINT ETIENNE** Words And Music By (Heavenly/Universal)
- **SOULSAVERS** The Light The Dead See (V2/Nonoperative)
- **THE TEMPER TRAP** The Temper Trap (Infernius)
- **VARIOUS** Smash Ost (Columbia)
- **LAURA WRIGHT** Glorious (Decca)

MAY 28

SINGLES

- **AVALANCHE CITY** Sunset (Wm New Zealand)
- **BENGA FEAT. BEBE BLACK** Iron (RCA)
- **ALEXANDRA BURKE** Let It Go (Syco)
- **CHIDDY BANG** Mind Your Manners (Rega)
- **GRAHAM COXON** Ooh Yeh Yeh/Seven Naked Valleys (Parlophone)
- **DRAKE FEAT. LIL' WAYNE** Hyfr (Cash Money/Island)
- **LADYHAWKE** Sunday Drive (Island)
- **LAWSON** When She Was Mine (Polyda)
- **THE MACCABEES** Went Away (Fiction)
- **POST WAR YEARS** Glass House Ep (RCA)
- **PURE LOVE** Bury My Bones (Mercury)
- **RIHANNA** Where Have You Been (Def Jam)
- **RUDIMENTAL** Feel The Love (Asylum/Atlantic)
- **SEBASTIAN INGROSSO + ALESSO FEAT. RYAN TEDDER** Calling (Lose My Mind) (Mercury)
- **THE SHINS** The Rifle's Spiral (Aural Apothecary/Columbia)
- **THE TING TINGS** Hit Me Down Sonny (Columbia)
- **PAUL WELLER** When Your Garden's Overgrown (Island)
- **WHILE SHE SLEEPS** This Is The Six (Columbia)

ALBUMS

- **2:54 2:54** (Fiction)
- **ALT-J** An Awesome Wave (Infectious)
- **AMORE** Stand Together (Warner Brothers)
- **MELODY GARDOT** The Absence (Decca)
- **MAYER HAWTHORNE** How Do You Do (Island)
- **PALOMA FAITH** Fall To Grace (Epic)
- **RUMER** Boys Don't Cry (Atlantic)
- **JACK SAVORETTI** Before The Storm (Fullfil)
- **SCISSOR SISTERS** Magir Hour (Polyda)
- **SIGUR ROS** Valtari (EMI)
- **REGINA SPEKTOR** What We Saw From The Cheap Seats (Sire/Warner Brothers)
- **SARA WATKINS** Sun Midnight Sun (Nonesuch)

JUNE 4

SINGLES

- **JAKE BUGG** Lightning Bolt (Mercury)
- **COLDPLAY FEAT. RIHANNA** Princess Of China (Parlophone)
- **MARCUS COLLINS** Mercy (RCA)
- **KARIMA FRANCIS** Wherever I Go (Mercury)
- **NELLY FURTADO** Big Hoops (Bigger The Better) (Polyda)
- **GOTYE** Eyes Wide Open (Island)
- **JESSIE WARE & JULIO BASHMORE** 110% (Island)

- **RISE AGAINST** Satellite (Interscope)
- **DOT ROTTEN** Overload (Mercury)
- **PATTI SMITH** April Fool (Columbia)
- **ZINC** Goin' In (Rinose)

ALBUMS

- **CURREN\$Y** The Stoned Immaculate (Warner Brothers)
- **DELAIN** We Are The Others (Roadrunner)
- **FRIENDS** Manifest (Lucky Number)
- **THE HIVES** Lex Hives (Sony)
- **HUMAN LEAGUE** Dare/Fascination - Reissue (Virgin)
- **KAISER CHIEFS** Souvenir: The Singles 2004-2012 (Polyda)
- **LADYHAWKE** Anxiety (Island)
- **LIARS** Wixiw (Mute)
- **PATTI SMITH** Banga (Columbia)
- **NEIL YOUNG** Americana (Reprise)

JUNE 11

SINGLES

- **ALUNAGEORGE** You Know You Like It (Island)
- **CHERYL COLE** Call My Name (Polyda)
- **FLORENCE + THE MACHINE** Spectrum (Island)
- **JAY-Z & KANYE WEST** No Church In The Wild (Roc-A-Fella/Mercury)
- **LILYGREEN AND MAGUIRE** Aint Love Crazy Ep (Warner Brothers)
- **AMY MACDONALD** Slow It Down (Mercury)
- **SMILER FEAT. PROFESSOR GREEN AND TAWIAH** Top Of The World (Warner Brothers)
- **SWEET BILLY PILGRIM** Archaeology (Parlophone)

ALBUMS

- **HOT CHIP** In Our Heads (Dnmin)
- **THE INVISIBLE** Rispah (Nirja Tune)
- **AMY MACDONALD** Life In A Beautiful Light (Mercury)
- **MAXIMO PARK** The National Health (Polyda)
- **SADE** Live Concert (RCA)
- **SKINNY LISTER** Forge & Flagon (Sunday Best)
- **SAM SPARRO** Return To Paradise (EMI Australia)
- **TOTALLY ENORMOUS EXTINCT DINOSAURS** Trouble (Polyda)
- **BOW WOW** Underrated (Cash Money/Island)

JUNE 18

SINGLES

- **ANGEL** Wonderful (Island)
- **FIONA APPLE** Every Single Night (Columbia)

ALBUMS

- **FIONA APPLE** The Idler Wheel (Columbia)
- **JUSTIN BIEBER** Believe (Def Jam)
- **BOY** Mutuel Friends (Decca)
- **NATALIE DUNCAN** Devil In Me (Decca)
- **KATHERINE JENKINS** Best Of British (Decca)
- **LEMONADE** Diver (Matador)
- **PLAN B** Ill Manors (67%/Atlantic)
- **REVEREND & THE MAKERS** @ Revernd_Makers (Cooking Vinyl)
- **SMASHING PUMPKINS** Orianiz (EMI)

JUNE 25

SINGLES

- **TAIO CRUZ FEAT. PITBULL** Taere She Goes (4th & Broadway)
- **LIONEL RICHIE FEAT. JENNIFER NETTLES** Hello (Mercury)
- **BRUCE SPRINGSTEEN** Rocky Ground (Columbia)

ALBUMS

- **MACY GRAY** Covered (Island)
- **THE SEARCHERS** Hearts In Their Eyes (Sanctuary)
- **TWO WOUNDED BIRDS** Two Wounded Birds (Moshi Mosh)
- **VARIOUS** Sound System - The Story Of Jamaican Music (Island)

JULY 2

SINGLES

- **NEWTON FAULKNER** Clouds (Ugly Truth/RCA)
- **RIZZLE KICKS** Dreamers (Island)

ALBUMS

- **CHRIS BROWN** Fortune (RCA)
- **JAY JAMES PICTON** Play It Straight (Decca)
- **ANDRE RIEU** Songs From My Heart (Decca)
- **THE VIEW** Cheeky For A Reason (Cooking Vinyl)

JULY 9

ALBUMS

- **NEWTON FAULKNER** Write It On Your Skin (Ugly Truth/RCA)

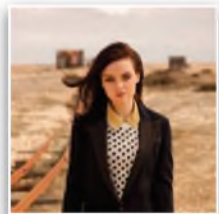
PRODUCT RECOMMENDED

ALBUM OF THE WEEK



AMY MACDONALD

Life In A Beautiful Light (Mercury)



June 11

She's one of Europe's biggest-selling singer-songwriters, and after achieving 4 million worldwide album sales, Amy Macdonald is set to return this summer with her new LP.

Life In A Beautiful Light was recorded between State of the Ark Studios in Richmond and Mayfield Studio in Surrey. It was produced by long-term collaborator and manager Pete Wilkinson and mixed by Bob Clearmountain (Bruce Springsteen, The Rolling Stones, Bryan Adams).

The lead single from the LP is *Slow It Down* which was recently serviced to radio across Europe.

Macdonald's debut album *This Is The Life* charted at No.1 in five countries and her second *A Curious Thing* hit the Top 10 in 10 countries across Europe. She also achieved multi-platinum-selling status with both records across the territory.

This is in addition to platinum success in Australia with her sophomore effort - also one of the top 20 best-selling albums of all time in the UK by a UK female solo artist. In addition, it was one of the Top 10 best selling albums in Europe in 2008.

TRACK OF THE WEEK



MAN LIKE ME

Squeeze (The Beats)



May 28

London duo Man Like Me release *Squeeze* as the lead track from their forthcoming Mike Skinner-produced album, which is due for release this summer. The former Streets man was originally brought in to merely mix one or two tracks but ended up working the full album and re-launching his record label The Beats (formerly home to Professor Green and Example) to release it on.

Squeeze has been described as 'an electro grime sex anthem for the 21st century'. It features Johnny Langer's trademark observational lyricism and has already had early support on Radio 1 from Rob Da Bank.

MLM will play a special one-off launch show at London's Dingwalls in May.

COMING SOON

SANTANA Shape Shifter



(Starfaith Records)

The 36th album from Carlos Santana, *Shape Shifter* will be the first for his new

label, Starfaith Records. It is dedicated by the artist to Native American Indians, acknowledging Australia's 2008 apology to the Aborigines, and President Obama's signing of the 2009 Native American Apology Resolution.

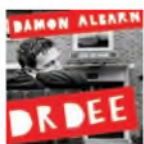
The 13-song collection includes tracks spanning from the late nineties to present and is an instrumental feast powered by the musician's signature guitar sound with only one track featuring vocals.

Filled with mostly original compositions that Carlos had stashed away for an instrumental project, the record transcends cultural and language barriers.

Prior to the album's release, he begins a two-year residency at the House of Blues in Las Vegas on May 2.

MAY 14

DAMON ALBARN Dr Dee (Parlophone)



This new studio album by Damon Albarn features 18 tracks and is described by Albarn as 'strange pastoral

folk'. It is inspired by the life of John Dee, mathematician, polymath and advisor to Elizabeth I.

The album combines Albarn's voice with early English choral and instrumentation alongside modern, West African and Renaissance sounds.

Dr Dee was recorded last year, in part at Albarn's West London studio and also with the BBC Philharmonic Orchestra. Albarn recently performed songs from the record at OneFest.

A related stage production, co-created by him and Rufus Norris, was showcased to critical acclaim last year and will play at English National Opera this summer as part of the Cultural Olympiad.

The album will be available in CD, vinyl and digital download formats.

MAY 7

LUTHER VANDROSS Hidden Gems (Sony CMG)



The music of the late singer-songwriter, producer, arranger, and soul music legend Luther Vandross, is

celebrated in this collection. It spans the timeline of his major label recording career from 1981 to the new millennium - containing 15 seldom-heard deep album tracks and movie soundtrack songs.

It was compiled and produced in association with his family, in order to present "an album compilation with a different theme his fans might enjoy, a collection which highlights Luther's ideas of song selection and how they complement that voice."

In the liner notes written by life-long collaborator Fonzi Thornton, *Hidden Gems* is described as "a deeper dig into the musical treasure trove of Luther Vandross, uncovering lesser known songs and performances that he endowed with the same passion and love as his well-known repertoire."

APRIL 30

STAFF PICK: RHIAN JONES, EDITORIAL ASSISTANT



JAI PAUL

Jasmine (demo) (XL)
It comes as no surprise to discover singer-songwriter

Jai Paul has been signed to the notoriously selective XL Records.

Quality over quantity is an attitude that record company exec Richard Russell has stood by, only releasing a small number of albums each year. And he's certainly onto

something - with the success of Adele, Prodigy and The White Stripes under his belt.

So despite the fact Jai Paul has been hiding under a rock for a good chunk of two years since his first (almost as good) release *BTSTU*, his second single, labelled as a demo, is

well worth the wait.

A chilled-out tune of minimal production, the lyrics can barely be heard, yet (none other than) Prince-esque vocals, a melodic guitar riff and synth somehow just melt together into four minutes of bliss.

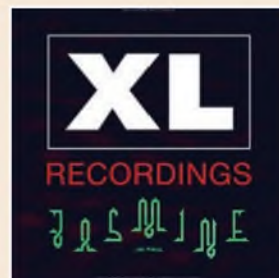
The beauty of the sound lies in the pure minimalism - this demo doesn't need any remastering.

The point of labelling its sound in any genre is a bit pointless - Jasmine

just needs to be heard. But don't hold your breath for the next offering, because you might be waiting a while.

So turn on your surround sound, lie back and listen. Because it's good. Really, really good.

OUT NOW



PRODUCT REISSUES

GEORGE HARRISON • BERYL MARSDEN • GOFFIN & KING • TOM MOULTON

GEORGE HARRISON • Early Takes Volume 1

(UMC 2799042)



A belated companion piece to Living In The Material World – Martin Scorsese's

critically acclaimed study of the late Beatle – Early Takes Volume 1, anthologises the previously unreleased music heard in the movie. Its length and scope thus defined, it is a little succinct for modern standards with the 10 early takes and demos included taking up a little less than 30 minutes playing time but offering a fascinating insight into Harrison's creative process. By their nature, the tracks are more basic than the previously released versions, with My Sweet Lord, for example, shorn of its luxuriant Spector production to become a more intimate but still compelling listen. The majority of tracks are taken from Harrison's sprawling triple album debut solo

release All Things Must Pass. It is to be hoped that Scorsese's film has increased Harrison's fanbase and as the title suggests – this is the first of many volumes of Early Takes.

BERYL MARSDEN • Changes - The Story Of

(RPM Retro 902)



Liverpool was a hotbed of musical talent in the 1960s and, with some justification, many veteran Scousers reckon that the city's best female singer was not Cilla Black (who was the most successful) but Beryl Marsden. Despite her vocal prowess, Marsden never made the transition to chart success but she did make some very good records. Including all of the previously released songs that Marsden cut between her 1963 debut and a 2008 single, the album also features five previously unissued tracks, and showcases Marsden's pleasing and adaptable voice. There is a spirited version of

Jackie De Shannon's Break-A-Way and Who You Gonna Hurt, both of which are highly prized singles in Northern Soul circles. What's She Got and Let's Go Somewhere are also excellent, typical mid-Sixties fare, while the 1979 single Sad Songs – recorded under the alias Lynn Jackson – is a sweet, lilting mid-tempo ballad. Also included are two tracks Marsden cut as a member of The Shotgun Express, where fellow members included future stars Mick Fleetwood, Peter Green and Rod Stewart. Their single I Could Feel The Whole World Turn Round is a treat, with sweeping strings underlining jazzy mod vocal stylings.

VARIOUS • Something Good From The Goffin & King Songbook

(Ace CDCHD 1327)



This is Ace's third compilation of songs written by the former husband and wife

team of Gerry Goffin and Carole King, following 2007's A Gerry Goffin & Carole King Song Collection 1961-1967 (CDCHD 1170) and 2009's Honey & Wine (CDCHD 1216). As is customary, celebrated classics rub shoulders with lesser-known treasures but as this is Goffin & King we are talking about, each and every one of the 26 songs here has pedigree. Some of the better known songs are given a twist, with Earl-Jean's earlier and more subdued version of I'm Into Something Good proving a fine substitute for the Herman's Hermits Back supplanting Dusty Springfield's, and Bunny Sigler's smartly soulful reading of Will You Love Me Tomorrow subbing for The Shirelles'. It's particularly enjoyable to hear the rarer songs, with Bobby Goldsboro's reading of the ballad The Time For Us, The Eccentric's (sic) freakbeat-styled What You Got and Lesley Gore's wistful The Old Crows all touching a chord. This being Ace, the music is only part of

the story, with a 24-page booklet providing in-depth background and a plethora of pictures.

VARIOUS • Philadelphia International Classics – The Tom Moulton Remixes

(Harmless HURIXCD 112)



The legendary Tom Moulton has been involved with Philadelphia International since its inception, and to mark its 40th birthday the label has put together this tasty four-disc set, which contains 31 full length Moulton mixes. It's a mouth-watering treat for fans, with the eight Moulton mixes which comprised the original Philadelphia Classics compilation being supplemented by seven 'lost' mixes hitherto hard to find, and 16 further ones which, though new, are very much in the vein of the rest – that is to say, expansive and irresistible.

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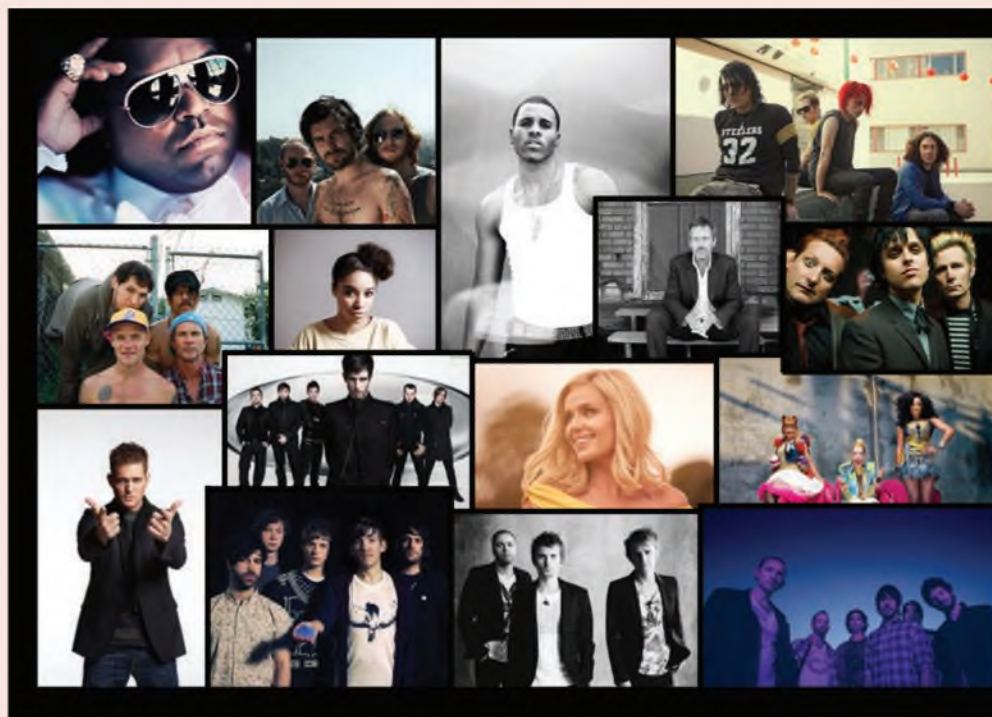
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Been snapped with the Bay City Rollers on your iPhone? Got photographic proof of your promotions chief slaying the karaoke machine? Swimming the Bristol Channel for charity and want the industry to rally round? Tell us all about it. And we'll tell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



◀ **LIVE WIRES**

UK Music and the Musicians' Union held a special event at Parliament last week to celebrate the confirmation that the Live Music Bill will become law on October 1. Not only did we see a rock band made up of MPs – called MP4 (pictured inset furnishing our request for them to throw some devil horns) – but we managed to catch some of the important types responsible for supporting and lobbying for the Bill in one snap: [L-R] Bernard Butler, Lord Clement Jones, Andy Heath (UK Music Chairman), Martina Topley Bird, Jo Dipple (UK Music CEO) and John Smith (MU General Secretary).

KEY SONGS
IN THE LIFE OF...

Carl Falk



Songwriter and producer (One Direction, Nicki Minaj)

First record you remember buying?

The Final Countdown by Europe - my first music idols and the reason I first started to play the guitar.

Last track you downloaded?

Padding Out by Miike Snow. I went to their show last month and heard this song for the first time.

What track would you have played at your funeral?

Peter Gabriel's cover of The Magnetic Fields's The Book Of Love. I love his stripped version with the string arrangement and his vocal performance and the lyrics.

What is your karaoke speciality?

If I really have to pick one, it's Hotel California by the Eagles. I am the worst karaoke singer.

What song was the first dance at your wedding?

We didn't have a first dance at our wedding, but if we had one it would have been Your Body Is A Wonderland by John Mayer - the song with which I proposed to my wife - or I Will Be Here by Steven Curtis Chapman.

Recommend a track Music Week readers might not have heard but should go and listen to right now.

No One's Gonna Love You by Band Of Horses.

And finally, what's your favourite single/track of all time?

I have to say With Or Without You by U2. Bono's vocals and the Infinite Guitar – similar to an E-Bow - together with that simple beat and four chords are just pure perfection.



◀ **QUEEN OF THE CHARTS?**

Last week at Sony HQ, industry execs joined together for tea and cake to celebrate the announcement of the digital release of the national anthem for the first time. God Save the Queen, performed by soprano Lissa Hermans in aid of the Chickenshed Theatre Trust (of which she is a long-term member), and in honour of The Queen's Diamond Jubilee, will be released on May 27. [L-R]: Phil Savill (Sony), Sarita Borge (ROAR Global), Faye Donaldson (Sony), Lissa Hermans, Nicola Tuer (Sony), Jonathan Shalit (ROAR Global) and Simon Barnabas (Sony).

ARCHIVE

MUSIC WEEK April 26, 2003



The BPI is in a bit of a tussle with the MCPS after it confirmed that it is to introduce a music DVD licensing scheme ahead of any agreed deal. The MCPS has accused its fellow trade body of not entering into "meaningful dialogue" after the parties failed to reach an agreement on a DVD royalty rate... EMI is expected to unveil plans for the most comprehensive downloads programme the UK has ever seen. It's understood that the system will offer tens of thousands of tracks through a series of online retail partners... Analysts aren't convinced that Apple is set to snap up Universal for \$6bn, despite Vivendi director Claude Bebear previously saying an offer was "probably" going to be made. Kylie Minogue (pictured) features prominently in the Ivor Novello nominations with In Your Eyes and Love At First Sight both up for the PRS Most Performed Work award.



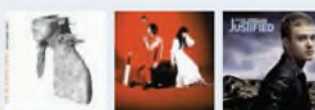
SINGLES TOP 5 26.04.03

POS	ARTIST	SINGLE
1	ROOM 5 & OLIVER CHEATHAM	Make Luv
2	MADONNA	American Life
3	50 CENT	In Da Club
4	ROBBIE WILLIAMS	Come Undone
5	BLUR	Out Of Time



ALBUMS TOP 5 26.04.03

POS	ARTIST	ALBUM
1	COLDPLAY	A Rush Of Blood To The Head
2	THE WHITE STRIPES	Elephant
3	JUSTIN TIMBERLAKE	Justified
4	NORAH JONES	Come Away With Me
5	AVRIL LAVIGNE	Let Go



NEW RELEASES RECOMMENDED 26.04.03



BHANGRA KNIGHTS VS HUSAN Husan
BLUR Think Tank
Husan from Bhangra Knights vs. Husan snaps up Single Of The Week, with *Music Week* saying that "this Radio One A-Listed grower" is certain to continue a high strike rate for label Positiva.
Meanwhile, Album Of The Week goes to Blur's Think Tank, with the mag saying "the trio have concocted a genuinely exciting, innovative and addictive collection."





◀ **PAINTING THE TOWN PINK**

The Pink Princess of Hip Pop, Nicki Minaj, recently visited the UK on a whirlwind promo tour and was papped with the Island Records crew. They presented a disc celebrating platinum success for debut Pink Friday and gold status for sophomore album Pink Friday: Roman Reloaded.



◀ **OFF-SPRING IS IN THE AIR**

4AD celebrated the signing of hotly-tipped group Daughter last week – and let the champagne flow. [L-R] Matt Brown (Daughter's manager), Rich Walker (4AD head of communications), Igor Haefeli (Daughter), Elena Tonra (Daughter), Remi Aguilera (Daughter), Ed Horrox (4AD A&R), Annette Lee (4AD press officer).



▲ **NOAH LIMITS**

On the night they played London's Royal Albert Hall, Noah and the Whale were joined by Mercury execs as they were presented with a platinum disc for sales of album Last Night on Earth. [L-R]: Bruno Morelli (director of promotions), Lizzie Dickson (digital manager), Urby Whale, Ben Karter (label manager), Tom Hobden, Fred Abbott, Charlie Fink, Michael Petulla and Jason Iley (president).

FABLED LABELS

AFTERMATH ENTERTAINMENT

Founded 1996

Key Artists Dr. Dre, Eminem, 50 Cent



Set up through Interscope by rapper and producer Dr. Dre after leaving Death Row Records, Aftermath had a boutique philosophy, focusing on quality over quantity, setting out to make high-profile release albeit in small numbers.

A number of releases were put out in the label's first couple of years including Dr. Dre Presents the Aftermath and the only collaborative project from The Firm, which was made up of AZ, Foxy Brown, Nas and Nature.

Aftermath's flagship title, however, came in 1998 when it released Eminem's major label debut The Slim

Shady LP. The album topped the Billboard album chart and eventually went quadruple platinum.

Following Eminem's success, Dr. Dre released a follow-up to his own album The Chronic called 2001. It in turn went six-times platinum.

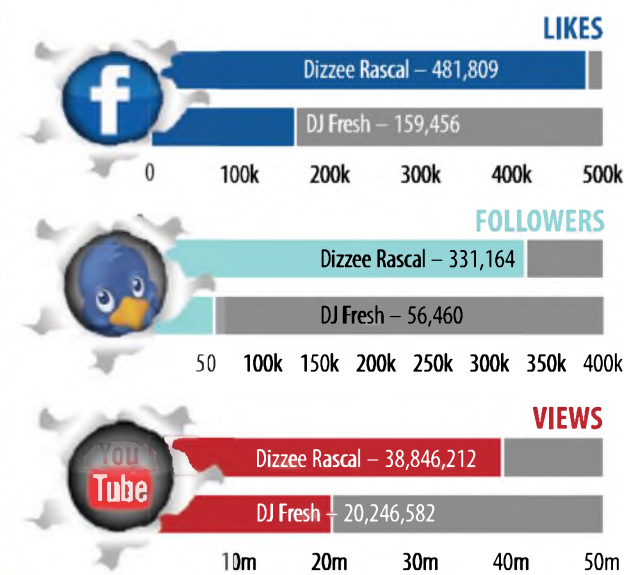
Dre signed a number of other high profile hip-hop and rap artists to Aftermath including 50 Cent who also put out a multi-platinum major label debut with Get Rich or Die Tryin'.

Aftermath has stayed true to its boutique philosophy with only a handful of acts on its roster. Slim The Mobster, Kendrick Lamar and Black Hippy have joined Eminem, 50 Cent and Dre in more recent years.

Did You Know? Dr. Dre – real name André Young – has the middle name Romelle, derived from his father's amateur R&B singing group The Romells.

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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

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