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Music Week

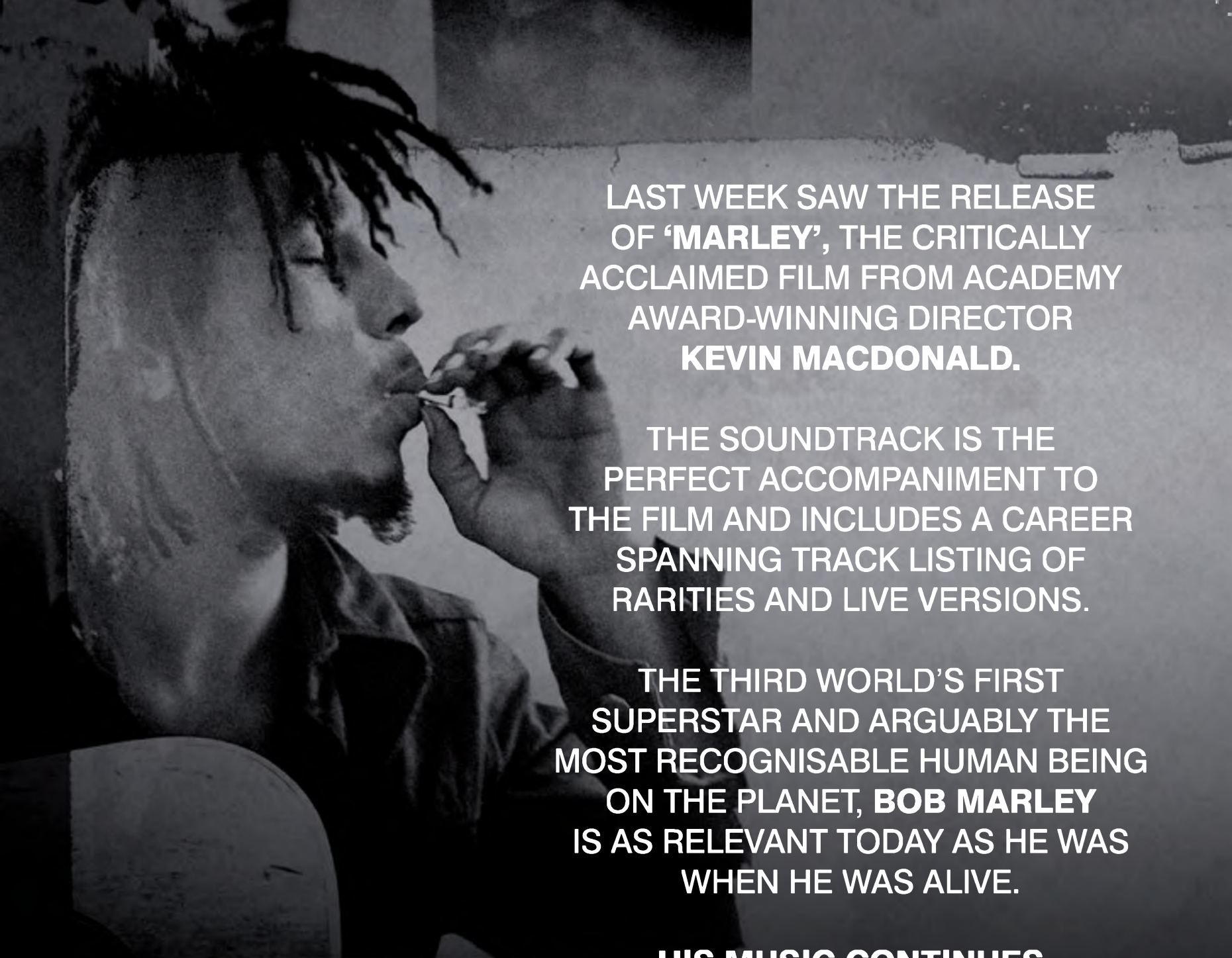
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LAST WEEK SAW THE RELEASE OF 'MARLEY', THE CRITICALLY ACCLAIMED FILM FROM ACADEMY AWARD-WINNING DIRECTOR KEVIN MACDONALD.

THE SOUNDTRACK IS THE PERFECT ACCOMPANIMENT TO THE FILM AND INCLUDES A CAREER SPANNING TRACK LISTING OF RARITIES AND LIVE VERSIONS.

THE THIRD WORLD'S FIRST SUPERSTAR AND ARGUABLY THE MOST RECOGNISABLE HUMAN BEING ON THE PLANET, **BOB MARLEY** IS AS RELEVANT TODAY AS HE WAS WHEN HE WAS ALIVE.

HIS MUSIC CONTINUES TO INSPIRE NEW GENERATIONS AS HIS LEGACY LIVES ON.



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AWARDS

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We celebrate all the winners at last week's Music Week Awards 2012



ANALYSIS

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The truth about Q1 airplay – including One Direction's fallout with Capital FM



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Sony's new head of classical and crossover, Liam Toner, on the label's ambitions

INDUSTRY CELEBRATES PIRATE BAY RULING - BUT WARNS THIS IS JUST THE START

'About bloody time!'

PIRACY

BY TIM INGHAM

The record industry and musicians' groups have been left elated by news that notorious file-sharing site The Pirate Bay is to be blocked in the UK – but have warned it is merely one victory in a huge must-win battle for the music trade.

The attention of labels and publishers is now fixated on pushing Government to finally implement anti-piracy provisions in the Digital Economy Act, and halting



The Pirate Bay

Google's prominent search listings of torrent sites.

Sky, Everything Everywhere, TalkTalk, O2 and Virgin Media were told by Mr Justice Arnold

on Monday that they must start blocking access to The Pirate Bay in the next few weeks.

BT was missing from the roll-call – but looks headed for an out-of-court agreement with the record industry. It said in a subsequent statement: "We continue to have discussions with the BPI and we hope to announce an outcome acceptable to both of us soon."

The Pirate Bay, the world's most notorious and popular pirate file-sharing site, responded to the case – fought by the BPI on behalf of its

members – by asking users to encourage their ISPs to appeal the ruling.

Despite being ruled illegal in the UK earlier this year, the site claimed that this week's decision represented "censorship". However, the trade's leading figures were having none of it.

"Musicians, like everyone else, have the right to their own property, and to part with that only if they so choose," Beggars boss Martin Mills told *Music Week*. "This upholds that basic human right. Internet censorship it is not."

TPB: WE'RE LEGITIMATE

THE PIRATE BAY said in a statement:

"The Western countries of the world all complaints [sic] about the censorship in Iran, China, Saudi Arabia and so on. But they are really the worst culprits themselves, having double morals in doing an even worse thing themselves.

"Noone from TPB was invited to the court case, which would be normal to do in a democracy. This is not the first time this happens [sic], it's been the same in most countries we're censored in.

"This [case] is particularly [sic] interesting since music released and promoted exclusively here on TPB is currently in the british [sic] top charts. We are simply competitors that they just managed to squeeze out of their market, in a maffiesque [sic] way... we can't allow this shit to happen."

'PARASITICAL SITES MUST BE STOPPED': UK TRADE RESPONDS TO RULING

Sony Music UK CEO and Chairman Nick Gatfield: "This is an important

ruling that brings us closer to real collaboration between ISPs and the creative industries to create a thriving and legal online environment for artists and fans. The next steps are to make the blocking process quicker and easier to use – and for Google to step up to the plate and prioritise legal links in their search results."

Universal Music UK CEO and Chairman David Joseph: "We've always said there is no single solution to reducing piracy. The answer has to be a combination of new digital services, consumer education and legal action to stop the worst offenders. Blocking Pirate Bay is an important part of this, they facilitate the theft of thousands of tracks each day, undermining our ability to invest in the next generation of British talent."

AIM Chief Executive Alison Wenham: "It's about bloody time.

The practice of presenting pirate sites as legitimate has caused much damage to the music industry and to fans. This decision sets a huge precedent and will lead the way for legitimate sites to be given the priority they deserve on listings."

PRS Chief Executive Robert Ashcroft: "This action is another step forward. To combat piracy a suite of measures is required, including enforcement action such as blocking, cutting off the sources of finance to infringing sites, licensed legal alternatives as well as consumer education and signposting, such as our Traffic Lights initiative. The wider creative industries also need the full support of search engines that still rank many illegal sites above legitimate ones in search results."

Musicians Union secretary John Smith: "The individuals responsible

for operating The Pirate Bay have total disregard for the rights of musicians. It is right that the High Court has followed other European courts and has ruled that it should be blocked in the UK."

MPA Chief Executive Stephen Navin: "ISPs and rights holders have a shared interest in creating conditions suitable for sustaining a strong digital market for music. This is not merely a matter of enforcement – education and flexibility of licensing are also key – but action to tackle the worst of these parasitical sites is part of the solution."

SVP of BMG Chrysalis UK Alexi Cory-Smith: "The Pirate Bay has leached hundreds of

millions of pounds in revenue and ultimately in investment capital from the music and entertainment industry over the past years. The important thing is that this judgement is now enforced.

"This is just one step of many which are required to put piracy on the back foot. The next step – and a two-year overdue step – must be to finally start implementing the anti-piracy provisions of the Digital Economy Act. Legislation in itself does not necessarily win hearts and minds, but it is a precondition for us to really turn the tide on this debilitating problem."

BPI Chief Executive Geoff Taylor: "The Pirate Bay infringes copyright on a massive scale. Its operators line their pockets by commercially exploiting music and other creative works without paying a penny to the people who created them. This is wrong; musicians, sound engineers

and video editors deserve to be paid for their work like everyone else."

MMF CEO Jon Webster: "The FAC and MMF welcome the blocking of the Pirate Party website by some UK ISPs. This is another small step down the road towards artists receiving a fair deal from the digital music market. Other steps that could be taken are: transparency in all deals between rights holders and Digital Service Providers; digital (not analogue) compensation for artists, i.e. the abolition of artists receiving 2% (or less) royalties on digital music from contracts signed in the '60s; fair compensation from rights holders during the windfall of 20 extra years of copyright granted to record companies starting in 2013; abolition of release windows that fuel piracy; the acceptance of all parts of the recorded music industry that a new deal is required to build an artist-centric future."

NEWS

EDITORIAL

Come what Bay



I HATE DOING THE WHOLE “it’s was a super secret chinwag” schtick. So sorry. But – honestly – when I was told by a seriously senior label exec last year that 2012 would be a “tipping point” for the anti-piracy war, I thought he was talking little but optimistic baubles. (Appropriately, it was near Christmas.)

But when you look back on what the pro-IP efforts of this industry have achieved already this year, it’s a recipe for a grain of buoyancy after a decade of hurt; and most importantly, a potential foundation for an entirely new consumer attitude.

Since that “tipping point” chat, we’ve seen the following: MegaUpload crumble, BT Junkie tumble, The Pirate Bay stumble and Kim Dotcom humble. Not to mention YouTube bumble – after being told by the Hamburg State Court last month that it was at least partly responsible for hosting IP-infringing videos.

It’s all enough to encourage a BPI-funded Just Say No rap (only available on licensed sites, kids). Luckily, that won’t happen: international recorded music trade bodies seem to have learnt their lesson when it comes to shite anti-piracy initiatives – not to mention punishing consumers unnecessarily.

Their modern, more effective argument hinders on what is fair in the free information age – and the world’s legislatures finally seem to be listening. As Martin Mills puts it “musicians have the right to their own property, and to part with that only if they choose”.

“A shift in the public’s attitude over what is right and wrong when it comes to piracy is far more effective than any scare tactics – and it might have arrived this week”

You don’t need to me to tell you that in the big wide commercial world – away from the non-myopic-“b-b-b-but streaming!!” mantra of this trade - there is a seriously huge section of business opinion formers who think that recorded music is doomed. The market’s battles getting access to finance and convincing the treasury they’re worth a tax break or two speak for itself. We’re not a safe bet. We’re yesterday’s man.

But this week, the Premiership is thanking music. The video games industry is thanking music. The book trade is thanking music. And Hollywood is thanking music. (All cheques gladly received, I’m sure.) Momentum is in the record industry’s corner. The worryman now is Google: the website that showed it can shake a President with a single public poll over SOPA.

Whether or not the search giant moves towards the rightsholders’ demand that it bin off file-sharing listings is one thing. But a shift in the public’s attitude over what is right and wrong is far more vital to the future health of this trade - and that’s exactly what may now be upon us.

A *Music Week* reader joked on Twitter this week that TPB’s downfall meant: ‘The illegal downloaders of 2005 will be so put out.’

But the industry doesn’t need to curb the behaviour of tech whizzes or Anonymous members. They’re the minority.

It just needs to make the TPB-prone majority understand that their habit for - their *expectancy* of - free music hurts many more people than the cartoon cigar-chomping, wealthy label bosses from Wayne’s World movies. This week’s decision represented a giant step towards that goal.

Tim Ingham, Editor

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

COMPANY LOOKS TO EXPAND AUDIENCE IN EU VEHICLES

Deezer gears up for an ‘imminent’ in-car presence

DIGITAL

■ BY TOM PAKINKIS

Streaming music service Deezer is expecting to have an in-car presence in Europe “imminently”, with the task of gathering rights across the continent being the only obstacle.

“It’s something that we identified early on as a huge potential market,” UK MD Mark Foster told *Music Week* on the subject of streaming services moving to the in-car environment.

“Satellite radio in the States is huge, as you probably know, and that’s down to two brands that work very closely with car manufacturers so that, when you buy your car, you’ve already got your satellite radio built in. That’s where we’re going in terms of that sector of the market in Europe.

“It’s more challenging in Europe because it’s much more fragmented as a region,” he explained, you’ve got lots of different countries, legal entities and licensing bodies to deal with rather than the homogenous US market.

“But an in-car app for Deezer wouldn’t be challenging at all,” he said. “As long as we have the rights to that music across Europe, we can bundle



the app with a manufacturer and off we go.

“We’re already working with a digital car radio brand,” he said on the topic of expanding the service’s platform base. “You can

probably work out who that is because there aren’t that many.”

When asked how soon we could expect to see cars rolling off the production line complete with a pre-installed Deezer app, he replied, “Imminently” before pointing to the support that Deezer has already seen from car manufacturers in its home country.

“In France we did something that was a marketing thing rather than in-car radio: Because it’s such a big brand in France, Nissan came in and did a limited Deezer range of one of their little cars.”

■ Turn to page 12 to read Deezer UK MD Mark Foster’s interview in full.

DEEZER: WE HAVEN’T GIVEN UP ON ADELE



The fight to establish a bigger Adele presence in the streaming sphere hasn’t ceased according to Deezer’s Mark Foster.

“It’s been an ongoing conversation, actually,” he said when discussing whether there would be a big push from streaming services to secure Adele’s third album, considering the runaway success of 21. “It’s not that there was an effort and then we left it alone and came back to it later. Those conversations are ongoing and

there are other artists that have been hesitant at first and, without making a big deal out of it, have at some point released their album to streaming services.

“It’s not a good idea to name names because some of them have been quite high profile saying, ‘Streaming is the devil and we’re not going to go that way,’” he added.

“Those conversations are ongoing and we try to show the positives of having your music available on streaming services.”

Backstreet’s back... all right?

Backstreet Boys, the biggest-selling boy band of all time, will begin recording new material for their eighth studio album in London this summer – as a five-piece.

Speaking exclusively to *Music Week*, the group said of the return of Kevin Richardson, who left the band in 2006: “We’re excited to welcome back Kevin to the band and cannot wait to get back to London to start on our new album in July.”

Member Howie ‘Howie D.’ Dorough enthused: “It’s going to be a blast – we cannot wait to

get started and begin crafting an album together, all five of us back together again... it’s going to be fun and it will be interesting to see what begins to grow out of it, musically.”

Nick Carter, A.J. McLean, Howie Dorough and Brian Littrell - the four members of



the group (pictured) currently on the worldwide NKOTBSB tour with New Kids On The Block – announced basic details of the news live on stage last Sunday at London’s O2 Arena in front a 20,000-capacity crowd. Thousands of viewers worldwide watched via live HD streams to cinemas and Facebook accounts.

Backstreet Boys have been in the industry for almost two decades. Their ‘biggest-selling boy band of all time’ accolade is justified with worldwide sales in excess of 100 million.

METAL CAMPAIGN MARKS FIRST LABEL-BRANDED CATALOGUE PARTNERSHIP

EMI scores iTunes first

LABELS

BY TOM PAKINKIS

iTunes has launched its first ever label-branded catalogue partnership with EMI's Metal For The Masses initiative.

The online tie-up appears in the main carousel on the iTunes homepage. Unusually, it carries EMI's own 'World Of Metal' branding, directing consumers to a hub area where they can purchase from the label's metal catalogue – or buy an exclusive sampler album for £2.99.

The Metal For The Masses campaign has seen EMI and Century Media collaborate since 2005/6. The pair pool assets, combining EMI's 200-strong classic metal album catalogue with 100 Century Media albums from a more contemporary metal roster.

As part of a refreshed marketing model this year, the labels have created a narrative, demonstrating the development of the genre over time and territories.

The campaign takes advantage of numerous social media outlets, web-based marketing initiatives and



exclusive partnerships – in this case Future Publishing's *Metal Hammer* and *Classic Rock* magazines and, of course, iTunes.

"It's a level of media and commercial partnerships that

"You've got to be the dominant force within a genre. When it comes to establishing EMI as a dominant player in that genre, it's important that we are perceived as making progressive steps to work with the appropriate partners"

DAVID ROWE (left), EMI

characterises a new way of working as well as drumming up as much interest as we can online," said EMI's VP global campaigns David Rowe.

"The iTunes campaign is exciting because we've

developed a digital sampler and also because it allows us to profile the depth of catalogue, which really gives a flavor of the genre old and new."

On why he felt this particular campaign had been able to draw iTunes towards such a deal, Rowe said, "I think firstly you've got to be the dominant force within a genre.

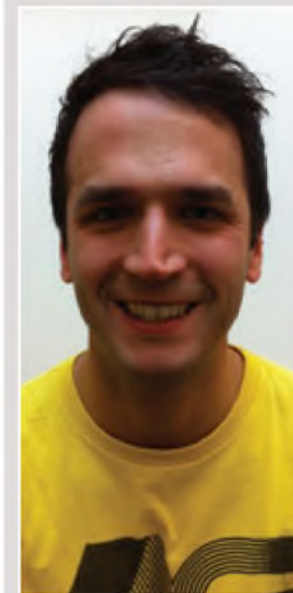
"We have a very strong representation within the genre with Century Media, which helps to create a campaign that's credible and has integrity in the eyes of consumers.

"That goes a long way when it comes to setting up both retail and media partnerships."

Rowe also emphasised how important it was to work with iTunes in order to make an impact. "They are certainly an important player in the market and it would be naïve to say, in any well established niche genre such as metal, that we don't want to be in a market leading position," he said.

"When it comes to establishing EMI as a dominant player in that genre, it's important that we are perceived as making progressive steps to work with the appropriate partners."

DAVE RAJAN JOINS EMI PROMO TEAM



Hungry & Woods national radio plugger Dave Rajan has joined EMI's UK promotions team as radio promotions manager. He will work across all labels and depts – including Parlophone, Virgin, catalogue and Music Services – reporting into Tina Skinner, senior director of radio promotions. Rajan has previously worked for both Columbia and Sony BMG.

Elsewhere, EMI's UK international team continues to be headed by Pietro Paravella, but he now takes on responsibility for all international marketing across new music, catalogue and classics.

Secret 7" exhibition raises £20,000 for charity

An industry-backed project combining music and art is on course to raise £20,000 for Teenage Cancer Trust.

Secret 7" opened in the week of Record Store Day at the Idea Generation Gallery in East London, showcasing one-off vinyl sleeve designs by artistic and musical contributors.

Seven hundred individually-designed seven-inch vinyl record sleeves went on display – meeting a design challenge set last year by a team from Universal Music UK and TCT, who offered the choice of seven different singles for which to create a sleeve. The tracks selected to inspire the art were: The Cure's Friday I'm In Love



[released again for its 20th anniversary] Noah & The Whale's Old Joy, Florence + The Machine's Only If For A Night, Ben Howard's Black Flies, DJ Shadow's Come On Riding (Through The Cosmos), CSS's City Grrr! and Bombay Bicycle Club's Lights Out, Words Gone (special Dub mix).

More than £15,000 was raised in the exhibition's opening weekend, and organisers are hopeful the £20,000 mark will have been cracked by the time remaining sleeves are sold.

Curator of the project Kevin King (pictured) said: "Secret 7" developed from an idea into something really wonderful in

"Secret 7" developed from an idea into something really wonderful in the space of six months"

KEVIN KING, CURATOR

the space of six months. The result is a truly engaging campaign for fans, the creative community and our artists – which has raised huge international awareness and valuable money for Teenage Cancer Trust in the process."

Chief executive of Teenage Cancer Trust Simon Davies added: "It's been a fantastic finale event for our charity of the year partnership with Universal Music and a project which we are incredibly proud to be associated with."

NEWS

RANGE OF FESTIVAL COVERAGE COMING TO STATION, ALONGSIDE FRESH MUSIC PROGRAMMES

Slash and Hawley join Pearce on Radio 2

MEDIA

BY TIM INGHAM

BBC Radio 2 will present new specialist music programmes from Slash, Richard Hawley, Dave Pearce and David Rodigan this summer – as it showcases the best of the UK's jazz, folk and blues festivals.

Guitar legend Slash will present a six-part rock music series following his successful one-off programme over New Year 2010.

Produced by Somethin' Else Productions, the former Guns 'N Roses guitarist will play some of his favourite rock tunes and chat to some of his contemporaries and heroes.

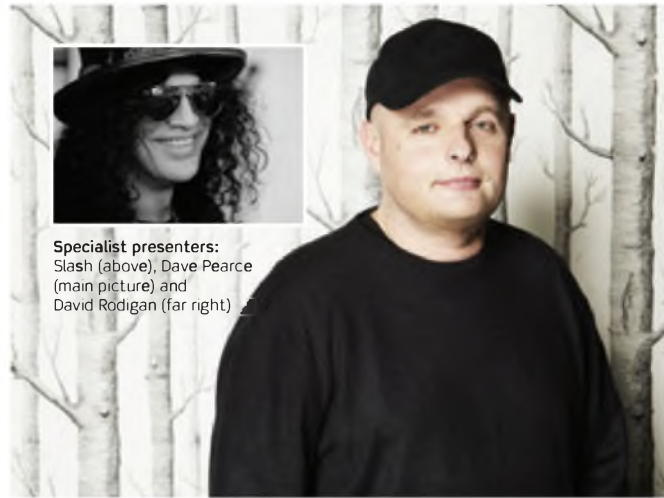
From today (May 3) from 9.30pm – 10pm for eight weeks, Richard Hawley (*below*) will join the station for a brand new series celebrating the sound of a genre close to his heart: rockabilly.



Produced by TBI Media, Hawley will delve into his own vast collection of vinyl and recount stories from his own experiences.

He said: "It's such a great pleasure to be given the opportunity to play these truly wonderful records to a wider audience. I hope folks enjoy the music as much as I have all these years. It's amazing that they were recorded as long ago as 60 years, they still sound so good."

Last summer, reggae DJ David Rodigan made his



Specialist presenters: Slash (above), Dave Pearce (main picture) and David Rodigan (far right)



national radio debut with a ten-part series on Radio 2. Following an outpouring of support from listeners, Rodigan returns on May 21 with a 13-part series, once again playing the best in Jamaican roots and reggae from the past 50 years.

Meanwhile, DJ and broadcaster Dave Pearce's new dance music show will air each Saturday night from 10pm – midnight. Dave Pearce: Dance Years will celebrate some of the finest moments in UK dance history.

Elsewhere, Radio 2's Friday Night Is Music Night this evening (Friday, May 4) will revel in the weekend of jazz by celebrating the life and music of Ray Charles. The evening will be narrated by actor David Harewood MBE.

BEST OF THE FESTS 'THE OTHER SIDE OF SUMMER'

RADIO 2 WILL ALSO BE REPRESENTING the UK's biggest jazz, blues and folk festivals on-air this summer.

The Cheltenham Jazz Festival runs this week (May 2–7). Radio 2's Jamie Cullum (*right*) is the guest director, hosting performances from Steve Winwood, Paloma Faith with the Guy Barker Orchestra and Imelda May.

This Saturday (May 5), Cullum will cover for Dermot O'Leary from 4–6pm and broadcast live from the festival. And on Tuesday, May 8 Cullum's Radio 2 Jazz show will present festival highlights, with interviews recorded backstage.



Elsewhere, BluesFest, an 11-day blues, soul and jazz festival, takes place in London and Manchester in June. It features performances from John Hiatt, Van Morrison, George Benson and Hugh Laurie – and Radio 2 will be there. Listeners will be treated to exclusive interviews and performances on Paul Jones' Rhythm and Blues show from 7pm

on Monday July 9.

Cambridge Folk Festival (July 26–29) is the final festival Radio 2 will broadcast from this summer. The line-up includes artists such as Roy Harper, Clannad, Nick Jones and Loreena McKennitt, and highlights, as well as interviews with the acts, will be broadcast within a Mike Harding's Folk Show Special on 1st August, from 7–9pm.

Jeff Smith, Head of Music, BBC Radio 2 and Radio 6 Music said: "Radio 2 shows another side to the summer festival season with our continued commitment to the top jazz, blues and folk festivals in the country highlighting the broad range of music we cover all year long."

Ex-Pink manager Craig Logan launches new venture

Former RCA, Pink and Sade manager Craig Logan is celebrating the completion of the first tour under his new venture, Logan Media Entertainment, in partnership with The Production Office.

The LME and TPO affiliation comes as part of Logan's endeavor to create "a modern day entertainment company that has a bunch of different facets and services". The two companies aligned to manage Cher Lloyd's debut tour, which visited O2 Academy venues up and down the country as well as HMV Institute Birmingham, Manchester Academy, Nottingham's Rock City and others.

"I've been in the business for a good 25 years in one form or another and I realised that I know some great people," Logan told *Music Week*. "I thought, 'If I can build a company that actually pulls on a lot of those great people and their expertise then that'd be quite exciting.'"

Reflecting on TPO founders Keely Myers and Chris Vaughan, whose company has traditionally worked on big stadium tours for the likes of Take That and Muse, Logan said, "There are very few people that can sit there and pull together stadium shows, dealing with hundreds of people and 70 trucks.

"When you have people with expertise in doing those kinds of



shows, working it back to some of the smaller shows is a lot easier," he added.

"They really delivered, because that's what they do in the stadiums. I want to do that at all levels."

TPO, on the other hand, was keen to take up the LME affiliation precisely because it was an opportunity to work on a smaller scale event.

"The misconception about us as a company is that we only do really large productions, and that's not necessarily true," Keely Myers told *Music Week*.

"We've just become known for the higher profile shows that we do. So it's important and exciting for me to have gotten

involved in an academy-sized tour because it shows that, while we do handle big tours, we can work with budgets that aren't as sizable.

"We try to push the boundaries and do the best that we can possibly do regardless of the size of the tour."

As for further LME affiliations, Logan aims to span a number of industry sectors and territories.

"We're looking to provide a whole suite of services and we're doing it both in the UK and the US," he said.

"We want to provide a global service. That will include things like digital marketing, sync, TV and publishing."

WARNER, SPOTIFY, UNIVERSAL AND MORE ON BOARD TO BOOST SAVE THE CHILDREN FUND

Momentum builds for Music Is GREAT

LABELS

BY TIM INGHAM

High-profile music industry executives have come out in force to back a patriotic cultural campaign timed to build on national interest in the Olympics.

The Music is GREAT week will kick off on Monday, May 14 with the release of a DVD compilation containing some of the most seminal live music performances in British history. All proceeds will go to Save The Children.

The campaign's supporters now include Warner Music, Universal, Sony, HMV, Spotify, and UK Music amongst others – as well as standout British artist Jessie J.

Spotify UK MD Chris Maples commented: "We are really excited to be part of the Britain is GREAT campaign and hope that the Spotify playlists we have created in support will be enjoyed by all. British music is so fast moving and incredibly creative. No one knows where



it's going to go next, and that, as well as our legacy of amazing bands, is what makes people love it."

Vice-chairman of Warner Bros Records UK Jeremy Marsh said: "Great Britain has a vibrant and internationally celebrated music scene which is constantly being re-invented by exciting and original new artists. Our rich cultural heritage,

combined with legendary venues and world renowned festivals, creates the perfect backdrop to inspire musicians, songwriters and music fans of all ages."

Karen Simmonds, MD of Universal Music Catalogue, added: "There's no better place in the world to be a music fan and no better stage for an artist than the British Isles."

The Music is GREAT DVD compilation 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.

Isle of Wight festival director John Giddings said: "We should be proud of our musical heritage in the UK. It is a great idea to dedicate a week of celebration this Olympic year and bring all parts of the music industry together."

HMV's Gennaro Castaldo added: "Our diverse and vibrant music scene and

rich heritage truly is one of the things that make's Britain great. It's wonderful that our Government has recognised the vital contribution that it makes to our daily lives on so many levels."

Chief exec of UK music Jo Dipple said: "I am delighted that music is playing such a key role in the GREAT campaign. Music is part of our national DNA and, as was highlighted by UK Music research, it remains a potent tourism magnet – attracting millions of visitors every year and sustaining thousands of full-time jobs."

And Emma Pike, VP of industry relations at Sony Music, said: "The British music scene is the most exciting in the world – with home grown, world beating performing artistry and song-writing talent and the kind of iconic venues and festivals that international artists aspire to as a platform for their best and most career defining performances."

For more info visit facebook.com/MusicIsGREATBritain

CONGRATULATIONS

TO DAMIAN AND HIS TEAM;

PHIL YOUNGMAN, CARRIE CURTIS, DEIRDRE MORAN, KATIE CRISP, MEL RUDDER,
MAREE DOUGLAS & STEPHANIE BOSWELL

ON WINNING **MUSIC WEEK AWARDS PROMOTIONS TEAM OF THE YEAR**
FOR AN UNPRECEDENTED FOURTH YEAR IN A ROW.



THE VERY BEST IN THE BUSINESS,
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NEWS

NEWS IN BRIEF

■ **VERVE:** Universal Music has closed the UK office of Decca-affiliated jazz imprint Verve. The news comes after confirmation that Verve UK MD Simon Gavin will be leaving Universal after 18 years.

■ **SONY:** The electronics giant has announced its online music service, Music Unlimited, will be launched in Japan by the end of December.

■ **DECCA:** New singer/songwriter Kristyna Myles has signed a five album deal with Universal imprint Decca. Myles initially came to the attention of Decca over seven years ago when she won the Radio 5 Live Busker of the Year Award, and has been performing on streets and in local town venues since.

■ **AMAZON:** Following a royalties dispute, TuneCore has reached an agreement with Amazon that will see its artists return to the e-tailer's EU and UK stores.

■ **MPA:** The Music Publishers Association has turned to the ranks of classical and contemporary music publisher Schott Music to recruit Sarah Osborn as its new general manager in the UK.



■ **GIRLS ALOUD:** Cheryl Cole has confirmed that Girls Aloud will be getting back together to celebrate the group's 10th birthday.

■ **PRIMAVERAPRO:** Organisers of PrimaveraPro have announced that representatives from festivals including Womad, South By South West and France's Eurockéennes, will speak on the future of live music at the Barcelona conference in May. PrimaveraPro, which is the sister event to the San Miguel Primavera Sound festival, will take place from May 30 to June 1 at the Hotel Zero in Barcelona.

■ **JOHN PEEL:** Details of DJ John Peel's record collection have been published for the first time as part of The Space - a new experimental digital service developed by the Arts Council in partnership with the BBC.

For all of the latest Music Industry news, bookmark

MusicWeek.com

ATLANTIC PLANS PATIENT CAMPAIGN FOR FOLLOW-UP TO PLATINUM DEBUT

US sales potential? Rumer has it

TALENT

■ BY TIM INGHAM

Adele's 21 may have conquered the US like no other British LP in recent history; but now another UK solo female act could be set to woo both sides of the Pond with her second album.

Atlantic will release Rumer's *Boys Don't Cry* on May 28 in the UK, and in the States later this year. The LP is the follow-up to 2010 debut *Seasons Of My Soul*, which hit No.1 on the US iTunes chart and went double-platinum in the UK.

The label is now looking to take transatlantic mainstream awareness of Rumer to the next level - with a campaign to keep the artist in the public's affections up until Christmas and beyond.

Atlantic Records UK general manager Mark Mitchell (right) told *Music Week*: "Although Rumer has an incredibly loyal and strong fanbase the double-platinum success of *Seasons of My Soul* was far from overnight - so the release of this album is just the start of the campaign. As such we have an consistent marketing plan



throughout the year and into Christmas."

Boys Don't Cry features cover versions of classic singer/songwriter material from the likes of Van Morrison, Townes

Van Zandt, Jimmy Webb, Neil Young and Isaac Hayes.

"Over the coming weeks we'll be starting a solid pre-order

campaign across TV, online, print and outdoor and then into single and album with a reveal of a number of tracks," added Mitchell. "It's important that we take the messaging of the album beyond the music media - where incidentally it's already receiving excellent reaction - and take it into the everyday lives of those who don't live in those areas."

"Strong fanbase": Atlantic's Mark Mitchell (inset) is confident Rumer's new album can reach "beyond the music media"



Rumer earned a great deal of US attention with *Seasons Of My Soul*, largely thanks to key promo including a spot on *The Tonight Show With Jay Leno*.

Mitchell commented: "The support over there for her has been phenomenal. Rumer will be spending some more time in the US with a view to releasing *Boys Don't Cry* later on in the year."

Mitchell acknowledges that since 2010, Adele has helped "make this an exciting time for female solo artists in the UK".

He added: "Rumer's honesty and authenticity immediately stood out to audiences two years ago. It was a return to 'proper' music, proper songwriting and Rumer's impeccable vocal which created such huge cut through when [debut single] *Slow* received plays. Rumer's incredible story and music connected with an audience who had perhaps felt alienated by contemporary chart music.

"It then grew primarily through word of mouth, not only with consumers but also music royalty such as Burt Bacharach, Elton John and Sandie Shaw. Lastly Rumer is exceptional at engaging with her loyal audience and participating in the online conversation."

UK Festivals join green campaign

Camp Bestival, Festival Republic, Shambala Festival, Summer Sundae and Sunrise Celebration are among the first festivals and promoters to join Powerful Thinking, the Green Festival Alliance's new campaign to reduce energy costs and carbon emissions through increased efficiency, and drive the market for renewable energy supply at festivals.

The Powerful Thinking campaign was announced at the Power Behind Festivals Symposium 2012 last month, where presentations from suppliers of temporary solar, wind, kinetic, fuel cell and biodiesel power demonstrated a

vision of a low carbon future to festival promoters.

The Powerful Thinking campaign is coordinated by Julie's Bicycle and Shambala Festival and in 2012 takes the shape of a research project over the summer festival season. Festivals and power suppliers will monitor power use to gain a better understanding of what opportunities exist to increase efficiency and reduce cost.

Providers of low carbon alternatives to red diesel power will also trial new approaches to site planning and monitoring, and case studying the success and reliability of renewable power to offer cost-effective as

well as low carbon solutions.

Chris Johnson, co-ordinator of the Green Festival Alliance, said: "The Powerful Thinking campaign is an opportunity to be part of a real shift in the festival sector - sharing knowledge and experiences as a festival community in this way will allow us all to reduce environmental impacts more effectively, develop a robust market for temporary renewable power, and ensure a sustainable, low carbon future for our industry. The commitment we've seen to date has been greater and even more positive than expected, and we look forward to welcoming new

supporters as the festival season approaches."

Alison Tickell, CEO of Julie's Bicycle, said: "Changing the way we working at a time where the bottom line is tightly drawn is tricky, but there are some real financial, organisational and environmental gains to be made. Judging by the ideas and commitment from promoters and power suppliers who have already signed up to the Powerful Thinking campaign we will have some fantastic examples of best practice and renewable power solutions in action across UK festivals this summer."

More info: Juliesbicycle.com



UNIVERSAL MUSIC
PUBLISHING



DATA DIGEST

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

▶ THE PLAYLIST



RUDIMENTAL

Feel The Love (Asylum)

Clisted at Radio 1, and already boasting record of the week spots courtesy of Zane, Fearnie and Huw. This feels like a huge record for the UK outfit. (Single, May 28)



MAJOR LOOK

Never Hold Us Back (Cold Blooded)

Already lighting up the D&B scene, this second single delivers pop hooks. The duo support Chase & Status and Sub Focus in London this weekend. (Single, May 20)



FLUX PAVILION FEAT. EXAMPLE

Daydreamer (Atlantic)

2012 looks set to be a big year for Flux Pavilion and it's the commercial edge of driving, dub-step productions like this one that will help. (Single, April 30)



JAKE BUGG

Country Song (Mercury)

Bugg's new single is coming in June but right now this beautiful track is connecting with a wide audience helped by its role in a new IFA Greene King ad. (Single, out now)



CHIDDY BANG FEAT. ICONA POP

Mind Your Manners (Parlophone)

An anthemic slice of sun-soaked summer pop which comes as they're confirmed for main support on Professor Green's forthcoming UK dates. (Single, May 28)



PERFUME GENIUS

Dark Parts (Turnstile)

An intoxicating, piano-led number steeped in fragile melancholy, this is a stunning introduction to the new album. Backed by an equally beautiful video. (Single, June 4)



BIGkids

Superhero (Unsigned)

A new collaborative effort featuring Ben Hudson and Rosie Oddie, BIGkids make infectious, feelgood pop that doesn't take itself too seriously. (Single, June 17)



EJ

20 Stories (Epic)

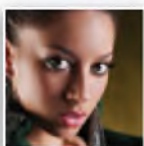
Forthcoming single from this Brit talent, this is an attitude-soaked slice of cool, beat-driven pop that packs a commercial punch. (Single, tbc)



DELILAH

Breathe (Atlantic)

The plot continues to build positively and this new single follows Delilah's session for Zane Lowe last month. Debut album From the Roots Up is out in July. (Single, May 14)

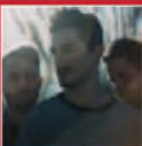


MZ BRATT

Falling Down (Atlantic)

Flowing atop an upbeat, breaks-driven backdrop, Bratt's fiery verses give way to an epic, soaring chorus that makes an immediate impression. (Single, May 7)

BREAKOUT



WE BARBARIANS

Hailing from Long Beach, California, these emotive rockers will be in the UK for Great Escape, as a support act to Foster The People in Manchester and London, and will also join the May Breakout line-up at Proud Galleries in Camden.

Get on the guest list at musicweek.com/breakout

SIGN HERE



Arcane Roots have been signed by PIAS. Their debut release with the group will be a reissued limited-edition of debut mini-album Left Fire on June 11.

GIG OF THE WEEK



Who: The Pioneers, Dawn Penn, The Moon Invaders, The Kinky Coos, The Delegators (above)
Where: O2 Shepherd's Bush Empire & Islington Academy
When: May 3-6
Why: The London International Ska Festival will be held in the capital once again over a decade since it was first established.

SALES STATISTICS



CHART WEEK 17

Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	3,329,685	1,194,395	292,451	1,486,846
PREVIOUS WEEK	3,349,407	1,116,292	287,989	1,404,281
% CHANGE	-0.6%	+7.0%	+1.5%	+5.9%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	57,097,151	23,257,316	5,386,482	28,643,798
PREVIOUS YEAR	52,845,969	27,543,107	5,296,814	32,839,921
% CHANGE	+8.0%	-15.6%	+1.7%	-12.8%

TOP 10 STORIES ON MUSICWEEK.COM

Musicweek.com's most-read stories for period ending May 1, 2012



- 01 Richard Russell's MW Awards speech: 'It takes balls...' *Friday, March 27*
- 02 Your Music Week Awards 2012 in pictures *Friday, March 27*
- 03 Adele pays tribute to 'amazing' manager Dickins *Friday, March 27*
- 04 High Court orders British ISPs to block Pirate Bay *Monday, March 30*
- 05 Steve Lamacq's Music Week Awards speech *Friday, March 27*
- 06 Video: Dizzee, Adele, Damon Albarn salute XL boss Russell *Wednesday, March 27*
- 07 Sir George Martin on EMI break-up *Wednesday, March 25*
- 08 DEA 'three-strikes' letters won't be sent until 2014 *Wednesday, March 25*
- 09 Terry and Donald replace Mike Smith at Columbia UK *Wednesday, March 25*
- 10 Vivendi 'vigorously denies' company break-up reports *Thursday, March 26*



CRITICAL MASS



metacritic
Keeping score of entertainment.

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

www.metacritic.com



89

JACK WHITE
Blunderbuss



68

BLEEDING KNEES CLUB
Nothing To Do



61

FEEDER
Generation Freakshow

For daily news visit musicweek.com

THE MAGIC NUMBERS

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



60

Thousand copies sold of John Legend's (pictured above) Ordinary People following its airing on The Voice

£190m

Places Spotify founder Daniel Ek in 10th position on The Sunday Times Rich List Music Millionaires Top 50

18

Countries that hold churches for the file-sharing 'Church of Kopimism'

7

Out of the Top 10 vinyl albums last week were Record Store Exclusives

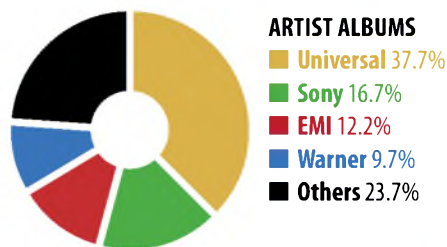
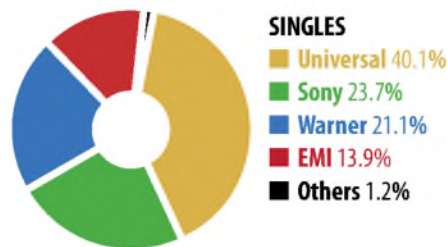
2

Decades since the Beach Boys released their last original material

48th

Place in the Heatseekers chart for US One Direction album, The Light

MARKET SHARES BY CORPORATE GROUP WEEK 17



FEEDBACK

● Adele pays tribute to 'amazing' manager Dickins (pictured) at Music Week Awards

Mark Henwood: "Having worked as one half of a co-management team in the past, it is so heart-warming and pleasing to hear management praised so openly. I would honestly say it's the hardest job in the industry, bar none."

Maria Kay: "I am so delighted to read the appreciation for those who help Adele share her great talent



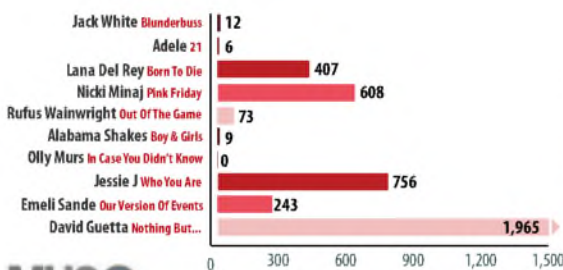
with us all. I have known Rose Moon all her life, and I can say she has always been a niece to be proud of, thanks to both, Adele and Jonathan Dickins for recognising her for the professional she is."

● Still no Capital and Heart airplay for One Direction following Brits gaffe

Donna Fields: "Very petty decision from Capital but the fact that Global Management represent The Wanted may be the real reason they won't play them. Very strange they won't get behind a huge British group though that are doing so well around the globe."

PIRATES' BAY

NUMBER OF ILLEGAL FILES FOUND BY MUSO.com OF TOP 10 ALBUMS ON MAY 1

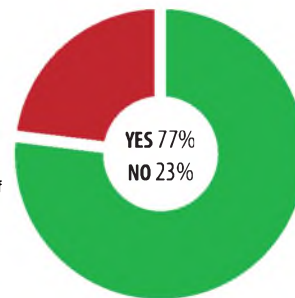


Source: Muso.com

MUSIC WEEK POLL

This week we asked...

Do you agree with George Martin's assessment of the break-up of EMI?



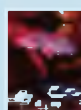
Vote at www.musicweek.com

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



@EleanorOfficial #MusicWeekAwards and Producer battles tonight! I hope @Excalibah smokes that dude he's up against. You can take him Matt

(Eleanor Peters-Sawva, Soho Recording Studios) Thursday, April 26



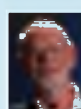
@laurenlaverne Am the third person to arrive at the Music Week Awards. Might go and hide in the loos for a bit.

(Lauren Laverne) Thursday, April 26



@tomdark Most excellent discussion of Flo Rida's latest hit song on stage at the #MusicWeekAwards to begin proceedings. Amazing.

(Tom Dark, Warner Brothers) Thursday, April 26



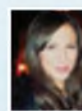
@WhisperingBob Fantastic RT @MusicWeekNews: Independent Record Company... Bella Union!

#musicweekawards (Bob Harris) Thursday, April 26



@sharonhanley @bbc6music does the double!! Station of the Year and Steve Lamacq wins Radio Show!! Whoop! #musicweekawards

(Sharon Hanley, BBC Radio) Thursday, April 26



@LaraKBaker Wow, tonight's winners have included XL, Adele, Bella Union, PIAS, Proper... So proud of independent music. #musicweekawards

(Lara Baker, AIM Marketing & Events Manager) Thursday, April 26



@bellaunion @XLRECORDINGS congrats for this evening's fine collection of awards. Greatly deserved.

(bella union) Friday, April 27



@Tim_Burgess Massivo congratulations to @BBC6Music, @BellaUnion, BBCIamcqshow & @_sounditout Records #musicweekawards Well

done y'all x (Tim Burgess) Thursday, April 26



@gary_lancaster I definitely danced with @spencerhickman tonight. Not sure what tune mind. Wouldn't play Blue Monday. Dicks.

(Gary Lancaster, Label marketing manager for ADA) Friday, April 27



@laurenlaverne I am home now. Tonight may or may not have been a brilliant idea. My shoes hurt ad i need toast.

(Lauren Laverne) Friday, April 27



@SelinaUmusic No swag but nice atmosphere tonight. What happened to the bread rolls?

#MusicWeekAwards (Selina Webb, Universal) Friday, April 27



@spencerhickman The @MusicWeekNews awards were really good last night. They had a host that was actually funny and the food

wasn't dry fish... (Spencer Hickman, manager of Rough Trade East) Friday, April 27, 12

INK SPOTS

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

Plan B has a few things to say and insists you listen on the front of this month's Q magazine. He voices his views on inner-city blues, David Cameron, universal enlightenment, sex, drugs and, erm, Ray Winstone.



Rumer - promoting new album Boys Don't Cry - isn't soft either; the result of a period of 'insanity'. The music is dark on a 'commercially obtuse second album' comprising of covers of mostly obscure songs written by men in the Seventies. She says: "There was a bit of, 'What? An album of cover versions nobody's heard of? Great!' But they got it."

A countdown of the 50 greatest items of band merchandising include hip-hop artist Nelly's Pimp Juice while Pharrell Williams caters for the ladies with his peach and strawberry-flavoured Qream Liquer, that provides "an elegant experience for the modern day queen and her court of friends".

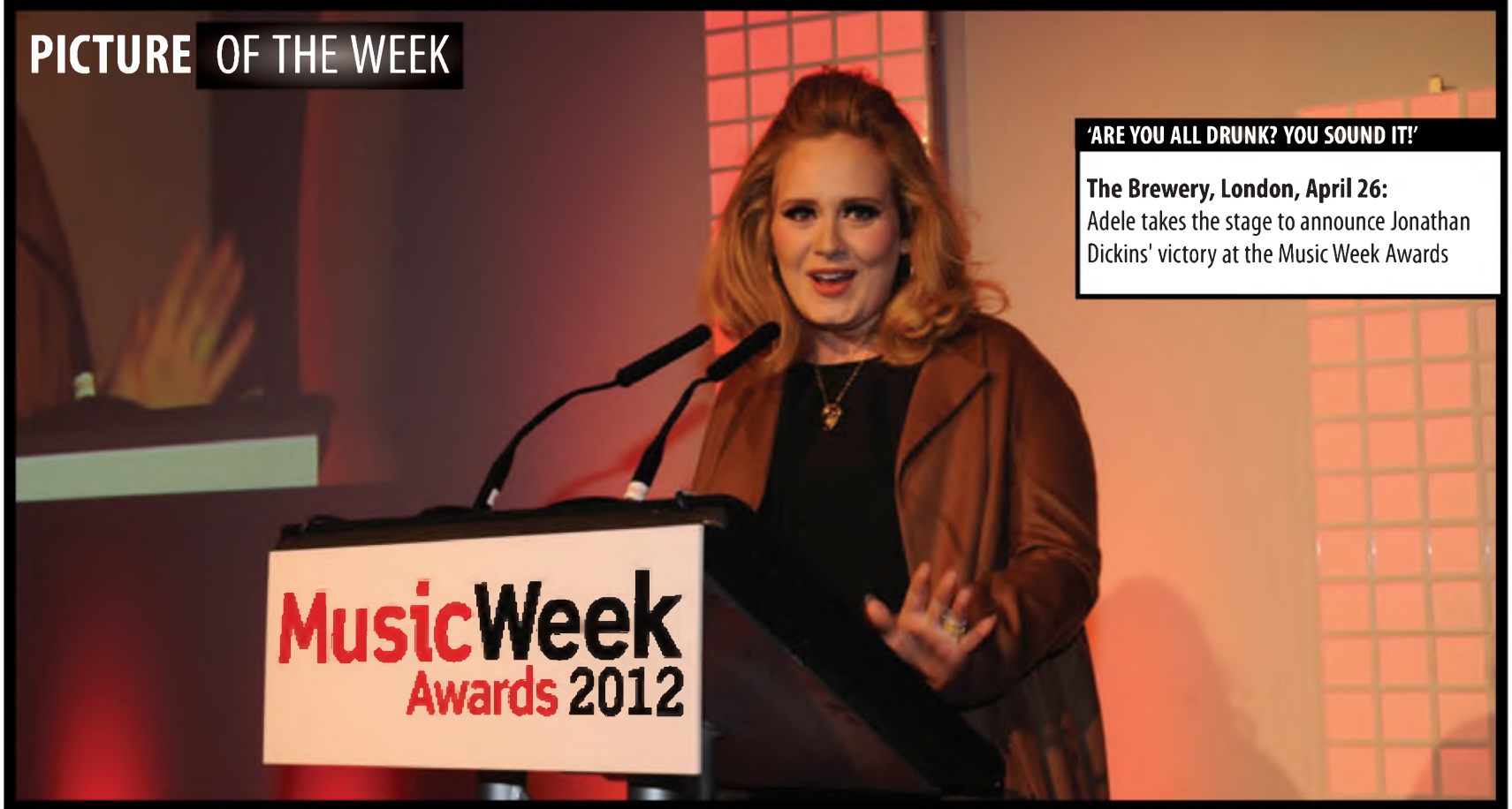
Tom Doyle gives Gossip's A Joyful Noise three stars out of five saying that the band's rocktastic bite is lost for Xenomania producer Brian Higgins' trademark electro beats, while according to Dan Stubbs, The Cribs candy-sweet melodies coated in three chords of searing sonic scuzz have been reinvigorated for their new album.



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

DATA DIGEST

PICTURE OF THE WEEK



'ARE YOU ALL DRUNK? YOU SOUND IT!'

The Brewery, London, April 26:
Adele takes the stage to announce Jonathan Dickins' victory at the Music Week Awards

THE TASTEMAKERS

Today's opinion formers predict tomorrow's headline acts



CHARLIE ASHCROFT
(AMAZING RADIO)
The Kill Van Kulls - Songs For Sinners EP

The Mancunians' new EP continues the momentum generated by their two previous singles, with lead track 'Impossible Man' a rousing slice of synth-soaked pop. The band deals in huge choruses throughout, with vocals striking a great balance between crestfallen and optimistic.



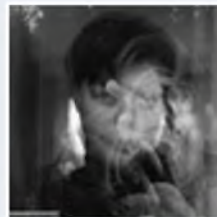
AMY LAVELLE (SPINDLE MAGAZINE)
In Golden Tears - Underneath The Balance Humming Records

Underneath The Balance, cements the buzz created by lauded debut, Urban Emotions. The walls of synth and driving bass lines overlaid with Kowalewski's intoning of unassailable vocals give an 80s vibe to what is at its core, an infectiously catchy, stadium rock song.



FRANK MCCARTHY
(BFBS RADIO)
Halfway To New York - Treading Water TruStone

An American classic in the making from this UK indie-rock band HTNY, with song writing reminiscent of Petty, Kroeger and Levine, Treading Water is a rock-rollercoaster that will grip its musical claws in seconds.



RICHARD FOSTER (INCENDIARY MAGAZINE)
Richard Batsford - Valentine Court Moulton Music

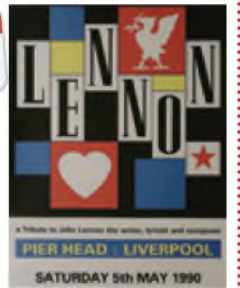
This is a reflective intelligent record: judicious in its pacing and presentation of tone, and obviously driven by a powerful spiritual presence. The undulating rhythm and overall gentleness can put the listener in mind of an Eric Satie passage or Rodelius's Lunz.

ON THIS DAY

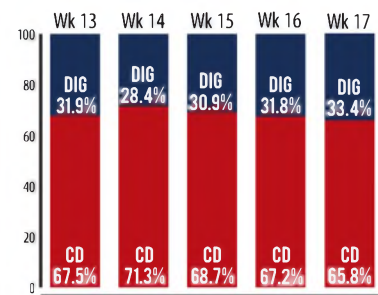
MAY 04

Saturday, May 5 1990

Lenny Kravitz, Joe Cocker, Kylie Minogue, Ringo Starr and Lou Reed are among the long list of performers at a the John Lennon tribute concert held at Per Head Arena in Merseyside.



DIGITAL vs PHYSICAL



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

CD
DIGITAL

Official Charts Company

CAMPAIGN SUPERNOVA EJ • Dance Queen



THE LOWDOWN

Released: January 2013
Label: Sony
Contact: Emma Philpott
emma@purplepr.com



SINGLES

Teaser track Mama I'm Gonna Sing released in March was on the 1Xtra playlist, had three Record of the Weeks on the same station and spot plays on Radio 1. 20 Stories will be released in June followed by Bangers & Mash.

LIVE

EJ was recently billed second from top at London's We Love Live night at XOYO and will be resident at the

Queen of Hoxton this month where she will be self-curating every week.

BRANDS

The newest face of Reebok Classics' European ad campaign, EJ will appear alongside Labrinth and Mike Posner. The campaign will see EJ in over 200 Foot Locker shop windows across the UK and 21 key European territories. Images at all points of sale will be present for two weeks along with a free download of one of her tracks.

ONLINE

EJ has had blanket coverage across the blogosphere. Her Reebok Classics campaign is being supported by online videos and features.

PRINT

Cover star status on Disorder magazine, which is being supported by a large scale outdoor fly-poster campaign. Wonderland magazine is also featuring all three of the Reebok Classics campaign faces.

ON THE RADAR **FLUX PAVILION**

"The Jay-Z and Kanye thing is pretty damn cool," Flux Pavilion, also known as Josh Steele, calmly acknowledges.

The DJ and dance music producer star-on-a-mainstream-rise had his work sampled on Watch the Throne and separately, has secured a joint deal for his Circus Records label with Atlantic.

Speaking to *Music Week*, he admits that some of his most successful tracks, the aforementioned 'thing' included, were created in his bedroom "whilst trying to finish uni coursework at the same time."

For those unaware of Flux Pavilion, he describes his sound as:

"Big, energetic and emotional electronic dance music through and through. It's essentially dubstep but I've never really been writing it for the purpose of it being dubstep, that just seemed to happen because it's really fun to write."

Since singles Bass Cannon and Superbad previously infiltrated the singles chart top 60, Steele recently broke the Top 10, courtesy of Level Up, a track he produced for UK rapper Sway. This impressive feat came about as he was at Coachella, following stints at SXSW and Ultra Music festivals where he played to tens of thousands of revellers.

Back in the UK now, he is busy readying his new album whilst the lead single from it, Daydreamer, featuring Example, is out this week.

A multi-instrumentalist with a band background, Steele is keen to bring that element through in his forthcoming works: "[The album has] kind of been written with the meaning of being able to perform it live with a four-piece band that I'm putting together."

With a headline UK tour announced for October and the album slated for an end 2012/early 2013 release, Steele will keep fans entertained with a slew of singles in the meantime:



"[The singles will be] run half with the mind of dancefloor tracks like we normally would have done, and half trying to infiltrate the charts. We'll see how that goes and it should help determine how the album comes out."

Commenting on his progression and with an eye on the future, he is enthusiastic about branching out:

ESSENTIAL INFO

RELEASES

April 30 – Daydreamer feat. Example

LIVE

June 24 – Radio 1 Hackney Weekend

October – UK headline tour

4-6, 8, 10, 12-14, 16-18, 20

LABEL Atlantic Records

MANAGEMENT Maximum Boost

"As [my music has] got bigger and away from dubstep scene it kind of feels like I'm being a lot more of an artist and the music doesn't have any label, it's just good to listen to. That's the coolest thing."

"As long as I keep writing music that I like and other people do then I'll be happy; I plan on doing that forever."

HE SAID / SHE SAID



"I've spent 20 years trying to keep on the right side of Barbara Charone, so I knew we were doing something right"

Steve Lamacq tells the Music Week Awards crowd of his joy at discovering BC is a listener of his 6Music show.

TAKE A BOW TEAM ADELE



THE LOWDOWN

Album: 21
Highest chart position: No. 1

Label: XL Recordings

Managing Director: Ben Beardsworth

A&R: Jonathan Dickins - September Management, Richard Russell, Ben Beardsworth - XL

Manager: Jonathan Dickins - September

Marketing: Stewart Green, David Emery, Jo Morris - Beggars, Ben Beardsworth - XL, David Collins - Mediamix

Product Manager: Jo Bagenal - XL

National press: Carl Fysh - Purple

Regional press: Jemma Litchfield - Purple

Online press: Patrick Johnson - XL

National radio: Brad Hunner - Radar Plugging

Regional radio: Chris Bellam, Joe Dodson, Rob 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	CAPITAL FM'S SUMMERTIME BALL
2	THE STONE ROSES
3	WESTLIFE
4	LADY GAGA
5	COLDPLAY
6	JAY-Z
7	ONE DIRECTION
8	MORRISSEY
9	MADONNA
10	NKOTBSB
11	ED SHEERAN
12	OLLY MURS
13	JACK WHITE
14	FAITH NO MORE
15	NICKI MINAJ
16	FOSTER THE PEOPLE
17	NEW ORDER
18	EXAMPLE
19	BRUCE SPRINGSTEEN
20	NICKELBACK

TIXDAQ Primary Ticketing Chart			
POS	PREV	EVENT	£m
1	NEW	ONE DIRECTION	
2	2	LADY GAGA	
3	1	WESTLIFE	
4	3	COLDPLAY	
5	NEW	OLLY MURS	
6	4	STONE ROSES	
7	NEW	NICKI MINAJ	
8	5	LIONEL RICHIE	
9	8	NOEL GALLAGHER	
10	9	MADONNA	
11	6	HAPPY MONDAYS	
12	10	KEANE	
13	7	EXAMPLE	
14	13	EMELI SANDE	
15	11	TOM JONES	
16	14	V FESTIVAL	
17	NEW	JESSIE J	
18	NEW	GEORGE MICHAEL	
19	NEW	BRUCE SPRINGSTEEN	
20	NEW	CAPITAL FM SUMMER BALL	

HALL & NOTES



OH YEAH MUSIC CENT., CO ANTRIM

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w ohyeahbelfast.com
Bands contact:
info@ohyeahbelfast.com

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300

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- 10/05 David Irvine Memorial
- 31/05 Good Vibrations Party
- 07/05 Acoustic Picnic
- 20/06 Marcus Foster
- 22/06 Tom McShane Album Launch
- 29/06 Scratch My Progress Showcase
- 05/07 Acoustic Picnic
- 07/07 Reggae Night
- 24-26/08 Belfast City Blues Festiva
- 06/09 Acoustic Picnic

THE BIG INTERVIEW MARK FOSTER

DIAMOND DEEZER

Adele, automobiles and business abroad – we get up to speed with the *other* UK streaming service



"The leading streaming services can all coexist. Spotify is more tech-orientated, we're more editorial and iTunes is a different model altogether."

MARK FOSTER, DEEZER

STREAMING

■ BY TOM PAKINKIS

In December last year Deezer could only claim residence in two countries, having made the short journey from France to the UK. Just over five months later, the music streaming service can be found in as many as 49 territories with recent arrivals in Canada, Australia and New Zealand.

With that in mind, and plans for further expansion into even more territories across the rest of this year, Deezer is growing fast and commanding attention as it jostles for position with its nearest rival Spotify.

We spoke to the company's UK MD Mark Foster for his take on the constantly raging streaming debate, where the technology will take us next and what lies in store for Deezer both in the UK and abroad...

Streaming services have carved a unique place for themselves within the music industry, but they're actually just a branch of distribution aren't they?

For me it's absolutely cut and dry. This is a new

ABOVE
Foster care | Deezer's UK MD is keen to market responsibly and move the public's perception away from 'free' music

distribution channel and it's interesting that the majors have reorganised themselves so that digital distribution comes with physical distribution in their commercial divisions. So, the guy who's head of sales has physical sales, online sales – which could be the online distribution of a physical product – he has iTunes and he has streaming services. They're all different distribution channels, they're just different models.

That feeds into the discussion of streaming service revenues and whether they're too much or too little.

It's not really a debate: you have physical sales through which you earn a certain amount for a physical unit shipped, then you have digital downloads and then streaming, which is less per unit but higher in volume, and then you have radio.

Streaming is incremental to all those other routes. We've had physical decline for 10 years, iTunes is still growing but at a lower rate and radio is still healthy but on a fairly flat level; then we have this new thing called streaming. The exciting thing is that the contribution that streaming revenue is making in markets like France is for the first time since Q4 of last year turning that total curve up.

It shows that streaming services are contributing to the recovery of the industry and that model will be replicated. In the States, digital revenues are more than 50% of total revenues and you're seeing an upswing in the UK. The future's looking bright and it's thanks to new models of distribution.

Does the fact that a user is paying for a streaming service directly, with a monthly subscription in Deezer's case, impact on the artist?

Obviously there are artists that have had misgivings about new forms of distribution because they're not sure if it's cannibalising other forms of sales, be it physical CDs or downloads. I think to a large extent that's going away now because, certainly in recent weeks, both Sony and Universal have come out at Midem and other events with research that suggests there's no way that streaming has cannibalised downloads or physical sales – they're complementary, they can run in parallel.

I think artists will come around to that. There's been a debate about how much money they're earning from streaming services and again that's something that will get resolved, whether it's through Beggars coming out and making a

statement about paying 50% of digital revenues of streaming to artists or whether the whole raft of artist contracts gets looked at.

But our relationship is with the rights holders and we pay them based on the contracts we've negotiated. We can't really control what happens after that.

Now that 21 has done record breaking numbers, will there be a massive push from a company like Deezer to get Adele's next album?

It's been an ongoing conversation, actually, it's not that there was an effort and then we left it alone and came back to it later. Those conversations are ongoing and there are other artists that have been hesitant at first and, without making a big deal out of it, have at some point released their album to streaming services.

It's not a good idea to name names because some of them have been quite high profile saying, "streaming is the devil and we're not going to go that way" and then have changed their mind.

Those conversations are ongoing and we try to show the positives of having your music available on streaming services. Sometimes those decisions are made by the labels, although I'd say that's practically never the case now. From what I understand, it tends to come from artists' management companies who are not sure if this is the right thing to do. I think gradually, as people get used to streaming services and what they can bring it'll change.

Deezer is a brilliant promotional tool and it's a safe and easy platform to find new music. That's got to be good news for artists. As long as they've got a distribution deal and we have a license with them, they can have their music on Deezer, even if they have little or no promotion behind them.

The whole discovery is key. Whether you're publishing films, TV, magazines, or some other form of media; discovery is what digital technology allows you to do.

A lot is said about the service itself as a selling point to consumers, but how much of a selling point are certain exclusives to a streaming service and will they ever become central in the promotional battle?

I suppose having exclusives for a time does give you a short term advantage from a sales and promotional point of view, but some of the labels get a little bit pent up and say, "We can't give you an exclusive on this because it might upset another streaming service or it might upset iTunes."

We never used to have those conversations in the High Street when you had Virgin Megastore, HMV and Our Price. They were essentially bringing the same music to people, whether they had an exclusive on a particular promotional or marketing asset was a short-term position.

In my opinion, the leading streaming services like ourselves and Spotify and the digital download services like iTunes can all happily coexist. We're appealing to slightly different demographics: Spotify is more tech-orientated than us, we're more editorial and iTunes is a different model altogether. So why not give us the exclusive on streams of a track and prepare the market? Then iTunes could have the exclusive on the pre-orders because we don't do pre-orders and downloads anyway. The two models can coexist quite happily.

I'm not concerned about competition. I think, to

some extent, we all have a common agenda, it's about educating the public about legal, non-pirate music in the digital space. There's a massive job to be done by all of us.

I know the government is engaging in trying to get that message out there. Ed Vaizey, for instance, is a massive supporter of legal digital services and a massive opponent of piracy. It's great that he is a supporter but I think it could go further.

What kind of things would you like to see government doing?

I think there needs to be a little bit more of a stick and carrot scenario where there's more publicity about illegal services, closing down pirates and actively seeking them out, but also some sort of incentive for the consumer to go to legal services and try them.

Across the industry there's more that can be done to educate the public. For us, the partnership we have with Orange is crucially important, not just as a commercial partnership but in getting the message out to the mass market: it's paid for music, it's very cool and you can get it within your tariff so there's no risk. It's a new way of accessing your music and it's legitimate. That kind of relationship is superb for the industry. It gets a large number of consumers involved in the streaming process.

We're trying to get away from the 'free' concept - It's unlimited music 'included' in your tariff. It's a fine distinction but I think it's a really important one and Orange have been very responsible in their advertising saying, "This is unlimited music included in your tariff" rather than calling it free, which is dangerous.

How important has the Orange deal in the UK been for you commercially?

It's been terrific. The relationship is very strong and having music as a product within their portfolio of services is obviously very important to them. They see it as a great way of pushing the responsible music agenda, attracting and retaining a lot of customers and rejuvenating their marketing offers and they've been very responsible in the way they've marketed it.

In terms of our reach in the UK, or anywhere where we've partnered with a telco, it's provided the tremendous advantage of getting us to scale very quickly. We've been open in the UK since September and, about six months later, from what we understand, we're already the number two streaming company in the UK in terms of paying subscribers. To be able to get to that level this quickly is in large part down to Orange.

That's not to say we're not doing our standalone marketing and growing our business, of course we are, but the two things work hand in hand.

Are you looking to partner with any other platforms in future?

Not in the ISP and telco space. We have an exclusive arrangement with Everything Everywhere, which is the umbrella company for Orange and T-Mobile as well.

But what about new partnerships with games consoles, smart TVs and the likes?

In terms of distribution we're on Sonos and Logitech, we're already on IPTV systems with a number of manufacturers and that number's



ABOVE
Window of opportunity | Launching in new territories is made easier by the fact that Deezer is browser rather than client-based, according to Foster

growing. We're already working with a digital car radio brand as well and you can probably work out who that is because there aren't that many.

So, in terms of distribution partners, absolutely, we're already coupled with or bundled with a number of partners in different sectors and we will continue to pursue other avenues of distribution without jeopardising our current relationships.

You mentioned in-car radio; it seems like an obvious environment for streaming services to go to next. Is there a race to get there first?

I don't know if there's a race. Certainly it's something that we identified early on as a huge potential market. Satellite radio in the States is huge as you probably know and that's down to two brands that work very closely with car manufacturers so when you buy your car you've already got your satellite radio built in and that's where we're going in terms of that sector of the market in Europe.

Satellite radio is more challenging in Europe because it's much more fragmented as a region: you've got lots of different countries, legal entities and licensing bodies to deal with rather than the homogenous US market. But an in-car app for Deezer wouldn't be challenging at all. As long as we have the rights to that music across Europe we can bundle the app with a manufacturer and off we go.

So once the rights are sorted it's ready to go?

Yes.

How long do you think it will be before we start seeing Deezer in cars?

Imminently. In France we did something that was a marketing thing rather than in-car radio with a limited range Nissan Deezer. Because it's such a big brand in France, Nissan came in and did a limited Deezer range of one of their little cars.

Do you think it is a two-horse race over here as far as streaming is concerned?

No, not necessarily. I think a number of different models and a number of different players can coexist quite happily. I think people at the moment are thinking 'Deezer, Spotify' but MOG is coming over and Rdio is targeting some key European markets.

I think there'll be four or five key players in the digital space, all with slightly different models, all with different partners in terms of distribution and promotion and I think there's plenty of room for them to coexist.



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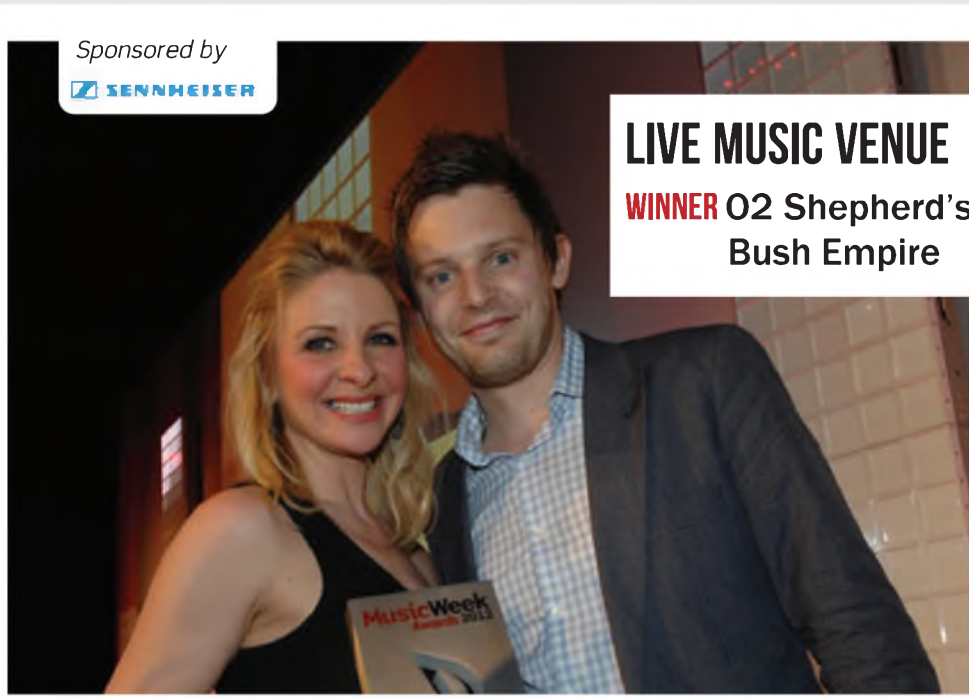
Adele's speech at the Music Week Awards 2012 last week grabbed all the headlines, but there were a host of well-deserving winners on the night who got to say their piece...



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“ I first met Jonathan almost exactly six years ago. I was blown away by his roster. He made me laugh and made a great cup of tea. Since then, he's f*cking smashed it. You've been amazing, Jonathan **”**
Adele

MANAGER OF THE YEAR
WINNER Jonathan Dickins



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MusicWeek Awards 2012 WINNERS



MUSIC & BRAND PARTNERSHIP

WINNER Converse and The 100 Club



A&R AWARD

WINNER XL

“ *This is a real honour, I'm completely knocked out. Thanks to everyone and special thanks to Converse* ”

Jeff Horton, The 100 Club

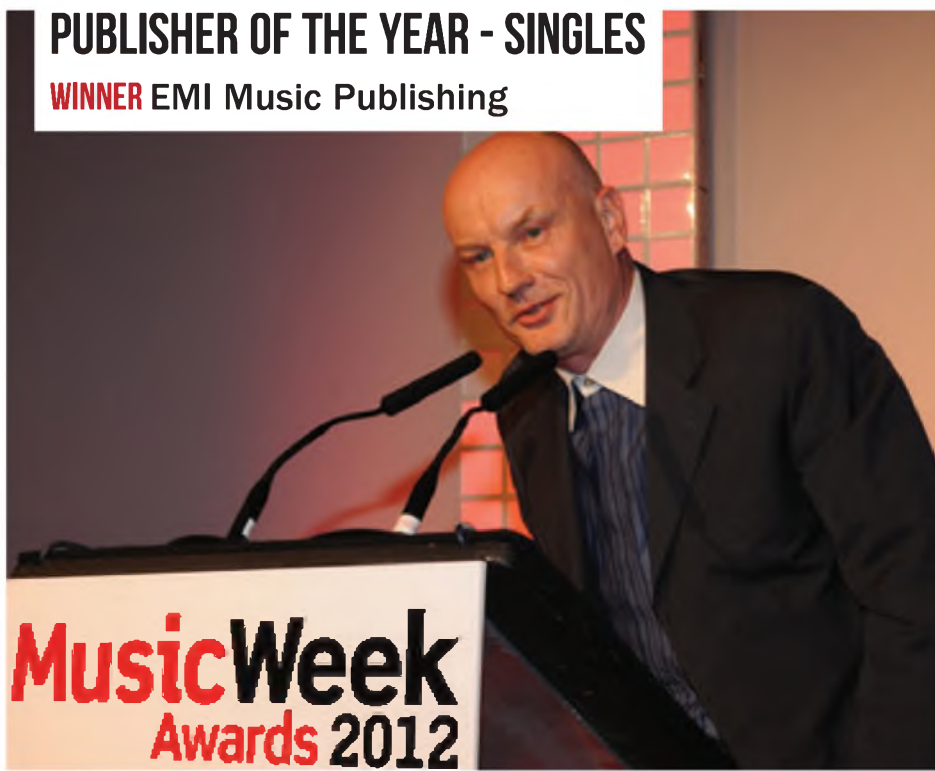
“ *Thank you very much. It's greatly appreciated. Every award is about the artists and not ourselves* ”

Richard Russell, XL



TV SHOW FEAT MUSIC

WINNER Later...



PUBLISHER OF THE YEAR - SINGLES

WINNER EMI Music Publishing

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Alison Howe, BBC

“ *Thanks to all the writers, the A&R team and everyone at EMI Publishing who have done such a great job* ”

Guy Moot, EMI Music Publishing

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MusicWeek Awards 2012 WINNERS



PUBLISHER OF THE YEAR - ALBUMS

WINNER Universal Music Publishing

“ Thank You! ”
Paul Connolly, UMPG



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INDIGO

INDEPENDENT PUBLISHER

WINNER Kobalt

“ Thank you very much. We obviously need to thank the writers who've got us here and who we're so proud of ”
James Fitzherbert-Brockholes, Kobalt



HIGH STREET RETAIL BRAND

WINNER HMV

“ Thank you very much to every single person who works at HMV and has taken a lot of sh*t over the past few years. If the supermarkets could stick to selling potatoes, we'd really appreciate that ”
Neil Taylor, HMV



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*Richard Newman,
Broadcaster, Journalist, Author and Television Documentary Maker.*



Fen Moonrise by Fran May

MusicWeek Awards 2012 **WINNERS**



INDEPENDENT RETAILER

WINNER Sound It Out Records

NON-RETAIL DIGITAL MUSIC SERVICE

WINNER Spotify



“ *I'm here to accept the award on Tom's behalf - he's getting married on Saturday. Well done to Sound It Out* **”**
Kim Bayley, ERA

“ *Thank you very much - we're really thrilled* **”**
Angela Watts, Spotify



RADIO STATION

WINNER 6Music

“ *Lauren Laverne is in the toilet and she's the person that should be here to accept this award. Thank you on behalf of all the listeners of 6Music, but most of all thank you to the people who provided the wine this evening. Big round of applause for them* **”**
Shaun Keaveny, 6Music





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MusicWeek Awards 2012 WINNERS



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RADIO SHOW

WINNER Steve Lamacq

“ I'd like to think of our show as a little bit like my football team, Colchester United. We're prudently funded, we work very hard and we never ever, ever, ever win anything. Until tonight. Thank you very much - we feel like we're on the steps of Wembley ”

Steve Lamacq, 6Music



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PROMOTIONS TEAM

WINNER Atlantic

“ Thank you very much, we weren't expecting this so it's a big thrill. My team are not only great pluggers, they're great people - that's really important to me, our MD Max and everyone at Atlantic ”

Damian Christian, Atlantic



“ Thank you to all the voters but most of all thanks to everyone for the patience with the troubles we've had in the last year ”

Richard Sefton, PIAS

SALES TEAM

WINNER PIAS

CONGRATULATIONS FROM NIELSEN MUSIC TO ALL THE NOMINEES AND WINNERS AT THE MUSIC WEEK AWARDS 2012

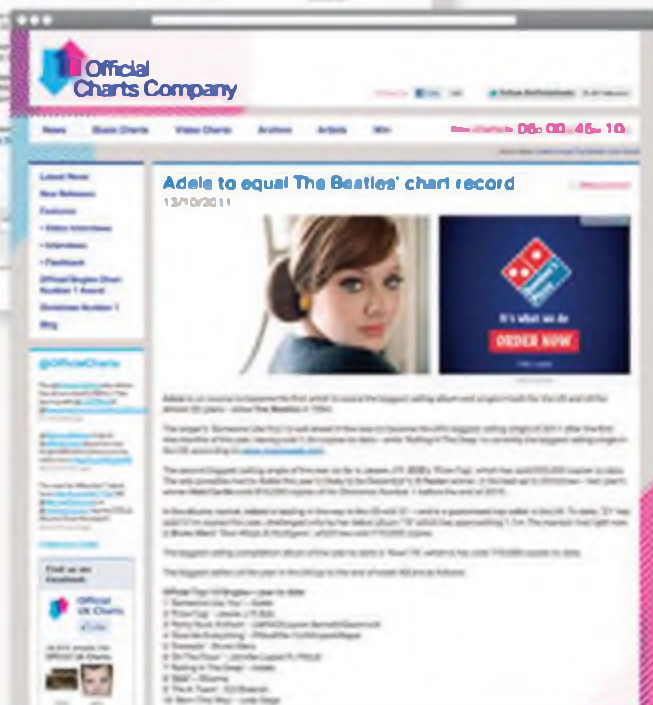
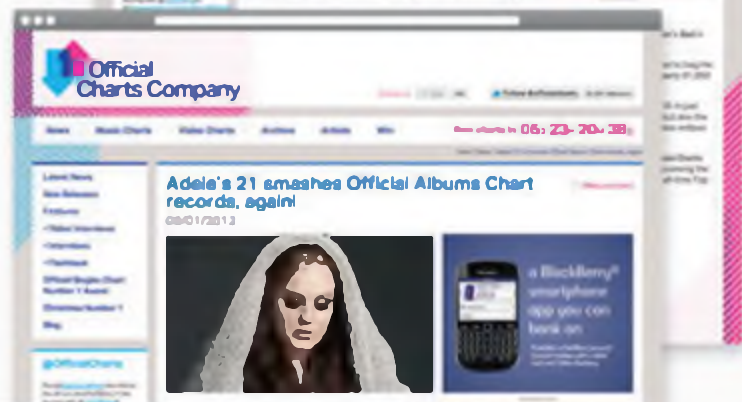
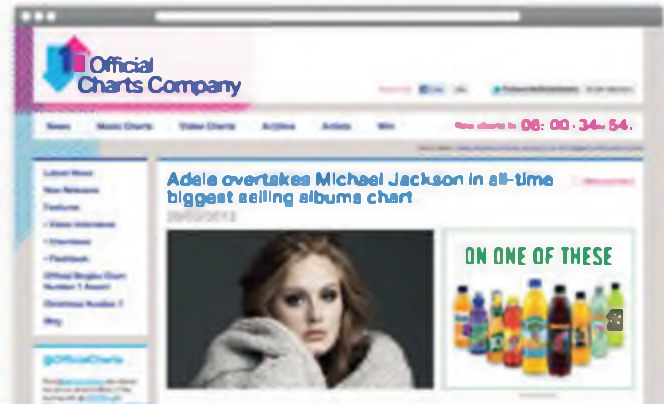


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MusicWeek Awards 2012 WINNERS



DISTRIBUTION TEAM

WINNER Proper Music Distribution

“ Thanks to everyone who voted for us, thanks to our team and thanks to our temporary bedfellows PIAS ”
Steve Kersley, Proper



CATALOGUE MARKETING CAMPAIGN

WINNER Rhino for The Smiths Complete



“ Special thanks to Johnny Marr for all his tireless work in remastering the project, and to The Smiths for all the great music. Last but not least thanks to all the team for the hard work in ensuring the set came to market in a perfect and groundbreaking way ”
Dan Chalmers, Rhino

ARTIST MARKETING CAMPAIGN

WINNER XL for 21 by Adele



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 TELEVISION

“ Thank you very much, the team have done a great job. And somewhere along the line an artist that everyone loves might have helped ”
Ben Beardsworth, XL

MusicWeek Awards 2012 WINNERS



PR CAMPAIGN

WINNER Purple PR

“ Thank you very much - this is a real honour and I mean that. I'd like to thank Caroline and Emma at Purple, who worked so hard with me on the campaign. Finally I'd like to thank Adele, Jonathan, Rose and everyone at XL for letting me be part of the whole thing ”

Carl Fysh, Purple PR



INDEPENDENT RECORD COMPANY

WINNER Bella Union

“ Thank you very much. My first job at the age of 18 was at Beggars Banquet so it means a lot for me that this award was voted for by independent retailers. I also want to say congratulations to Steve Lamacq, I'm really excited that he won his award ”

Simon Raymonde, Bella Union



RECORD COMPANY

WINNER XL

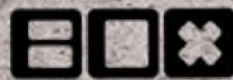
“ Thank you so much for this. The last one we picked up was due to all our artists - and so is this one ”

Richard Russell, XL

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MusicWeek Awards 2012 WINNERS

THE STRAT

WINNER Richard Russell, XL



“ If anyone ever says they got their success through hard work, you should ask them: whose? I work with incredibly talented people at XL and Beggars who constantly amaze me. I've been able to learn so much from the wisdom of Martin Mills. I want to thank not just the artists that I work with, but anyone who does that job. It takes more balls than people realise ”

Richard Russell, XL

YOUR JUDGES

Music Week asked hundreds of top-level UK music executives to vote on the majority of categories at this year's awards. They were not permitted to vote for themselves, their company or any internal affiliates. 2012's panel included...



ADRIAN POPE (PIAS), ADRIAN SEAR (DEMON), ALEXI CORY-SMITH (BMG), ANDREW BOWLES (DRAMATICO), ANDREW HARRISON (RADIO CENTRE), ANDY SAUNDERS (VELOCITY PR), ANDY COPPING (LIVE NATION), ALISON WENHAM (AIM), ANNETTE BARRETT (REVERB XL), DARCUS BEESE (ISLAND), BEN DRURY (7DIGITAL), BEN TURNER (GRAPHITE), EDGAR BERGER (SONY), BOB SHENNAN (BBC), BOB BARNES (MILLWARD BROWN), CHRIS BRIGGS (SONY), JANICE BROCK (SONY ATV), CARL FYSH (PURPLE PR), CAROLINE SULLIVAN (THE GUARDIAN), CAROLYN SIMS (TICKETMASTER), DAN CHALMERS (RHINO/WARNER), JIM CHANCELLOR (FICTION), JO CHARRINGTON (LONDON), HASSAN CHOUDHURY (UNIVERSAL), JASON ILEY (MERCURY), CHRIS TAMS (THE ORCHARD), CLAIRE SINGERS (LD), VINCENT CLERY-MELIN (CO-OP), CLIVE DICKENS (ABSOLUTE), TED COCKLE (ISLAND), RICHARD CONNELL (SONY), DANNY KEENE (DEMON), DAVE GAYDON (THE ROUNDHOUSE), DAVE NEWTON (WEGOTTICKETS), DAVE ROBERTS (MUSIC WEEK), DAVE WOOLF (DWL), DAVID DOLLIMORE (MINISTRY OF SOUND), DAVID ENTHOVEN (IE MUSIC), JAMES DEWAR (SONY/ATV), DIPESH PARMAR (MINISTRY OF SOUND), JO DIPPLE (UK MUSIC), PETER DUCKWORTH (EMI), DAN DUNCOMBE (EMI), EMILY HUTCHINGS (IPC), MAX HOLE (UNIVERSAL), FRAN MALYAN (EMI), NICK GATFIELD (SONY), SIMON GAVIN (UNIVERSAL), DEBRA GEDDES (EMI), GENNARO CASTALDO (HMV), GEOFF ELLIS (DF CONCERTS), GEOFF HUCKSTEP (NOTTINGHAM ARENA), GEOFF MEALL (AGENCY GROUP), JOHN GIDDINGS (SOLO), HARVEY GOLDSMITH, MIKE GREEK (CAA), GUY DUNSTAN (NEC GROUP), NIGEL ELDERTON (PEERMUSIC), SPENCER HICKMAN (ROUGH TRADE), HELENA KOSKINSKI (NIELSEN), TOPS HENDERSON (SONY), BARNEY HOOPER (PRS), IAIN WATT (MACHINE MANAGEMENT), IAN MCANDREW (WILDLIFE MANAGEMENT), GUY MOOT (EMI PUBLISHING), JAMES CURRAN (ABSOLUTE), JAY MARCIANO (AEG), ANDREW JENKINS (UNIVERSAL), JOHN HIRST (HMV), JOHN MYERS (RADIO ACADEMY), JON WEBSTER (MMF), JON WIFFEN (TICKETMASTER), JON LEWIS (VEVO), DAVID JOSEPH (UNIVERSAL), JULIAN WALL (BPI), JULIE WEIR (VISIBLE NOISE), KEAVIN FLEMING (WARP), KIM BAYLEY (ERA), LARA BAKER (AIM), LEE HENSHAW (SILENCE), PAUL LISBERG (EPIC/SONY), LOUISE KOVACS (ACADEMY MUSIC GROUP), MAX LOUSADA (ATLANTIC), MAGGIE CROWE (BPI), MALCOLM DUNBAR (PLEDGE), RICHARD MANNERS (WARNER), MARK COOPER (BBC), MARK FOSTER (DEEZER), MARTIN TALBOT (OFFICIAL CHARTS COMPANY), KEVIN MCCABE (EMI), MIA WALTER (FUTURE), MICHAEL MOSHI (MOSHI MOSHI), MICHELLE YOU (SONGKICK), MIKE WALSH (CFM), MICHAEL MULLIGAN (TESCO), JONATHAN MORRISH (PPL), MURRAY CHALMERS (MCPR), RICHARD GRIFFITHS (MODEST), NEIL MCCALLUM (CHANNEL 4), FRAN NEVRKLA (PPL), NIGEL HOUSE (ROUGH TRADE RETAIL), RICHARD PARK (GLOBAL), STEVE PARKINSON (BAUER), PATRICK RACKOW (BASCA), PAUL KENNEDY (ZEITGEIST), PAUL LOASBY (ONE FIFTEEN), PETER STACK (UNION SQUARE), PETER THOMPSON (PIAS), MIKE PICKERING (SONY), JIM REID (WARNER), RICHARD DAWES (DAWBELL), MICHAEL ROE (VIRGIN), ROGER GREENAWAY (ASCAP), STEVE ROPER (SONY), MURRAY ROSE (SONY), SAM SHEMTOB (NAME PR), ALAN EDWARDS (OUTSIDE), SAS METCALFE (KOBALT), DAVE SHACK (SONY), SHARON HANLEY (BBC), SIMON PLATZ (BUCKS), SIMON RAYMONDE (BELLA UNION), TINA SKINNER (EMI), PAUL SMERNICKI (UNIVERSAL), DICKON STAINER (DECCA), STEPHEN KING (BELIEVE DIGITAL), STEPHEN PURDHAM (WE7), STEVE KERSLEY (PROPER), STUART BELL (DAWBELL), STUART GALBRAITH (KILIMANJARO), SUE HARRIS (REPUBLIC MEDIA), SONNY TAKHAR (SYCO), TONY WADSWORTH (BPI), MIKE MCCORMACK (UNIVERSAL PUBLISHING), JON TURNER (ISLAND), MIKE SMITH (COLUMBIA/SONY), VICK BAIN (BASCA), SELINA WEBB (UNIVERSAL), CONRAD WITHEY (WARNER).



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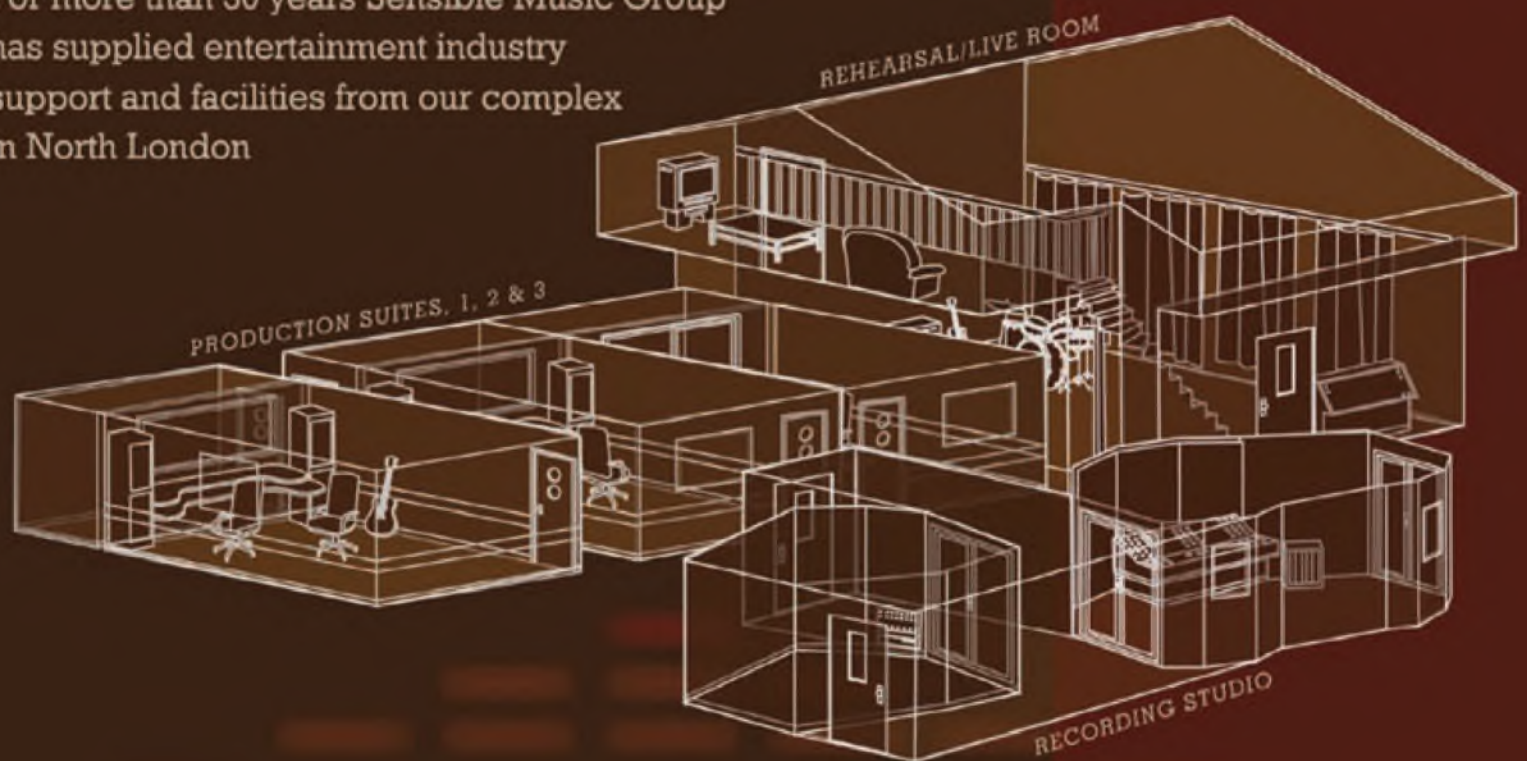
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BUSINESS ANALYSIS RADIO AIRPLAY Q1

EDITORIAL

Styles made a Capital gaffe – but it needs an amicable conclusion



SOMETIMES ARTISTS JUST DON'T KNOW WHEN to keep their mouths shut and, as a result, the consequences can be disastrous. Perhaps most famously of all, John Lennon managed to get The Beatles' records banned by US radio stations in the Deep South and elsewhere when he rather unwisely suggested that the Fab Four were bigger than Jesus Christ.

Over the last couple of months another British group – One Direction – have had to deal with their own airplay ban after member Harry Styles made what some believe was a truly outrageous remark. His crime? In the heat of the moment at the Brit Awards he managed to get his radio stations muddled, accidentally thanking Radio 1 for the group's best single win but forgetting to mention at all Capital, whose listeners had actually decided the category.

It was a very dumb mistake and has proven to be a costly one with Capital's parent group Global so outraged that its brand had been so publicly snubbed that it decided to ban all the group's records quicker than you could say Mike Read and Relax. The ban covered not just the Capital Network but the entire group, including the bigger Heart Network. As Global is the leading commercial radio operator in the country that instantly shut out a mountain of potential airplay for One Direction and that sanction remains firmly in place today.

Since the Brits gaffe their records have had zero spins on any Global stations and apparently no mentions either, even though the period in question covered them making history by becoming the first UK group ever to debut at No.1 on the Billboard 200 with their first album.

This US breakthrough has happened at the same time as another UK boy band, The Wanted, have scored one of the biggest hits of the year in the States with Glad You Came. Rather awkwardly, they happen to be signed to Global Talent, part of the same group as Capital that banned their rivals from the air.

Styles is quite probably kicking himself that he made this horrendous mistake but, while he might now be an international pop star, he is still little more than just a kid, having celebrated his 18th birthday shortly before the Brits. And, given his age and inexperience, perhaps there should be some understanding he made a silly – rather than mischievous – mistake in the pressure cooker of a big awards ceremony being broadcast live across the nation. We are all human after all.

The kind of success being enjoyed overseas by One Direction is unusual for any UK band and unprecedented in terms of their instant US No.1. That is something we should be celebrating back home. In that context then, we hope there are some wise heads around who can finally bring this matter to some kind of amicable close, which would be best for all parties. It means at present listeners to Capital, which rightly bills itself as the hit music station, cannot hear the hits from one of the UK's biggest acts and that cannot be good.

Paul Williams, Head of Business Analysis

JESSIE J DELIGHTS IN DOMINO EFFECT

Jessie J starts 2012 on radio on a high – as she did 2011



EXECUTIVE SUMMARY



- Jessie J's Domino biggest radio hit of Q1 with audience of 879,697 and is also Capital's top tune
- UK acts provide 46 of quarter's 100 biggest radio hits, while 36 are by Americans, seven by Europeans and 11 by artists from the rest of world
- Quarter's top download seller Somebody That I Used To Know by Gotye is both Radios 1 and 2's most-played song of Q1, while second favourite at Absolute and XFM
- DJ Fresh's (left) Hot Right Now is second-most-played track of quarter at Radio 1, 1 Xtra and Kiss
- Universal claims 40 of the quarter's 100 most-heard tracks, including three of the top five with Jessie J's Domino, Gotye's Somebody That I Used To Know and Maroon 5's Moves Like Jagger

QUARTERLY FOCUS

■ BY PAUL WILLIAMS

Jessie J began 2012 in exactly the same way she started the year before by scoring a UK No.1 single and the biggest radio song of the first quarter.

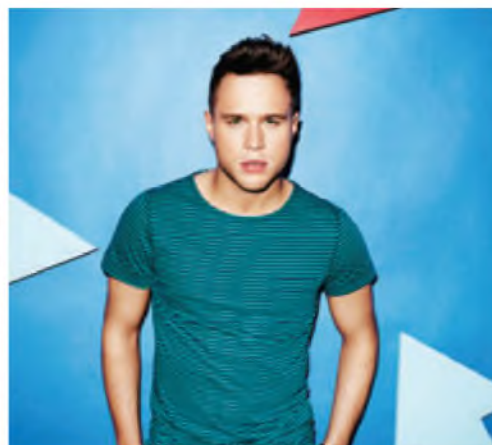
Mirroring the success of Price Tag, which headed the Official Charts Company countdown last February before finishing as the top airplay hit of Q1 2011, Domino followed its sales chart-topping run in January by outperforming every other track at radio during the first three months of the year.

The Island/Lava track's place at the top of Nielsen Music's quarter-end chart came with a bigger reach and larger lead than Price Tag secured to sit in the same place 12 months earlier with an audience of nearly 880 million having heard Domino between January and March, around 134 million more than closest challenger Dance With Me Tonight by Epic artist Olly Murs. Price Tag's lead on Q1's radio chart last year was just 10 million after attracting a total audience of 651.7 million.

The much-bigger radio numbers Domino enjoyed to Jessie J's earlier hit was partly down to a more enthusiastic response from Global Radio's Capital Network, which played it more than any other track during the quarter. On Nielsen's chart for the first period of 2011 Price Tag was Capital's 18th favourite song.

Radios 1 and 2 also came out strongly in support of Domino, ranking it respectively as their sixth and fourth top song of the quarter, while at Bauer's Kiss it was the 13th favourite track during the first three months of the year.

At retail just two tracks outsold Domino during the quarter – fellow Island release Somebody That I Used To Know by Gotye featuring Kimbra and Virgin/Positiva act David Guetta's Titanium featuring Sia. Both of these were also among radio's favourite tracks of Q1, finishing in third and seventh places respectively on Nielsen's quarterly chart, and in the case of the Gotye track proved to be a rare example of an alternative music release in recent times that won heavy support at the likes of Capital as well as at more expected places such as



LEFT
More Murs: Dance With Me Tonight was No 2 on the Q1 radio chart, despite its sales peak occurring in 2011

BELOW
The Top 20 UK radio airplay chart for Q1 2012 based on audience size. The table also highlights where each track is ranked on the Official Charts Company Q1 2012 sales chart and selected individual stations' quarter-end charts, based on number of plays.
Source: Nielsen Music

Radio 1, XFM and Absolute Radio. It was Capital's 20th most-aired track of the quarter, while topped both Radio 1 and Radio 2's own quarterly charts and finished second at Absolute and XFM.

Although pop and urban continued to dominate Capital's output, the Network was also an enthusiastic supporter in the quarter of Parlophone act Coldplay's Paradise, even though the 2011-

issued track could not find a place anywhere among its Top 100 songs played during 2011. It sat in 16th place on Capital's quarterly chart, helping it to 11th spot on Nielsen's quarter-end chart, while the follow-up Charlie Brown did almost as well, securing 21st place across radio and finishing in the Radio 1, Radio 2, Absolute and XFM Q1 Top 10s.

Another one of the quarter's biggest-selling singles was the Global Talent/Polydor-issued Twilight by Cover Drive. It topped the sales chart in January and was the period's 12th top seller overall after picking up substantial support from Capital, Heart and Kiss. However, it failed to register anywhere in Radio 1's Top 100 of Q1.

Given its transmission reach and policy of spinning its top tunes far more than the likes of national stations such as Radios 1 and 2 do, Capital remained by far the most influential outlet in shaping the UK's overall music radio landscape with an unrivalled 66 of its own Top 100 of the quarter finishing in Nielsen's Top 100 covering all radio airplay. This compared to 52 of Kiss's top tunes in the overall Top 100 and 48 of Radio 1's.

OFFICIAL UK RADIO AIRPLAY CHART TOP 20 Q1 2012

POS	ARTIST/TITLE/LABEL	AUDIENCE	OCC	R1	R2	CAP	HRT	ABS	6MSC	1XTRA	KISS	XFM
1	JESSIE J Domino Island/Lava	879,697	3	6	4	1	-	-	-	-	13	-
2	OLLY MURS Dance With Me Tonight Epic	745,865	17	37	16	5	6	-	-	-	-	-
3	GOTYE FEAT. KIMBRA Somebody That I Used To Know Island	727,914	1	1	1	20	-	2	19	-	-	2
4	EMELI SANDE Next To Me Virgin	684,748	5	12	2	29	-	-	-	9	22	-
5	MAROON 5 FEAT. CHRISTINA AGUILERA Moves Like Jagger Interscope/Polydor	600,372	25	62	-	17	4	-	-	-	9	-
6	RIHANNA FEAT. CALVIN HARRIS We Found Love Def Jam/Mercury	569,787	22	96	68	4	-	-	-	-	4	-
7	DAVID GUETTA FEAT. SIA Titanium Positiva/Virgin	563,422	2	3	-	8	-	-	-	-	1	-
8	KELLY CLARKSON Stronger (What Doesn't Kill You) RCA	518,623	9	35	-	9	-	-	-	-	31	-
9	LLOYD FEAT. ANDRE 3000 & LIL WAYNE Dedication To My Ex Interscope/Polydor	500,374	9	27	-	12	-	-	-	30	8	-
10	DJ FRESH FEAT. RITA ORA Hot Right Now Ministry of Sound	485,320	7	2	-	6	-	-	-	2	2	-
11	COLDPLAY Paradise Parlophone	483,535	15	71	63	16	-	8	-	-	-	77
12	ALYSSA REID FEAT. JUMP SMOKERS Alone Again 3 Beat/AATW	473,298	11	24	-	13	-	-	-	-	23	-
13	ED SHEERAN Lego House Asylum/Atlantic	440,881	27	-	-	11	-	27	-	71	-	-
14	COVER DRIVE Twilight Global Talent/Polydor	438,535	12	-	-	10	11	-	-	-	42	-
15	BEYONCE Love On Top Columbia/Parkwood Ent.	427,141	33	-	71	22	-	-	-	57	25	-
16	FLO RIDA Good Feeling Atlantic	417,570	10	57	-	7	-	-	-	54	16	-
17	RIZZLE KICKS Mama Do The Hump Island	416,586	6	17	-	3	-	-	-	-	24	-
18	KATY PERRY The One That Got Away Virgin	409,275	35	-	-	18	-	-	-	-	20	-
19	LABRINTH FEAT. TINIE TEMPAH Earthquake Syco	376,054	20	64	-	2	-	-	-	33	5	-
20	FLO RIDA FEAT. SIA Wild Ones Atlantic	372,196	4	10	-	15	-	-	-	31	10	-

BEAUTIFUL ALONE ONE DIRECTION BEFORE AND AFTER HARRY STYLES' BRITS BLOOPER

ONE DIRECTION'S WHAT MAKES YOU BEAUTIFUL checked in as Capital's 56th most-played track of Q1, but it owed that ranking entirely to plays logged before the boy band were banned from the station's airwaves.

Up until the week of the Brit Awards, which took place on February 21 at London's O2 arena, the Syco signings' track What Makes You Beautiful was being played around 20 times each week by the flagship 95.8 Capital station and this exposure was being repeated by the other stations in the Network.

However, having received a further 10 plays by the station and others in the Network that week, the track was immediately



removed from the airwaves in protest at band member Harry Styles' acceptance speech for their Brit award for best British single. While thanking Radio 1, he failed to mention at all Capital whose listeners had voted for the

category, resulting in Capital's parent group Global Radio pulling all One Direction tracks from their stations, a ban that has remained in place ever since.

It meant What Makes You Beautiful, which had been 95.8

Capital's 38th most-played song of the previous week with 23 plays, dropping down to 53 on the station chart during Brit week and then disappearing altogether. Although the track had long commercially peaked, having debuted at number one on the Official Charts Company countdown the previous September, the ban had the biggest impact on the group's third single One Thing, which was only starting to get into its stride when the sanction was imposed.

Consequently, One Thing had no support from the Capital Network or the sister Heart Network, although Radio 1 backed the track enough to make it the station's 18th most-played track of Q1 and ranked in 49th place overall on


Nielsen Music's overall radio airplay chart for the quarter. What Makes You Beautiful was UK radio's 58th most-heard track between January and March and 79th most-played at Radio 1, although because of the ban One Thing finished nowhere in Capital's Top 100 covering the period.

One Direction's rivals The Wanted, who happen to be part of Global Radio's sister operation Global Talent with their music released through Island, had three tracks in Capital's quarter-end chart. Glad You Came led at 54, while Lightning was 58 and Warzone 90th. These helped to take Glad You Came to 61st position on Nielsen's overall radio chart for Q1 and Lightning to 62.

BUSINESS ANALYSIS RADIO AIRPLAY Q1

THE INDIE CHAMPION WHY 6MUSIC IS SO BELOVED BY SMALLER LABELS

6MUSIC TOP 10 Q1 2012

POS	ARTIST/TITLE / LABEL	Source: Nielsen Music
1	M83 Reunion <i>Naive</i>	
2	THE SHINS Simple Song <i>Columbia</i>	
3	KATHLEEN EDWARDS Change The Sheets <i>Rounder</i>	
4	DJANGO DJANGO Default <i>Because</i>	
5	GRIMES Genesis <i>4AD</i>	
6	MIA Bad Girls <i>Interscope/Polydor</i>	
7	LANA DEL REY Born To Die <i>Polydor</i>	
8	PJ HARVEY On Battleship Hill <i>Island</i>	
9	PAUL WELLER That Dangerous Age <i>Island</i>	
10	JAMES LEVY & THE BLOOD RED ROSE Sneak Into My Room <i>Heavenly</i>	

6MUSIC CELEBRATED ITS 10TH ANNIVERSARY in Q1 and a look at its most-played tracks in that period clearly illustrates why indie labels pushed so hard to keep the station on the air.

Across the whole of UK radio just seven of the 100 most-played tracks between January and March were independent releases, according to Nielsen Music, with three of that tally down to XL's Adele. The only other non-major artists to get a look-in were Ministry of Sound's Example and DJ Fresh, Naïve's M83 and Radio 2-backed Paul Carrack on his own label with the quarterly airplay chart instead housing 40 Universal releases, 24 from Sony, 17 from Warner and 12 from EMI.

However, over at 6Music, which reached a decade's broadcasting on March 11 some two years after BBC management initially looked to close it, the stats are turned upside down with 60 of its 100 biggest tracks during the first three months of 2012 having come from non-major labels. And that list took in not just the big independent players such as XL Beggars and Domino, but lots of smaller labels, too, among them Damaged Goods, Lucky Number and Tru Thoughts.

Although major labels were behind six of the station's 10 most-aired tracks between January and March, including releases by Universal-handled Rounder's Canadian singer-songwriter Kathleen Edwards and more familiar names such as Polydor's Lana Del Rey and Island's Paul Weller, 6Music's Q1 No.1 came from Naïve signings M83. Their Reunion was spun 105 times over the three months, while Because's Django Django finished fourth with Default and 4AD's Grimes fifth with Genesis.

The Grimes track was the highest-placed of an unrivalled 16 tracks in the 6Music Top 100 from XL Beggars made up of releases from 4AD, Rough Trade and XL and its label Young Turks. The Rough Trade cuts included Alabama Shakes and Howler, while XL's showing was unusually an Adele-free affair and instead included veteran Bobby Womack, Jack White with his first solo offerings and The Horrors.

Domino was heavily represented with eight tracks ranging from the long-established such as Arctic Monkeys and Pavement frontman Stephen Malkmus to newer names including Lower Dens. A trio of releases from Memphis Industries included Field Music's A New Town, while the Jagjaguwar label's Sharon Van Etten was represented twice.

Across all its output, the digital station did feature some tracks played by other stations in Q1, including Island act Gotye featuring Kimbra's Somebody That I Used To Know and the RCA-handled These Days by Foo Fighters, but generally there was little overlap.

Among the stations with the most tracks in common were Global Radio's XFM, which shared 26 of its Top 100 Q1 choices with 6Music, ranging from mainstream names such as Island's Florence + The Machine and Columbia's Kasabian to lesser-known artists including Young Turks' SBTRKT and Parlophone's We Are Augustines.

Seventeen of Radio 1's Top 100 of the quarter matched 6Music's, including cuts by Transgressive's Pulled Apart By Horses and Memphis Industries' Hooray For Earth. And there were half-a-dozen tracks the same in 6 and Absolute's Q1 charts, among them Island act Paul Weller's That Dangerous Age and Feel To Follow by Fiction/Polydor's The Maccabees whose most successful period yet commercially also included appearances in Radio 1 and XFM's quarter-end charts.

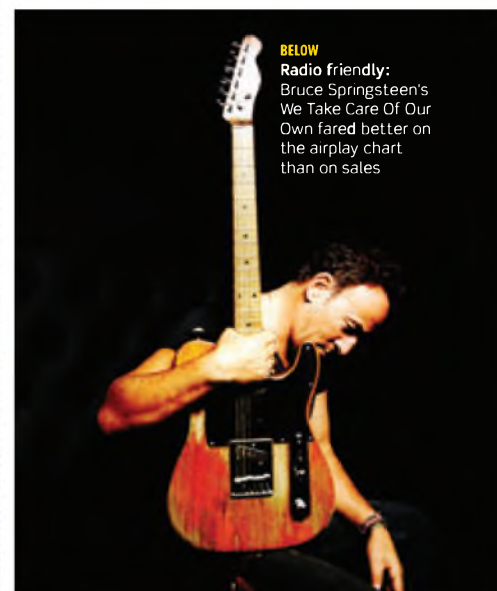


ABOVE
Next up: Emeli Sandé's Next To Me was the fourth most played song in Q1

Sixty-nine of the 100 biggest-selling downloads of the first quarter also figured in the Top 100 radio hits of Q1, led by six tracks appearing in both the quarter-end sales and airplay Top 10s. Led by Somebody That I Used To Know, Titanium and Domino, this list also included Virgin's Emeli Sandé whose Next To Me was the quarter's fourth top radio hit and fifth biggest seller, RCA act Kelly Clarkson's Stronger (What Doesn't Kill You), which finished eighth at radio and ninth at retail, and Ministry of Sound act DJ Fresh's Hot Right Now, the seventh top download of the quarter and 10th biggest song.

Also among radio's very biggest hits of Q1 were a trio of tracks that had their sales peaks back in 2011 but continued to attract sizable radio support into the New Year. These were headed by Epic act Olly Murs' Dance With Me Tonight, which topped the sales chart mid last December but retained enough radio support from the likes of Global's Capital and Heart to finish as the second top airplay track of Q1. Stations similarly continued to hammer Interscope/Polydor track Moves Like Jagger by Maroon 5 featuring Christina Aguilera and the Def Jam/Mercury-issued We Found Love by Rihanna featuring Calvin Harris, radio's fifth and sixth biggest hits of the quarter. Moves Like Jagger's backers included Heart and, more surprisingly, Radio 1, which overlooked the track during its sales peak but spun it enough times later to make it the station's 62nd favourite of the first quarter.

Bruce Springsteen's We Take Care Of Our Own, the lead-off track from his 2012 Columbia album Wrecking Ball, was one cut to enjoy a much better reception at radio than retail. It was radio's 48th top tune of the quarter with Radio 2 and Absolute among its keenest supporters, but got no



BELOW
Radio friendly: Bruce Springsteen's We Take Care Of Our Own fared better on the airplay chart than on sales

higher than 111 on the weekly sales chart.

Radio 2 support similarly helped Paul Carrack's self-released Good Feelin' About It to 91st position on the overall quarterly airplay chart having been the network's 12th most-spun track during the period in question.

There was mixed support, meanwhile, for some of 2012's priority new acts. Lana Del Rey won respectable support from the likes of Radios 1 and 2, 6 Music, Absolute and XFM, but was nowhere among Capital or Heart's Top 100 tracks of the quarter, while fellow Polydor artist Michael Kiwanuka followed his BBC Sound Of 2012 victory with some support at the Corporation, but it was left to XFM rather than Capital to provide Global Radio backing.

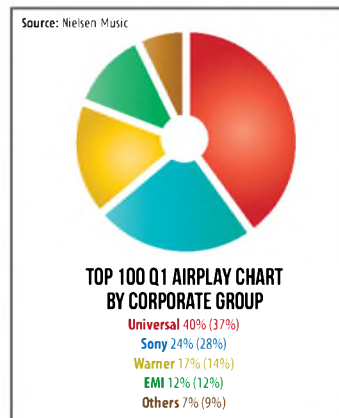
Mercury act Maverick Sabre, whose first album Lonely Are The Brave debuted at two on the Official UK artist albums chart in February, had the 45th biggest airplay track of the quarter largely on the back of Radio 2 support. However, it was not anywhere among the 250 biggest downloads of the quarter.

Among the individual services, Atlantic artist Christina Perri's Jar Of Hearts was the Heart Network's top song of the quarter and this helped it to 38th position on Nielsen's overall quarter-end chart, while David Guetta provided two of Kiss's three top tracks, including its number one Titanium. Absolute led with Columbia-handled the Foo Fighters' These Days, which was placed third at XFM whose own Q1 top selection was Pelican by Fiction/Polydor's The Maccabees. Ministry of Sound act DJ Fresh's Hot Right Now was runner-up at Radio 1, Kiss and 1Xtra, outplayed at the latter station by Mercury act D'Banj's Oliver Twist, while Naïve signings M83's Reunion was 6 Music's top tune.

NUMBER ONES OF THE QUARTER Q1 2012

STATION	ARTIST/TITLE / LABEL
RADIO 1	GOTYE FEAT. KIMBRA Somebody That I Used To Know <i>Island</i>
RADIO 2	GOTYE FEAT. KIMBRA Somebody That I Used To Know <i>Island</i>
ABSOLUTE	FOO FIGHTERS These Days <i>RCA</i>
CAPITAL	JESSIE J Domino <i>Island</i>
HEART	CHRISTINA PERRI Jar Of Hearts <i>Atlantic</i>
KISS	DAVID GUETTA FEAT. SIA Titanium <i>Positiva/Virgin</i>
XFM	THE MACCABEES Pelican <i>Fiction/Polydor</i>
6MUSIC	M83 Reunion <i>Naive</i>
1XTRA	D'BANJ Oliver Twist <i>Mercury</i>

Source: Nielsen Music



Figures in brackets are share of Q1 2012 chart



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PROFILE SONY CLASSICAL

A CLASSIC CASE OF REVIVAL

Sony Music's new UK head of classics and crossover, Liam Toner, on turning his label into a contender - and making a "vital and important" contribution to his parent company's output...

LABELS

BY TIM INGHAM

Liam Toner loves three-minute pop songs and the bubblegum melodic genius of Cathy Dennis. He also has misgivings about parents who force their unsmiling children "into the drawing room after dinner to listen to Schubert".

He is, on this evidence, perhaps an unlikely industry advocate for classical music. But his CV certainly proves otherwise: Toner has enjoyed notably successful spells at the likes of Deutsche Grammophon, Decca and Phillips Classics.

The exec's pervading sense of frustration with the elitism surrounding the classical genre is carved from a passionate love for the music, plus an annoyance at how potential fans are frozen out. During his career, this attitude has helped drive forward some of history's biggest crossover artists; from Andrea Bocelli to Pavarotti and Andre Rieu.

The Dubliner has now begun a new chapter, heading up Sony Music's classical and crossover department in London.

Take a quick glance at the UK classical chart in any given week, and you'll see he has his work cut out: Universal's dominance makes it rare to see more than two or three other labels in the Top 20 albums.

Toner was busy fulfilling his life's ambition to learn Japanese language at University when he received a phone call from Sony's global head of classics, Bogdan Rosic: "He said the magic words to me: 'We're getting serious about classical in the UK,'" recalls Toner. "Sony's catalogue is considerably smaller than Universal's three classical labels, but there's a lot of untapped potential here - and Bogdan has transformed it to a large extent already."

No-one at Sony Music is kidding themselves about their chances of wrestling too much power away from the leviathans of Decca or Deutsche Grammophon just yet - but there is a feeling that the label's roster hasn't been pushed to the public with enough oomph, particularly on these shores.

"The UK has been one of the fastest growing markets for Sony Classical in the last two years but we think there's a lot of upside ahead," Rosic tells *Music Week*.

"Together with Sony Music UK and a team strengthened by Liam joining we will be much more aggressive in the Crossover and Classical space and taking full advantage of the unique opportunities this market offers."

Toner adds: "I'd like Sony Classical to become as vital and important a part of the company as Decca has for Universal. There's a lot of support here. Right now, Sony's classical power bases are New York and Berlin - and they want another one in London. That's what I intent to do."

Talk to Toner for any length of time about the historic classical greats he handles at Sony, and he'll tempt you to delve into their work. His raw enthusiasm is matched with an ability to frame a composer's character - or perhaps the colourful

RIGHT

Man on a mission: Liam Toner plans to revitalise Sony Classical's catalogue and give its modern roster a major push

"I'd like Sony Classical to become as vital and important a part of the company as Decca has for Universal"

LIAM TONER, SONY



backdrop to their output - in unthreatening everyman terminology. (He teaches us that Toscanini was "the Hendrix of his day", whilst modern songwriters concerned by the digital age could learn a lot from Puccini - who edited his later works to ensure they fitted on the technology of the day, 78 discs, without complaint.)

Toner says that Sony's heritage classical artists are "some of the best in the world" - from Leonard Bernstein to Glenn Gould to Arthur Rubinstein - who "haven't been presented properly for a long time".

In response, Toner and his team are working on a number of "super Dark Side Of The Moon-type efforts" - box-sets stuffed with rare photographs, out-takes and other special treats for super-fans. A recently-released Toscanini special edition, *The Complete RCA Collection*, contains 85 discs and features performances from the greatest orchestras in the world.

However, it is in the crossover space that Sony sees most opportunity for growth. Toner predicts that the label will enjoy success on two counts this year: with core artists covering mainstream-friendly compositions, and with new releases from modern household names such as Russell Watson.

"It's no secret that some of what Sony are keen on in is the Il Divo effect," he explains. "You could argue that Sony Classics started the whole crossover thing with James Galway back in the Seventies, and then Charlotte Church. But they didn't really develop it after that.

"I'm interested in crossover artists - but I'm not interested in gimmicks. Crossover's expensive; you don't have radio play, so you're writing out cheques for TV. We should do it, but only with artists who have a lifespan. Our flagship is Russell Watson - the original crossover British tenor."

Another strand of Sony's 2012 classical roster will come in the soundtrack space, which often features orchestral collections, but also strays into newer territory - such as the electric OST to recent cult movie hit *Drive*.

"Our classical marketing manager here, Polly Gunning, is a soundtracks specialist - she knows everything," says Toner. "We've had *War Horse* and *The Artist* this year, but our big deal, which will be coming in June, is the soundtrack to the *Rock Of Ages* movie. It's based on the Broadway smash and it's full of Eighties power ballads. It's kind of like Spinal Tap meets Glee. Tom



ABOVE Soundtracks specialist: Sony is expecting big things of Rock Of Ages having enjoyed success with The Artist and War Horse

Cruise is coming over to do a big promo job, so we're feeling very bullish."

Toner agrees that the entire classical music industry has a particularly troubling challenge on its hands: dealing with the decline in High Street retail. However, he says that solutions are slowly becoming apparent. He's not adverse to modernising classical music – or occasionally disregarding the prim protocol demanded by those Schubert-in-the-drawing-room types. But some things, he acknowledges, are still sacred.

"Our audience tends to buy things in the physical realm, partly because the nature of core classics tend to be quite long works – you can't really break four segments down into 16 tracks," he says. "We will have to angle our wares to the bite-sized market – we need to make it easier for people to consume it in a way they're used to.

"However, there are certain classical works that the public has to make the effort to come to – not the other way round. You can't say: 'I'm afraid I can't appreciate the Mona Lisa unless you break her arms and just give me the nose.'"

That's not a problem faced by either Cathy Dennis or the "glam rock" heroes of Toner's youth. With a big job on his hands at Sony Classical, plus his personal love for pop songs – he regards Dusty Springfield's I Only Want To Be With You as "a few minutes of absolute heaven" – wouldn't he rather switch his skills and allegiances to mainstream chart music?

"I don't actually think pop music is really any good at doing the deep emotions," he replies. "I love classical and symphonies, but it's a different thing to my love of pop – that's just about enjoying a great tune.

"And I'm sick of all these shaggy five-piece bands giving banal observations on love and life. Every month it's the same; they're on the front of the *Music Express* with faces that'd stop a clock. They actually think they're telling you something you've never heard before.

"I love the unpretentiousness of Cathy Dennis or Tin Pan Alley – it's a great tune, the end. But if I want to ponder the imponderable? That's when I'll put on Mahler's No. 9."

BRANCHING OUT SONY CLASSICAL'S BIG RELEASES

Liam Toner talks us through Sony's roster of current classical artists...



RUSSELL WATSON



We have an album called *Anthems* coming at the end of May. The title immediately tells you: this is for the Jubilee, The Olympics, the Last Night At The Proms, Remembrance Day. It has a great selection such as Jerusalem and Abide With Me, but also folk stuff from around the United Kingdom: Flower Of Scotland, Calon Lan for Wales and Danny Boy. It also has Russell's unique take on classics like Proud and We Are The Champions. He's got lots of TV lined up and he's touring the whole album through Jubilee month. He'll be on BBC Breakfast, Loose Women, Keith Lemon's Lemonade, BBC One's Jubilee Special, Songs Of Praise, Daybreak – all the usual stuff. It's major. We're feeling good about this one. Russell's our star of crossover. The plan is to produce more albums like this; quality crossover artists with a lifespan.

LANG LANG



He's a complete virtuoso pianist. He's like a circus act to watch – his ability is just ludicrous. He's also an incredible communicator, and is currently making an album with Herbie Hancock. In addition, he's a cultural ambassador for China, where 40million kids are currently learning the piano – because of him.

In the UK this year, he'll be doing the iTunes festival and Latitude.

MURRAY PERAHIA



He's the pianist's pianist. He's a legend in his field. He's completely focused on giving us definitive versions of classics, and he is a darling of the critics.

AMY DIXON



She's incredible. An Australian classical saxophonist, a lot of the world's leading composers are writing specifically for her. There is a reasonable amount of stuff written for classical saxophone – but people don't know it. We're creating a terrific album with her. She's a reputable artist: she's not adverse to doing the odd jazz standard, but she's not going to do Motown's hits for some cheesy Tesco advert.

YO-YO MA



Quite simply, the world's greatest cellist. He's made Grammy Award-winning albums of Americana and is an absolute joy to listen to.

NIGEL KENNEDY



He's both interesting and a handful – there's no question. He's a great individual. His famous [project] is The Four Seasons, and he's come back and said: 'I'm now going to do the Four Seasons the way I wish it had been written.' He's re-doing Vivaldi for the 21st century. I haven't heard a note yet, but it'll be bloody interesting. That will be coming in Q4 and will be a priority for us. I predict it will carry some of his jazz influences.

PLACIDO DOMINGO

A legendary singer, and an artist who tends to do heavy-duty full operas one year – and then allow himself a bit of light relief with his next release. He is going to do immortal songs of sorts on his next album; I hesitate to say the Great American Songbook because that would conjure up bloody Rod Stewart. But he'll do something that's suitable for an enormous voice – big standards with some serious duet partners, which include Susan Boyle, Celine Dion and Josh Groban. This will be here in the autumn in October – perfect for mothers at Christmas.



JOSHUA BELL

An American violinist. He has a very interesting discography where he'll do a great masterpiece one year, then he'll do a fantasia on West Side Story or something the next – whatever takes his fancy, really. He's a fascinating artist.

PREVIEW LIVERPOOL SOUND CITY



THE SOUND OF

Liverpool Sound City kicks off later this month – just in time for us to preview the delights that both its annual conference and festival have to offer...



Bunging more snags on the barbie: last year's Aussie BBQ. This year will see Bluejuice and Teenagers in Tokyo playing the event.

EVENTS

■ BY TIM INGHAM

Sound City will take over Liverpool once again in a couple of weeks – and as ever, there's a feast of delights for both punters and industry types with a thirst for knowledge.

Taking place this year from May 17–19, the annual Sound City conference will host discussions and think tanks featuring a range of well-known trade types. Meanwhile, the event's much-lauded festival strand boasts gigs from major names and breaking artists alike.

Founder Dave Pichilingi, who worked with Tony Wilson on former music biz favourite In The City, explains: "We give artists an opportunity through great venues, great production, great marketing and so on – but we also make sure we that we have a world class business audience there to see them.

"And when I say 'business audience', it isn't primarily about those old routes to market, the major record labels. We put a very heavy emphasis on the digital side of things."

Here, we look forward to some of the best moments attendees have to look forward to at this year's celebrated Scouse shindig...

THE TECH-HEADS

Andrew Mains, COO of successful app developer Mobile Roadie – used by Madonna, Adele, Noel Gallagher, Take That, Miami Dolphins, Cristiano Ronaldo and LA Kings – has been confirmed to give a **keynote address on the future of music apps** (Thursday, 4pm).

Mains has been Chief Operating Officer at Mobile Roadie since September, 2011, where he oversees business development, grows the MR global sales team, and manages day-to-day operations. Andrew is a digital music and

Roadie trip: Andrew Main of Mobile Roadie will deliver a keynote address on the future of music apps



entertainment industry veteran with extensive experience helping artists, managers and labels deepen engagement with fans.

He previously worked as VP, sales and marketing at Topspin Media and as head of new media at Universal's Interscope Records where he guided the digital marketing efforts of artists such as Eminem, Gwen Stefani and U2, while participating in innovative partnerships with some of the industry's biggest brands.

Meanwhile, **The LSC Digital Marketing Panel** (Thursday, 1.15pm @ Breakout 2) will see Darren Hemmings (Motive Unknown), David Emery (Beggars Group) and Karen Piper (Columbia) discuss digital marketing in the mobile age.

There's also a session on the **latest developments in music tech**, featuring Stephen O'Reilly (Mobile Roadie), Olivier De Simone (WebDoc), David Adams (SoundCloud), Stefan Baumschlager (Rdio) moderated by Martyn Davies (Six Two Productions).

Sound City will also be focusing in on the latest in music discovery with a **panel session looking at how we find (and consume) our music in the 21st**

SOUNDS OF THE CITY LIVERPOOL'S 2012 ARTIST LINE-UP DOESN'T DISAPPOINT

Liverpool Sound City always boasts a diverse, exciting line-up of new and old acts – and 2012 certainly hasn't disappointed. From the chart hip-hop of Professor Green to the slick beats of Death In Vegas and the art pop of Django Django, Thursday should kick things off with a bang.

Then on Friday there's turns from BBC Sound Of... winner Michael Kiwanuka and Domino's hot solo hope Eugene McGuinness, amongst many other big names.

Saturday rounds off the festival element of LSC with the likes of James Vincent McMorrow and Kids In Glass Houses, plus the return of cult Scouse indie popsters Space. The full line-up for the three days is as follows:

THURSDAY

Professor Green, Mystery Jets, Death In Vegas, Alkaline Trio, Slow Club, Django Django



Tim Hecker, Willy Mason, Forest Swords, Alt J, Chew Lips, The Heartbreaks, Stephen Langstaff, Stealing Sheep, TOY, Electric Guest, Mele, The Big Sleep, Willis Earl Beal, Last Dinosaurs, The Computers, Arcane Roots, Peace, Sheepdogs, JeanClaudeGoddamm, Dave Hause, Sunless 97, Folks, 8otto, Ahab, Alex Hulme, All We Are, Barbieshop, Bleeding Heart Narrative, Bonfire Nights, By The Sea, Clutter, COMA, Dinosaur Bones, Ex Easter Island Head, Faceless Nation, fiN, Fitz., Fossil Collective, Ghost Outfit, Gush, Hugh Keice, I am Dive, IDream In Colour, Jackson Firebird, Jay Stansfield, Jessie Rose, Jethro Fox, Kites, Luke Fenlon, Mausi, Midnight Youth, Midnight Youth, Milla and The Geeks, NOKIES!, People

In the Box, Pikachunes, Princess Chelsea, Roosevelt, She's So Rad, Some Community, Stafraenn Hakon, Still Corners, Sun Drums, The City Walls, The Grande, The Hummingbirds, The Valkarys, Tibi & Her Cello, Tina In The Green Dress, We Are Animal, Yast

FRIDAY

The Temper Trap, Michael Kiwanuka, White Denim, Niki & The Dove, Lower Than Atlantis, Eugene McGuinness, The Jezabels, Charli XCX, Pond, Clock Opera



The Temper Trap

THE UNDERGROUND

century, featuring Steve Whilton (Last.fm), Chris Carey (EMI), Alex Hoffman (VICE/Noisey), David Hamilton (Pepper app) and Alexandre Passant (Seevl app).

This year's event will also give a **voice to a new generation of young, credible, forward-thinking record labels** with a discussion between Rich Thane (Best Fit Recordings), John Rogers (Brainlove), Whiskas (Dance To The Radio), Hari Ashurst (Double Denim), Holy Roar - moderated by up and coming radio DJ, blogger and champion of new music Shell Zenner.

THE HIP-HOP EXPERT



Revered hip-hop author, filmmaker, journalist, critic and social commentator **Nelson George will be giving a keynote** this year.

George is one of the first writers to document hip-hop culture and is the author of several award-winning books on the subject, including *Hip Hop America* and *The Death of Rhythm & Blues*. He

also co-authored (with Simmons) Russell Simmons's autobiography *Life and Def*. He directed *Queen Latifah* in the HBO film *Life Support*, and is an executive producer of VH1's long-running *Hip Hop Honors* broadcast.

His most recent novel is *The Plot Against Hip Hop* (Akashic Books 2011) which is a finalist for an NAACP Image Award. In 2012 George wrote, narrated, and co-directed *Brooklyn Boheme* - a documentary portraying the artistic community of Fort Greene and Clinton Hill that included Spike Lee, Chris Rock, Saul Williams, Erykah Badu, Talib Kweli among others.

THE EXPO

Sound City Expo promises to bring the newest and most forward-thinking exhibitors to the Echo Arena in Liverpool - providing access for both consumers and music/digital professionals to interesting and helpful people, tools and services. LSC organisers say this year's Expo is "a reaction to the traditional, staid music trade-shows that have proliferated the calendar". **SCE, taking place on the Friday and Saturday, will be fully integrated into both the convention and festival offerings of Liverpool Sound City, manifest in live demos, masterclasses, discussions and more.**

THE ART EXHIBITION

Screenadelica is a gig poster exhibition, celebrating the art of the screen-printed gig poster. Originating during Liverpool Sound City festival in 2010, this year the show has travelled to Barcelona for Primavera Sound festival, SITE Gallery in Sheffield, Bestival on the Isle of Wight and Orlando Calling in Florida.

LEFT
Hip-hop royalty: Nelson George will take centre stage

BELOW
Art and performance: Screenadelica celebrates gig posters while PPL's Keith Harris will chair a panel about PPL income and performers

Playing host to both UK and international artists, **Screenadelica** hosts a wide variety of styles promoting the bands the artists love, inspired by the music they hear. With digital download taking over the music scene, the desire to still own something physical makes the screen printed poster all the more important, driving artists to create pieces of art for each show which encapsulates the music in their eyes. This then means that rather than one artist representing the bands sound, they get a whole range of interpretations of their music through the screen printed gig poster.

Screenadelica was founded by Liverpool-based designer Horse but exists because of the artists that exhibit at the shows and the bands they design for.

THE PPL BASH

For the first time, LSC will be hosting a **PPL Reception and networking event** on Friday May 18 at The Hilton from 13.15 - 15.15.

As part of the UK wide outreach program, Keith Harris, PPL Director of Performer Affairs, will chair a panel discussion that will inform artists of PPL's role in the industry and why the PPL income is so important for performers.

Other members of the panel will include a representative from the PPL Performer Board and an artist from the FAC.

The session will be open to all LSC and local artists. There will be plenty of opportunity to engage with PPL during a Q&A session and the networking drinks that will take place afterwards.



Don Broco, White Arrows, Said The Whale, Yukon Blonde, Jake Bugg, Bear In Heaven, Post War Years, Mugstar, Wet Nuns, Jonquil, Swiss Lips, Shields, Vukovi, Fine Young Firecrackers, Crusades, Still Flyin', Artwork & MC Pokes, Ben Caplan, Bendal Interlude, Bird, Bow & Arrow, Bwani Junction, Catfish and The Bottlemen, Cazadores, Cheap Thrills, Daytona Lights, Dead Cities, Dead Wolf Club, Dinosaur Bones, Elmo and the Styx, Farryl Purkiss, Funeral Suits, Get Back Colquitt, Hot Panda, Iktsuarpok, Inland Sea, Johnny Sands, Kazimier Krunk Band, Kestrels, Lake Poets, THE MARGINALS, Lilliput, Mammal Club, Man Get Out, Millions, Mind Mountain, Oliver Tank, Patterns, People Of K, Pete and the Harmonics, Ratty Little Fingers, Reptile Youth, Revere, Salem Rages, Scams, Slow

Down Molasses, Some Community, Spring Offensive, Step Panther, STRIKE, The Dead Class, The Lake Poets, The Red Suns, The Royals, The Second Grace, THE UNION DOLLS, The Vermin Suicides, Thomas J Speight, Tiro Lark, TRUDI



Kids In Glass Houses

SATURDAY

James Vincent McMorrow, Space, Kids In Glass Houses, Ghostpoet, The Wedding Present, The History Of Apple Pie, Sweet Billy Pilgrim, D/R/U/G/S

Theme Park, Hey Sholay, Tea Street Band, Fixers, Invaders, Jinja Safari, Bleached, PINS, Lulu James, EJ, ThunderbirdGerard (USA/GER), Broken Lungs, Hideaways, Sissy & The Blisters, The Kill Van Kulls, Dan Croll, The Night, Algiers, Be Forest, Ben Salter, Blunt Truth, Bonfire Nights, Chelcee Grimes, Coffee and Cakes For Funerals, Common Tongues, Concrete Knives, Crash Of Rhinos, Death at Sea, Emma Louise, Esco Williams, Flat Back Four, Golden Fable, Goodnight Lenin, Heartbeat

Parade, HighFields, I am Dive, Inland Sea, Ironside, Jackson Firebird, Jazzhands, Jordan Cook (Reignwolf), Kasst, Kestrels, Like Spinning, Long Finger Bandits, Low Roar, Manuka, Matzka, Millions, Miss Stylee, Monkey Pilot, Mont Blanc, Ninetails, Oliver Tank, Owls*, Oxygen Thieves, Pete Bentham and the Dinner Ladies, Samuel Mason, Secret Rivals, Seward, Sietta, Silent Sleep, Silverclub, Slow Down Molasses, Southern, Step Panther, Strangers, Sweet Lights, Tall Ships, The Bowers, The Brownies, The Daydream Club, The

Likely Lads, The Lunar Fields, The Suicide of Western Culture, The Sums, The Thespians, This Is Two, Towns, Vasco Da Gama, Waa Wei, Young British Artists



James Vincent McMorrow

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CATALAN SOUNDS

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AMICS DEL BOSC ♦ NINETTE & THE GOLDFISH



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TERRITORY REPORT CATALONIA

MADE IN CATALONIA



The small Spanish region that's keen to see its local music echo far beyond its proud borders...



INTERNATIONAL

■ BY TOM PAKINKIS

If there's one thing that characterises Catalonia it's a steadfast sense of pride. Geographically, it's a small section at the top of Spain that encompasses a mere four provinces over 32 square kilometres. It's home to just seven-and-a-half million people, yet it stands autonomous, proudly clutching its own flag and retaining its own politics, culture and language.

That determination to preserve a unique locality has meant the phrase 'Made in Catalonia' still has a certain romance to it. But there's a growing agreement within the Catalan music industry that it's time to start pushing beyond those borders in order to grab the attention of the rest of Spain and the world.

"The main challenge we face at the moment is achieving maximum presence for musicians from Catalonia and the Balearic Islands on the international circuit," explains Maria Lladó of Institut Ramon Llull (IRL), the organisation constituted with promoting Catalan language and culture internationally since 2002.

"This involves convincing the wider music industry and other companies that Catalan and Balearic Island groups have a real chance in the global market.

"Bookers in the most relevant international markets are a key sector," Lladó adds. "We also have to establish an efficient and strong distribution capacity in terms of the internet and visual and digital applications.

"Equally, it's still necessary to remember the importance of the CD format in some key countries, where both physical distribution and records licenses need to be considered.

Mark Davyd (*bottom l.f.t*) heads Outstanding Artists, a multi-faceted company that includes management, publishing and promotion among its services for artists both inside Catalonia and out. While IRL's Lladó emphasises the need for headway on a business front, Davyd reminds us that a successful export begins with a great sound.

"On the international front, the Catalan industry needs to develop a better set of ears for what's going to work in other territories," he suggests. "There's a lot of great music coming out right now, but not all of it is going to work in the international market.

ABOVE
International flavour: Barcelona quintet Love Of Lesbian have toured worldwide, including a support gig for The Cure

BELOW
Catalan Sounds On Tour: Muchachito Bombo Infierno will be one of the acts coming to Brighton's Great Escape

"That's not just down to a language barrier," he argues, "it's about identifying those artists who have something unique to offer, not simply a Catalan version of something that already exists."

Live Nation's Robert Grima agrees that the Catalan music industry needs to burst its geographical banks but is also keen to point out that progress is being made. "The Catalan market has a huge potential and, in my opinion, the main challenge is to prove that language is not a barrier but a way to understand Catalan culture more," he tells *Music Week*. "Catalan music should show itself to the world not as a local product, but as a universal product, ready to be used and understood by anyone, not just Catalan audiences.

"In my opinion Catalan music is still taking its first steps on the global stage but now it's beginning to open to international markets," he adds. "Some Catalan bands like Standstill, el Guincho (who, granted, is from the Canary Islands but lives in Barcelona), John Talabot, Love of Lesbian or Manel, have already been introduced in other markets, with tours in the US or South America, UK, and Europe, with great success."

IRL's Maria Lladó adds: "There is a demand and an interest from international programmers, and the creation of the Catalan Sounds tour (*l.f.t*), lead by the Institut Ramon Llull, proves it."

President of Universal Music Iberian Peninsula Fabrice Benoit (*below*) also points to Catalan music as still being quite restricted in terms of its reach, "with the exception of Manel last year and Silvia Perez now", but also suggests that the local market itself is perhaps artificially strengthened by that ever burning sense of pride.

"I guess they benefit from a kind of political buying: 'I am not buying CDs

CATALAN SOUNDS ON TOUR

INSTITUT RAMON LLULL'S MAIN MUSIC PROJECT this year is Catalan Sounds on Tour 2012: Music from Catalonia & The Balearic Islands. The initiative has the all-important aim of bringing the wide variety of musical styles in Catalonia and the Balearic Islands to an international audience.

The tour has already visited SXSW, Canadian Music Week and Vive Latino in Mexico and will conclude this month in Brighton, where Institute Ramon Llull will present Catalan Sounds as international partner at The Great Escape.

The Director of the Institut Ramon Llull, Vicenç Villatoro, reiterates the mission of IRL is "to give visibility abroad to all the creative output that takes place here, while at the same time striving for the Catalan language to be present". To that end, he describes the Catalan Sounds on Tour project as a two-pronged strategy of "making the most of the assets we have as a culture, while presenting our new emerging values, preferably on well-lit stages, that are renowned in the industry".



TERRITORY REPORT CATALONIA



"The future looks very good indeed, as long as we keep in mind that a good music market needs a healthy, independent underground scene to nurture it."

MAARTEN VAN WIJCK, LA CÚPULA MUSIC



ABOVE
Silvia lining: Able to draw a Catalan audience of 3,000 as an independent artist, Silvia Pérez has recently signed to Universal



"There is a real market opportunity in the Catalan music industry and a real chance of finding the best and as yet unknown musicians and companies right here in Catalonia."

MARIA LLADÓ, INSTITUT RAMON LLULL

anymore, but if I have to buy one, let it be Catalan,' he suggests.

Yet as with every other territory, the weight of economic uncertainty looms. "Spain is suffering in the financial world crisis, so the national market is difficult," says More Music's Sergio Martínez (*right, top*). "We have lots of talented artists supported by very professional companies, but since 2009 we've had the biggest reduction of the market's volume. Many minor festivals disappeared and local public administration is bankrupt so, sometimes, we don't even get paid for performances. You could say, that Catalan companies are trying to survive first and export our music in the meantime."

Still, within those Catalan borders are points of strength, even if territories beyond them are relatively uncharted. "The Catalan music market has experienced remarkable development during the last 10 years," says Richard Robles (*right, second*), co-director of Sonar music festival and professional conference. "Despite the recent economic downturn, the music industry has been growing consistently, particularly in the live sector."

He also points to developments with international players: "The live scene is thriving in Catalonia and covers everything from small capacity venues to big festival events. International investors have started to recognise this potential and we have seen British entrepreneurs joining the Spanish market in recent years, with Vince Power taking over Benicàssim for example. We are sure that the fluxes will continue to increase. I believe that this territory has the perfect ingredients to continue developing a healthy live sector."

Enric Pedascoll (*right, third*), director of record label and management company Buono Music, pays tribute to the strong foundations and support music sees in Catalonia. "The creative force and the artistic level of musicians here are the territory's strongest aspect," he says. "There are also very good music schools and the support from the Catalan government is also strong."

Not everyone in the market is quick to congratulate the government, however. Outstanding Artists' Davyd gives a contrasting assessment, saying that the industry has suffered from the removal of "support from sponsors and government", which

comes at a time when recorded music is struggling, as it is across the rest of the world.

President of independent record company Blanco y Negro Felix Budget (*left, bottom*) has governmental qualms that music execs around the world are likely to relate to. "The market for live music is very active and vital," he tells *Music Week*. "Every day there is a variety of concerts and festivals. People are always ready to go out and enjoy live music of any style.

"However, we can't say the same for recorded music," he continues. "Thanks to the inefficiency of the government in approving hard measures against piracy, nowadays everybody can find any music for free and obviously that makes it difficult to find people ready to pay for it."

Looking to the future, that pride in the Catalan product is present again. "It's difficult to assess the future when we are in the middle of an economic storm," says Mar Pérez Unanue of Catalan! Music, a label created by the Catalan Institute for the Cultural Companies to promote the work of local musicians and artists. "But talent is not lacking in Catalonia and many companies, with more flexible working structures, could better adapt to the new situation that will emerge once the economic crisis is over.

"They are already looking for new solutions, such as crowd funding, so that constantly emerging talent has its proper place in the market," she adds.

Enric Pedascoll reiterates, "The key to ensuring a positive situation in the future is to be able to go abroad, to assume the challenge of the internationalisation of the music being produced



BREAKOUT SAVE THE DATE



Breakout's monthly showcase for new and breaking acts returns on Wednesday, May 9 at Proud Galleries in Camden.

Breakout teams up with Institut Ramon Llull and The Great Escape to host 'Catalan Sounds on Tour' in London.

Featured acts include Amics del Bosc, Maika Makovski (*pictured right*)

and Seward.

"I've been spending a bit of time in Barcelona over recent years and have seen some great shows from some of the bigger bands out of there like Pinker Tones, Muchachito," said organiser All Night Long Productions' Gary Prosser (*inset*).

"The city is bursting with music, a lot of it unheard and innovative. It's easy to do business there, and they are keen to work."



here. I would ask the UK music industry and other territories to be receptive with our music, which have very interesting values and quality."

Blanco y Negro's Budget is similarly positive about Catalan music going forward, even if his message is accompanied with cautious tones. "We can say that Catalan music is in a moment of transition and adaptation. We are trying to create a stable market situation with a global involvement," he says. "That goes for everything from artist promotion to the recording of live concerts.

"The future is optimistic," Budget concludes, "The lack of regulation on the internet and the consequent piracy problems still exist but Catalan companies have always known how to adapt to new technologies and how to get the most positive results possible."

Marc Lloret of Mercat de Música Viva de Vic – an international music exhibition and conference for the Catalan and Spanish music scene – shares the positive outlook. "Nowadays many Catalan bands are comparable to any other international bands," he says. "They have their own peculiarities, their own thematic universe with their own languages.

Maarten van Wijck of La Cúpula Music, a company that delivers a range of digital solutions for indie labels including distribution, marketing and sales tracking, is keen to marry technology and a strong independent scene to guarantee a bright future. "Barcelona as an epicenter is going through a very interesting, new creative phase," he says. Recently, new stages, festivals and venues are opening, and the same can be seen in surrounding cities such as Tarragona, Valencia and Girona. The future looks very good indeed, as long as we keep in mind that a good music market needs a healthy, independent underground scene to nurture it. Combine this with connectivity, interesting music business initiatives and La Cúpula Music, and the possibilities are very promising."

IRL's Maria Llado concludes with a final message to the UK music industry and territories worldwide: "There is a real market opportunity in the Catalan musical industry. There are plenty of opportunities to find some of the best and, as yet, undiscovered musicians and companies right here in Catalonia."

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INTERVIEW MELODY GARDOT**THAT SWEET MELODY**

Decca-signed jazz star gives her thoughts on the record business and her new album *The Absence*...

INTERVIEW

BY TINA HART

International jazz sensation Melody Gardot is sitting in rainy London, chatting to us about why her forthcoming album, *The Absence*, is a livelier affair than its predecessor.

Just as well she didn't record it in drizzly Blighty: the LP, released on May 28, is inspired by her travels to tropical climes - including Brazil, Hawaii and the Mediterranean.

It's her first album since 2009's *My One and Only Thrill* - and according to Gardot, it saw her acting like a "crazy kid" with producer Heitor Pereira to create a record that is a "musical passport to a sunnier place"...

It's been more than three years since you released your last album. What have you been up to since? We toured for about a year and a half and then took the same amount of time off. The last album fell immediately after the one before had its run around the world - it was pretty swift and intense. I was in a bit of a neuroses when I came off the tour. I realised I had gone really hard, really heavy and fast and needed to pause for a moment. I always say that writing comes in a moment of great pause.

Can you kind of describe the vibe of *The Absence*? Very spirited. It represents a year-and-a-half of my life. It's not like the music we've done before - and that's on purpose. I don't ever intend to make a record the same twice. By the nature of the way the music sounds you can see the places that I've been.

Without any explanation you can feel a bit of the sound and joy, like a passport to a sunnier world.

It's a less balladic sound than the last album. Why is that?

I spent so long touring the last record. I pretty much mastered the sense of a ballad and I didn't want to have to necessarily repeat that. I forced myself to experience something different which brought about for me, for the first time, a feeling of joy. Especially in South America in Brazil, people who live underneath the beaming sun - there's so much joy. It made my heart well up to the point of exploding.

Music was the thing that connected all of us despite not being able to speak the same language. Behind that, it was unification - and even now on the record like I can touch other languages and feel comfortable because they came through the music in a very natural way. You have different tastes and flavours - like Carmen Miranda meets Eartha Kitt meets something dirty like a street musician combined with all the inspiring women that brought about this music. This is a female record for sure, I feel very feminine at this point in my life.

You worked a lot with Heitor Pereira (inset) on the record and said he's an amazing crazy genius - what did that craziness entail?

I asked to use leaves and things like that as sounds. We used some pretty crazy things. One of the sounds is this [flicks nails], the simplicity of this, just for the percussion. Simple, little things. Most of what we used are not traditional



RIGHT
The Absence: the new album is out on May 28 (via Decca) Single *Amalia* is out on May 21.



ABOVE
Melody-packed: Gardot's previous works: *Worrisome Heart* (2008) and *My One and Only Thrill* (2009)

sounds, just things from around the world, recordings from different places.

As a musician [Pereira] is an incredible writer and guitarist. He's just like perfectly crazy out of his mind, and so am I. So when you put two people in a room like that, we're not like you would think. We're actually relieved because we're both thinking outside the box so much. I've been told by a lot of people that we were a bit like "aah!". When he was a little bit excited to do percussion on a lampshade, so was I. It was great because we were like kids - laughing, dancing. The outtakes are the greatest part and they're not out; they're fantastic [laughs].

Do you have any particular ambitions for the record?

The only thing I aspire for is to be able to create beautiful things. I was at a radio station in London this week and they were talking about the charts, I was like, "Are they singing or racing, what's happening?!" I'd rather be at the top of a mountain than at the top of the charts because you're near to a beautiful set of stars - the only ones I'm interested in.

Music is such a personal journey for me. Now having found some joy I'm also coming into first steps of feeling like I'm becoming a woman. It's very strange. I heard it the first time I heard myself singing with Charlie Haden - I sounded different. I had the confidence to present myself nude for the album cover photoshoot (see above). I was free, at home, at peace in that moment.



"I'd rather be at the top of a mountain than at the top of the charts because you're near to a beautiful set of stars - the only ones I'm interested in" MELODY GARDOT

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DALEY TANLINES COM TRUISE NEW LOOK MAX COOPER KORELESS GEMMA HAYES
SHABAZZ PALACES WHEN SAINTS GO MACHINE CAVE PAINTING MAN LIKE ME WE HAVE BAND
FRANÇOIS AND THE ATLAS MOUNTAINS JAMIE N COMMONS KARIMA FRANCIS EAGULLS TOY
BOS ANGELES KWES YOUNG DREAMS GROSS MAGIC DISCLOSURE WE BARBARIANS DOLDRUMS
JONQUIL HEY SHOLAY I.R.O.K. NOVELLA CYMBALS FANZINE POND EXITMUSIC HAIM
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BODY TALK BPI/MPA**SYNC OUTSIDE THE BOX**

The BPI/MPA/UKTI Sync Licensing Mission jetted off to Los Angeles last week – offering UK companies important access to knowledge, contacts and potential deals in a lucrative market

LICENSING

■ BY JULIAN WALL,
DIRECTOR OF INTERNATIONAL EVENTS, BPI



Good news: the UK is continuing to make music that the world wants to hear – and nowhere more so than in the US, where UK artists took over 12% of the market in 2011.

Last week in Los Angeles, another group of Brits in the form of the BPI/MPA/UKTI Sync Licensing Trade Mission 2012 continued this on-going assault on the US market. Over 40 delegates representing independent labels, distributors, publishers, managers, producers and even a small number of individual composers were on the trip.

They learnt all about sync licensing in the world's largest market, with a three-day programme of panels, presentations and keynotes from the key music supervisors and sync agencies currently operating in LA.

Held in the prestigious and intimate surroundings of Studio A at the Capitol Records Tower in Hollywood – just the week before vacated by The Beach Boys finishing off their 50th anniversary album – the delegates were given a crash course into how this market operates. They walked away with what one delegate called “a diploma in sync”. Panel topics covered everything from the composition of the score to how to pitch to music sync agents – right through to the signing off on the business affairs paperwork to complete the deal.

The aptly named ‘Hit The Ground Running’ music placement company – headed by resident Brit Jason Alexander – started the proceedings with the simple observation that the “best way to get your music noticed is to be over here and meet people”.

This was certainly something that the mission programme majored in over the duration, as close to 60 US executives came and gave their advice and opinions to the delegates, who in turn took advantage of the opportunity to service their music directly to the speakers.

The programme was broken up by site visits to NBC Universal Television offices and Disney/ABC Television studios, where delegates could see the whole sync licensing process in situ. The mission was rounded off by an evening reception at the British Consul General's official residence, where delegates could socialise with the music supervisor community and a range of guests from the wider entertainment community in Los Angeles.

The true commercial value of these exercises generally takes some time to percolate through, but



there can be no doubting the sense of opportunity that was felt by the UK crowd.

First time delegate Tim Lee of Tummy Touch Music said: “Despite having been in this industry for over 20 years, I learned something new from every panel that I have no doubt we will be profiting from for years to come.” Bucks Music's Jonathan Tester also made the point that “although it might take some time to measure the full benefit, as a platform for learning the mission programme shone”.

For Alex Kassner of Kassner Music, the mission was “a fantastic opportunity to learn about the dark

arts of pitching through hearing from the inside”. Returning delegate Paul Tunkin from Blow Up Records reckoned that “the level of contacts gained from the event is exceptional” and that attending the event two years running, “consolidated and reinforced the contacts made”.

Recent BPI research data put the value of the music synchronisation as being currently worth about £22 million to the UK industry. The sync market is frequently one in which the independent sector – being in a position to move rapidly and offer more cost-effective solutions – is at a distinct advantage.

In many instances indies own the two rights needed for sync licensing and the partnership between the BPI & Music Publishers Association (MPA) in this respect, provides the bedrock of the mission, now in its eighth year. UK Trade & Investment's office facilitates the whole event with their on the ground team in LA.

It is through co-operative exercises such as these that we, alongside the MPA and UKTI, can really help our respective memberships in cutting through and going direct to where the business really is.

This is further emphasised by Stephen Navin of the MPA who observed: “The synchronisation market remains extremely competitive and is ever-more important to publishers' bottom lines. The value of being introduced to a number of key players in the world's most important market cannot really be overstated and the feedback from the 2012 Mission suggests that this may well have been the best one yet.”

ABOVE
‘Best Mission yet’! The MPA and BPI took members to meet sync agencies at the Capitol Records Tower – whilst Julian and his delegates networked with potential clients (and Lemmy) at the British Consul General's US residence

RETAIL

HIGH STREET HEROES

MUSIC WEEK SALUTES THE INDIE RETAILERS STILL FIGHTING THE GOOD FIGHT

Give us a brief history of Soul Brother Records...

The store opened in 1994. Prior to that we'd been doing record fairs and mail order while I personally had been selling records on and off since 1971 when I was a kid. I had a business doing it part time for 10 years and I've been doing it full time since '92.

Basically the business mushroomed and we decided to open the store. That took off throughout the '90s and the early part of the 2000s. Then, as with many other stores, we started to be effected by downloads, our friends Amazon and others operating from the Channel Islands and undercutting everyone.

But it's started to come back again. In the last year or so things have really picked up, particularly in the store. The mail order side of things is still a bit depressed but the physical store is doing really well.

How was Record Store Day for you this year?

Really good, well up on last year. It was the fourth year that we've been involved. We specialise in soul and jazz along with a little bit of blues and reggae and this year there were a lot more exclusive releases for our kind of music, which really helped us.

It wasn't a record day in terms of turnover but, in terms of number of people served, it definitely was a record day. It is the busiest day of the year now, definitely, but going back right over our history we have had days where we've been busier. Generally that's been when we've had a big vinyl collection and have sold a lot of records to a few people.

You said that business is up generally, what's the reason for that do you think?

Obviously you get days when business isn't very good but



SOUL BROTHER RECORDS

1 Keswick Road
London, SW15 2HL
t 020 8875 1018
w soulbrother.com

Co-owner: Laurence Prangell

'Amazon and HMV.com have put their prices up. That will definitely help us'

LAURENCE PRANGELL, SOUL BROTHER

generally, over the last six months, we're well up compared to a year ago.

I think there are a lot of things we've done to cause that. Over the years the mail order side overtook the store and we focused our attention more on that. We had a separate office around the corner, which we were operating from and since the lease has been up we've moved so that we're all back together in the same store.

That's helped enormously and has given us a real inputus because everyone's here and

we can deal with people far more easily.

We also extended our range. We put in a blues section, extended the reggae section and put in more vocal jazz like Frank Sinatra. That seems to have worked for a lot of the local people as well.

We've also noticed a big increase in vinyl sales. That's gone up a lot in the last six months or so.

Is there anything that the music industry could be doing to help indie retailers more than they already are?

I think they could be releasing more records. The one thing that has held us back so far this year is that there have been hardly any major label releases. You can only sell what you've

got and not having a volume of quality soul and jazz releases, particularly from major labels, has really put a dent in our sales. Most of what we've had has been independent.

You mentioned Amazon and other companies based in the Channel Islands - the LVCR loophole has, of course, been closed recently...

Yes it has and I've noticed that both Amazon and HMV.com have put their prices up. HMV.com in particular has gone up hugely. That will definitely help us. It hasn't made a big difference yet because it's still early days but it will do when people work out that there isn't as big a difference in prices anymore.

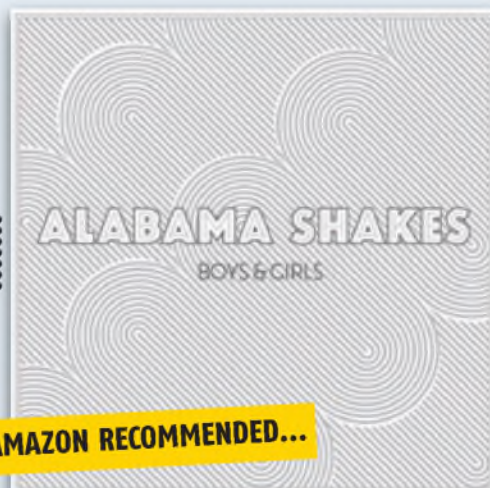
INTERNET vs HUMAN

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



WE SAID WE LIKED...

BLACK KEYS El Camino



AMAZON RECOMMENDED...

ALABAMA SHAKES Boys & Girls



LAURENCE RECOMMENDED...

BLOOMFIELD, KOOPER... Super Session

FOPP Top 10 retail chart		
POS	ARTIST	ALBUM
1	SPIRITUALIZED	Sweet Heart Sweet Light
2	ALABAMA SHAKES	Boys & Girls
3	KING CREOSOTE & JON HOPKINS	Diamond Mine
4	NEIL YOUNG	Cow Palace 1986
5	BRUCE SPRINGSTEEN	Wrecking Ball
6	LOW ANTHEM	Smart Flesh
7	LANA DEL REY	Born To Die
8	COUNTING CROWS	Underwater Sunshine
9	FEIST	Metals
10	GRAHAM COXON	A+E

iTUNES Top 10 retail chart		
POS	ARTIST	ALBUM
1	VARIOUS	Now! 81
2	JACK WHITE	Blunderbuss
3	LANA DEL REY	Born To Die
4	TULISA	Young (Remixes)
5	VARIOUS	Keep Calm & Relax
6	ALABAMA SHAKES	Boys & Girls
7	VARIOUS	Now! Running
8	MARINA AND THE DIAMONDS	Electra Heart
9	OLLY MURS	In Case You Didn't Know
10	ADELE	21

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

REISSUE/REPACKAGE

BLUR 21 The Box **EMI/July 30**



21 years since Blur modestly entered into the music scene with their debut (now gold-selling) album, the band are celebrating their landmark birthday by releasing: **The Box**.

A compilation of goodies 'personally compiled by the band' will be on sale from July 30 priced at £157.99.

The Box gathers all seven studio albums (the first five remastered by Frank Arkwright in Abbey Road Studios) plus 65 unreleased tracks, 3 DVDs, a collector's edition book, an interview with the band and a special limited edition Seymour 7-inch vinyl. A second vinyl box set will also be available, with six of the seven albums on double-vinyl.

If the personal touch doesn't appeal, all 7 studio albums and each of the 6 LPs will be available individually.

PRICE CHECK						
	ARTIST / ALBUM	amazon	hmv.com	iTunes	play.com	TESCO
	JASON MRAZ Love Is A Four Letter...	£8.99	£10.00	£ 7.99	£8.99	£8.99
	TRAIN California 37	£8.99	£10.00	£7.99	£9.49	£9.37

PRE-RELEASE BONAMASSA HITS TOP 10 AT AMAZON, TOP 5 AT PLAY

Joe Bonamassa has launched an axe-wielding invasion on the upper levels of both Amazon and Play's pre-order charts this week. His 10th studio album, *Driving Towards The Daylight*, reaches No.9 at the former and gains Top 5 status by clinching No.4 at the latter. The powerful blues man can't claim success



right across the board, however. He's fails to show his face at HMV.

Bonamassa has leap-frogged Ren Harvieu's *Through The Night* at Play, then, which remains in the fifth spot, while Maximo Park's *The National Health* gets bumped up to bronze behind Slash and Kaiser Chiefs, still in

second and first.

Amazon's pre-order chart remains the same as last week down to fifth where Richard Hawley's *Standing At The Sky's Edge* replaces The Cult's *Choice Of Weapon*, which sinks to No.7 as David Bowie's *Ziggy Stardust And The Spiders From Mars* reissue moves up to six.

Keane steps up from second at HMV this week to top the table with *Strangeland*. One Direction's *Live In Concert* moves 5-2 while Chris Brown's *Fortune* sits in third.

Garbage's *Not Your Kind Of People* move from 8-5 just above My Bloody Valentine's *Loveless*, which remains in the No.6 spot.

AMAZON PRE-RELEASE			
POS	ARTIST/ ALBUM / LABEL		
1	SLASH... Apocalyptic Love <i>Dik Hayd Int.</i>		
2	KEANE <i>Strangeland Island</i>		
3	REN HARVIEU <i>Through The... Island/Kid Gloves</i>		
4	RUSH <i>Clockwork Angels Roadrunner</i>		
5	RICHARD HAWLEY <i>Standing At... Parlophone</i>		
6	DAVID BOWIE <i>Ziggy Stardust EMI</i>		
7	THE CULT <i>Choice Of Weapon Cooking Vinyl</i>		
8	MY BLOODY VAL <i>Ep's 1988 - 1991 Sony</i>		
9	JOE B <i>Driving Towards The Daylight Provogue</i>		
10	PALOMA FAITH <i>Fall To Grace Epic</i>		
11	GARBAGE <i>Not Your Kind Of People Stunvolume</i>		
12	ADAM LAMBERT <i>Trespassing 19/RCA</i>		
13	PAUL BUCHANAN <i>Mid Air Newsroom</i>		
14	HAWKWIND <i>Onward Eastworld</i>		
15	MELODY GARDOT <i>The Absence Decca</i>		
16	TENACIOUS D <i>Rize Of The Fenix Columbia</i>		
17	ULTRAVOX <i>Brilliant EMI</i>		
18	SIGUR ROS <i>Valtari Parlophone</i>		
19	MY BLOODY VAL <i>Isn't Anything Sony BMG</i>		
20	RUMER <i>Boys Don't Cry Atlantic</i>		

HMV PRE-RELEASE			
POS	ARTIST/ ALBUM / LABEL		
1	KEANE <i>Strangeland Island</i>		
2	ONE DIRECTION <i>Live In Concert Syco</i>		
3	CHRIS BROWN <i>Fortune RCA</i>		
4	GARBAGE <i>Not Your Kind Of People Stunvolume</i>		
5	MY BLOODY VAL <i>Loveless Remastered Sony</i>		
6	ADAM LAMBERT <i>Trespassing 19/RCA</i>		
7	GOSSIP <i>A Joyful Noise Sony</i>		
8	CALVIN HARRIS <i>New Album Tbc Columbia</i>		
9	PALOMA FAITH <i>Fall To Grace Epic</i>		
10	LLOYD <i>King Of Hearts Interscope</i>		
11	THE CULT <i>Choice Of Weapon Cooking Vinyl</i>		
12	PLAN B <i>Ill Manors 679/Atlantic</i>		
13	RICHARD HAWLEY <i>Standing At... Parlophone</i>		
14	TENACIOUS D <i>Rize Of The Fenix Columbia</i>		
15	LADYHAWKE <i>Anxiety Island</i>		
16	MY BLOODY VAL <i>Isn't Anything: Sony BMG</i>		
17	MY BLOODY VAL <i>Ep's 1988 - 1991 Sony</i>		
18	REN HARVIEU <i>Through The... Island/Kid Gloves</i>		
19	SCISSOR SISTERS <i>Magic Hour Polydor</i>		
20	NEIL YOUNG <i>Americana Reprise</i>		

PLAY.COM PRE-RELEASE			
POS	ARTIST/ ALBUM / LABEL		
1	KAISER CHIEFS <i>The Singles 2004 - 12 Polydor</i>		
2	SLASH <i>Apocalyptic Love Dik Hayd Int.</i>		
3	MAXIMO PARK <i>The National... V2/Mercury</i>		
4	JOE B <i>Driving Towards The Daylight Provogue</i>		
5	REN HARVIEU <i>Through The... Island/Kid Gloves</i>		
6	SCISSOR SISTERS <i>Magic Hour Polydor</i>		
7	ALEXANDRA BURKE <i>Heartbreak On... Syco</i>		
8	LINKIN PARK <i>Living Things Warner Brothers</i>		
9	LADYHAWKE <i>Anxiety Island</i>		
10	TENACIOUS D <i>Rize Of The Fenix Columbia</i>		
11	THE CULT <i>Choice Of Weapon Cooking Vinyl</i>		
12	RUSH <i>Clockwork Angels Roadrunner</i>		
13	METALLICA <i>The 30th Anniversary Future</i>		
14	SPECTOR <i>New Album Tbc Fiction</i>		
15	GARBAGE <i>Not Your Kind Of People Stunvolume</i>		
16	DELAIN <i>We Are The Others Roadrunner</i>		
17	THE HIVES <i>Lex Hives Columbia</i>		
18	LEONA LEWIS <i>Glassheart Syco</i>		
19	BEACH HOUSE <i>Bloom Bella Union</i>		
20	PALOMA FAITH <i>Fall To Grace Epic</i>		

LAST.FM HYPED TRACKS			
POS	ARTIST/ ALBUM / LABEL		
1	DAVID G FT. USHER <i>Without You Postiva</i>		
2	LITTLE BOOTS <i>Everynight I Say A Prayer 679</i>		
3	MARINA & THE D <i>The State Of... 679/Atlantic</i>		
4	MARINA & THE DIAMONDS <i>Lies 679/Atlantic</i>		
5	RUFUS WAINWRIGHT <i>Candles Polydor</i>		
6	MILES KANE <i>Looking Out My... Columbia</i>		
7	CLOCK OPERA <i>The Lost Buoys Island</i>		
8	MARINA & THE D <i>Starring Role 679/Atlantic</i>		
9	CLOCK OPERA <i>Move To The Mountains Island</i>		
10	THE DANDY WARHOLS <i>Alternative... Naive</i>		
11	RUFUS WAINWRIGHT <i>Song Of You Polydor</i>		
12	CLOCK OPERA <i>11Th Hour Island</i>		
13	RUFUS WAINWRIGHT <i>Sometimes... Polydor</i>		
14	FEEDER <i>Oh My Big Teeth</i>		
15	RUFUS WAINWRIGHT <i>Barbara Decca</i>		
16	FEEDER <i>Hey Johnny Big Teeth</i>		
17	RUFUS WAINWRIGHT <i>Perfect Man Polydor</i>		
18	RUFUS WAINWRIGHT <i>Respectable... Polydor</i>		
19	THE DANDY WARHOLS <i>The Autumn... Naive</i>		
20	MARINA & THE D <i>Fear & Loathing 679/Atlantic</i>		

SHAZAM TAG CHART			
POS	ARTIST/ ALBUM / LABEL		
1	RITA ORA FT. TINIE T <i>R.I.P. Columbia/Roc Nation</i>		
2	D'BANJ... <i>Oliver Twist Mo'Hits/Mercury</i>		
3	FAR EAST M... <i>Live My Life Interscope/Cherrytree</i>		
4	RUDDIMENTAL... <i>Feel The Love Asylum/Atlantic</i>		
5	LAWSON <i>When She Was Mine Polydor</i>		
6	DJ FRESH FT. DIZEE R <i>The Power MoS</i>		
7	MATRIX & F... <i>All I Know Viper/Metro/3 Beat</i>		
8	MAROON 5 FT. WIZ K <i>Payphone A&M/Octone</i>		
9	THE WANTED <i>Chasing The... Global Talent/Island</i>		
10	GEMINI FT. GRETA <i>Fire Inside Inspected</i>		
11	JENNIFER LOPEZ... <i>Dance Again Epic</i>		
12	CHOIR OF YOUNG... <i>Hollow Talk Ghostly</i>		
13	CHERYL COLE <i>Call My Name Polydor</i>		
14	SKEPTA <i>Make Peace Not War 3 Beat/AATW/BBK</i>		
15	RIHANNA FT. CHRIS B <i>Birthday Cake Def Jam</i>		
16	SCISSOR SISTERS <i>Only The Horses Polydor</i>		
17	REBECCA FERGUSON <i>Glitter & Gold RCA</i>		
18	MAC MILLER <i>Frick Park Market Rostrum</i>		
19	DOT ROTTEN <i>Overload Mercury</i>		
20	KEANE <i>Silenced By The Night Island</i>		

FEATURE INDUSTRY PROJECTS

AIM Chief Alison Wenham recently launched a CD Library in memory of late husband Nick at London's Royal Hospital for Neuro-disability, giving patients access to over 3,000 albums. The initiative was widely supported by the industry, with music donations across both major and indie labels - plus hardware donated by Tesco and distribution services looked after by Graham Lambdon of MSE Group. Alison now plans to open more libraries in hospitals across the country. Here, she describes why she's proud to have established the library - and why it's so important to the hospital's patients...

A SIMPLE GIFT, CHANGING LIVES

PROJECTS

■ BY ALISON WENHAM

On Thursday April 19, with the generous support of Tesco, The MSE Group and all the UK record companies, a unique new facility was launched at the Royal Hospital of Neuro-disability in Putney. A brand new CD lending library containing 3,000 CDs is now available to all the 240 patients who are long-stay residents at this very special hospital. It is called the Wenham CD Library, after Nick Wenham.

Everyone reading *Music Week* knows they're very lucky to be working in this industry and we are sometimes understandably a bit blasé about our ability to listen to all the music we like or see any band we choose, but not everyone is as lucky.

A very few people find themselves in such a hospital as the RHN, and once there, it usually becomes their permanent home. They leave behind a world where they can control their lives, professions, homes and families - 'normal life' - to one where they are massively dependent on the support of this very special hospital. It is the leading national hospital for people with severe and complex brain injury caused by accident, injury or disease.

We came across this hospital when my husband was a patient there after a massive brain haemorrhage in 2000. He died in 2010, but in the 10 years he lived, he enjoyed a great quality of life, sharing his love of music with others in the hospital and we have an enormous amount to thank them for.

The idea for the CD lending library was to address the fact that the patients had no access to a comprehensive range of music. For a start the patients are aged from 18 to 80. Local radio stations and others made regular donations of CDs but inevitably it was a patchwork of random titles. Being able to provide a full range of music so that everyone could once again enjoy his or her favourite music and discover more was a simple goal but one with massive benefits.

You may wonder why we didn't install up to the minute new technology - a Spotify service, for example. Well, it isn't that simple, and old technology works so much better for patients who cannot move or communicate well. The library will be open every day, patients and their carers come and look at the range, the catalogue is computerised so even for patients with little or no communication, using the unique eye-gaze technology developed by the hospital they will be able to find the artists they like.

The library is a simple gift from the industry and I want to thank David Joseph, Nick Gatfield, Andria Vidler, Chris Ancliff, Rob Salter,



RHN chief Angus Somerville and Alison Wenham at the launch of the Wenham CD Library



Paul Bursche (Sony) with Daniel Jones (Head of Recreation & Leisure, RHN)

ABOVE/RIGHT Support industry figures turned out in force at the library's launch

Graham Lambdon, Pete Thompson, Michel Lambot and Jonathan Morrish for their support and generosity.

We would like to roll out the concept to other long-stay hospitals - so please don't give up on the CD just yet!



Philippa Jayanathan (director of Long Term Care, RHN), Geoff Coyne (Lead Chaplain, RHN) and Simon Wills - director, Absolute Marketing and Solutions

THE MUSIC 'IT'S A REMINDER OF GREAT THINGS'

Nick Wenham's former colleague

Jonathan Morrish on the library's opening:

"I was a colleague of Nick's at CBS/ Sony Music when he was there in the Eighties and Nineties and his untimely death in 2010 served, and still serves, as a timely notice that none of this is a rehearsal.

"It was impossible not to like Nick so, given his condition, it was always especially wonderful to see him at the regular company reunions which have taken place over the years since those halcyon times when he appeared on top form and genuinely embraced the atmosphere of good-time reminiscence!

"Music is indeed undeniably valuable. It changes mood, behaviour. It creates

atmosphere. It can energise and stimulate and can also be a form of therapy. Nick clearly understood that both in the context of his own life but importantly also for others.

"Back then, as now, we are privileged, as Joni Mitchell sang, 'to stoke the star-maker machinery behind the popular song' and Nick was a consummate professional - a great stoker! But of course, in this wonderful business, the only thing that lasts is indeed the music.

"Therefore it is more than fitting, not just for all his former colleagues at Sony Music and later at Island but for all the industry, that this library of music in his name will serve as a permanent reminder

and legacy of him and the great things that we can do working together. And also how precious are life and music."

BELOW

From left: Jonathan Morrish (PPL), Sal Connolly, Daniel Jones and Alison Wenham



VIEWPOINT ONLINE MUSIC**MUSIC STREAMING IS ABOUT MORE THAN SUBSCRIPTIONS****DIGITAL**

■ BY CLIVE GARDINER

A week never goes by without news/speculation/rumour and sometimes even actual data to fuel the debate around streaming services such as Spotify, Pandora, Deezer, Rdio, MOG, WE7 and Grooveshark. Are they the music industry's future, or its destroyer? Do they encourage discovery, or cannibalise sales? Should they be encouraged, or further restricted?

My issue with all the noisy postulating and positioning is that it's often narrowly focused and Spotify-centric. The latter is no surprise as they are the global streaming leaders and pioneers and have achieved some brilliant things to date.

A Spotify headline guarantees a read. But it is not correct to assume that all digital users want an on-demand model, even when it's free. At WE7 it took us two to three years to learn that our (mainstream) users wanted a guided 'sit-back' experience, and we evolved into interactive radio to better fit their needs. The more mainstream you go, the more help people need.

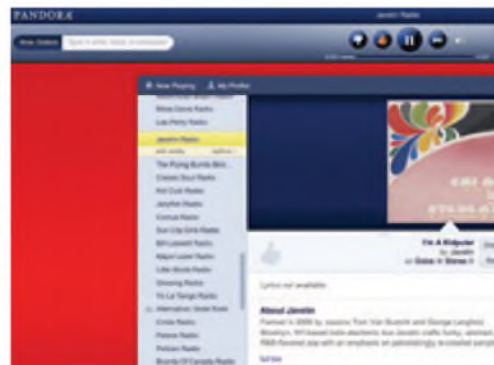
If on-demand subscription services can attract say 20% of available online users, that would be phenomenal. But what about the rest? What services are required to attract, engage and retain millions of new mainstream music fans into using licensed digital music?

I mean those who have not yet touched digital music streaming except YouTube and who sometimes want something more than standard radio. I mean those who will find an app like Spotify too challenging and want simple search,

"In the US, Pandora has shown how a mass market, simple-to-use interactive radio service can build significant traction without impacting growth of on-demand subscriptions and download sales"

click 'n' play that they can dip in and out of wherever they are online. I mean those who don't want to manage a large digital music collection and who will never pay a music subscription. And I mean those who want to stream music on their phone but may have dodgy mobile reception or limited data tariffs. The 'mass market' is completely different from the music obsessives, trendsetters and early adopters who work in music, media and tech.

There are 47 million people in the UK who regularly engage with some sort of radio. Many millions might be persuaded to spend some of their listening time using an interactive radio service. Replacing a play of a song already acquired and on a device with a new play of a live or cached stream from an interactive radio service can generate significant additional royalties for labels and



publishers, with every play at the same collective license rate. This is the opportunity that exists now. The services and the technology are already here.

Interactive radio can be developed without impacting the growing revenues from digital purchases and streaming subscriptions. Industry working groups' research has clearly shown that these are different consumer segments and satisfy different needs/benefits. So they need to be embraced and promoted with equal vigour.

In the US, Pandora has shown how a mass market, simple-to-use interactive radio service can build significant traction without impacting growth of on-demand subscriptions and download sales. Pandora has 125 million registered users - nearly half of which are active - and they have recently announced reaching 1 billion listening hours for the first time, representing more than 5% of total US radio listening.

They have taken more than a decade to reach their current scale, with mobile usage being the critical growth driver. Pandora is predominantly a free-to-use service funded by advertising, and uses a statutory collective license from SoundExchange for the recording rights. Pandora pulled out of the UK and say they will not re-enter because the rates here are too high.

For five years I've driven music licensing strategy at We7.com, a UK based digital music startup. We7 has always been targeted to and successful with the mass market. From scratch, we built a mainstream user base of up to 3 million monthly unique users attracted by our simple click 'n' play website and widgets, and our strong commitment to editorial. It is a unique audience, with Comscore saying only 2% of We7 users also use Spotify.

In response to our users' behaviour, We7 has focused more and more on interactive radio -



ABOVE
Open-minded: Clive Gardiner encourages the trade to bear in mind non-Spotify models such as those used by Pandora and We7 when discussing streaming

simply enter an artist or song or genre, and a playlist/station will be generated for you based upon one or a combination of relational databases.

The user can't see what songs are coming next, so it's a much simpler, 'sit-back' user experience than full on-demand, and one that will live or die by the quality of the results. From Pandora's US success, it's clearly a functionality that can engage large numbers of new people, some of whom may outgrow this layer and move onto more sophisticated on-demand services in the future.

Building viable interactive radio services at the same time as growing on-demand subscription services is a win-win for all. The mainstream music lover is fickle, spoiled for choice and able to access all the music they want somewhere online. To win them over will be very hard. To do so needs more than one song.

CLIVE GARDINER is a digital content expert and music industry executive who has just left We7 after five years. He is contactable on email at: divegardiner@gmail.com

PEOPLE

PERSONNEL DONALD AND TERRY TAKE TOP ROLES AT COLUMBIA

■ COLUMBIA UK / SONY



MIKE SMITH (left) has left his MD role at the Sony label, and has been replaced by new co-presidents **ALISON DONALD** (right) and **MARK TERRY**.

The duo will assume all responsibility for the running of the imprint and will report to Sony Music chairman and CEO Nick Gatfield.

Gatfield said of Smith's departure: "I want to thank Mike for his contribution to Columbia Records over the last six years. He is a strong creative executive and I wish him well in all his future endeavours. We are actively exploring ways for us to work together in the future."

Of the new appointments, he commented: "Alison and Mark are exceptional executives with a

wealth of experience between them. Their complementary skills will drive Columbia to new creative and commercial heights."

Terry, a previous Music Week Award winner, left his role as general manager at Atlantic Records in February – where he served for two years, steering campaigns for Paulo Nutini and Bruno Mars, as well as developing those that broke Plan B, Rumer, Ed Sheeran and Christina Perri.

He said of his new role: "I'm really excited to be joining Nick at Sony and be working alongside Alison. Columbia is an iconic label with an incredible heritage and I can't wait to join the team, and with Alison help take it to new successes."

Donald joined Columbia Records in September 2011 as senior director of A&R. Smith recruited her, calling her "one of the most accomplished executives in the business". Previously she had been managing director of Chrysalis Music (signing artists including Laura Marling, Fleet Foxes, and Cee Lo Green), where

she served for ten years, and head of A&R at Warner Chappell Music.

She said of her new role: "I'm looking forward to the new challenges ahead at Columbia, and I am delighted to be working alongside Mark as we take Columbia from strength to strength."

■ NORDOFF ROBBINS



Following 21 years at the music therapy charity serving as director, MD and CEO, **PAULINE ETKIN** will step down

from her post at the national music therapy charity in early 2013 as she retires.

During Etkin's total of 28 years at Nordoff Robbins, she also worked as a music therapist with children and adults and headed up the organisation's Training Programme for over 10 years.

From 2004 onwards, she

facilitated the expansion of the charity from being London-based to the national charity that it is today.

Nordoff Robbins chairman, David Munns said: "The organisation has gone through great change and growth under Pauline's strong and focused leadership, and the legacy she leaves is one which she should be proud of."

"On behalf of everyone whose life she has touched and harnessed with her passion and commitment, I would like to thank Pauline for all that she has given and achieved."



■ UNIVERSAL

SIMON

GAVIN has left Universal Music after almost two decades at the company. Most recently

he became MD of Decca-affiliated label Verve - it was confirmed last week that Universal has closed the UK division of the imprint.

Previously, while running A&M, Gavin enjoyed huge success with Duffy's debut 2008 album *Rockferry*.

He said: "I've had an amazing 18 years working for Universal and have been privileged to have been managing director for two legendary labels, A&M and Verve. I'm proud to have signed and A&R'd some of Universal's most successful global acts."

Elsewhere at Universal, **ZACH HOROWITZ** has been appointed chairman and CEO of Universal Music Publishing Group, moving from his position as president and chief operating officer at UMG.

He will still oversee the company's government relations and public policy activities in his new role, as well as retaining his status as a board member for both UMG Management and Vevo.

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

#27 **Chris Smith**, BASCA, PCAM, CRA

Before becoming a representative at various music organisations, Smith established himself as one of the UK's leading producers and composers of media music having created pieces for national, pan-European and global advertisers including Budweiser, Coca-Cola, Expedia, Philips, Renault. This is in addition to songwriting and an abundance of TV and radio work and scores for the screen and stage.

He is actively engaged with issues facing the music industry and sits on the board of PCAM (Society for Producers & Composers of Applied Music) and the committee of the Creators' Rights Alliance (CRA).

For the past three years he served as one of BASCA's (British Academy of Songwriters, Composers and Authors) media executives and acted as its representative to the Federation of Film &



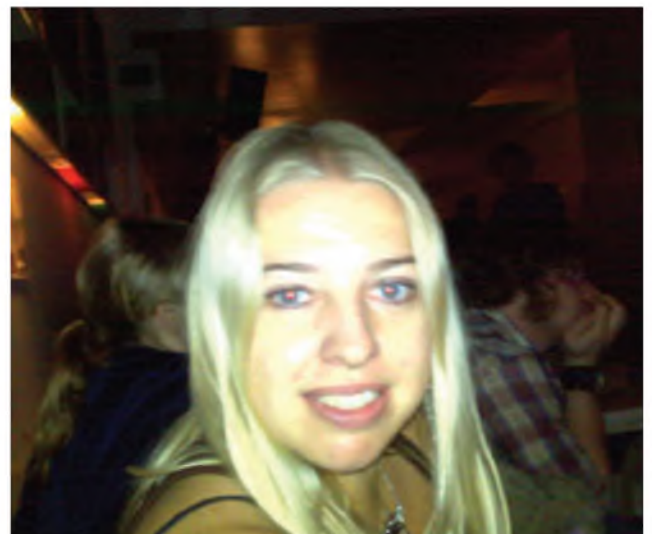
Audio-Visual Composers of Europe (FFACE).

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

Mel Brown, Founder, Impressive PR

"My big break came around 23 years ago when I offered myself up as an intern to the press department at Arista Records. After three months I had made myself indispensable and was then made permanent and promoted to full publicist with my own roster of acts, working with many huge industry names including Simon Cowell, Martin Heath, Denis Ingoldsby, Paul Hitchman and Nigel Grainge. These A&R guys all impacted on the kind of acts I worked on, which was extremely broad (from pop to rock and everything in-between). They

gave me an extremely good foundation. I have gone on to run a successful PR company looking after all kinds of music, now 15 years old, and with a team of nine staff. Without the encouragement of my fantastic mentors Sue Brown, Anton Pace, Judith Weaterton, Chris Carr and Pandora George I may not be doing music PR now – those people were key in the development of the skills I have today."



TOP TIP: Work experience is invaluable. I have personally hired many interns who have turned out to be amazing publicists. Three month stints are usually best. I would interview anyone that has those kind of internships on their CV above anyone else when I look for the assistant role. They are the stepping stone into PR.



54 **SINGLES & ALBUMS**

Jack White topples Adele as solo LP *Blunderbuss* takes the No.1 spot on the Albums Chart

CHARTS FOCUS

56 **UK AIRPLAY**

Carly Rae Jepsen's (left) radio performance catches up with her blitz on the sales chart

57 **EU AIRPLAY / INTERNATIONAL**

Jason Mraz on the up but he is frustrated for the US No.1 spot – as he was in the UK

58 **INDIES & COMPILATIONS**

Jack White mirrors his OCC Albums Chart success with a similar one on the Indie list

59 **CLUB**

Sebastian Ingrosso (left) and his new collaborators come Calling on Upfront chart

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Alan Jones with the latest moves on the weekend and midweek charts

62 **KEY RELEASES & PRODUCT**

Introducing new albums from Justin Bieber, Richard Hawley and Brendan Benson



CHARTS UK SINGLES WEEK 17



For all charts and credits queries email isabelle.nesmon@intentmedia.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

Main chart table with columns for rank, weeks on chart, artist/title, and album info. Includes entries for Carli Rae Jepsen, Calvin Harris, Fun Feat. Janelle Monae, Conor Maynard, Jessie J feat. David Guetta, Alex Clare, Gotye feat. Kimbra, B.O.B, Nicki Minaj, Train, Sean Paul, John Legend, Marina and the Diamonds, Azealia Banks feat. Lazy Jay 212, Justin Bieber, Jason Mraz, Flo-Rida feat. Sia, Sway, David Guetta feat. Sia, Swedish House Mafia, Usher, David Guetta feat. Nicki Minaj, Chris Brown, Katy Perry, Drake feat. Rihanna, Emeli Sande, Jessie J, Olly Murs, Stereophonics, The Script, Rizzle Kicks, LMFAO, Jay-Z & Kanye West, The Fray, Kings of Leon, Linkin Park, Kelly Clarkson, LMFAO, Rihanna feat. Calvin Harris, Maroon 5 feat. Christina Aguilera, DJ Fresh feat. Rita Ora, Alexa Goddard, U2, Beyonce, Birdy, Ed Sheeran, Ed Sheeran, Train, Phil Oakey & Giorgio Moroder, Lana Del Rey, Aerosmith, Labrinth, Plan B III Manors, Coldplay, Madcon, Jay-Z, Olly Murs, Ed Sheeran, Johnny Cash, Flo-Rida, Alannah Myles, Dusty Springfield, One Direction, Avicii, Miles Kane, Alanis Morissette, Lana Del Rey, The Script, Labrinth feat. Tinie Tempah, LMFAO feat. Lauren Bennett & GoonRock, Christina Perri, Shakira feat. Freshlyground, Glee Cast, Jessie J feat. B.O.B, and The Jam.

Table of chart entries from 212 to 29. Includes titles like 'Dance With Me Tonight', '99 Problems', 'Beggins', 'Black Velvet', 'Blue Jeans', etc.

Table of chart entries from 34 to 58. Includes titles like 'How To Save A Life', 'Level Up', 'Hurt', 'I Don't Want To Miss A Thing', etc.

Table of chart entries from 59 to 74. Includes titles like 'Primadonna', 'Sexy And I Know It', 'She Doesn't Mind', 'Mama Do The Hump', etc.

Table of chart entries from 75 to 89. Includes titles like 'Kill You', 'Waka Waka (This Time For Africa)', 'Take Care', 'The Man Who Can't Be Moved', etc.

Key: ★ Platinum (600,000), ● Gold (400,000), ● Silver (200,000)

Official Charts Company 2012.

CHARTS UK ALBUMS WEEK 17



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

THE OFFICIAL UK ALBUMS CHART

THIS WK	LAST WK	WKS ON	ARTIST / TITLE	LABEL	CATALOGUE NUMBER	(DISTRIBUTOR)	CHART	PREVIOUS POS	STATUS
1	New		JACK WHITE Blunderbuss XL XLCD566 (PIAS) (White)						HIGHEST NEW ENTRY
2	1	66	ADELE 21 XL XLCD520 (PIAS) 15★ (FT Smith/Rubin/Epworth/Abbiss/Wilson/Adkins)						SALES INCREASE
3	4	13	LANA DEL REY Born To Die Polydor/Stranger 2787091 (ARV) (Haynie/Parker/Berger/Robopop/Shaker/Daly/Sneddon/Bauer-Mein/Nowels/Braide/Shux/Skarbek/dowe)						SALES INCREASE
4	3	4	NICKI MINAJ Pink Friday... Roman Reloaded cash Money/Island 2795658 (ARV) (Various)						SALES INCREASE
5	New		RUFUS WAINWRIGHT Out Of The Game Polydor 2795428 (ARV) (Ronson)						
6	9	3	ALABAMA SHAKES Boys & Girls Rough Trade RI RADCD550 (PIAS) (Alabama Shakes)						SALES INCREASE
7	12	22	OLLY MURS In Case You Didn't Know Epic/Syco 89597940942 (ARV) 2★ (The Fearless/Argyle/Brannmer/Robson/Future Cut/Franpton/Jordan-Patrikios/Smith/Fitzmaurice/Mee/Prine/Metropolitan)						SALES INCREASE
8	5	61	JESSIE J Who You Are Island/Lava 275852 (ARV) 3★ (Dr. Luke/3rictor/Cornish/Martin K/Dak The Invisible Men/Parker & James/Ithomas/Gad/Gordon)						
9	6	11	EMELI SANDE Our Version Of Events Virgin PVO938942 (E) ★ (Spencer/Haynie/Naughty Boy/Mojam/Herman/Millard/Harrison/Craze/Hoax/Keys/Sande)						
10	7	35	DAVID GUETTA Nothing But The Beat Postiva/Virgin PVO938942 (E) ★ (Guetta/Vee/Loren/Tunfort/Riestener/Black Raw/Afojack/Luttrell/Avici)						
11	8	33	ED SHEERAN + Asylum 5249854552 (ARV) 3★ (Gosling/Hughall/Sheeran/No ID)						
12	2	2	JASON MRAZ Love Is A Four Letter Word Atlantic 7557876331 (CIN) (Chiccarelli)						
13	New		FEEDER Generation Freakshow Big Teeth B1MCD009 (E) (Nicholas/Sime)						
14	21	85	THE SCRIPT The Script Phonogenic 89597351942 (ARV) 2★★ (The Script)						SALES INCREASE
15	11	11	GOTYE Making Mirrors Island 2792285 (ARV) (De Backer)						
16	17	12	MAVERICK SABRE Lonely Are The Brave Mercury 2770559 (ARV) (Ueters/Prime/Sabre/Hogarth/FT Smith/Eg White)						SALES INCREASE
17	14	8	BRUCE SPRINGSTEEN Wrecking Ball Columbia 88591942541 (ARV) (Aniello/Springsteen)						
18	20	27	COLDPLAY Mylo Xyloto Parlophone 0875531 (E) 3★ (Dravs/Green/Simpson)						
19	24	26	RIZZLE KICKS Stereo Typical Island 2780337 (ARV) (Whiting/The Rural/Spencer/Future Cut/Dodds/Barratt/fat boy slim/Chiarelli/Caruana)						SALES INCREASE
20	16	136	ADELE 19 XL XLCD313 (PIAS) 6★ (Abbiss/White/Ronson)						
21	34	51	THE SCRIPT Science & Faith Phonogenic 8859754192 (ARV) ★ (Sheehan/O'Donoghue/Franpton/Kiper)						SALES INCREASE
22	15	4	MOSHI MONSTERS Music Rox Mashi Monsters 9869194052 (ARV) (Sen/Cleverley)						
23	23	23	ONE DIRECTION Up All Night Syco 88697843642 (ARV) (Mar/Falk/Yarob/Rawling/Meehan/Square/Solomon/Meredith/Stanard/Hovos/Gad/Robson/RedOne/Bat/Greek/Jimmy Ioker/Rawling/Meehan/Gaudino/Rooney)						
24	26	21	THE BLACK KEYS El Camino Nonesuch 7559796225 (ARV) (Danger Mouse/The Black Keys)						SALES INCREASE
25	New		CHIEFTAINS Voice Of Ages Concord 7233437 (ARV) (T-Bone/Burnett)						
26	36	3	ALEX CLARE The Lateness Of The Hour Island 2770497 (ARV) (Diplo/Switch/Reichardt/btc)						SALES INCREASE
27	22	32	LMFAO Sorry For Party Rocking Interscope 2774463 (ARV) (Party Rock/Atumi/Harris/Redfoo/LMFAO)						
28	13	5	MADONNA MDNA Interscope 2796815 (ARV) (Madonna/Benassi/Benassi/Demolition Crew/O'Neil/Selvig/Ahlund/Mah/Indigo/Free School)						
29	10	2	TRAIN California 37 Columbia 88691987822 (ARV) (Walker/Sinclair/Espionage/Wattenberg/Faq/Hedges)						
30	41	21	REBECCA FERGUSON Heaven RCA 88697888022 (ARV) ★ (Eg White/Smith/Taylor/Riggins/Xmenomail/attimer/Christa/Booker/FT Smith)						SALES INCREASE
31	25	67	BRUNO MARS Doo-Wops & Hooligans Elektra 7567883304 (ARV) 4★★ (The Smeezingtons/Reddy/The Supa Dups)						
32	66	65	STEREOPHONICS A Decade In The Sun - Best Of V2 1780699 (rom arv) 2★ (Jones/Lowe)						HIGHEST CLIMBER
33	New		SANTIGOLD Master Of My Make Believe Atlantic 5310514240 (CIN) (Santigold/Q.Tip/Sieck/Blaize/Switch/Diplo/Hi/L/Kursin/Boys Noize/Sistema)						
34	28	23	RIHANNA Talk A Talk Def Jun 2787842 (ARV) 3★ (Dr. Luke/Cirkut/Harrell/Morris/StarGate/Crawford/Da Internz/The-Dream/NO-ID/Swire/McGrillen/Hit-Boy/Alex Da Kid/Chase N. Status/Dean)						
35	18	4	LABRINTH Electronic Earth Syco 88697932932 (ARV) (Labrinth/Da Diggler/Ghenna/McKenzie/Williams)						
36	30	87	KATY PERRY Teenage Dream Virgin CDV3084 (E) 3★ (Dr. Luke/Blanco/Martin/StarGate/Stewart/Harrell/Ammo/Wells)						
37	44	31	BEE GEES Number Ones Reprise 8122798857 (ARV) (Bee Gees/Sigwood/Mardon/Richardson/Galup/Tenth)						SALES INCREASE
38	33	24	BEN HOWARD Every Kingdom Island 2771686 (ARV) (Bond)						

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Abba 62 Adele 2 Adele 20 Alabama Shakes 6 Bee Gees 37 Black Keys, The 24 Black Keys, The 75 Bon Jovi 69 Chase & Status 50 Chicane 65 Chieftains 25 Clare, Alex 26 Clarkson, Kelly 60 Coldplay 18 Drake 42 Example 57 Feeder 13 Ferguson, Rebecca 30 Florence + The Machine 43, 44 Garrett, Lesley 66 Gotye 15 Guetta, David 10 Howard, Ben 38 Jay-Z & Kanye West 46 Jessie J 8 Justin Fletcher 39 Kwanuka, Michael 49 Labrinth 35 Lady Gaga 58 Lady Gaga 68 Legend, John 74 LMFAO 27 Lostprophets 72 Maccabees, The 56 Madonna 28 Marley, Bob & The Wailers 53 Mars, Bruno 31 Maverick Sabre 16 Military Wives 40 Minaj, Nicki 4 Minaj, Nicki 41 Mosh Monsters 22 Mraz, Jason 12 Murs, Olly 7 Murs, Olly 7 Noel Gallagher's High Flying Birds 94 One Direction 23 Jay-Z & Kanye West 48 Paradise Lost 73	Perry, Christina 70 Perry, Katy 36 Plan B 63 Rey, Lana Del 3 Richie, Lionel 51 Rihanna 34 Rihanna 47 Rizzle Kicks 19 Sande, Emeli 9 Santigold 33 Script, The 14 Script, The 21 Sheeran, Ed 11 Springsteen, Bruce 17 Springsteen, Bruce 59 Steps 64 Stereophonics 32 T Rex 55 Train 29 Trout, Walter 61 Twin Atlantic 45 Vaccines, The 67 Wainwright, Rufus 5 Weller, Paul 52 White, Jack 1	Key ★ Platinum (300,000) ● Gold (100,000) ● Silver (60,000) ● 1m European sales
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CHARTS EU AIRPLAY WEEK 16



PAN-EUROPEAN	
POS	ARTIST/ ALBUM / LABEL
1	GOTYE FEAT. KIMBRA Somebody That I Used To Know UNI
2	NICKI MINAJ Starships UNI
3	TRAIN Drive By SME
4	KATY PERRY Part Of Me EMI
5	KELLY CLARKSON Stronger (What Doesn't Kill You) SME
6	DAVID GUETTA FEAT. NICKI MINAJ Turn Me On EMI
7	FUN. FEAT. JANELLE MONAE We Are Young WEA
8	FLO RIDA FEAT. SIA Wild Ones WEA
9	CARLY RAE JEPSEN Call Me Maybe UNI
10	JASON DERULO Breathing WEA

Europe: Train



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	RITA ORA FEAT. TINIE TEMPAH R.I.P. SME
5	TRAIN Drive By SME
6	SVENSTRUP & VENDELBOE FEAT. NADIA MALM Glemmer Dig Aldrig SME
7	FUN. FEAT. JANELLE MONAE We Are Young WEA
8	EMELI SANDE Next To Me EMI
9	ALPHABEAT Vacation CPH
10	IDA I Can Be SME

Denmark:
Svenstrup &
Vendelboe

FRANCE	
POS	ARTIST/ ALBUM / LABEL
1	NICKI MINAJ Starships UNI
2	RIHANNA Where Have You Been UNI
3	SEXION D'ASSAUT Avant Qu'elle Parte SME
4	JASON DERULO Breathing WEA
5	GOTYE FEAT. KIMBRA Somebody That I Used To Know UNI
6	SEAN PAUL Hold On ATL
7	TAL Le Sens De La Vie WEA
8	DJ ANTOINE FEAT. THE BEAT SHAKERS Ma Cherie SME
9	IRMA I Know WEA
10	FLO RIDA FEAT. SIA Wild Ones WEA

Norway:
Frida
Amundsen

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	GOSSIP Perfect World SME
5	ROMAN LOB Standing Still UDD
6	AURA DIONE FEAT. ROCK MAFIA Friends UDD
7	BRUNO MARS Count On Me WMG
8	TRAIN Drive By SME
9	JASON DERULO Breathing WEA
10	DIE TOTEN HOSEN Tage Wie Diese JKP

Germany: Die
Toten Hosen

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

Sweden:
Laleh

ITALY	
POS	ARTIST/ ALBUM / LABEL
1	GOTYE FEAT. KIMBRA Somebody That I Used To Know UNI
2	FUN. FEAT. JANELLE MONAE We Are Young WMI
3	ADELE Rumour Has It SPI
4	BIAGIO ANTONACCI Ti Dedico Tutto SME
5	EMELI SANDE Next To Me EMI
6	KASABIAN Goodbye Kiss SME
7	TIZIANO FERRO Hai Delle Isole Negli Occhi EMI
8	TRAIN Drive By SME
9	YOUNG THE GIANT Cough Syrup WMI
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	BIRDY People Help The People WEA
5	EMELI SANDE Next To Me EMI
6	SIMPLE PLAN FEAT. SEAN PAUL Summer Paradise WEA
7	LYKKE LI I Follow Rivers WEA
8	GAVIN DEGRAW Soldier SME
9	MARLON ROUDETTE New Age UNI
10	R.I.O. FEAT. U-JEAN Animal SPI

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

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	ESTOPA Me Quedare SME
5	SEAN PAUL She Doesn't Mind WMG
6	CALI & EL DANDEE Yo Te Esperare UNI
7	AVICII Levels UNI
8	KATY PERRY The One That Got Away EMI
9	PABLO ALBORAN Te He Echado De Menos EMI
10	MACACO Love Is The Only Way EMI

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

GLOBAL SALES ANALYSIS

■ BY ALAN JONES

There's no disputing the biggest new arrival on the international chart scene last week – by some distance it was Love Is A Four Letter Word, the fourth studio album by Jason Mraz (pictured). However, after missing out on the UK No.1 slot by a mere 44 sales, Mraz had a similarly sobering experience on the charts in his homeland, where Lionel Richie's recent TV special provided just enough impetus for his Tuskegee album to register a second straight week at the summit, with Mraz again stranded in second place.

Mraz did get the coveted number one slot north of the border in Canada however, and Love Is A Four Letter Word also made debuts in the Netherlands (No.2), Switzerland (four), Austria (six), Germany (12), Spain (15), Denmark (15), France (16), Ireland (19), Australia (23), New Zealand (25), Norway (29), Flanders (37), Wallonia (52) and Italy (70).

In a week when domestic acts seemed to dominate over much of the world – Sexion D'Assaut (France), Pablo Alboran (Spain), The Soundtrack Of Our Lives



(Sweden), Biagio Antonacci (Italy), Aslan (Ireland), ナオト・インテライミ (Japan), Die Ärzte (Germany), Jukka Poika (Finland), Lukas Graham (Denmark), Artur Andrus (Poland), Ismerős Arcok (Hungary), Νανάσσα Θεοδωρίδου

(Greece), Tomáš Klus (Czech Republic) and Iiris Vesiku (Estonia) are all No.1 in their own countries – three British acts are No.1 overseas: One Direction, Birdy and Iron Maiden.

The subtext of that revelation is that, for the first time since it was released, Adele's 21 is not No.1 anywhere. Falling 1-2 in Flanders and 1-3 in Canada it is, of course, still a tremendously popular album, and of the 28 countries in which it remains Top 10 this week, it is down in 14, static in seven and up in seven.

One Direction's Up All Night remains at one in Australia and Mexico, returns to the top in New

Zealand, and reaches new peaks in Iceland (18-14) and Wallonia (27-21), while debuting in Taiwan, where it falls just short of the Top 20, and enters at three on the international chart. Birdy's self-titled debut, meanwhile, tops the chart in Flanders at the 24th attempt, while Iron Maiden's En Vivo tops the Croatian chart.

Finally, while climbing 36-26 in the UK, London singer/songwriter Alex Clare's debut album The Lateness Of The Hour improves 86-82 in the US and debuts at 27 in Germany, where his single Too Close – which has been galvanised by its use in the Microsoft Windows Explorer TV advert – jumps 3-1.

CHARTS INDIES/COMPILATIONS WEEK 17



INDIE SINGLES TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- 1 1 DJ FRESH FEAT. RITA ORA Hot Right Now / *MoS* (ARV)
- 2 RE ALEXA GODDARD Turn My Swag On / *Idlelidal* (Ditta)
- 3 2 ADELE Someone Like You / *XL* (PIAS)
- 4 3 ADELE Set Fire To The Rain / *XL* (PIAS)
- 5 8 ALABAMA SHAKES Hold On / *Rough Trade* (PIAS)
- 6 4 ADELE Rolling In The Deep / *XL* (PIAS)
- 7 5 ARCTIC MONKEYS R U Mine / *Domino* (PIAS)
- 8 9 DUBSTEP RE-MIX SQUAD Too Close / *Euro Pop Covers* (ARV)
- 9 NEW DAN BULL Sharing Is Caring / *Freshnut*
- 10 NEW ARCTIC MONKEYS Electricity / *Domino* (PIAS)
- 11 NEW JACK WHITE Sixteen Saltines / *XL/Third Man* (PIAS)
- 12 10 TWIN ATLANTIC Make A Beast Of Myself / *Red Bull* (E)
- 13 6 CHARLENE SORAIA Wherever You Will Go / *Peacefrog* (E)
- 14 12 COLLEGE FEAT. ELECTRIC YOUTH A Real Hero / *Valerie*
- 15 14 KNIFE PARTY Internet Friends / *Earstorm*
- 16 RE JAMES VINCENT MCMORROW Higher Love / *Believe Digital* (Absolute Arvata)
- 17 11 ADELE Make You Feel My Love / *XL* (PIAS)
- 18 RE RADICAL FACE Welcome Home / *Morr* (Shelshack Srd)
- 19 RE THE WHITE STRIPES 7 Nation Army / *XL* (PIAS)
- 20 13 M83 Midnight City / *Na'Ve* (rom arv)

INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- 1 NEW JACK WHITE Blunderbuss / *XL* (PIAS)
- 2 1 ADELE 21 / *XL* (PIAS)
- 3 2 ALABAMA SHAKES Boys & Girls / *Rough Trade* (PIAS)
- 4 3 ADELE 19 / *XL* (PIAS)
- 5 5 JUSTIN FLETCHER Hands Up - The Album / *Little Demon* (SDU)
- 6 15 TWIN ATLANTIC Free / *Red Bull* (E)
- 7 8 NOEL GALLAGHER'S HIGH FLYING BIRDS Noel Gallagher's High Flying Birds / *Sour Mash* (E)
- 8 13 EXAMPLE Playing In The Shadows / *MoS* (ARV)
- 9 NEW WALTER TROUT Blues For The Modern Daze / *Provogue* (ADA Arv)
- 10 6 CHICANE Thousand Mile Stare / *Eno* (Absolute Arvata)
- 11 NEW LESLEY GARRETT A North Country Lass / *Music Infinity* (Absolute)
- 12 4 SPIRITUALIZED Sweet Heart Sweet Light / *Double Six* (PIAS)
- 13 11 KATIE MELUA Secret Symphony / *Dramatica* (ADA Arv)
- 14 RE GRIMES Visions / *4AD* (PIAS)
- 15 18 JOHN DENVER Take Me Home / *Music Digital* (Delta/SonyDADC)
- 16 17 CARO EMERALD Deleted Scenes From The Cutting Room Floor / *Dramatica/Giant Mono* (ACA Arv)
- 17 16 FRANK TURNER England Keep My Bones / *Xtra Mile* (PIAS)
- 18 19 ANDRE RIEU Waltzing In Europe / *Matif* (Delta/SonyDADC)
- 19 14 ORBITAL Wonky / *ACP* (ADA Arv)
- 20 7 DRAGONFORCE The Power Within / *Electric Generation* (Ess)

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 NEW VARIOUS Back To The Old Skool Garage Classics / *MoS* (ARV)
- 3 2 VARIOUS Now That's What I Call Running / *EMI TV/UMTV* (E)
- 4 4 VARIOUS Keep Calm And Relax / *Sony/Rhino* (ARV)
- 5 3 VARIOUS Ultimate Clubland / *AATW/UMTV* (ARV)
- 6 NEW VARIOUS Tiesto - Club Life - Vol Two - Miami / *Musical Freedom* (PIAS)
- 7 5 VARIOUS Urban Floorfillers / *AATW/Sony/UMTV* (ARV)
- 8 9 VARIOUS The Sound Of Dubstep 4 / *MoS* (ARV)
- 9 7 VARIOUS One R&B / *MoS/Sony* (ARV)
- 10 12 VARIOUS Pop Princesses 2012 / *UMTV* (ARV)



- 11 13 VARIOUS Essential R&B - The Club Mix / *EMI TV/Sony* (ARV)
- 12 8 VARIOUS Now That's What I Call Music 80 / *EMI TV/UMTV* (E)
- 13 14 VARIOUS XX - Twenty Years / *MoS* (ARV)
- 14 15 VARIOUS Addicted To Bass 2012 / *MoS* (ARV)
- 15 10 VARIOUS Dreamboats & Petticoats - The Petticoat Collection / *UMTV/EMI TV* (ARV)
- 16 11 VARIOUS Be My Baby / *Sony* (ARV)
- 17 6 VARIOUS Weekend Anthems 2012 / *AATW/UMTV* (ARV)
- 18 16 OST Drive / *Lakeshore*
- 19 19 VARIOUS Ultimate School Reunion - The 80s / *EMI Gold* (E)
- 20 18 VARIOUS Blue Moon / *EMI TV/Rhino* (E)



Dan Bull Indie Singles (9), Breakers (2)



Lucien Indie Singles Breakers (8)



Twin Atlantic Indie Albums (6)



Lesley Garrett Indie Albums (11)



Actress Indie Albums Breakers (4)

INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



- 1 1 DUBSTEP RE-MIX SQUAD Too Close / *Euro Pop Covers*
- 2 NEW DAN BULL Sharing Is Caring / *Freshnut*
- 3 2 COLLEGE FEAT. ELECTRIC YOUTH A Real Hero / *Valerie*
- 4 3 KNIFE PARTY Internet Friends / *Earstorm*
- 5 RE RADICAL FACE Welcome Home / *Morr*
- 6 5 GEMINI FEATURING GRETA SVABO BECH Fire Inside / *Inspected*
- 7 9 TONIGHT We Are Young / *Classic Recordings*
- 8 NEW LUCIEN FEAT MANN Dance With You / *SK*
- 9 NEW DEVOTED MUSIC Young In The Style Of Tulisa / *Devoted*
- 10 NEW NINA NESBITT The Apple Tree / *N2*
- 11 NEW DREAM TEAM Payphone / *TDT*
- 12 RE GRIMES Genesis / *4AD*
- 13 13 IBIZA BASSHEADS Titanium / *Lushgroove*
- 14 NEW MAN LIKE ME Squeeze / *Cartoon*
- 15 10 AWOLNATION Sail / *Red Bull*
- 16 RE DATA One In A Million / *Ekle'shock*
- 17 NEW PUBLIC IMAGE LIMITED One Drop / *PIL Official*
- 18 NEW DISCLOSURE FEAT. SINEAD HARNETT Boiling / *Greco-Roman*
- 19 NEW BLIZZARD Neckbreaker / *Launchpad*
- 20 NEW MAC MILLER Frick Park Market / *Rostrum*

INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



- 1 NEW WALTER TROUT Blues For The Modern Daze / *Provogue*
- 2 13 GRIMES Visions / *4AD*
- 3 2 ANATHEMA Weather Systems / *K Scope*
- 4 NEW ACTRESS R.I.P. / *Honest Jon's*
- 5 1 CANCER BATS Dead Set On Living / *Hassle*
- 6 NEW TYKETTO Dig In Deep / *Frontiers Records*
- 7 NEW BRENDAN BENSON What Kind Of World / *Lcjinx*
- 8 5 KING CREOSOTE & JON HOPKINS Diamond Mine / *Double Six*
- 9 NEW OLI BROWN Here I Am / *Ruf*
- 10 3 WE ARE THE IN CROWD Best Intentions / *Hopeless*
- 11 9 SBTRKT SBTRKT / *Young Turks*
- 12 NEW TORCHE Harmonicraft / *Volcom*
- 13 4 LOUDON WAINWRIGHT III Older Than My Old Man Now / *Proper*
- 14 18 FUN Aim & Ignite / *Hassle*
- 15 15 YOLANDA BROWN April Showers May Flowers / *Black Grape*
- 16 NEW WARREN HAYNES BAND Live At The Moody Theatre / *Provogue*
- 17 10 2012 CAST RECORDING Sweeney Todd / *First Night*
- 18 NEW HUMAN DON'T BE ANGRY Human Don't Be Angry / *Chemikal Underground*
- 19 14 M WARD A Wasteland Companion / *Bella Union*
- 20 NEW MILES DAVIS 100 Masterpieces / *TSK*

CHARTS CLUB WEEK 17

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

UPFRONT CLUB TOP 40

POS	ARTIST / TRACK / LABEL
1	5 6 SEBASTIAN INGROSSO + ALESSO FEAT. RYAN TEDDER Calling (Lose My Mind) / Mercury
2	15 2 MARTIN SOLVEIG The Night Out EP / 3 Beat
3	13 5 DJS FROM MARS FEAT. FRAGMA Insane (In Da Brain) / AATW
4	11 3 DJ FRESH FEAT. DIZZEE RASCAL The Power / MoS
5	12 3 TULISA Young / AATW/Island
6	19 5 SANTIGOLD Disparate Youth / Atlantic
7	4 8 SUB FOCUS FEAT. ALICE GOLD Out The Blue / Mercury
8	8 5 CHICANE Solaruppras / Enzo
9	18 10 EMMA HEWITT Colours / Armada
10	3 5 DEHASSE FEAT. PRINCESS NYAH What A Night / In-Dehasse
11	30 5 ROGER SHAH & SIAN KOSHEEN Shine / Magic Island
12	17 5 FLUX PAVILION FEAT. EXAMPLE Daydreamer / Atlantic/Circus
13	23 2 RITA ORA FEAT. TINIE TEMPAH R.I.P. / Columbia/Roc Nation
14	25 2 SEAMUS HAJI & CEVIN FISHER I Love The Music / Strictly Rhythm
15	20 4 DONATI & AMATO Back In My Arms / White Label
16	22 4 SKEPTA Make Peace Not War / 3 Beat/AATW/BBK
17	21 4 B. TRAITS FEAT. ELISABETH TROY Fever / Digital Soundbcy/PoYdor
18	2 5 CALVIN HARRIS FEAT NE-YO Let's Go / Columbia
19	1 5 BENNY BENASSI FEAT. GARY GO Control / AATW
20	27 3 HUSKI Sleep's Over / Huski
21	14 1 RIHANNA FEAT. CALVIN HARRIS Where Have You Been / Def Jam
22	26 2 WRETCH 32 FEAT. ED SHEERAN Hush Little Baby / MoS
23	37 2 EVA Body On Mine / In Ya Face
24	29 2 APDW, GRAMAPHONEDZIE AND BEN ONONO Brassaholics (On The Floor) / Hysterical
25	40 2 MATRIX & FUTUREBOUND FEAT. LUKE BINGHAM All I Know / Viper/Metro/3 Beat
26	NEW ELTON JOHN VS PNAU Good Morning To The Night / MoS
27	NEW SHARAM FEAT. ANOUSHEH KHALILI Our Love / Yoshitoshi
28	NEW SERGE DEVANT FEAT. HADLEY Dice / Ultra
29	NEW TIESTO & WOLFGANG GARTNER FEAT. LUCIANO We Own The Night / Musical Freedom
30	38 3 JACQUES LU CONT Church / White Label
31	35 2 MARINA AND THE DIAMONDS Primadonna / 679/Atlantic
32	33 3 SANDER VAN DOORN Nothing Inside / MoS
33	NEW GRANDMASTER FLASH VS. RUDEDOG The Message / AATW
34	6 6 CONOR MAYNARD Can't Say No / Parlaphone
35	32 4 MANUFACTURED SUPERSTARS & JEZIEL QUINTELA/CHRISTIAN BURNS Silver Splits Blue / Magik Muak
36	28 7 DAVID GUETTA FEAT. NICKI MINAJ Turn Me On / Positiva/Virgin
37	10 5 ERIC SAADE FEAT. DEV Hotter Than Fire / AATW
38	16 8 PATRICK HAGENAR FEAT. AMPM L.O.V.E. (You Give The) / Hed Kandi
39	NEW ECOTEK FEAT. PAIGE Forget About Tomorrow / Global Dance
40	NEW JESSIE J FEAT. DAVID GUETTA Laserlight / Island/Lava

COMMERCIAL POP TOP 30

POS	ARTIST / TRACK / LABEL
1	4 4 THE SATURDAYS 30 Days / PoYdor
2	9 3 SEBASTIAN INGROSSO + ALESSO FEAT. RYAN TEDDER Calling (Lose My Mind) / Mercury
3	6 3 TULISA Young / AATW/Island
4	NEW 1 JESSIE J FEAT. DAVID GUETTA Laserlight / Island/Lava
5	7 3 CONOR MAYNARD Can't Say No / Parlaphone
6	23 2 DJS FROM MARS FEAT. FRAGMA Insane (In Da Brain) / AATW
7	12 5 ERIC SAADE FEAT. DEV Hotter Than Fire / AATW
8	3 3 CARLY RAE JEPSEN Call Me Maybe / Interscope
9	13 3 SD-JEM Roll With Me / Hardcastle
10	26 2 MARTIN SOLVEIG The Night Out EP / 3 Beat
11	1 4 CALVIN HARRIS FEAT NE-YO Let's Go / Columbia
12	NEW 1 JENNIFER LOPEZ FEAT. PITBULL Dance Again / Epic
13	16 4 SKEPTA Make Peace Not War / 3 Beat/AATW/BBK
14	NEW 1 ALEXANDRA BURKE Let It Go / Syco
15	18 5 ALEX SAIDAC Stay In This Moment / Island
16	2 4 DEHASSE FEAT. PRINCESS NYAH What A Night / In-Dehasse
17	3 5 COLDPLAY Charlie Brown / Parlaphone
18	10 1 RIHANNA FEAT. CALVIN HARRIS Where Have You Been / Def Jam
19	20 3 B. TRAITS FEAT. ELISABETH TROY Fever / Digital Soundbcy/PoYdor
20	24 2 DE LA SOUL'S PLUG 1 & PLUG 2 PRES FIRST SERVE Must B The Music / PIAS
21	19 4 PLATNUM Solar System / All In Recordings
22	17 6 VANQUISH The Harder You Love / Non-Stop
23	NEW 1 DJ FRESH FEAT. DIZZEE RASCAL The Power / MoS
24	27 2 WRETCH 32 FEAT. ED SHEERAN Hush Little Baby / MoS
25	29 2 REBECCA FERGUSON Glitter & Gold / RCA
26	NEW 1 RITA ORA FEAT. TINIE TEMPAH R.I.P. / Columbia/Roc Nation
27	NEW 1 MADONNA Girl Gone Wild / Interscope
28	NEW 1 MARINA AND THE DIAMONDS Primadonna / 679/Atlantic
29	NEW 1 DEMI LOVATO Give Your Heart A Break / Hollywood/PoYdor
30	21 3 NY Music / Dream Juice/Cooking Vinyl

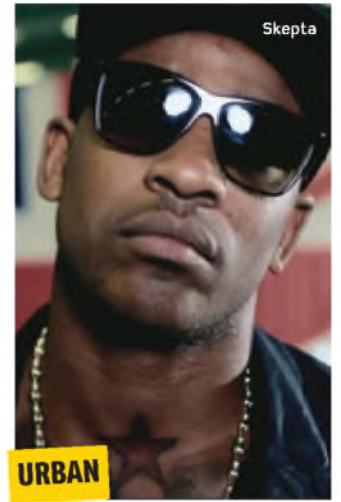
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UPFRONT Sebastian Ingrosso



COMMERCIAL POP The Saturdays



URBAN Skepta

Ingrosso's new gang bests Mafia

ANALYSIS

BY ALAN JONES

As a third of Swedish House Mafia, **Sebastian Ingrosso** topped the Upfront and Commercial Pop charts three times in less than a year - and having temporarily replaced his SHM colleagues Axwell and Steve Angello with his protege **Alesso**, and OneRepublic singer **Ryan Tedder**, Ingrosso is on form again with *Calling (Lose My Mind)* jumping 5-1 Upfront, where it has a small lead over German DJ **Martin Solveig's**

The Night Out EP. The track also leaps 9-2 on the Commercial Pop chart.

Ingrosso was prevented from completing another notable double only by **The Saturdays**, who have a formidable track record on the Commercial Pop chart, and rack up their sixth No.1 on the list, courtesy of *30 Days*.

They previously topped the chart with *Work, Up, Missing You, Headlines: The Remixes, All Fired Up* and most recently *My Heart Takes Over*.

Although it plunges 2-18 Upfront and 1-11 Commercial

Pop, **Rihanna feat. Calvin Harris** tops the Urban chart for the third straight week.

Skepta's *Make Peace Not War*, which preceded it at No.1, is two for the third time in a row, and is once again closing the gap.

UPFRONT BREAKERS

- 1 LAUREN HILDERBRANDT FEAT. BASSTOY Devil
- 2 JACK BEATS FEAT. DONAE'O You Should Know
- 3 JEROME PRICE Letting Go
- 4 ALEXANDRA BURKE Let It Go
- 5 SUNSTRAND Just A Little Bit

URBAN TOP 30

POS	ARTIST / TRACK / LABEL
1	1 1 RIHANNA FEAT. CALVIN HARRIS Where Have You Been / Def Jam
2	2 7 SKEPTA Make Peace Not War / 3 Beat/AATW/BBK
3	6 4 DEHASSE FEAT. PRINCESS NYAH What A Night / In-Dehasse
4	21 2 D'BANJ FEAT SKEPTA & SNEAKBO Oliver Twist / Mo Hits/Mercury
5	11 2 JENNIFER LOPEZ FEAT. PITBULL Dance Again / Epic
6	7 3 RITA ORA FEAT. TINIE TEMPAH R.I.P. / Columbia/Roc Nation
7	8 9 NICKI MINAJ Starships / Cash Money/Island
8	19 2 MIA Bad Girls / Mercury/Interscope
9	4 5 NY Music / Dream Juice/Cooking Vinyl
10	9 6 JAY-Z & KANYE WEST N****S In Paris / Roc-a-fella/Mercury
11	5 4 STARBOY NATHAN Cosmic Kiss/Who Am I / Vibes Carney/Mana
12	3 8 SWAY. Level Up / 3 Beat/AATW
13	12 5 YOUNG JEEZY FEAT. JAY-Z & ANDRE 3000 I Do / Def Jam
14	15 10 B. TRAITS FEAT. ELISABETH TROY Fever / Digital Soundbcy/PoYdor
15	10 11 RIHANNA FEAT. JAY-Z Talk That Talk / Def Jam
16	17 12 CHRIS BROWN Turn Up The Music / RCA
17	13 10 LABRINTH Last Time / Syco
18	20 11 TYGA Rack City / Cash Money/Island
19	RE 2 DONAE'O Big Ben / Zephran
20	16 6 PLATNUM Solar System / All In Recordings
21	NEW 1 DJ FRESH FEAT. DIZZEE RASCAL The Power / MoS
22	27 8 ADAM F When The Rain Is Gone / 3 Beat
23	18 11 FLO-RIDA FEAT. SIA Wild Ones / Atlantic
24	14 5 COVER DRIVE Sparks / Global Talent/PoYdor
25	25 2 LOVERANCE FEAT. 50 CENT Up! / Interscope
26	29 2 MZ BRATT Falling Down / Soul2Streets/Atlantic
27	23 10 50 CENT FEAT. TONY YAYO I Just Wanna / Interscope
28	NEW 1 WRETCH 32 FEAT. ED SHEERAN Hush Little Baby / MoS
29	24 18 TAILO CRUZ FEAT. FLO-RIDA Hangover / 4th & Broadway
30	28 12 SEAN PAUL She Doesn't Mind / Atlantic

COOL CUTS TOP 20

- | POS | ARTIST / TRACK |
|-----|---|
| 1 | MATRIX & FUTUREBOUND FEAT. LUKE BINGHAM All I Know |
| 2 | MODESTEP Show Me A Sign |
| 3 | PRYDA SW4 |
| 4 | ELTON JOHN VS PNAU Good Morning To The Night |
| 5 | DJ FRESH FEAT. DIZZEE RASCAL The Power |
| 6 | RUDIMENTAL FEAT. JOHN NEWMAN Feel The Love |
| 7 | AVICII FEAT. SALEM AL FAKIR Silhouettes |
| 8 | BENNY BENASSI FEAT. GARY GO Control |
| 9 | HENRIK B & RUDY Leave A Light On |
| 10 | TIESTO & WOLFGANG GARTNER We Own The Night |
| 11 | WILLY MOON Yeah, Yeah |
| 12 | VINCENZO CALLEA FEAT. MARCO CHASE God Can't Sleep When Ur Sad |
| 13 | PREEYA KALIDAS Love Between Us |
| 14 | BOBBY TANK Afterburn |
| 15 | NILSON & THE 8TH NOTE FEAT. FENJA Looking For Love |
| 16 | DADA LIFE Rolling Stones T-Shirt |
| 17 | CLMD Black Eyes And Blue |
| 18 | KASKADE & SKRILLEX Lick It |
| 19 | KINGS OF TOMORROW FEAT. ELZI HALL Show Me |
| 20 | THE TING TINGS Hit Me Down Sonny |



Heard 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 17



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

- **TULISA Young** Island
- **COVER DRIVE Sparks** Polydor
- **SUB FOCUS FT ALICE GOLD Out the Blue**

Mercury

- **FLUX PAVILION Daydreamer** Atlantic
- **AVICII Silhouettes** Universal



- **OLETA ADAMS Get Here** Mercury
 - **STARBOY NATHAN Who Am I** Mona Publishing
- Vibes Corner
- **LIANNE LA HAVAS Lost & Found** Warner Bros
 - **RIHANNA Where Have You Been** Def Jam

UK ALBUMS CHART

- **MARINA & THE DIAMONDS Electra Heart**
- **NORAH JONES Little Broken Hearts**

Note



- **MARILYN MANSON Born Villain** Cooking Vinyl
- **KASSIDY One Man Army** Vertigo
- **EUROPE Bag Of Bones** Ear Music
- **MYSTERY JETS Radlands** Rough Trade
- **GEORGE HARRISON Early Takes - Vol 1** UMC
- **SWEET BILLY PILGRIM Crown And Treaty**

Luxor Purchase

- **DON WILLIAMS And So It Goes** Sugar Hill
- **STEPS The Ultimate Collection - Tour Edition** Sony Music

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

A little over seven months after **Dappy** topped the chart with his debut solo single *No Regrets*, his cousin and former N-Dubz bandmate **Tulisa** is set to do the same, with her single *Young* racking up sales of more than 53,000 copies in two days to dash to the top of Tuesday's sales flashes.

With slightly more than half that total, **Carly Rae Jepsen** will thus lose leadership of the chart this weekend, after four weeks at the summit with her introductory smash *Call Me Maybe*. After topping the 100,000 sales mark in each of its three previous weeks at the summit, Jepsen's single just missed the target last week, selling a still sterling 99,569 copies to raise its career sales to 434,430. Canadian Idol alumnus Jepsen is the first female solo singer to open her chart career with four weeks in a row at No.1 since **Leona Lewis'** first single, *A*



MIDWEEK NO.1

Tulisa: Young

Moment Like This did likewise following her X Factor victory in 2006.

Jepsen had to fight to retain her leadership of the chart last week, too – *Call Me Maybe* trailed *Let's Go*, the new **Calvin Harris/Ne-Yo** single in the first two sales flashes. In pursuit of their fourth (Harris) and fifth

(Ne-Yo) No.1 single, the pair eventually settled for second spot, albeit with impressive sales of 77,252. It was the only brand new song to sell enough copies to debut inside the Top 40.

We Are Young remained at three for **Fun feat. Janelle Monae**, while increasing sales to a best-yet 70,581. Also static,

LaserLight by **Jessie J feat. David Guetta** suffered a 5.85% dip in sales week-on-week to 36,716 while holding at five.

There were four fallers in the Top 10 – **Conor Maynard's** *Can't Say No* dipped 2-4 (40,941 sales), while *Somebody That I Used To Know* fell 6-7 (31,929 sales), **B.o.B.'s** *So Good* fell 7-8 (30,499 sales), and **Nicki Minaj's** *Starships* fell 8-9 (30,215 sales).

Alex Clare's debut hit *Too Close* continued to benefit from its use as the soundbed for the new Microsoft Internet Explorer TV advert, jumping 16-6 (33,773 sales). His debut album, *The Lateness Of The Hour*, also continued its climb, improving 36-26 (4,600 sales).

After rushing 27-4 last week following its exposure on *The Voice UK*, **John Legend's** 2005 hit *Ordinary People* subsided to No.12 (21,339 sales).

Overall singles sales were down 0.59% week-on-week at 3,329,685 – 10.56% above same week 2011 sales of 3,011,790.

ALBUMS

BY ALAN JONES

Jack White's *Blunderbuss* blasted its way to the top of the album chart on first week sales of 40,173 copies last weekend but is unlikely to secure a second week at the top, with Tuesday's midweek sales flashes showing it dipping to number two, 56.87% in arrears of **Marina & The Diamonds'** second album, *Electra Heart*. The latter album's success follows second single *Primadonna's* No.11 chart peak – the highest of any Marina & The Diamonds single – and surpasses her debut album, *The Family Jewels*, which got to five in 2010.

Although *Blunderbuss* is Jack White's debut solo album, the 36-year-old singer/songwriter has placed nine other albums on the Top 75 – five as a member of **The White Stripes**, two with *The Raconteurs* and two with *The Dead Weather* – since 2001, when *The White Stripes* first made their mark, with *White Blood Cells*. Two of those albums reached No.1 – *The White Stripes' Elephant*, which debuted at No.1 in 2003 on sales of 64,191 copies, and their last studio album, *Icky Thump*, which did slightly better in 2007, with sales of 66,249 earning it pole position on debut.



MIDWEEK NO.1

Marina & The Diamonds:
Electra Heart

White's chart-topping debut comes at the expense of XL Recordings labelmate **Adele**, whose 21 slipped to second place on Sunday, with sales of 15,464 – the lowest of its 66-week chart career.

Number one for two weeks in February, **Lana Del Rey's** debut album, *Born To Die*, climbed for the third week in a row. The album has recovered from its lowest chart placing to move 11-6-4-3. It sold 12,523 copies last week to raise its 13-week haul to 405,780. Del Rey performed third single, *Blue Jeans*, on *The Voice UK's* first results show on

Sunday, so expect sales to be brisk this week both for the album, and for the single, which slipped 45-50 (5,440 sales) on the latest chart.

Nicki Minaj's second album, *Pink Friday: Roman Reloaded* has suffered a one place fall on the chart, while experiencing double digit slides in sales every week so far. Progressing 1-2-3-4, it sold 11,363 copies in its latest frame, raising its overall sales to 91,381.

Rufus Wainwright's new album *Out Of The Game* debuted at five (11,041 sales) to become only his second Top 10

entry, following *Release The Stars*, which debuted and peaked at two in 2007.

With sixth Top 10 hit *LaserLight* stalling at number five, **Jessie J's** *Who You Are* slipped 5-8 but the 9,937 copies it sold last week lift cumulative sales of the album – which has thus far spent 61 weeks in the chart without ever falling lower than No.30 – over the million mark. The 186th album to sell a million copies in the 21st century, it is the 44th by a female solo artist. It ended the week on cumulative sales of 1,008,373.

Chart regulars since 1997, Welsh rockers **Feeder** landed their 10th Top 75 entry, but fell short of their seventh Top 10 success with *Generation Freakshow* (No.13, 7,338 sales).

Also new to the Top 40 last Sunday: *Voice Of Ages* (number 25, 4,686 sales), veteran Irish folk band **The Chieftains'** sixth chart album in 50 years as a recording act, and their first since 2002. It actually improved 15 places on its midweek chart placing after the band appeared on the second episode of the new series of *Later...With Jools Holland*.

Overall album sales were up 5.88% week-on-week at 1,486,846 – 3.95% below same-week 2011 sales of 1,547,983.

RHYTHMS OF THE WORLD FESTIVAL OF WORLD MUSIC



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

'ONE OF THE TOP 10 FESTIVALS OF 2012' SONGLINES MAGAZINE

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Marilyn Manson

Marilyn Manson continues to upend the mainstream with each new release, and his new album 'Born Villain' takes that a bit further. The album is released on Cooking Vinyl and Manson's own label Hell, Etc. Out now



Nick Waterhouse

Nick Waterhouse is the New Breed - a 25 year old R&B fanatic who combines an uncanny old-school sensibility with a charged, contemporary style. New album 'Time's All Gone' features "...girl harmonies and blaring horns to thrill the soul" MOJO. Out now



Scorcher

Scorcher, the multi-talented North London rapper once again teams up with British RnB singing sensation Talay Riley for the street anthem 'It's All Love'. The all-star remix features Kano, Bashy and Wretch 32. Out 07/05



Belleruche

'Rollerchain' is the fourth album from Belleruche on Tru Thoughts Records. Showcasing a stunning new progression in sound for the acclaimed London trio, the LP features the single 'Stormbird', as heard on Huey Morgan, Nemone and Steve Lamacq on BBC 6Music. Out 07/05



Torche

Torche, the four-pronged riff colossus have been steamrolling the underground-metal scene since 2008. Their new and third proper full-length, 'Harmonicraft', was mixed by Kurt Ballou of Converge. Out now



Paul Buchanan

'Mid Air' is an extraordinarily intimate record, its spare piano and vocal-based arrangements unfurling at a meditative pace. "It almost goes without saying, magnificent" 9/10 UNCUT "An album of sheer, devastating beauty" **** MOJO Out 21/05

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PRODUCT KEY RELEASES



► THE TEMPER TRAP Need Your Love



► THE SATURDAYS 30 Days

MAY 7

SINGLES

- DAMON ALBARN The Marvelous Dream (EMI)
- JUSTIN BIEBER Boyfriend (Def Jam)
- FAR EAST MOVEMENT FEAT. JUSTIN BIEBER Live My Life (Interscope/Cherrytree)
- FUN. FEAT. JANELLE MONAE We Are Young (Atlantic/Fueled By Ramen)
- GOSSIP Perfect World (Sony)
- RICHARD HAWLEY Leave Your Body Behind (Parlophone)
- ENGELBERT HUMPERDINCK Love Will Set You Free (Conehead)
- KASABIAN Man Of Simple Pleasures (Columbia)
- KING CHARLES Lady Percy (Island)
- KNIFE PARTY Rage Valley Ep (Warner Brothers)
- MAY7VEN Ten Ten (M7)
- EMILIA MITIKU Lost Inside (Warner Brothers)
- MODESTEP Show Me A Sign (#&M)
- MZ BRATT Falling Down (Soul2streets/Atlantic)
- RED HOT CHILI PEPPERS Hall Of Fame EP (Warner Brothers)
- RITA ORA FEAT. TINIE TEMPAH R.I.P. (Columbia/Roc-A-Fella)
- ROMANCE Dance With The Devil (Polydor)
- SUNDAY GIRL High & Low (Island)
- SERJ TANKIAN Figure It Out (Reprise)
- WILLY MOON Yeah, Yeah (Island)

ALBUMS

- DAMON ALBARN Dr Dee (EMI)
- B.O.B Strange Clouds (Atlantic)
- COVER DRIVE Bajan Style (Global Talent/Polydor)
- THE CRIBS In The Belly Of The Brazen Bull (Wichita)
- GET CAPE.WEAR CAPE.FLY Maps (Cooking Vinyl)
- RICHARD HAWLEY Standing At The Skys Edge (Parlophone)
- KEANE Strangeland (Island)
- KING CHARLES Loveblood (Island)
- THE MAGNETIC NORTH Orkney: Symphony Of The Magnetic North (Full Time Hobby)
- MY BLOODY VALENTINE EPs 1988 - 1991 (Sony)
- SILVERSON PICKUPS Neck Of The Woods (Warner Brothers)
- STORM CORROSION Storm Corrosion (Roadrunner)

MAY 14

SINGLES

- BIRDMAN FEAT. MACK MAINE & LIL' WAYNE Dark Glasses (Island)
- BOW WOW FEAT. T-PAIN Better (Island)

- DON BROCO Priorities (RCA)
- ALEX CLARE Too Close (Island)
- COLD SPECKS Blank Maps (Mute)
- D'BANJ FEAT SKEPTA & SNEAKBO Oliver Twist (Mo'Hits/Mercury)
- DELILAH Breathe (Atlantic)
- DALE EARNHARDT JR JR Simple Girl (Warner Brothers)
- THE ENEMY Saturday (Cooking Vinyl)
- 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/Polydor)
- NIKI & THE DOVE Tomorrow (Mercury)
- THE SATURDAYS 30 Days (Polydor)
- SCISSOR SISTERS Only The Horses (Polydor)
- BRUCE SPRINGSTEEN Death To My Hometown (Columbia)
- ST LUCIA Before The Dive (Neon Gula/Columbia)
- THE TEMPER TRAP Need Your Love (Infectious)
- ZULU WINTER Silver Tongue (Play It Again Sam)
- YADI Guillotine (Warner Brothers)

ALBUMS

- BEST COAST The Only Place (Wichita)
- GLEE CAST The Graduation Album (Epic)
- GOSSIP A Joyful Noise (Sony)
- REN HARVIEU Through The Night (Island/Kid Gloves)
- THE KDMS Kinky Dramas And Magic Stories (Comma)
- NIKI & THE DOVE Instinct (Mercury)
- PANTERA Vulgar Display Of Power - Deluxe (Chrome Dreams)
- IGGY POP Roadkill Rising - Boxset (Shock)
- LISA MARIE PRESLEY Storm & Grace (Island)
- SIMIAN MOBILE DISCO Unpatterns (Wichita)
- SQUAREPUSHER Ufabulum (Warp)
- STARBOY NATHAN 3D Determination Dedication Desire (Vibes Corner/Mona)
- SUMMERLIN You Can't Burn Out If You're Not On Fire (Rude)
- TENACIOUS D Rize Of The Fenix (Columbia)
- ZULU WINTER Language (Play It Again Sam)

► **COLD SPECKS** ...Graceful Expulsion► **SIGUR ROS** Valtari► **CURRENŞY** The Stoned Immaculate► **HOT CHIP** In Our Head► **FIONA APPLE** The Idler Wheel

MAY 21

SINGLES

- **AMORE** Brindisi (Warner Brothers)
 - **THE BLACK KEYS** Dead And Gone (Nonesuch)
 - **DEAF HAVANA** Little White Lies (Bmg)
- Hights/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 (Rostrum)
 - **OF MONSTERS AND MEN** Dirty Paws (Island)
 - **PALOMA FAITH** Picking Up The Pieces (Epic)
 - **PITBULL** Back In Time ()
 - **LISA MARIE PRESLEY** You Ain't Seen Nothing Yet (Island)
 - **RUMER PF 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 (Oxart/EMI)
 - **PAUL WELLER** When Your Garden's Overgrown (Island)

ALBUMS

- **ADMIRAL FALLOW** Tree Bursts In Snow (Nettwerk)
- **JOE BONAMASSA** Driving Towards The Daylight (Provogue)
- **COLD SPECKS** I Predict A Graceful Expulsion (Mute)
- **THE CULT** Choice Of Weapon (Cooking Vinyl)
- **DALE EARNHARDT JR JR** It's A Corporate World (Warner Brothers)
- **THE ENEMY** Streets N The Sky (Cooking Vinyl)
- **FAR EAST MOVEMENT** Dirty Bass (Interscope)
- **FIXERS** We'll Be The Moon (Mercury)
- **FUN.** Some Nights (Atlantic/Fueled By Ramen)
- **GAZ COOMBES** Gaz Coombes Presents: Here Come The Bombs (Hot Fruit/Virgin)
- **TOM JONES** Spirit In The Room (Island)
- **JOHN MAYER** Born And Raised (Columbia)
- **MAC MILLER** Blue Slide Park (Island/Rostrum)
- **ERIC PRYDZ** Eric Prydz Presents Pryda (Virgin)
- **SAINT ETIENNE** Words And Music By (Heavenly/Universal)
- **SOULSAVERS** The Light The Dead See (V2/Cooperative)
- **SOUNDGARDEN** The Classic Album Selection (A&M)

● THE TEMPER TRAP

The Temper Trap

(Infectious)

● RUSSELL WATSON

Anthems (Sony)

MAY 28

SINGLES

- **AVALANCHE CITY** Sunset (Wm New Zealand)
- **BENGA FEAT. BEBE BLACK** Icon (RCA)
- **ALEXANDRA BURKE** Let It Go (Syco)
- **CHIDDY BANG** Mind Your Manners (Rega)
- **GRAHAM COXON** Ooh Yeh Yeh (Parlophone)
- **DRAKE FEAT. LIL' WAYNE** Hyfr (Cash Money/Island)
- **KING CREOSOTE** I Learned From The Gaels (Ep) (Domina)
- **LADYHAWKE** Sunday Drive (Island)
- **LAWSON** When She Was Mine (Po'ydor)
- **THE MACCABEES** Went Away (Fiction)
- **MIIKE SNOW** The Wave (Columbia)
- **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)
- **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)
- **EMIN** After The Thunder (Saffron)
- **MELODY GARDOT** The Absence (Decca)
- **MAYER HAWTHORNE** How Do You Do (Island)
- **PALOMA FAITH** Fall To Grace (RCA)
- **RUMER** Boys Don't Cry (Atlantic)
- **JACK SAVORETTI** Before The Storm (Fulltilt)
- **SCISSOR SISTERS** Magic Hour (Polydor)
- **SIGUR ROS** Valtari (Parlophone)
- **REGINA SPEKTOR** What We Saw From The Cheap Seats (Sire/Warner Brothers)
- **ULTRAVOX** Brilliant (EMI)
- **SARA WATKINS** Sun Midnight Sun (Nonesuch)
- **LAURA WRIGHT** Glorious (Decca)

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) (Polydor)

● GOTYE

Eyes Wide Open (Island)

● JAVEON

Murder In The Night EP (Island)

● JESSIE WARE & JULIO BASHMORE

110% (Island)

● PROFESSOR GREEN FEAT RUTH ANNE

Remedy (Virgin)

● RISE AGAINST

Satellite (Interscope)

● DOT ROTTEN

Overload (Mercury)

● TWO INCH PUNCH

Saturn The Slow Jams EP (Island)

ALBUMS

- **BEACH BOYS** That'S Why God Made The Radio (EMI)
- **ALEXANDRA BURKE** Heartbreak On Hold (Syco)
- **DELAIN** We Are The Others (Roadrunner)
- **FRIENDS** Manifest (Lucky Number)
- **THE HIVES** Lex Hives (Columbia)
- **HUMAN LEAGUE** Dare/Fascination - Reissue (Virgin)
- **KAISER CHIEFS** Souvenir : The Singles 2004 - 2012 (Polydor)
- **LENNY KRAVITZ** Mama Said (EMI)
- **LADYHAWKE** Anxiety (Island)
- **LIARS** Wixiw (Mute)
- **KYLIE MINOGUE** 25 (Parlophone)
- **BOB SEGER** Ultimate (EMI)
- **PATTI SMITH** Banga (Columbia)
- **NEIL YOUNG** Americana (Reprise)

JUNE 11

SINGLES

- **ALUNAGEORGE** You Know You Like It (Island)
- **AVICII FEAT. SALEM AL FAKIR** Silhouettes (Island)
- **CHERYL COLE** Call My Name (Polydor)
- **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)
- **EMELI SANDE** My Kind Of Love (Virgin)
- **SMILER FEAT. PROFESSOR GREEN AND TAWIAH** Top Of The World (Warner Brothers)
- **SAM SPARRO** Wish I Never Met You (EMI Australia)
- **STOOSHE.** Black Heart (One More Tune/Warner)
- **SWEET BILLY PILGRIM** Archaeology (Parlophone)
- **TOTALLY ENORMOUS EXTINCT DINOSAURS** Stronger (Polydor)

ALBUMS

- **HOT CHIP** In Our Heads (Domino)
- **THE INVISIBLE** Rispah (Nirja Tune)
- **AMY MACDONALD** Life In A Beautiful Light (Mercury)
- **MAXIMO PARK** The National Health (Polydor)
- **SADE** Live Concert (RCA)
- **SKINNY LISTER** Forge & Flagon (Sunday Best)
- **SPACEGHOSTPURRP** Chronicles Of Spaceghostpurrr (4A)
- **SAM SPARRO** Return To Paradise (EMI Australia)
- **TOTALLY ENORMOUS EXTINCT DINOSAURS** Trouble (Polydor)
- **USHER** Looking For Myself (RCA)

JUNE 18

SINGLES

- **2:54** Creeping (Fiction)
- **FIONA APPLE** Every Single Night (Columbia)
- **MACY GRAY** Sail (Island)
- **KASSIDY** One Man Army (Vertigo)
- **KINDNESS** House (Female Energy/Polydor)
- **POLICA** Dark Star (Memphis Industries)
- **CLEO SOL** Never A Right Time (Island)
- **JESSICA SYMONDS** Black Flame EP (Band Camp)

ALBUMS

- **FIONA APPLE** The Idler Wheel (Columbia)
- **JUSTIN BIEBER** Believe (Def Jam)
- **BOY** Mutual Friends (Decca)
- **CHERYL COLE** A Million Lights (Po'ydor)
- **CURRENŞY** The Stoned Immaculate (Warner Brothers)
- **NELLY FURTADO** The Spirit Indestructible (Polydor)
- **KATHERINE JENKINS** Best Of British (Decca)
- **LEMONADE** Diver (Matador)
- **PLAN B** Ill Manors (675/Atlantic)
- **REVEREND & THE MAKERS** @ Revernd_Makers (Cooking Vinyl)
- **SMASHING PUMPKINS** Oceania (EMI)
- **TANITA TIKARAM** Can'T Go Back (Lamusic)

JUNE 25

SINGLES

- **TAIO CRUZ FEAT. PITBULL** There She Goes (4Th & Broadway)
- **DRY THE RIVER** No Rest (RCA)
- **ANDY GRAMMER** Fine By Me (Warner Brothers)
- **LIONEL RICHIE FEAT. JENNIFER NETTLES** Hello (Mercury)
- **BRUCE SPRINGSTEEN** Rocky Ground (Columbia)

ALBUMS

- **GOJIRA** L'enfant Sauvage (Roadrunner)
- **MACY GRAY** Covered (Island)
- **HERVE** Pick Me Up, Sort Me Out, Calm Me Down (Cheap Thrills)
- **LINKIN PARK** Living Things (Warner Brothers)
- **THE SEARCHERS** Hearts In Their Eyes (Sanctuary)
- **STOOSHE.** Swings & Roundabouts (One More Tune/Warner)
- **TWO WOUNDED BIRDS** Two Wounded Birds (Moshi Moshi)

JULY 2

SINGLES

- **NEWTON FAULKNER** Clouds (Ugly Truth/RCA)
- **FLORENCE + THE MACHINE** Spectrum (Island)
- **RIZZLE KICKS** Dreamers (Island)

ALBUMS

- **CHRIS BROWN** Fortune (RCA)
- **ANDY GRAMMER** Andy Grammer (Warner Brothers)
- **EUGENE MCGUINNESS** The Invitation To The Voyage (Domino)
- **JAY JAMES PICTON** Play It Straight (Decca)
- **THE VIEW** Cheeky For A Reason (Cooking Vinyl)

JULY 9

ALBUMS

- **MELANIE C** Stages (Red Gin)
- **NEWTON FAULKNER** Write It On Your Skin (Ugly Truth/RCA)
- **LIANNE LA HAVAS** Is Your Love Big Enough? (Warner Brothers)
- **RUSH** Clockwork Angels (Roadrunner)
- **SERJ TANKIAN** Harakiri (Reprise)
- **TWIN SHADOW** Confess (4A)

JULY 16

SINGLES

- **KEANE** Sovereign Light Caf? (Island)
- **KING CHARLES FEAT. MUMFORD & SONS** The Brightest Light (Island)
- **MAVERICK SABRE** These Days (Mercury)

ALBUMS

- **NATALIE DUNCAN** Devil In Me (Decca)
- **NAS** Life Is Good (Mercury)

PRODUCT RECOMMENDED

ALBUM OF THE WEEK



JUSTIN BIEBER

Believe

(Island Def Jam/Mercury)



June 18

Justin Bieber visited London last month to premiere some tracks from forthcoming album *Believe*, and was swamped by fans during his stay. His popularity clearly isn't diminishing.

High-profile collaborators confirmed for the LP so far include Rodney Jerkins, Timbaland, Drake, Kanye West and Taylor Swift amongst others, although the full track list is yet to be decided.

The record has a more 'grown-up' flavour in terms of lyrical content, and instrumentally it covers a range of genres with pop, R&B/hip hop, acoustic and club-oriented dance tracks that are likely to appeal to a broader fanbase than previous albums.

Bieber said of the new record: "It's so cool to step out with a different style, out of your comfort zone... I definitely feel like I had something to prove. I think I did it justice and really hope people will be blown away."

So far, they seem to be: lead single *Boyfriend* has achieved the best first-week plays by a male artist in the 20-year history of the Billboard Mainstream Top 40 in America and peaked at No. 2 in the Official UK Singles Chart.

TRACK OF THE WEEK



GOTYE Eyes Wide Open

(Communion/Island Records)



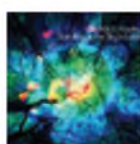
June 4

Eyes Wide Open was the first song recorded by Gotye for his debut album *Making Mirrors*, which has sold 1.3 million, gone Top 10 in 17 countries (iTunes Top 10 in 26 countries) and peaked in the UK charts at No.4.

Previous single, *Somebody That I Used To Know*, was released in the UK in February and has been a universal hit. It has sold over 5 million, topped the charts in 15 countries (iTunes #1 in 31 countries) including the UK where it has sold in excess of 800,000. The video has tallied up an astonishing 165 million YouTube hits and is still averaging over a million hits a day.

INCOMING ALBUMS

RICHARD HAWLEY *Standing At The Sky's Edge*



(Parlophone)

Following 2009 album *True Love's Gutter*, Richard Hawley will release his seventh studio

album, *Standing At The Sky's Edge*, the first from his new label home.

The record is said to 'mark a seismic shift in direction' for Hawley, channelling 'elements of psychedelia, space rock and ragas with heavy riffs and raw, visceral guitar solos - as well as more familiar, tender moments'.

Hawley said of the album: "I wanted to get away from the orchestration of my previous records and make a live album with two guitars, bass, drums and rocket noises!"

As part of a nationwide tour he is due to play a sold-out gig at London's HMV Forum on June 8 and will follow with his first-ever Brixton Academy show on October 3.

The album has received rave reviews, with Stuart Maconie calling it a "masterpiece" in *Word* magazine.

MAY 7

CHICANE *Thousand Mile Stare - deluxe edition*



(Maden Records/Absolute)

The fifth full-length studio album from Chicane producer/songwriter Nick Bracegirdle

sees a 12-track collection incorporating themes from a wide scope of dance music.

He said of the record: "This is music I made whilst consciously trying to disengage from electronic dance music's genre/sub-genre loop.

"It's a call-it-what-you-want/it-is-what-it-is, maximum latitude album. No matter what I do though, whatever style I produce in, it's always going to have that Chicane sound, feel and vibe to it."

Chicane is best known for his No. 1 charting single *Don't Give Up* featuring Bryan Adams, from 2000 breakout album *Behind The Sun*.

His team hopes the new record will ring out this summer "from the speakers of Café del Mar to the plains of the world's outdoor festivals".

JUNE 4

OF MONSTERS AND MEN *My Head Is An*



Animal (Island)

Six-piece Icelandic indie breakthrough act Of Monsters and Men garnered acclaim for

performances at this year's SXSW, where a real buzz grew around the group. After playing Icelandic Airwaves festivals, they are now making their mark on the charts across the world - notably in America.

The first UK activity for the band will be a single release, *Dirty Paws*, on May 21. The track has already topped the chart in their home country and on HypeMachine. Additionally, the accompanying album has reached No. 1 in the US and Canada's iTunes Album Chart.

The band's self-released, first single *Little Talks* has sold an impressive 400,000 copies and received 3 million views on YouTube.

After selling out their debut London show in less than two hours, OM&M announced a second UK date at London's The Lexington later this month.

JULY 23

STAFF PICK: TIM INGHAM, EDITOR



BRENDAN BENSON

What Kind Of World

(L'ojinx/Essential)

Brendan Benson's

Lapalco is truly one of

modern pop music's hidden gems. The 2002 sophomore effort's late arrival - five

years after his debut -

is one obvious reason

why Benson has

never claimed the

solo superstar status

he undoubtedly

deserves. It's a bit of

a travesty: for lovers

of power pop and the

cranky bubblegum

genius of Matthew Sweet, Benson is an

anomalous treasure; a purveyor of

sticky, McCartney-influenced melody

with the requisite bite to stop things

turning saccharine.

Nothing in his canon, for my money,

has touched Lapalco - until now.

Benson blends a darker delivery on

What Kind Of World with his take on the Big Star/Badfinger template.

The title track is a snare-driven thumper that transcends into a whirling mesh of twinned vocals, choral repetition and even some sneaky mellotron.

Bad For Me is a brusque ballad that

starts off bruised, but

can't help skipping

into radio-friendly

hooks; John Grant by

way of Harry Nilsson.

Sometimes, his

FM rock sensibilities

slip into gloopiness,

but when he does

what he does best

(see the raunchy fun of *Pretty Baby* or

the Carole King-tackling-Sgt. Pepper

oddy that is *No-One Else But You*),

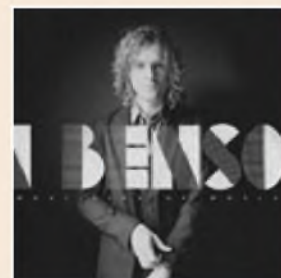
his lovably unique talents shine.

The solo album from Brendan's mate

Jack White is good - but I reckon his

Raconteurs cohort has just about

outdone him here. **OUT NOW**



PRODUCT REISSUES

PAUL & LINDA McCARTNEY • SHEENA EASTON • SHORTY LONG • THE CHRISTIANS

PAUL & LINDA McCARTNEY - *Ram* (MPL/Hearmusic 723345C)



Arguably Paul McCartney's best post-Beatles album – it is certainly his best catalogue seller aside from the more celebrated *Band On The Run* – *Ram* topped the chart in 1971, and is the fourth album by the Liverpudlian legend to get the deluxe Archive Collection treatment since his defection from EMI to Universal. *Ram* is a sumptuous and varied collection of songs, most of which were highly commercial. It is the only McCartney album to give equal billing to late wife Linda – and although it is undoubtedly Paul whose musical genius is responsible for composing and crafting the songs, Linda's input is truly impressive, with intricate vocal interplay on *Dear Boy*, soothing harmonies on *Uncle Albert/Admiral Halsey* and general sweetening throughout. More than 40 years on,

these songs sound awesome in their newly remastered versions, and are heavily supplemented across a variety of formats, with the rare mono version of the album and the Percy Thrillington orchestral version of the album joining a further CD of bonus audio tracks and a DVD containing promotional clips and a new documentary, *Ramming*, voiced by McCartney.

SHEENA EASTON - *The Collection*

(Music Club Deluxe MCDLX 146)



Launched on an unsuspecting world on Esther Rantzen's early reality TV show

The Big Time, Scots singer Sheena Easton made the most of her break, racking up a string of hits. Clearly not one of the world's most talented vocalists, Easton became successful through hard work, major record label support and some excellent song choices. The *Collection* is a 31-song two-CD

collection which anthologises her EMI output between 1980 and 1986, including all 11 of her UK chart entries in that period, and her 17 US chart entries. Some of her best songs – including *Sugar Walls*, which was written for her by Prince – and *Strut* were not UK chart entries but made the Top 10 in the US and are gathered here – though the album would have been improved by the inclusion of some of her subsequent MCA hits.

SHORTY LONG - *Here Comes... Shorty Long* (Kent CDTOP 365)



One of the more marginal artists in the history of Motown, Shorty Long scored his one and only UK hit in 1968 – less than a year before his premature death at 29 from drowning – with the novelty song *Here Comes The Judge*, influenced by a successful sketch in the enormously popular TV series *Rowan & Martin's Laugh-*

In. Finally redressing the balance, this new Kent compilation brings together the R&B singer's two albums for the label, and a couple of bonus tracks, in their stereo mixes. *Here Comes The Judge* opens the 26-song proceedings and remains both funky and funny. Shorty pursues a similarly humorous line on tracks like *Stranded In The Jungle* and *Chantilly Lace* but it is tracks like *Sing What You Wanna*, an irresistible groover that would surely have been a smash if it had been recorded by The Four Tops; the terrific Northern Soul stomper *Baby Come Home To Me*; and an elegant version of Procol Harum's *Whiter Shade Of Pale* that prove he had the chops.

THE CHRISTIANS - *The Christians*

(Cherry Red CDBRED 526)/Colour (CDMRED 527)



A largely fraternal group from Liverpool, The Christians hit the

ground running, with their self-titled debut album spawning a string of five consecutive Top 40 hits. Their bright and breezy soulful sound, as heard on *Ideal World*, *Forgotten Town*, *Hooverville* et al, was briefly irresistible, and the album sold a million copies and reached No.2 on the charts. 1990 follow-up *Colour* got off to an even faster start, debuting at No.1, but it soon became clear that it was a less effective demonstration of their musical skills, with all but one single failing to breach the Top 40. It marked the beginning of a downturn in the band's fortunes from which they never recovered. Some 25 years after the first Christians album was released, it has been reissued in a new deluxe edition, with the original album supplemented by a second CD featuring 12-inch mixes, B-sides and the non-album single *Harvest For The World* – an Isley Brothers cover that gave them their biggest hit. *Colour* is reissued simultaneously, and expanded.

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This year's Music Week Awards were quite a posh do, with suits, ties, pretty dresses, fancy dinners and - of course - those shiny, shiny, gongs. But it wasn't exactly stuffy. The music industry (God bless you) doesn't really do prim and proper. It does giggly, rowdy, tipsy and 'slightly taking the piss'. All of which we're big fans of. So here's a bunch of photos showing your less serious side. Don't forget to keep your pics coming to: runoffgroove@intentmedia.co.uk



▲ ▼ MILES OF SMILES

It would go on to be some evening for BBC Radio's Jeff Smith (above right) - as 6Music claimed both prizes in the radio categories. Hop Farm founder and live music legend Vince Power looked dapper as the wine flowed.



◀ ▶ ▲ ▼ ABSOLUTELY WARMED UP

The Music Week Awards 2012 pre-drinks were sponsored by our label service chums at Absolute. That means they helped stick the night's first glasses of booze in your hand. That's right. Blame them. The likes of Lauren Laverne got stuck in (above left), but not PPL's Jonathan Morrish - who had to be up early the next day to swim 5km for charity. And you thought you had a tough morning after.



MusicWeek
Awards 2012

◀ ▼ SHALIT'S A KNOCKOUT

Over 600 industry execs turned up for the Awards in total. Professor Jonathan Shalit was in attendance, along with MusicTank/PPL's Keith Harris.





▶▶ **ISLAND'S IN THE STREAM**
Island Records boys and girls looked damn fine (left), whilst Richard Russell's guests included his wife, his mum and his dad - who all got to witness his ace speech when collecting this year's Strat award.



MusicWeek Awards 2012

◀◀ **BC IN THE HOUSE**
The incomparable Barbara Charone shares a joke with Music Week's own Paul Williams (left), as ERA's Kim Bayley poses for a quick pic with HMV's Neil Taylor. The retail exec's "supermarkets sticking to potatoes" speech was one of the evening's best-received highlights.

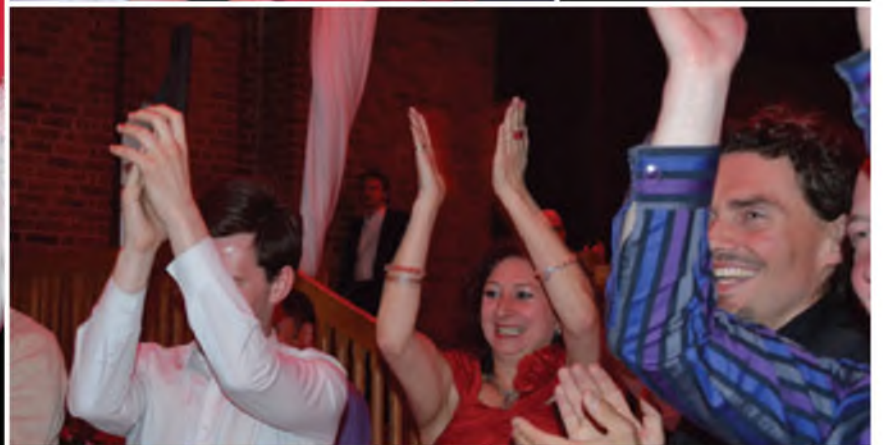


▼ **AN ARM AND A GREG**
Our host Greg Davies got things off to a blinding start - and didn't mind getting up close and personal with the audience. Good Flo Rida lyrical breakdown, too.





◀▶▲▼ **WINE AND CHEER**
It was a good night for XL and September Management, who shared four gongs. The Shepherd's Bush crew (above) smiled a lot. This we like. Meanwhile, PIAS (below) roared loudly for Proper's win - and vice versa. Good on 'em.



◀▶▲▼ **TABLE TALKING**
Everyone from Warner Music to Proper Distribution and PPL turned up on the night. Most winners clung onto their awards, but Rhino's Gary Lancaster was so happy with the label's win, he took to brandishing many items as if they were trophies. Respect.





▲ ▼ A LOT OF BOTTLE
 PPL's Clare Goldie caught up with Music Week's beer-sipping Tom Pakinkis and Tina Hart (above), whilst Parlophone/EMI smiled for the camera ahead of dinner. Anyone else enjoy the honeycomb thing? Us too. Anyone else find it impossible to get it out of their teeth? Us too.



▶ ▲ STEVE'S WONDER
 6Music's Steve Lamacq was full of joy at winning his award, alongside the jubilant 6 team - who also picked up the Radio Station gong. His speech was bloody brilliant.





◀▶▶▶ **DANCE WIV ME**

The Propaganda after-party got the industry's finest shaking their tailfeathers, courtesy of DJ Dan (below and right).



◀▶▶▶ **ALL GOOD THINGS...**

The night finally drew to a close around 2.30am - not before some serious shape-throwing on the dancefloor... and Intent Media's MD buying pretty much the whole room a round of shots. We heard tales of after-after-parties that even Run-Off-Groove doesn't have the cojones to repeat. Until next year!



MusicWeek
Awards 2012



MusicWeek

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