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04 Great debates

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Sir Tom Jones on that TV show, Adele and his new album. And meeting Elvis, obviously



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VERTIGO MD EXITS UNIVERSAL • WILL RUN BOTH TALENT AND PUBLISHING AT CAPITAL FM OWNER

'Bullish' Adam eyes Global domination

LABELS

BY TIM INGHAM

Global Group's growing status as a major league label and publisher has been given a glowing endorsement: A&R whiz Paul Adam has left Universal after 13 years and joined the Capital FM owner.

Global founder Ashley Tabor has tempted outgoing Vertigo MD Adam with a newly-created dual role, director of Global Talent and Global Publishing, commencing June 1.

Adam told *Music Week* that the scope for growth with both companies was "incredible", and that he felt "bullish and confident" about competing for the music world's hottest artist signatures at Global.

The exec, who signed both Busted and McFly when MD of Island between 2001-2006, joins Global Talent as its operation escalates with the runaway success of another boy band: The



Paul Adam: Ex-Mercury and Island exec has his sights set on signing hit acts for Global

Wanted. Adam claimed that the "sky's the limit" for how big the label can become in future.

"We all know some of the biggest labels over the years have started relatively small," he said. "They just built and built. It's uncomplicated: it only ever comes down to the next raft of acts that are signed - and that's what

I'm here to do."

Alongside The Wanted, Global Talent's current roster also includes newer acts Cover Drive and Lawson. Meanwhile, Global Publishing counts writers such as Ellie Goulding and The Vaccines on its books.

Adam said he was keen to "broaden the repertoire" of both

companies alongside Tabor.

"Obviously I want to consolidate the great work Ashley's done so far," he said. "I'm not going to go and sign a punk rock band, because I'm mindful of how this [pop-orientated] roster has been built - but I'd also like to slowly diversify a bit moving forward.

"I have a real breadth of A&R experience; I've had hit records for more than 20 years in many genres. That's what I want to bring to Global: I'm as happy in the rehearsal room auditioning a boy band as I am watching at the back of a rock gig."

Tabor commented: "We're really excited about Paul joining Global - he brings huge experience from his time at Universal Music and PolyGram before that. Given our focus on growing our talent and publishing businesses, I know we have someone in Paul who will help us achieve those ambitions."

In addition, Rachel Wood - who joined Global Talent little over year ago - has been appointed as head of artists at the label.

PAUL ADAM CV

1988-1990: ITB, Booking Agent
Signed: Charlatans, Inspiral Carpets

1990-1993: PolyGram Publishing, A&R Manager
Signed: Suede (right), The Sugarcubes (Ejork)



1993-2001: Polydor Records, A&R Manager/GM, A&R
Signed: Ian Brown, Gene, Cast, Shed 7, Sophie Ellis-Bextor, Ms. Dynamite, Hear'Say (Adam was also a judge on TV's Popstars during this period)

2001-2006: Island Records, MD
Signed: Busted, McFly

2006-2010: Mercury Records, Senior Director A&R
Signed: Amy MacDonald, Noisettes

2010-2012: Vertigo, MD
Signed: The Gaslight Anthem, Pure Love, Karima Francis

UK talent thrives in Q1's A&R list

Lana Del Rey and Emeli Sandé (right) have delivered the best opening quarter for new UK-signed talent in four years - helping their respective record companies move up *Music Week's* A&R league tables.

Del Rey and Sandé's debut albums *Born To Die* and *Our Version Of Events* finished as the period's second and third biggest-selling artist albums. That makes it the first time that two UK-sourced debuts released in Q1 have been among the

quarter's top three sellers since 2008 when A&M/Polydor's Duffy and XL's Adele pulled off the same feat.

Music Week's exclusive A&R market shares rank companies according to sales of the quarter's 100 biggest-selling non-catalogue singles and albums by UK-signed or A&R'd acts.

Del Rey's record company Polydor finished runner-up on the albums table and fourth on singles; Sandé's company Virgin was the third top UK A&R player



for both albums and singles.

Island led both markets thanks to successes such as Jessie J, Rizzle Kicks and Florence + The Machine.

■ Full analysis: page 14

UK Music presents format evidence

UK Music has commissioned consumer research in response to Government proposals that could legalise the copying of music into server-based 'cloud' lockers.

As reported by *Music Week* (30/03), PRS estimates such a move could cost songwriters and publishers £40m over five years.

UK Music commissioned Oliver and Ohlbaum Associates (O&O) to research the value consumers place on copying music from CDs onto mobile devices and beyond (see page 16).

Beggars Group director of strategy Simon Wheeler said: "It would be hugely disappointing if Government's IP reforms undermined [licensing] negotiations [with cloud services] and stifled growth for the entire UK music industry.

"The O&O research demonstrates important evidence. It is focused on the value of copying CDs to digital devices, but there are important implications for the future."

■ Full research: page 18

NEWS

EDITORIAL

Music is Great –
with an Escape

SEYMOUR STEIN doesn't get a lot wrong.

When the fabled record exec told *Music Week* that *The Great Escape* was one of the best shows on earth last week, it was Thursday afternoon. It was drizzly. And it was in a 'media' room full of smart headphones and even smarter haircuts.

This was not a promising start.

But lo and behold, he got it spot on. Perhaps it's the sea air, perhaps it's the local ale, or perhaps it's the free booze from PRS and PPL – thanks for the hangover, friends – but there's just something a bit special about the Brighton showcase.

It was my first time sampling TGE's atmosphere, but even before setting off, one glance at the line-up showed that, at the very least, the live music was going to be ace.

The *Music Week* team caught acts ranging from straight-up acoustic folk to roaring blues; scorching electronica to bonkers Japanese tribal cacophonies – not forgetting the record label bumfight that was Wild Belle. (Congratulations go to EMI Publishing for snaring the songwriting signature this week.)

“Live summer showcase opportunities for up-and-coming British music artists are shrinking as the indie festivals market gets squeezed. But *The Great Escape* showed what you can do with great A&R, a smart publicity machine and clever organisation.”

But better than all of that was the overall feel of the thing; an optimistic, non-exclusive hivemind that reminds you just what the UK is capable of musically when it gets its thinking cap on – an accolade I'm sure Liverpool Sound City will also deserve when it finishes up on Friday.

Artists, wannabees, trendies, managers, label folk, publishers, digital gurus; they all mixed and mulled over the biggest industry issues of the day without snootiness or conspicuous seniority. And they all passionately loved the music, together and in great numbers. Turn to the back of the mag and look how happy Michael Eavis is. Yeah - that.

Interesting that such a heart-warming, over-subscribed get-together was to take place in and around Music Is GREAT week; the Government-backed campaign designed to remind us all of the brilliance of British music. Even the PM's getting involved, with David Cameron applauding the trade for £1.9 billion UK artist sales abroad in 2011, according to the BPI.

That's all very well for the Adeles, Florences and Mumfords who make up our top unit shifters abroad; but what of the barely-there raw talents coming through the ranks?

As the Association for Independent Festivals points out on page 23, live summer showcase opportunities for the next wave of British greats are shrinking - no doubt knocking the confidence of those thinking about staging their own musical bills.

TGE shows that it can be done: with great A&R, the right delegates, a smart publicity machine and clever organisation.

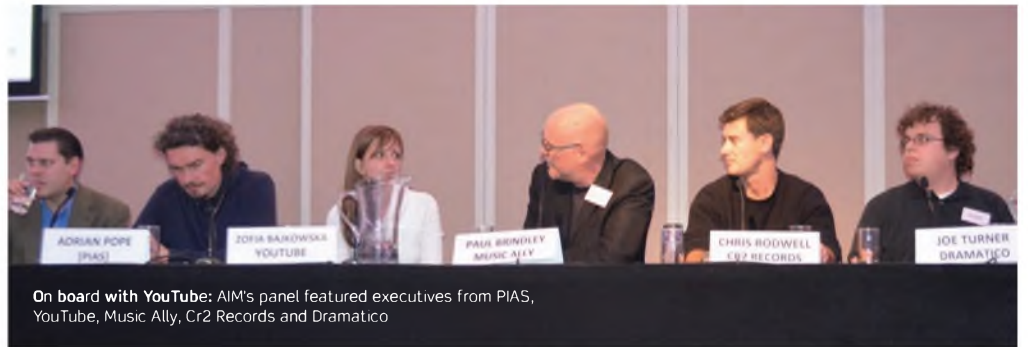
Tellingly – and unlike some UK mega-fests - it was energised by a spirit of discovery, rather than the same old megastars headlining for another jaded payday. Bravo.

Tim Ingham, Editor

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

AIM CONFERENCE SHOWCASES BUSINESSES REAPING REVENUE

Who said you can't any money from You



On board with YouTube: AIM's panel featured executives from PIAS, YouTube, Music Ally, Cr2 Records and Dramatico

DIGITAL

BY TOM PAKINKIS

There's good money to be made on YouTube – and the platform is rapidly eclipsing other revenue streams.

That's according to label reps in attendance at AIM's Music Connected digital music conference last week.

The endorsement came following a presentation from YouTube's senior strategist in partner operations Zofia Bajkowska, who cited the 4 billion views and 60 hours of uploads YouTube now boasts on a daily basis.

Bajkowska said that new YouTube rights protection meant that labels and artists can benefit from content lifted and used by consumers. “The system makes a digital fingerprint of your content and searches YouTube's database to make a match,” she explained. “That means, if I have my own channel and I decide to put some of Katie Melua's music on my holiday videos, Dramatico records will still generate revenue even though the music is played on a different channel... That's a huge revenue opportunity for record labels and artists.”

When asked exactly how much revenue could be gained from a YouTube presence, MD of digital & business development at PIAS Adrian Pope said: “Whatever number I put on it today, it's significantly bigger than it was in the past month, and that trend is the same for the past 18 months... Had we had more resource



[dedicated to YouTube] at PIAS in the past year, we'd have probably picked up an additional half a million.

“It's eclipsing other revenue streams rapidly – and I think we're at the thin end of the wedge.”

Cr2 label director Chris Rodwell was also enthusiastic. “Yes, there's money to be made from YouTube,” he said. “We're talking thousands of dollars a month – not from chart success but underground, dance music success.”

BEGGARS: IMMEDIATE ONLINE PRESENCE IS CRITICAL

In his own digital marketing campaign presentation titled ‘Adele And Other Interesting Things’, Beggars Group head of marketing David Emery (pictured) emphasised the importance of YouTube and other online avenues, which he suggested should be utilised immediately upon a single's release.

“YouTube is currently the only legal streaming site that you can listen to tracks through without needing to log in and that's a very big deal,” he told attendees. “Obviously you can get paid for it as well, which is an even bigger deal.”

“For high profile singles the idea of on air/ on sale has gone out of the window. It doesn't work in terms of getting a singles [chart] position or trying to maximise your



radio airplay. You're doing yourself a disservice.

“It's critical that at the same time you go to radio, you get things online as well because if you don't do it, someone else will and you will lose any sort of control,” he stressed, adding that “the most natural form for music online, confusingly enough, is video.”

WARDS FROM VIDEO

make Tube?

"Google has rebuilt YouTube in many respects. They've developed tools that enable us to monetise and get paid for promotion. Creatively it's very exciting and emancipating"

ADRIAN POPE, PIAS

Rodwell emphasised that a pay-per-play mentality from artists, labels and rights-holders would ultimately lead to disappointment. "Everyone needs to understand that it's the adverts that are making the money," he said. "If you know people are searching for a video, advertisers are going to want to advertise on that content."

Following the AIM conference, PIAS' Pope told *Music Week* why YouTube now deserved serious consideration, despite once being viewed as a platform through which potential revenue was lost.

"There used to be all manner of intellectual property being ignored or otherwise, but Google have rebuilt YouTube in many respects," he said. "They've developed tools that enable us as a company to monetise and get paid for promotion."

"Creatively it's very exciting and emancipating," he added. "Niche doesn't equal small on this scale. If you look at Nuclear Blast, a label that we work with in various capacities, they've got 300,000 subscribers and half a billion views and yet they're part of a niche genre."

PIAS has installed a dedicated YouTube team to help ensure rights are protected and that video content is optimised for the platform.

"We've appointed staff to support asset management as well as rights and monetisation," said Pope. "We've also just hired a channel manager who supports our label partners and tells them how to get the best out of their channels."

CARRIE UNDERWOOD PRIME EXAMPLE OF 'LEGITIMATE, AUTHENTIC TALENT'

Fuller: American Idol isn't a reality show



TALENT

■ BY TIM INGHAM

XIX Entertainment boss Simon Fuller has told *Music Week* that he has never considered *American Idol* as a reality TV show.

Fuller, who founded the show, also manages US country star Carrie Underwood - whose fourth album *Blown Away* debuted at No.1 on the Billboard Top 200 chart last week.

Former *American Idol* winner Underwood's team are now looking to break her in the UK.

Other stars on Fuller's music management roster include Steven Tyler, Annie Lennox, Will Young and the Spice Girls. He recently formed a new company with Island founder Chris Blackwell.

"I have never seen *American Idol* as a reality show," he said. "I created the show with the purpose of discovering legitimate and authentic talent. This is reflected in the massive success of the many artists who have emerged, from Kelly Clarkson to Daughtry, Carrie, Jennifer Hudson, Jordan



Fuller: *American Idol* founder hopes to break winner Carrie Underwood in the UK

Sparks to Scotty McCreery; each has had platinum albums and collectively they've sold tens of millions of albums in the US."

The show's stars don't always win over the British audience - something Fuller hopes to change.

"Carrie's latest album is her strongest yet and with a song like *Blown Away*, there is an opportunity to have a hit single -

plus we have allowed the time in her schedule to promote it internationally," he added. "I don't believe that Carrie is seen to be simply a TV competition winner. She is one of the finest female singers ever to come out of America with five Grammy award wins, six AMA wins, four number one albums and over 15 million albums sold. Hopefully the strength of her

music will allow her to enjoy some international success."

Fuller is hopeful that the UK's lack of a mainstream country scene won't be a barrier to Underwood.

"Now more than ever there seems to be an audience for every kind of genre to some degree," he said. "I am hopeful that with Carrie we have a chance to crossover and have a mainstream hit."

Carrie Underwood's *Blown Away* album is due for release in the UK on June 18. She plays a sold-out date at the Royal Albert Hall three days later.

"She has everything to be a superstar in the UK," added SJM Concerts MD Simon Moran. "To sell out the Royal Albert Hall in a couple of hours shows the huge appetite there is for her visit."

Outside Organisation will handle UK media for Underwood. Said CEO Alan Edwards: "Carrie Underwood is the type of artist a PR dream of. A great live artist - writes her own material; fantastic looking; works incredibly hard; strong personality; great voice. How can she not be a superstar? She has everything."

Sonys success 'is a real landmark for 6Music'

6Music's UK Station of the Year win at this year's Sony Radio Academy Awards has proven a digital service can stand its ground against analogue competition.

That is according to controller Bob Shennan who hailed his station's victory at Monday's ceremony at London's Grosvenor House Hotel as "quite significant".

"It won on its own right against all the other big stations and that is really special and I'm particularly proud of that," said Shennan who found himself in the unprecedented position of two of his stations competing for the Sony national prize with 6 joined by Radio 2 in the shortlist alongside Bauer's



"6Music won on its own right against all the other big stations and that is really special and I'm particularly proud of that"

BOB SHENNAN, BBC

Kerrang! Radio.

"To be honest it was very weird and I was on a table of people from 6 and 2, which made it doubly weird, but I'm so pleased for 6 because it's a real landmark for 6Music. Radio 2 has won this many times and will win it again," he added.

Radio 2 picked up four golds on the night with wins for breakfast host Chris Evans, Jools Holland, David Rodigan (Somethin' Else produced) and Sue Clark Productions' Nina Simone documentary for the station. Meanwhile, Tom Robinson's *Now Playing@6Music* added to 6's successful night, winning Best Use of Multiplatform/Social Media.

Radio 1's Fearne Cotton won Best Music Programme as Best Station Imaging went to 1Xtra.

Bauer station Radio City 96.7's Station of the Year in the 1 million plus category win followed golds for the group's Kiss brand through breakfast presenters Rickie, Melvin and Charlie and group programme director Andy Roberts. Other commercial radio winners included Absolute Radio's Geoff Lloyd, Global Radio-owned Xfm's Danny Wallace and GMG Radio's Real Radio Breakfast with Gary and Lisa.

Live music acts featured in this year's ceremony for the first time with performances from Alexandra Burke, Jessie J and Gary Barlow.

THE GREAT ESCAPE SPECIAL: TWO PAGES OF NEWS FROM BRIGHTON'S ANNUAL FESTIVAL

Placebo's Molko reveals why he was 'glad EMI contract ended'

TALENT

BY TOM PAKINKIS

Placebo's Brian Molko took to The Great Escape stage last week to discuss his career, the modern music industry and his relief at having left EMI as it was taken over by Terra Firma.

In a Q&A session at the convention, Molko spoke of his early apprehension when former EMI chief Guy Hands acquired the record company.

"As we were coming to the end of our contract with EMI it was being taken over by Terra Firma and this guy called Guy Hands. This is the guy who, when he bought the Odeon Cinema chain, said, 'We are not in the cinema business we are in the popcorn business'," Molko reminded the audience in Brighton.

"I was extremely glad that our contract with EMI was ending at the time that this guy took over because it seemed like a massive harbinger of doom to me. And as you can see EMI is now being sold off to two record companies. So, nice one Guy Hands."



"Nice one, Guy Hands": Placebo frontman Brian Molko (right) was quizzed at The Great Escape



The band's first album following their EMI departure, 2009's *Battle For The Sun* (left), was self-released.

"We decided to go back to the independent model," Molko explained, "which is a lot more work but there are fewer people involved and you get more responsibility. I was particularly involved in the licensing side. It

was a good experience because we made a record without having to answer to anyone."

Molko also talked about the culture of the music industry today possibly being detrimental for new artists, comparing it to the time when Placebo were finding their feet.

"We were allowed to make mistakes in the public to find and develop our sound," he said.

"I don't think that development time is offered to artists these days with the return that record companies want to make and the amount we have to sign away [with 360 deals] in terms of merchandise and things like that.

"The other thing that didn't exist was this whole kind of X Factor culture," Molko later answered to the question of whether acts today were able to push social boundaries, as Placebo had been known to do. "That's essentially karaoke and is created to benefit the phone companies and the TV companies and Simon Cowell. I expect there to be an uprising from the ground up, which I hope will be fairly colourful."

VEVO urges UK music industry to take risks with new technology

There's a lot of money to be made in premium advertising alongside premium content on new, connected platforms - but the UK music industry needs to be more flexible with technology if it is going to reap the benefits.

That was the message presented to Great Escape attendees by VEVO's Eric Mackay during a panel looking at opportunities with new technology called 'Goodbye Idiot Box, Hello Smart TV'.

"One of the problems that the music industry's always had is it expects to open its door in the morning and find a pile of cash there. It's not the Nineties anymore, that doesn't happen," Mackay argued.



Great Escape panel: An interesting mix of execs dealing with new technology discussed the subject: [L-R] Helena Kosinski (Nielsen), Chris Deering (ex-PlayStation), Eric Mackay (VEVO), James Cooper (Sony/ATV), Ben Bleet (Howling Monkey)

"People engage in music in a completely different way. All these technological advances allow us to try different things

that we've not been able to do before - but one of the difficulties that we do have is the cost of licensing.

"There's a framework in place that makes it very difficult and very costly to try new things," he added. "From the rights-holders'

perspective, they do need to take a few risks on new technology otherwise the adoption won't be there."

Mackay pointed to 'social television' company Zeebox, whose presence in the UK he described as exciting. "But they're doing things that doesn't involve the actual music itself because that's where the real cost is," he added, however.

From the publishing side, Sony/ATV's James Cooper offered: "I think rights-holders, artists and everyone needs to evolve really. Technology is springing forward and there are ways to make sure it's beneficial to everyone, it's just a matter of finding out how to do that."

Martin Mills sees sturdy market for smaller acts

Martin Mills made the case for smaller-selling artists during a Great Escape panel looking at various aspects of the UK industry, saying that the recorded music 'middle class' is very healthy.

During a session titled 'PRS For Music Presents The Next Movement', Mills said, "To me the most interesting thing [in recorded music] is what's happening below 100,000 sales – what's happening in the 10, 20 and 50,000 zones."

He told the audience: "We have a lot of artists in that zone such as Warpaint and The Horrors who are doing really well but are well within the 100,000 frame in the UK."

Mills' words came in response to a presentation from PRS for Music economist Will Page, in which he divided album sales into five thresholds, between 100,000 sales and rising to sales exceeding 1 million.

Page pointed out that, while big hit albums are continuing to sell like never before, 'the body' of album sales is seeing currently seeing a slump.

"The number of hits remains broadly constant," he said. "In



Great Escape panel: [L-R] Will Page (PRS), Martin Mills (Beggars), Tim Chambers (Live Nation), Ruth Simmons (Soundlounge)

2002, six albums got past a million, in 2011 there were five." Of the albums that sold between 100,000 and the quarter of a million mark, however, 50 fewer albums sold between that range in 2011 compared to 2002.

Mills, however, suggested that there was sturdiness to be found further towards the bottom of the scale.

"In contradiction to what was on the slides, I think the middle class on the recorded side is very healthy and there is an opportunity to sell records in those kinds of numbers these days and build a career based upon those sales. I see that as being very healthy for the market."

"The whole picture includes the top end and the middle top end and so on, all of which suffer more from file-sharing and acquiring music illegally. But I think if you're selling music to fans and you're selling it in the shape of albums to fans, I think that's fine.

Mills also warned against the practice of labels discounting releases overzealously, pointing to the importance of perceived value amongst consumers.

"If you sell something cheaper you sell more of it but that doesn't mean that the total income is necessarily greater," he suggested. "We haven't heavily discounted the Adele album at all."

"A couple of years ago Sony had MGMT out at the same time that we had Vampire Weekend (pictured)," Mills offered as an example.

"MGMT was being sold at £3.99 and Vampire Weekend was never being sold [by Beggars] at less than £7.99.

"I think we did the band a lot of favours by not dropping the price to a point where it appeared disposable."



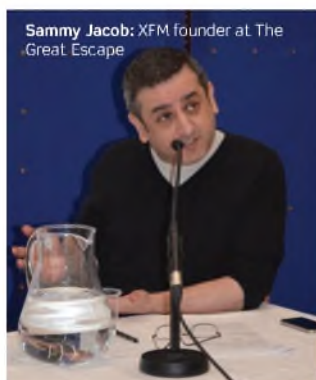
Sammy Jacob questions Radio 1's dedication to 'distinctive' remit

XFM founder Sammy Jacob questioned whether Radio 1 was truly sticking to its remit and said, put in the hotseat, he would willingly lose 30-40% of listeners to fulfill the station's duty of being 'distinctive'.

Jacob - who sold XFM before founding NME Radio - appeared on a Great Escape panel that asked participants 'What would you do with Radio 1?'

"You simply cannot be distinctive and at the same time deliver the numbers that they're delivering," Jacob pointed out. "The bottom line is they are a massive station.

"I think the real question is, 'Are they being true to their remit? Are they genuinely being



distinctive and innovative?"

He added: "Looking at some of the stats, 40% of its daytime output is supposed to be from new and emerging artists. I'm not sure that's the case.

"It seems to me that a lot of the music that they play during

"Looking at some of the stats, 40% of Radio 1's daytime output is supposed to be from new and emerging artists. I'm not sure that's the case"

SAMMY JACOB, XFM FOUNDER

the daytime is also played on commercial stations. It may not be all 'under one roof' like on Radio 1 - but the vast majority of music that is played on Radio 1 during the daytime is actually played on commercial radio.

"I don't see it being innovative or distinctive," he continued. "If it's fundamentally a numbers game then they're doing a fantastic job. But I'm not

sure that's what they're supposed to be doing."

Wall of Sound founder Mark Jones largely agreed with Jacob's assessment. "Numbers-wise they're doing a great job," he said. "But if you are actually asking for challenging music that pushes things on, how does that balance out in the bigger picture?"

"Maybe I'm getting old, but sometimes I turn Radio 1 on and everything sounds the same to me," he added.

Jones did accept the difficulty of the situation: "Looking at it from their perspective, yes it is about numbers and I think 6Music is one of the most inspiring radio stations there is in pushing and challenging things... But the

LIVE NATION'S CHAMBERS: 'SECONDARY TICKETING MAY TEMPT ARTISTS'



"Secondary ticketing is sometimes unauthorised and morally dubious, but economically viable"

TIM CHAMBERS, LIVE NATION

Also present on The Next Movement panel was Live Nation Entertainment's Tim Chambers, who fielded questions on the live sector. Of course, the issue of secondary ticketing took the focus.

"What the Dispatches documentary showed was that [secondary ticketing] is sometimes unauthorised and morally dubious, but economically viable," said Chambers. "I think while there is a fizz around some events, they will attract speculators and may well attract some artists and some organisations who want to tap into those revenues that have historically gone off the edge of the gross show receipts and they want to intervene in them."

support we've had throughout the years has been limited."

Jones opened up the problem more widely to describe an industry where "people and record labels are constructing music that isn't really music - it's made to get on playlists. And I don't think that's right."

Jacob later added, "If I had the option and wasn't particularly career minded - which I'm not - and I was asked if I'd lose 30-40% of my audience in order to play some of the music that I'd like to see on daytime radio, hand on my heart, I'd say 'Yeah, fuck it.' That's what you're there to do, you're not there to have as many listeners as possible, you're there to be distinctive."

NEWS

NEWS IN BRIEF

■ **UNIVERSAL:** The major label's parent Vivendi has announced that UMG's Q1 revenues stood at €961 million, an increase of 9.1% year-on-year. Meanwhile, the label has formed a new Electronic Dance Music (EDM) label, PM:AM Recordings.

■ **BPI:** Sales of British music abroad reached £1.9 billion in retail value in 2011, with British artists accounting for almost 13% of global sales of recorded music, figures from the BPI have revealed. The trade body's Yearbook is out this week and available for purchase.

■ **AMAZING:** The radio station is no longer available via DAB following a dispute with Digital One. It will still be available through browsers.

■ **UMF:** The Ultra Music Festival (UMF) has announced launch of a two-day event to take place on July 13 – 14 in Warsaw, Poland.

■ **SPOTIFY:** The streaming platform has launched two new apps, Tastebuds and Fellody, which aim to match users with potential romantic partners based on music taste.

■ **SHAZAM:** The UK's first Shazam-enabled adverts ran in the Britain's Got Talent final on Saturday May 12, featuring Pepsi MAX and Cadbury.



■ **GLOBAL:** Global Radio's Classic FM has announced a partnership deal with P&O Cruises, which will commence later this month.

■ **SOUNDCLOUD:** The popular 'social sound platform' has launched its redesign in private beta.

■ **ALAN MCGEE:** The former Creation and Poptones boss has revealed he is set to enter talks with Japan-based investors over a potential return to the world of A&R.

■ **HMV:** The entertainment retailer has entered into a partnership with Ticketmaster to operate its own ticketing arm, hmvtickets.

■ **JAY-Z:** The hip-hop star has launched his own two-day festival in the US with Budweiser.

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TV STATION SNAGS RADIO 2 HOST FOR NEW SERIES WITH EYE ON CATALOGUE

Vintage TV plays the Long game with classic albums



MEDIA

■ BY PAUL WILLIAMS

Janice Long has joined Vintage TV to host a weekly programme - as the music channel looks to reach out to labels to help to boost their back catalogue sales.

The Janice Long Review Show will begin transmitting at 8.30pm every Sunday from June 24.

Vintage consistently attracts an audience of more than 1 million people every week for its diet of pop oldies from across the 20th century, according to its founder and CEO David Pick.

But, despite the popularity of the channel - which Pick said was the most popular music TV service on FreeSat and one of the highest rated on Sky (it is not currently available on Virgin Media) - it remains largely a secret to the music industry.

"There's no dialogue with the industry up to now, but there ought to be," said Pick. "It's not why we're doing it, but it makes



an awful lot of sense."

Radio 2 presenter Long's programme is one possible route in for labels. Her show will include in each episode a journalist and music/industry guests with the three programmes already recorded having featured journalists and broadcasters Pete Paphides and Paul Sexton, plus Ian McNabb, Holly Johnson, Katie Melua, Jack Bruce, Lol Crème and Stiff Records co-founder Dave Robinson.

"What we're doing is having a conversation which is light-hearted, but hopefully informed

about classic albums. The ones we've done so far are Bob Dylan's Bring It All Back Home, The Cure's Kiss Me, Kiss Me, Kiss Me, Echo & The Bunnymen's Ocean Rain, Tapestry by Carole King and Bob Marley's Legend," said Pick.

He noted the programme, which is recorded at the 12 Bar Club in London's Denmark Street, had two areas of interest: its discussion about classic albums and what musical guests were up to now.

While labels have yet to utilise the channel, Vintage is now

collaborating with Jazz FM, while Pick was optimistic the channel would be made available to Virgin Media customers in the near future, so significantly increasing its potential audience.

One example of the industry successfully working with Vintage was with the annual Rewind Festival, which features acts from the Eighties. When the line-up for this year was announced in January the station put out programming that evening featuring acts participating, helping to generate interest in the event.

Vintage will also be promoting and filming a concert taking place in September to support the PRS For Music Members Benevolent Fund.

Pick noted the channel was now making more than 10 hours of new programming every month and revealed it had just closed a second round of funding to enable it to expand internationally and engage with new media.

MOBO winner Brown backs Pop4Schools

Prince's Trust ambassador and double MOBO award-winner Yolanda Brown has been appointed an ambassador for the Pop4Schools education programme.

Brown will visit schools throughout the UK to deliver a variety of music workshops in line with the Government's National Plan for Music Education and the recent Ofsted

music report Music in Schools: Wider still, and Wider. Brown will also help to train music specialist and non-specialist teachers using the Pop4Schools teaching resources.

Teaching staff in more than 60 primary and secondary schools throughout the UK are using Pop4Schools in the classroom to teach 2,000 school children and young people a

range of subjects set out in the national curriculum, including maths, English, ICT and geography. The Pop4Schools music education initiative is supported by the Tesco School Voucher Scheme and specialist education resellers, The Consortium and Digital Village.

Launched in 2011 by music industry professional Ruth Katz, Pop4Schools brings the concept

of a record company into the classroom. Pupils participating in the programme produce and promote an original piece of music, which they can then sell to raise money for their school or a charitable cause.

As part of their collaboration, children learn there are many occupations in the music business they can aspire to undertake in the future.

'English' music production library launched

Norfolk Publishing has launched a new music production library, Musica Britannica Ltd.

The publisher's aim is to create music with an 'essentially English character' recorded using live instruments, and the library will be made available

throughout the world via Bucks Music Group.

Directors of the new company include Patrick Hawes - a prolific composer of library music - and film-maker and composer James Kenelm Clarke.

"There are lots of strands of music throughout the world, but

there is a particularly quality from English music we think is unique," chairman Roger Rowe MBE told *Music Week*. "It will be that aspect of it that we will try to promote.

"It's the year of the Olympics, so there's not only a lot of emphasis on sport but also

[British] culture. Along with the Queen's Jubilee year and the heritage attached to that, it's a great time to do this."

Rowe said the company would solely concentrate on classical music. A launch night is planned in London this Thursday (May 17).

IN MEMORIAM ADAM YAUCH



PHOTO BY MARINA CHAVEZ

WE WANT TO OFFER
OUR LOVE AND RESPECT TILL THE END.

YOU'RE MY FAMILY



MusicWeek The Playlist

10 tracks you need to hear...



MSMR
Hurricane (Sony)
This New York duo are enjoying some healthy early endorsements in the UK, with Zane Lowe giving this track its debut play last week. Very good, and currently unpublished. (Single, tbc)

M83
Reunion (Naive)

Single two for M83 and the Spanish talent has delivered an epic song, boasting an equally epic video. Remixes come from Mylo, The Naked And Famous and We Have Band. (Single, tbc)



BOBBY WOMACK
The Bravest Man In The Universe (XL)
Title track from new album pairs Womack's urgent voice with the production hand of Damon Albarn and XL head Richard Russell. (Album, June 11)

AVICII
Silhouettes (Island)

The second single from this DJ and production talent, Silhouettes is another potentially huge commercial hit. (Single, June 11)



SPLASHH
All I Wanna Do (Unsigned)
Walking a musical line somewhere between Dandy Warhols, MGMT and Brian Jonestown, these two Australians currently residing in London have a penchant for a pop melody. (Demo)

CHEW LIPS
Do You Chew? (Columbia)

Produced by the talented Brit Ant Whiting, this first taste of Chew Lips' second album is a slice of punchy, production-led pop with a feisty kick. (Single, June 11)



KARIMA FRANCIS
Wherever I Go (Mercury)
Always one to wear her heart on her sleeve, Francis' new single is no exception. An earnest, simple and ambitious song which puts her powerhouse vocal at the forefront. (Single, May 21)

JULIA STONE
The One That I Want (Flock)

Australian Stone's haunting cover of the Grease tune makes a striking impression as the soundbed to Sky's latest TV campaign. (Single, available now)



AZELIA BANKS
Jumanji (Polydor)
Another glimpse into Banks' world, this is a joyful mix of clattering rhymes and rhythms, featuring production by Hudson Mohawke and Nick Hook. (Free stream, available now)

ADMIRAL FALLOW
Guest Of The Government (Nettwerk)

Upbeat taster from the Scottish band's forthcoming - and highly recommended - second album Tree Bursts In Snow. Streaming online now. (Album, May 21)



DATA DIGEST

BREAKOUT



LAST DINOSAURS
One of Fiction's latest signings, Australia's Last Dinosaurs' brand of jangly, leftfield indie pop will be showcased on debut UK single Time & Place. Get on the guest list at musicweek.com/breakout

shazam TAGGED



- The latest most popular Shazam new release chart:**
- 1: RUDIMENTAL** Feel The Love (Asylum/Atlantic)
 - 2: JULIA STONE** The One That I Want (Flock)
 - 3: RACHEL K COLLIER** Hard Road To Travel (QS)
 - 4: CHERYL** Call My Name (Polydor)
 - 5: LAWSON** When She Was Mine (Glob. Talent/Polydor)

GIG OF THE WEEK



Who: Watch the Throne: Jay-Z and Kanye West
Where: The O2 Arena London
When: May 18-22
Who: The Rocafella twosome bring their collaborative project to the UK, stopping off for five nights at the London arena before moving on to Manchester, Sheffield and Birmingham.

SALES STATISTICS



CHART WEEK 19 Compiled from Official Charts Company sales data by Music Week

| VS LAST WEEK | SINGLES | ARTIST ALBUMS | COMPILATIONS | TOTAL ALBUMS |
|----------------------|------------|---------------|--------------|--------------|
| SALES | 3,382,333 | 1,197,688 | 260,104 | 1,457,792 |
| PREVIOUS WEEK | 3,504,650 | 1,230,175 | 289,091 | 1,519,266 |
| % CHANGE | -3.5% | -2.6% | -10.0% | -4.0% |
| YEAR TO DATE | SINGLES | ARTIST ALBUMS | COMPILATIONS | TOTAL ALBUMS |
| SALES | 63,984,133 | 25,685,179 | 5,935,678 | 31,620,857 |
| PREVIOUS YEAR | 59,048,387 | 30,172,976 | 5,816,950 | 35,989,926 |
| % CHANGE | +8.4% | -14.9% | +2.0% | -12.1% |

APPOINTMENT TO VIEW



NEIL DIAMOND: SOLITARY MAN

Friday May 18 - BBC Four, 11pm-12am
Documentary including an interview and exclusive location filming with Neil Diamond in New York and Los Angeles. Robbie Robertson, Jeff Barry, Mickey Dolenz and others track Diamond from his childhood in Brooklyn.

WILL.I.AM: FROM DAY 1

Sunday 20 May - 4Music 7-8am
Documentary on the American singer-songwriter, including an interview and a playback of will.i.am's catalogue celebration of the Black Eyed Pea.

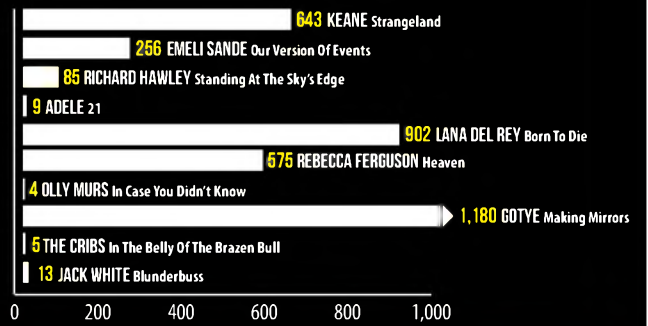
THE SOUND OF MUSICALS 2

Sun 20 May - Watch 4-5pm
Aled Jones and special guests celebrate 75 years of musical theatre. Featuring songs from Cabaret and West Side Story, plus a medley of Cole Porter songs.

PIRATES' BAY



NUMBER OF ILLEGAL FILES FOUND BY MUSO.COM OF TOP 10 ALBUMS ON MAY 15 2012



CRITICAL MASS



metacritic
Keeping score of entertainment.

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

www.metacritic.com



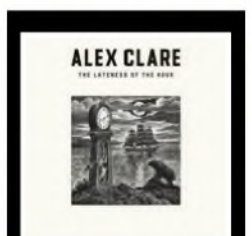
79

SILVER SUN PICKUPS
Neck of the Woods



76

KINDNESS
World, You Need a Change of Mind



58

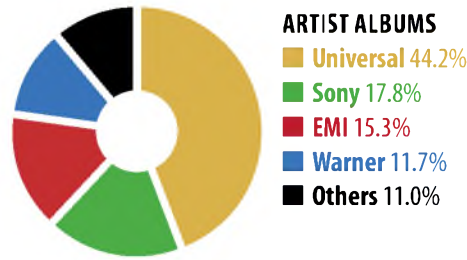
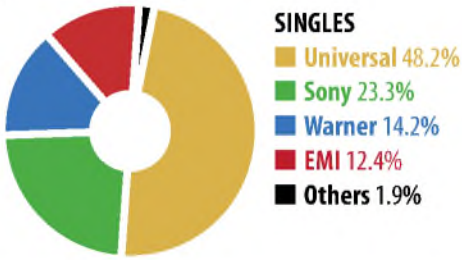
ALEX CLARE
Late of the Hour

For daily news visit musicweek.com

MARKET SHARES BY CORPORATE GROUP



CHART WEEK 19



FEEDBACK

- Village People singer wins in historic US copyright case**
Rick Styles: "Well Done Victor Willis. It has been a long wait for you. Why should others own your creative works? I look forward to seeing your music revived."
Tom Hoppel: "Excellent Victor! Congrats!!"
- George Michael accuses 'f*cking sick' tabloids...**
Jae Robinson: "I despise the way you have been treated and the intrusion into your private life. We are 'souls' housed in bodies we feel, we hurt but most important of all we love. It is not a choice who we love it just happens."

I told my son this aged 10 and all I could want for him as a parent is that he finds a wonderful person who also loves him. Man/woman didn't matter to me because he would always be my son. I hope that the parasites who insist on making up stories that violate your human rights as a human being open their eyes to everyone's right to do as they chose (unless hurts someone) and learn some respect and dignity. PS I found the video clips on the Gay kids camps as horrific it's like the return of Auschwitz. What the hell are the parents thinking of? Don't they love their children?"

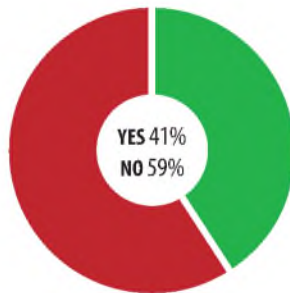
TOP 5 STORIES ON MUSICWEEK.COM

Musicweek.com's most-read stories for period ending May 14

- 01** UK Music: Dimple hires award-winning Parliamentarian
Thursday, May 10
- 02** Sony Music posts full-year operating profit
Thursday, May 10
- 03** Universal launches new dance label
Wednesday, May 9
- 04** Seymour Stein: Great Escape 'one of best shows on the planet'
Friday, May 11
- 05** Sony seeking to acquire HMV Live
Wednesday, May 9

MUSIC WEEK POLL

This week we asked...
 Should the UK music industry take the Eurovision song contest more seriously?



Vote at www.musicweek.com

INK SPOTS

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

In this month's **Uncut**, Paul McCartney tells all about the most turbulent part of his career, post-Beatles 1971, when he was ready to 'lose the plot'. Macca turned his turmoil into songs and headed up to the Scottish wilderness to plot solo album Ram, re-issued this month.



Kevin Rowland reminisces his days as leader of **Dexys Midnight Runners** and promises the band's upcoming comeback album is no longer about the drama, and has instead put his heart and soul into the music for their first record since 1999's *One Day I'm To Sour*.

There is also the story behind garage compilation **Nuggets**, an album of records found when **Lenny Kaye** was criss-crossing America in the late Sixties, while the inspiration behind **The Adverts'** one and only hit Gary Gilmore's Eyes, was a tabloid story reporting that the American murderer asked for his retina to be donated anonymously after his execution.

In reviews, **Louis Patterson** reckons the new **Public Image Limited** release, *This Is PiL*, is worth a 7/10 - a compelling listen which finds John Lydon with plenty still to grouse about in 2012. **Willie Nelson's** *Heroes* gets 9/10.

THE MAGIC NUMBERS

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

22

Minutes for Justin Bieber's new music video to break VEVO's views in a day record

£13.93m

Live Nation paid to Ingenious Media Active Capital Ltd for their share in Cream Holdings



6

Acts will be inducted into the Gospel Music Hall of Fame this year, including Aretha Franklin

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

@professorgreen Grrrrr thanks to a typo the times review of my gig was a 3/5! It was meant to be a 4/5! It reads well at least :)
(Professor Green) Tuesday, May 8

@iAm_RyanJ Drugs, girls, and "swag" does not make you a boss... Diplomas, degrees, and jobs do!
(Ryan Jermaine Bruce, Sony Music) Tuesday, May 8

@joeparrry I had a letter printed in the current issue of Kerrang! about homophobia in metal. I have since appointed myself an expert on the subject.
(Joe Parry, 9PR Press) Tuesday, May 8

@dancairns123 In the annals of desecration, does anything come within touching distance of the witless, ponderous #Coldplay "tribute" to #beastieboys?
(Dan Cairns, The Sunday Times) Tuesday, May 8

@davidwalliams For the record Simon Cowell has an amazing sense of humour and loves being teased.
(David Walliams) Wednesday, May 9

@forgetcape @MusicWeekNews A streaming chart eh? Awesome. Maybe the No.1 artist can buy a twix with their royalties or form a brand partnership.
(Sam Duckworth, Get Cape. Wear Cape. Fly) Thursday, May 10

@OCRradio This afternoon I saw a hobo with a To Do List. No lie.
(Christian O'Connell, OC Radio) Thursday, May 10

@owen_drew I reckon the @MusicWeekNews team are psychic. Only just talking about the role of pluggers & whom they provide the info.Thanks!
(Owen Drew, HDP Group) Friday, May 11

@Eamonn_Forde Reading new Simon Cowell book. In the 1980s, he got an Italian orchestra track synced on an episode of Crossroads set in Venice.
(Eamonn Forde, Pofessions) Friday, May 11

@themike_p How do you get a cork back into a champagne bottle? Ask a man united fan
(Mike Pickering, Sory, Monday May 14)

@bellaunion @hueymorgan amidst all this hullabuloo spare a thought for Amazing Radio, today we wake up without DAB, and we had NO Sony nominations.
(Bella Union, Tuesday May 15)

@RozzerM Luckily, when I drink I tend to get so plastered I can't see my phone/work my fingers, so I'm not in danger of "Doing A Huey" any time soon.
(Roz Mansfield, Atlantic Records, Tuesday May 15)

2013

Year when 35-year-old US copyright grants to publishers and record labels can be terminated

10x

More copies sold of Cliff Richard's Millennium Prayer than Prince's When Doves Cry (one of NME's Massively Depressing Facts About Music)

£287m

Sony Music division's operating profit for the year ending in March

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DATA DIGEST



TURNING JAPANESE

May 10, The Warren, Brighton
Energetic Japanese group Trippple Nipples make some noise (and lose some clothes) at The Great Escape.

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



1 GUY CONNELLY (CLOCK OPERA)
Mammal Club - Painting *Everybody's Stalking*

A rare and brilliant weave of memorable melody with complexity and eccentricity. We were immediately drawn to them after a gig together in Newcastle and the video for Towards You With Lust (incredible b-side of upcoming single 'Painting') sealed the deal for me by adding an emotional wallop to their many skills.



2 JOHN MASOURI (ECHOES)
Hollie Cook In Dub *Mr Bongo Records*

Hollie's vocals are well suited to the dub format. They have an ethereal lightness anyway, and even more so now they're allowed to materialise out of nowhere in ghost-like fragments. But it's Fatty who's the star thanks to his meticulous attention to detail, impressive technique and for employing such great musicians.



3 MARK KAVANAGH (IRISH DAILY STAR)
Motor - Man Made Machine

Motor's Man Made Machine is the definitive dance album of 2012. The compelling set accurately reflects current clubland tastes on an array of strong, dynamic songs graced by luminaries such as Billie Ray Martin, Gary Numan and Depeche Mode's Martin L Gore, who delivers a career-best vocal.



4 IAN PARKER (FOR FOLK'S SAKE)
Anja McCloskey - Italian Song *Sotonas Records*

We don't remember having a favourite accordion player before, but the role is taken now. 'Italian Song' is another beguiling foot-stomper from McCloskey, which she says is about "losing my rationality in the summer heat." Whatever the weather, you could well lose yourself in this.

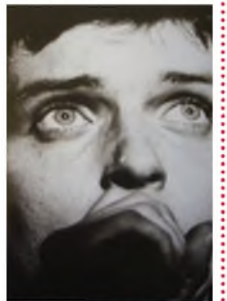


ON THIS DAY

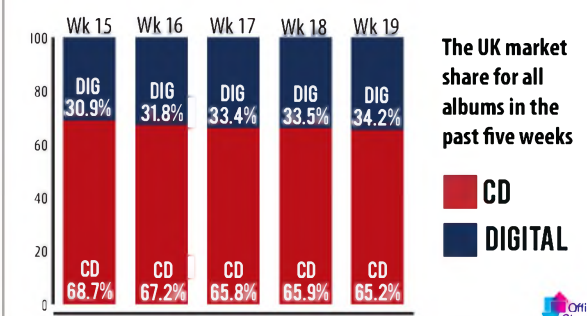


Sunday, May 18 1980

Joy Division's Ian Curtis is found hanged in the kitchen of his house in Macclesfield. He dies aged 23 years old, committing suicide just before the band are set to make their debut North American Tour.



DIGITAL VS PHYSICAL



SIGN OF THE TIMES



EMI Music Publishing has signed Wild Belle to a global songwriting deal. The American duo of Natalie and Elliot Bergman are currently finishing their debut album. EMI Group CEO Roger Faxon said, "Our European and North American teams have worked hand-in-hand to bring this agreement to completion. "I've no doubt that Wild Belle and EMI Music Publishing will have a long and very successful association together."

Warner Brothers Records has signed singer Kenny Rogers in a long-term deal. Rogers spent many years with the label earlier in his career, beginning in 1967. His new album is scheduled for release later this year.

Deezer has signed a global licensing deal with Merlin. The agreement will see Merlin labels and distributors including Warp, Epitaph, One Little Indian and Kock/E1 become available on the streaming service.

KEEPING TRACK



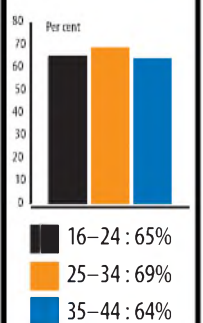
SoundOut is a research and audience insight tool for new music, powered 100% by real music fans and consumers.

Maverick Sabre These Days (Mercury)

Overall market potential **GOOD**

71%

Market potential by age



ON THE RADAR **LAWSON**

PERFORMING AT LONDON'S O2 ARENA supporting The Wanted has been the highlight of Lawson's four-year journey so far. But even before the band got their record deal with Polydor last summer they built up a vast and passionate fanbase – and this is all before they've released their official debut single.

Speaking to *Music Week*, singer-songwriter and guitarist Andy Brown reveals: "Building success as a new band is a slow process. We've worked on gradually building up our fanbase via word of mouth and putting covers on YouTube.

"That was the secret, working really hard on the social media,

interacting with the people who like the music – we'd managed to do quite a lot of it ourselves before we got signed. Then we got a few great tours under our belt – supporting The Wanted, Avril Lavigne and Will Young. The first Wanted tour was essentially the showcase that got us our record deal."

For those yet to become acquainted with Lawson, Brown describes the UK based four-piece band's sound as "Meaningful pop-rock that has acoustic-led meaningful, emotional, real-life lyrics. The same sort of genre as the likes of Ed Sheeran, Adele and The Script." Lawson's highly-anticipated



debut album has been produced with multiple Grammy winner John Shanks (Take That's Beautiful World and The Circus) and is slated for a post-summer release. In the meantime, long-awaited debut single When She Was Mine is clocking up hundreds of thousands of YouTube views with its sunny Los Angeles-filmed video, and pre-

release airplay support sees them in the Top 40 TV and radio charts.

The band are looking forward to supporting Westlife on their last ever two tour dates at Dublin's 85,000-capacity Croke Park stadium. Brown says: "We get on really well with the guys, they've supported us so much – especially Mark. To be doing those dates is amazing, we're delighted." Before that, they'll be on another sold-out headline tour in May, that coincides with their single release.

Looking to the future, Brown is keen to achieve chart success and progress to bigger live audiences: "I'd love to have a Top 10 single with our first release. Then hopefully theatre-sized venues, arenas. Hopefully a Top 10 album as well!"

ESSENTIAL INFO

LABEL
Aaron Buckingham, Global Talent

MANAGEMENT
Polydor/Global Talent Records:
Kelly Ridgway 020 7471 5258

RELEASES
Free download: Red Sky
May 27 debut single: When She Was Mine
Summer 2012 second single: tbc
2012 debut album: tbc

LIVE
May 2012 - Sold out headline tour
Mon 14: ABC2, Glasgow
Tue 15: Cockpit, Leeds
Wed 16: Stealth, Nottingham
Fri 18: Leadmill, Sheffield
Sat 19: Deaf Institute, Manchester
Wed 30: Kings College, London
Thurs 31: Temple Institute, Birmingham

HE SAID / SHE SAID



“The live music bill at this show is incredible – the A&R is some of the best in the world”

Record industry legend Seymour Stein heaps praise on Brighton's The Great Escape

TAKE A BOW TEAM LABRINTH



THE LOWDOWN
Album: Electronic Earth
Highest chart position: No.2

Label: Syco Music
General manager: Sonny Takhar
A&R: Sonny Takhar
Manager: Marc Williams, Milmark Music
Marketing: Laurence Boakes, Sony Music
Digital marketing: Genevieve Ampaduh, Sony Music

National press: Sundraj Sreenivasan, Supersonic PR
Online press: Jenna Knight, Lucid Online
National radio: Leighton Woods & Woolfie, Hungry and Woods
Regional radio: Clare Newsham, Promostint
TV: Jacqui Quaife, J Quaife PR

MUST-SEE MUSIC TICKETING CHARTS

| HITWISE Primary Ticketing Chart | | |
|------------------------------------|------|---------------------|
| POS | PREV | EVENT |
| 1 | 1 | OLLY MURS |
| 2 | 4 | STEPS |
| 3 | 8 | COLDPLAY |
| 4 | 9 | WESTLIFE |
| 5 | 10 | LADY GAGA |
| 6 | NEW | BEN HOWARD |
| 7 | 6 | SECRET GARDEN PARTY |
| 8 | 5 | JESSIE J |
| 9 | NEW | FLEETWOOD MAC |
| 10 | 3 | ONE DIRECTION |
| 11 | NEW | TOM JONES |
| 12 | NEW | MADONNA |
| 13 | 11 | V FESTIVAL |
| 14 | NEW | BLINK 182 |
| 15 | NEW | CREAMFIELDS |
| 16 | 16 | JUSTIN BIEBER |
| 17 | 15 | BRUCE SPRINGSTEEN |
| 18 | NEW | EMELI SANDE |
| 19 | 7 | ED SHEERAN |
| 20 | 13 | WIRELESS FESTIVAL |

| VIAGOGO Secondary Ticketing Chart | |
|--------------------------------------|------------------------------|
| POS | EVENT |
| 1 | WESTLIFE |
| 2 | COLDPLAY |
| 3 | JAY-Z |
| 4 | MADONNA |
| 5 | ONE DIRECTION |
| 6 | CAPITAL FM'S SUMMERTIME BALL |
| 7 | LADY GAGA |
| 8 | THE STONE ROSES |
| 9 | ED SHEERAN |
| 10 | LIGABUE |
| 11 | BEN HOWARD |
| 12 | BLINK 182 |
| 13 | KEANE |
| 14 | HAPPY MONDAYS |
| 15 | GUNS N' ROSES |
| 16 | DAVID GUETTA |
| 17 | BLUR |
| 18 | OLLY MURS |
| 19 | ALABAMA SHAKES |
| 20 | BRUCE SPRINGSTEEN |

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

HALL & NOTES



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w nightnday.org
Band contact
contact@nightnday.org

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19/05 Goodlife
22/05 Girls Names
23/05 Dick Valentine
25/05 Tranarchy presents The Zoolander
Derelict Ball
26/05 The Hounds Below
31/05 Fossil Collective
01/06 BROUHAHA + Deafen The Creatures + Yarbo
03/06 British Wildlife Goes West all-dayer
05/06 Nightingales + Ted Chippington

THE BIG INTERVIEW TOM JONES

ONE TRUE VOICE



As a judge on *The Voice*, Tom Jones' celebrity status probably hasn't been this high since the Sixties. Perhaps more significantly, with 2010's *Praise & Blame* and next week's *Spirit In The Room*, his critical stock and commercial clout is also very much on the up



TALENT

BY DAVE ROBERTS

How many viewers of the BBC's hit new talent show know that they're only really watching *The Voice* when Tom Jones is on screen?

His home country's unsubtle approach to the art of nomenclature (surname + main aspect of job) saw him become first Jones The Voice and then simply, but bloody accurately, *The Voice*.

"They still call me that in Wales", confirms the man himself. Full circle then, after nearly 50 years of fame and 100 million record sales.

And there's an even more obvious return to roots signaled by Jones' last two albums: 2010's *Praise & Blame* and *Spirit In The Room*, released by Island next week (May 21).

Both are built around the gospel and blues songs that played a big part in Jones' childhood in south Wales: in chapel, on stage, listening to the radio and dreaming of being somewhere very different.

He ended up going further than anyone could have imagined, but is obviously thrilled at coming, musically at least, 'home'.

Critics and consumers seem equally pleased. *Praise & Blame* was widely hailed as a career high – the only slightly negative note being that he hadn't started down this track earlier.

It went to No.2 in the charts, held off the top spot by Eminem, another working-class white boy making a comeback in a black genre that he had conquered without compromise.

Like *Praise & Blame*, *Spirit* is produced by Ethan Johns (*inset*), a man Jones clearly loved working with and whom he is quick to credit.

There are obvious comparisons with Johnny Cash's *American Recordings*: a young producer (Rick Rubin in Cash's case) encouraging a veteran performer to bring decades of experience, knowledge, passion and loss to an eclectic line-up of songs old and new. Jones brought all that to *Praise & Blame*, and next week brings it all back for *Spirit In The Room*: all that plus, of course, *The Voice*.



"With *Praise & Blame*, the critics were saying, 'Finally, we can hear Tom Jones' voice' – and I thought, really? Fuck me, I thought you could always hear my voice, of all people's. But they were hearing it in a new way – stripped down." TOM JONES

What motivated *Praise & Blame* and who drove the project?

Island Records asked would I do an album of a religious nature, something for Christmas. I talked to my son [Mark, who has managed his father for over 25 years] about it and he said, 'Maybe this will give us a chance to do some gospel stuff that you've always wanted to do and never done'.

I said yeah, if they'll go for it. Then Ethan Johns came on board and said he would love to do it. So we went ahead. We picked songs that meant something. It didn't always have to be about Jesus, or overtly religious, but they had to mean something, they needed to be soulful; like the Bob Dylan song we did, *What Good Am I?* You're questioning yourself, looking at your life and questioning your worth.

Had you always listened to gospel?

Oh definitely. For me, gospel and blues music was hugely influential when I was a kid. They didn't play much, but when I heard them they had a big impact. Like Sister Rosetta Tharpe, who not only sung gospel but played electric guitar, that was pretty revolutionary. That stuff was always there for me and in me.

Is it true to say that with that album, maybe for the first time in a while, you were singing songs you wanted to sing?

Yes, very much. With *Praise & Blame*, it was the first time I guess where I've been allowed to not think commercially at all. Ethan Johns helped with that because he's so well respected and Island like him, so his backing was essential. They knew in his hands we'd have something.

What we did was walk into a studio with a few musicians, listen to some songs and say yeah, I like that, let's have a go at that. We started listening before we got down there, but a lot of stuff we listened to down there, like *Run On*.

Now I knew that because I used to listen to Elvis sing it in his hotel suite in Vegas, when he used to get his singers up there. Elvis loved gospel music, that was his favourite music. And for *Praise & Blame*, they played me all sorts of versions, but they all came from the same place Elvis came from and I said I'm not doing anything here that he hasn't already done; we need to do something, we need to kick it up.

So I suggested we lift the key, and add on something to drive it. Ethan suggested trying some guitar riffs. And all of a sudden, it was there.

It sounds like you enjoyed the organic nature of the project, working with a band and chipping in with ideas rather than arriving in a studio where a producer says 'We're ready for you now Mr Jones'...

I did, yeah, especially when we got it going. Because when you first walk in and you try a couple of things and you think 'Hmmm, I don't know, can we pull this off?' Then you do a song and you hear it and you think fuck me, we really hit a nerve there. Then you get confidence and momentum and it's a terrific feeling.

You take more risks, you kick it up, you have fun. And it was great working with Ethan because he feels the same way, plus he's playing alongside you. He's not just a producer listening in a booth, he's a musician, right there with you.

Did the level of critical acclaim and chart success surprise you?

It did, yes. I was shocked. I thought it was a solid album that showed a different side of me that people hadn't seen before. So I thought it would do well, but it went off with a bang. And the critics! They were saying, 'Finally we can hear Tom Jones' voice' – and I thought, really? Fuck me, I thought you could always hear my voice, of all people's. But it wasn't that, it was hearing it in a new way, stripped right down, if you like.

Was there always a plan for a sequel? And is it right to call *Spirit in the Room* a sequel?

It is a sequel yes, very much in the same vein. Ethan was talking about it even before *Praise & Blame* was released. He said he couldn't wait to get it out there and get back in the studio. And he's said the same thing now we've finished this.

He sent me the rough [cut] and I said this sounds great, and you're playing your bollocks off. And he said yeah, great, but let's get it out there and get back in the studio again. So he's on fire. And I feel the same way, so hopefully we'll get a trilogy out of this at least.

What's the song selection process?

With this one it was about songwriters, about picking songwriters that I loved. Tom Waits, for instance, I had his record [last year's *Bad As Me* album] and I said to Ethan can we do one of these? He suggested *Bad As Me*, the title track, and again, I thought I love the song, but we need to bring something, we need to kick it. Which is, hopefully what we did, we made it even more... wicked I guess the word is.

What are your favourite songs on the new album?

Well I was talking to Jools Holland yesterday about *Tower Of Song*, before I sang it on *Later*, and he said 'That sounds like it was written for you'. And he's right. *My friends have gone and my hair is grey; I was born like this I have no choice/I was born with the gift of a golden voice*. I mean, fuck me, talk about singing from the heart.

It's true, I had no choice. My voice was so powerful as a child, if I'd done anything else it would have been stupid. God would have said, 'Oi, what's the matter with you? I've given you something, use it'.

But when Ethan sent me the rough cut and I listened all the way through for the first time the three that really stuck out and really called out to my basic rhythm and blues roots were *Travelling Shoes*, *Soul Of A Man* and *Dimming Of The Day*. I thought wow, yeah, they've really come off.

What makes a soul voice, do you think? Do roots



and experiences have anything to do with it? I mean you don't get too many middle-class soul singers...

First of all it's the tone of my voice, apparently; this is what black singers have told me. And my syncopation, there's a natural rhythm to it, even when I'm doing a ballad. Y'know, they were playing *It's Not Unusual* on black radio stations in New York because they thought I was black – and that was a pop song, so it wasn't the material, it was the voice, and I was more than happy for them to think that.

It's not only the tone, it's what you do with it, which for me is instinctive and it's always been in me.

What was it like working with Jack White?

Great. We were in tune right away, kindred spirits. I knew his stuff, I knew *The White Stripes*, so I knew where he was coming from. Being in the studio just confirmed it.

First of all he called and said do you know *Jezebel*? I said sure. And he asked about *Evil*, by *Howlin' Wolf*. And again I said sure. He told me he had some new arrangements and ideas for both. When I got there, he played the arrangements, with a band, and he said we'll do it live. You can hear him shouting at one point, yelling out 'Hey!', cos it's happening, you know, there and then. So that was a great experience and I said to Mark straight afterwards, I'd love to do an album with this guy. He said, well we can't do it now, we're a bit busy! But one day maybe. We definitely clicked. He loved what I did with his songs and we both love the originals.

What do you think of Adele's voice and why do you think she has connected with so many people?

First of all, it's very human. But she also has modern phrasing. She's great at that. She's soulful, there's a bit of *Gladys Knight* in there perhaps. But don't get me wrong, she's unique, she has the feeling, she has the technique – and let's not forget the songs she's written. They're commercial, and she sings the shit out of them. I saw her on a PBS special in the States with just a piano and that's where she sounds best. Just amazing. That girl can sing.

"As old as I am, and as long as I've been around, this girl, this young girl [Adele], got to me and affected me and affected the way I approach my job"

TOM JONES

BELOW
The Voice on The Voice: "I'd have entered [a TV talent show] I'd have charged into it," says Jones



I don't think I know anybody who doesn't like her. She's such a natural. I went to see her at the Roundhouse and she was bloody great. She even affected me, to be honest. She talks like a north Londoner, so she's saying 'Cor it's great to be back' and everything, but then boom, she's into the song and she creates a moment, a beautiful moment, full of emotion. And then she's back and this normal girl's back, 'Yeah, nice weren't it?' And it's such a talent, such a likeable person with an incredible voice. She can be real and funny and then wham, the serious stuff hits you in the soul, in the heart.

A little while later I was up at *T In The Park*, and I was chatting with the crowd, but then really going for it when the serious business started. And afterwards Mark said, 'You know what, I think Adele got to you, because you were really digging into those songs'. And I think that must have been it. So, as old as I am, and as long as I've been around, this girl, this young girl, got to me and affected me and affected the way I approach my job.

How are you enjoying your experience as a coach on *The Voice* and how big a star do you think it might produce?

I think there are a few on there that can really go a long way. There are some great singers on there and lots of different types of voices. What I'm concerned about for my team is finding the right song for that person and that person wanting to do it, believing they can do it. Sometimes people can be tentative, they don't think they can go down certain routes. Well, just try it. And that's what we do, we sing it round a piano together.

So as much as technical tips, you're giving them confidence?

Yeah, that and telling them when to hold it and when to fly. Because some of them are technically already there, they just need reining in, learn how to make an impact by holding something back.

Do you ever get annoyed by the modern trend to 'oversing' – to fill everything with showy little runs? Do you ever want to shout 'Pick a note!'?

It depends on the song. You've got to know where those areas are. If it calls for it, do it, but don't just do it because you can. Always remember what the song is saying, don't lose the story of the song just because you want to show off.

Would you have entered a TV talent show as a teenager and how would you have got on?

Well I don't know how I'd have got on, but I'd have entered, yeah. I'd have charged into it. But there is a downside to it, because these kids are being thrown in the deep end. And maybe they need that grounding before they get to that point, to have played the small places before the hit record.

These kids are getting exposed to millions of people before they even have a record contract.

But this is what's happening, you can't say it's no good, let's go back to the old days, because that's not going to happen. This is the way it is, and the only thing I can do on a personal level is try and prepare them as best I can.

BUSINESS ANALYSIS A&R RANKINGS

EDITORIAL

Not exactly a new wave – but there's something new this Q1 at least

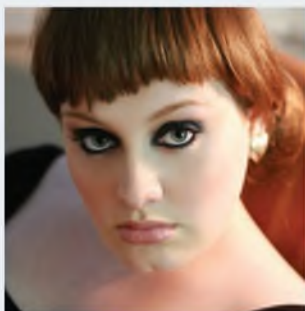


TRADITIONALLY, THE FIRST QUARTER of any year was a time for record companies to wheel out their crop of new artists, taking advantage of a relatively quiet period after the madness of Q4.

In recent times, however, this has become less of a factor, contributing to what has turned into a pressing concern across the industry about the lack of new acts coming through and going on to sell piles of albums. So given that, while the first three months of 2012 were hardly vintage in terms of emerging talent, we should be very encouraged that two of this period's three top-selling albums were newly-released debuts – and both by UK-signed acts.

Between them Lana Del Rey and Emeli Sandé's albums sold more than 700,000 copies up to the end of March and there are many more sales still to come with the two releases last Sunday firmly secured in the Official Charts Company weekly Top 10. We can expect them to be among the top sellers across the rest of the year and quite possibly beyond.

This Q1 return of two brand new, UK-sourced albums among the top three sellers compares very favourably with the previous few years. In the first quarter of last year Jessie J – who is A&R'd out of both the UK and US – had the fifth top seller with *Who You Are*, while there were no domestic debut breakthroughs to really speak of during the opening quarter of the two years before that. You have to go back four years to 2008 when the year began in similar fashion to 2012 when, as now, two of the quarter's top three albums were by debuting UK-signed artists – in that case Duffy with *Rockferry* and Adele with *19* (below).



It is hard to overlook that all the domestic breakthroughs mentioned here are female soloists who continue to be the principal source when it comes to successful new UK-signed artists, but at least the genre make-up has become a bit more balanced in the last few months with the likes of Ed Sheeran, Rizzle Kicks and One Direction.

A lack of new album artists coming from the States in Q1 is also notable, especially as it follows a year when there were very few new US stars, Bruno Mars being an obvious exception. It was left to a Belgian-Australian, Gotye, to take the plaudits as the freshest overseas name of Q1, a point further underlined this week as he was on course to achieve the year's first million-selling single in the UK with *Somebody That I Used To Know*.

Paul Williams, Head of Business Analysis

MAJORS MATCH XL

Female stars help other labels overcome XL's Adele factor



QUARTERLY FOCUS

BY PAUL WILLIAMS

Island, Polydor and Virgin were all finally an A&R match for XL and Adele in Q1, but each needed a female star of their own to achieve it.

Having been the dominant A&R force with UK repertoire in 2011 – largely thanks to Adele's album *21* – the independent took something of a backseat during the first three months of this year as some control of the market returned to the major record companies.

This move back to the majors was led by Island which, piloted by Jessie J, headed *Music Week's* exclusive A&R market shares ranking record companies by sales of the quarter's Top 100 non-catalogue albums by UK-signed or A&R'd artists.

While Island had the Voice coach in its corner, Polydor and Virgin in second and third places on the A&R market shares were driven by female solo talent of their own with debut artists Lana Del Rey and Emeli Sandé respectively behind the companies' biggest UK-sourced albums of Q1.

Although born and raised in upstate New York, Del Rey added to Polydor's domestic A&R score as she is both signed to the UK company and her A&R is overseen by the company's president Ferdy Unger-Hamilton. That delivered more than 350,000 sales of her first album *Born To Die* in the quarter, according to Official Charts Company data, giving Polydor a 12.8% A&R albums market share with homegrown repertoire.

Del Rey was not Polydor's only debuting UK-

signed artist during Q1, although she was by some distance its most successful with BBC Sound Of 2012 winner Michael Kiwanuka's *Home Again* going on to sell 47,217 copies by the end of March, around 13% what *Born To Die* managed. The Fiction label also heavily contributed to Polydor's A&R efforts, providing three of its five biggest domestic-sourced albums of the quarter with The Maccabees' Q1-issued *Given To The Wild* joined by 2011 albums *Fallen Empires* by Snow Patrol and *Build A Rocket Boys* by Elbow.

Ahead of Polydor, Island claimed a 14.9% A&R market share made up of not just another 150,000 sales of Jessie J's debut *Who You Are* – which was A&R'd in both the UK and US – but also included Rizzle Kicks' *Stereo Typical*, Florence + The Machine's *Ceremonials*, Ben Howard's *Every Kingdom* and what in Sonik Kicks was Paul Weller's fourth chart-topping solo album in the UK.

Island and Polydor helped to give Universal a 38.4% sales share of the 100 top-selling UK-sourced non-catalogue albums of the quarter with Mercury and Decca also finishing among the Top 10 companies. Mercury was placed seventh with a 5.5% share after selling more than 100,000 copies of Maverick Sabre's first album *Lonely Are The Brave* and enjoying more sales with the likes of Chase & Status and Noah & The Whale, while Decca's eighth-placed 5.2% was headed by Military Wives' debut *In My Dreams*. This was the quarter's ninth-biggest artist album, selling 150,738 copies in four weeks.

EXECUTIVE SUMMARY



■ Island top singles and albums company in Q1 for UK-sourced/A&R'd repertoire with run including Jessie J, Rizzle Kicks (left) and Florence + The Machine

■ Universal claims 41.0% sales share of 100 biggest UK-sourced singles of the quarter and 38.4% of 100 top UK-sourced artist albums, shares in both cases twice the size of second-placed Sony

■ EMI finishes ahead of Warner as top corporate for both singles and albums with UK-sourced repertoire, helped by strong sales by Emeli Sandé and Coldplay

■ Ministry of Sound top indie for UK-sourced singles after chart-topping return from DJ Fresh, while XL leads for independents again on albums as Adele has quarter's top seller

■ Two of quarter's top three artist album sellers by debuting UK-signed acts: Polydor's Lana Del Rey and Virgin's Emeli Sandé

Universal executives will also be paying close attention to the Q1 UK A&R performances of Parlophone and Virgin, part, of course, of its \$2.2bn (£1.4bn) takeover target EMI. Virgin, in particular, shone over the three months as Emeli Sande's first album *Our Version Of Events* sold 350,697 copies, helping to place the company only behind Island and Polydor in *Music Week's* A&R rankings with a 9.8% market share. This total also took in albums such as Professor Green's *At Your Inconvenience* and Sinners *Never Sleep by You Me At Six*.

Parlophone's Q1 UK A&R market share was exactly half that of Virgin, taking it to ninth place in the rankings and including another 200,000 copies of Coldplay's *Mylo Xyloto*.

Although losing top A&R billing, XL was

hardly a spent force in Q1 as Adele's second album finished yet again as the overall top artist seller and secured her record company a very respectable fourth place on the A&R league table with a 9.4% share. Among those also contributing to the total were SBTRKT and *Friendly Fires*.

Sony's combined UK A&R might was less than half that of Universal's in Q1, commanding 17.9% of the sales of the period's 100 top non-catalogue UK albums. This largely reflected little in the way of big new releases on the domestic front with its sales instead coming from 2011 releases, although it did deliver the debut album from last year's X Factor runner-up Marcus Collins. The self-titled release was joined among RCA's top UK-sourced Q1 sellers by a variety of other albums by X Factor-

originated acts, including One Direction and Rebecca Ferguson, taking RCA to fifth place on the A&R league table with an 8.4% share.

In its final quarter led by Mike Smith, Columbia balanced the pop of sister Sony company RCA with its top UK-originated albums, which included guitar-based efforts by The Vaccines and Kasabian plus the long-awaited second Ting Tings album *Sounds From Nowheresville*, which was unable to come anywhere near the double-platinum sales of its predecessor *We Started Nothing*. Columbia finished 10th in the A&R rankings with 4.8%.

Like Sony, Warner suffered from a lack of big new UK-created releases in the quarter, relying instead on albums such as Ed Sheeran's *+*, which sold around another 300,000 copies to take its cumulative UK total beyond 1 million. His album was by far the biggest contributor to Atlantic's 7.6% A&R share in sixth position.

In the first quarter of 2011 the independent sector commanded a 32.9% UK A&R albums share, largely because of XL and Adele. Twelve months on this share dropped to 18.7%, a total half made up of XL but also including contributions from labels such as Sour Marsh (Noel Gallagher's *High Flying Birds*), Ministry of Sound (Example and *Wretch 32*), Dramatico (Katie Melua) and *Ambush Reality* (Enter Shikari).

CURRENT UK-SOURCED SINGLES TOP 10

| POS. | ARTIST/TITLE / LABEL |
|------|--|
| 1 | JESSIE J <i>Domino</i> Island/Lava |
| 2 | EMELI SANDE <i>Next To Me</i> Virgin |
| 3 | RIZZLE KICKS <i>Mama Do The Hump</i> Island |
| 4 | DJ FRESH FEAT. RITA ORA <i>Hot Right Now</i> Ministry of Sound |
| 5 | COVER DRIVE <i>Twilight</i> Global Talent |
| 6 | COLDPLAY <i>Paradise</i> Parlophone |
| 7 | OLLY MURS <i>Dance With Me Tonight</i> Epic |
| 8 | LABRINTH FEAT. TINIE TEMPAH <i>Earthquake</i> Syco |
| 9 | ED SHEERAN <i>Drunk</i> Atlantic |
| 10 | LANA DEL REY <i>Video Games</i> Polydor |

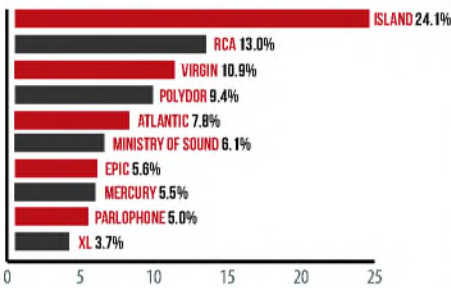
CURRENT UK-SOURCED ALBUMS TOP 10

| POS. | ARTIST/TITLE / LABEL |
|------|--|
| 1 | ADELE <i>21</i> XL |
| 2 | LANA DEL REY <i>Born To Die</i> Polydor |
| 3 | EMELI SANDE <i>Our Version Of Events</i> Virgin |
| 4 | ED SHEERAN + Atlantic |
| 5 | JESSIE J <i>Who You Are</i> Island/Lava |
| 6 | MILITARY WIVES <i>In My Dreams</i> Decca |
| 7 | OLLY MURS <i>In Case You Didn't Know</i> Epic |
| 8 | NOEL GALLAGHER'S HIGH FLYING BIRDS <i>...High Flying...</i> Sour Marsh |
| 9 | RIZZLE KICKS <i>Stereo Typical</i> Island |
| 10 | FLORENCE + THE MACHINE <i>Ceremonials</i> Island |

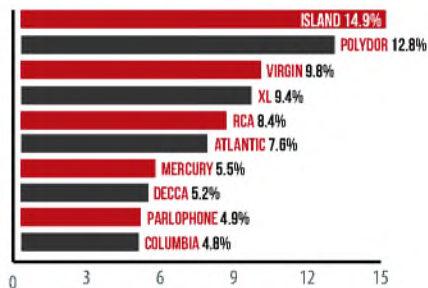
Charts left show Q1 2012's biggest-selling non-catalogue singles and artist albums by UK-signed or A&R'd acts. Non-catalogue is defined as singles and albums which were originally released within the previous two years when the quarter started.

Source: Official Charts Company/Music Week research

Q1 2012 TOP 10 SINGLES COMPANIES BASED ON UK SIGNINGS/A&R'D ACTS

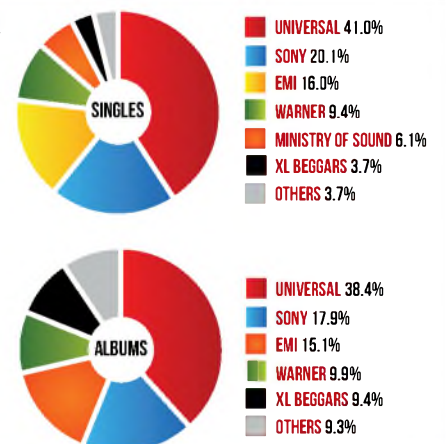


Q1 2012 TOP 10 ALBUMS COMPANIES BASED ON UK SIGNINGS/A&R'D ACTS



Q1 2012 UK A&R PERFORMANCE BY CORPORATE GROUP

A&R market shares are compiled from Top 100 Q1 charts of the biggest-selling non-catalogue singles and artist albums by UK-signed or A&R'd acts. Catalogue covers all retrospectives or albums two or more years old when the quarter began.



Data source: Official Charts Company/Music Week research

SINGLES FOCUS ISLAND HOPS TO THE TOP OF THE LIST TO OUTSCORE DOMESTIC RIVALS

VOICE COACH JESSIE J's record company Island more than survived the public vote with its domestic repertoire after being behind one in five of the 100 biggest-selling UK-sourced singles of Q1.

Its tally of homegrown hits in the quarter was led by the former Brit School pupil's *Domino*, which sold more than half a million copies, but also included Rizzle Kicks' *Mama Do The Hump*, Taio Cruz's *Troublemaker* and Dappy's (*right*) *Rockstar* featuring Brian May.

These and many others helped Island outscore its two nearest rivals combined on *Music Week's* league table ranking record companies by sales of the 100 biggest-selling non-catalogue singles of the quarter by UK-signed or A&R'd acts.

Island's 24.1% domestic A&R



market share was 11.1 percentage points ahead of second-placed RCA whose own top-selling homegrown single of the quarter was Syco act Labrinth's (*above*) 2011 smash *Earthquake*, which sold another 200,000 copies between January and March, according to the Official Charts Company. The follow-up *Last Time* added another 82,720 sales to RCA's tally, while its homegrown successes also included hits from One Direction, Cher Lloyd and



Alexandra Burke. As with its domestic A&R albums run, Virgin's singles showing with homegrown repertoire was dominated by Emeli Sande whose *Next To Me* was the quarter's third top seller with 384,823 units sold. Virgin also did well in the quarter with UK-signed Swedish House Mafia whose *Antidote* track with *Knifeparty* was Q1's 31st top seller, helping the EMI company to third place on the A&R singles market shares with a

10.9% score. Polydor's own A&R interests were led by three tracks by overseas acts signed to the UK company, two from Lana Del Rey (*Video Games* and *Born To Die*) and one from Barbadians *Cover Drive* (*Twilight*) whose releases go through the Global Talent label.

Polydor had a fourth-placed 9.4% A&R singles share in the quarter and were joined in the Top 10 companies by fellow Universal operation Mercury whose 5.5% share in eighth place included hits by Pixie Lott, Redlight and Maverick Sabre.

In all Universal scooped up a 41.0% sales share of the quarter's Top 100 non-catalogue singles by UK-signed or A&R'd acts, more than double that of second-placed Sony (20.1%).

Sony's score included a 5.6% contribution from Epic led by Olly

Murs' *Dance With Me Tonight*, while EMI finished comfortably ahead of Warner as the third top corporate group with 16.0%. This included a 5.0% share from Parlophone whose two biggest domestic-sourced singles were both by Coldplay.

Warner's 9.4% A&R singles share was largely down to Atlantic and, in particular, Ed Sheeran whose biggest Q1 hit *Drunk* sold nearly 200,000 copies. Atlantic was the fifth top A&R singles company with a 7.8% share, while Ministry of Sound was sixth with a 6.1% share headed by DJ Fresh's second UK chart-topper *Hot Right Now*, featuring Rita Ora.

XL rounded off the Top 10 companies in 10th place with a 3.7% share made up entirely of five Adele tracks, the biggest being *Someone Like You*.

FEATURE ACM**LEARN BABY LEARN**

How Guildford's Academy of Contemporary Music has grown into its role as a world leader in music industry education for both aspiring young musicians and business brains of the future

EDUCATION

BY TOM PAKINKIS

Five years ago, the Academy of Contemporary Music was struggling to get the attention it deserved. Even *Music Week* had to be dragged down to Guildford so that the college could make its case to the music industry.

Now, it's a different story: "We weren't as developed back then," ACM executive director Julia Leggett tells today's *Music Week* as she remembers the mag's first visit. "Back then I just wanted you to know that we were here, what we do and that we're very proud of what we do. Now I think we've really grown and we really understand our place... not just in terms of developing artists, producers and business people for the music industry specifically, but also more broadly speaking."

Indeed, not only is ACM readying new generations for work in every aspect of the music industry including business, tour production and radio, as well as performance, it's also working with people who have already embarked on a career in music.

"We actually teach courses inside the music industry," Leggett explains. "We're putting together programmes for signed artists that need some help in areas of development."

"Management companies are bringing their artists here and saying 'Work with these people for a year.' They're still looking to break them but, in the meantime, they could be having vocal tuition, reception tuition, theory practice - as well as learning how distribution works, how collection agencies work and other aspects like that."

ABOVE
Rock in chairs:
ACM performance
classes develop
vocal and
instrumental skills
both individually
and for ensembles

RIGHT
Centre stage:
ACM executive
director Julia
Leggett



"We have a much deeper level of interaction with the industry now," she adds. "You could almost see ACM as a development agency."

"We come up with all kinds of flexible ways of working with people so there's something for everyone, regardless of what stage of your career you're at."

For Leggett, apart from the new talent it produces every year, it's ACM's youthful outlook that makes it so valuable to the music industry. It instills a certain philosophy in its students, who come to the table with clear

minds and fresh perspectives.

"Our guys are all about the future," Leggett elaborates. "We look back on the music business as context. From that point of view, it's a brilliant perspective to have - but what's next? These guys are going to be the forerunners of the industry because we force them to think in that way."

ACM's commercial development manager for Music Business Mike McNally explains further about the college's growing relationship with the music industry and the response its students receive: "We have an interesting relationship with the industry. We go out there and sit down and talk for hours about what's going on in music and I get radically different perceptions from each different sector."

"We work with majors and indies, we work with iTunes and streaming companies, we work with live companies - everyone," he adds. "More and more, the feedback we're getting is that our students are adding value and coming out with a different vocabulary and a different set of ideas than is already there."

"They're discussing things at a junior level that companies have not been talking about and they find it really interesting. I think that's why ACM students do so well."

For McNally, it's

important that those new ideas and perspectives continue to be fed into both ACM's teaching and the work it does with established music businesses.

"What we do is ask them to question

'We've had many years of focusing on our Guildford campus being the best it can be but now we're taking that model and applying it in various different formats to other countries, territories, areas and age groups'

JULIA LEGGETT, ACM



assumptions," he says. "A lot of it is not so much about what they know already but instead talking about other areas like publishing, streaming, copyright, file-sharing; talking about what has been done and asking them what can be done.

"A lot of what we do here is very solutions-focused. We don't pretend our students are going to come up with solutions, but it does make them think about what could change and what needs to happen for that change to take place - rather than merely focusing on the problem."

Young minds often approach the challenges currently facing the music industry in a fresh way, Leggett explains: "We have the luxury of working with people at the beginning of their careers, people who don't bring baggage.

"They don't bring fear or concern about how things used to be. They're all very optimistic and find ways if getting their music out there. They feel they can break all the rules and take almost anything on."

Having become firmly established in the UK, the ACM brand - as well as its unique way of thinking and teaching practices - is now stretching further afield, with a new centre in Bournemouth and plans to grow across the globe.

"I would say the most exciting thing you can expect from ACM in terms of business is our international expansion," says Leggett. "Domestic franchising is established already and growing each quarter with more and more centres.

"We've had many years of focusing on our Guildford campus being the best it can be but now we're taking that model and applying it in various different formats to other countries, territories, areas and age groups," she adds.

"The amount of different scenarios that you can apply what we do to seems almost inexhaustible.

"You can go online and see our set of products and

ALUMNI ASSEMBLE

ACM has a wealth of alumni that are only too happy to return to the school to offer further insight and wisdom having flown the nest and found success.

Last month, Newton Faulkner returned to Guildford for a special performance as well as engaging with students and taking questions on songwriting, self-promotion, social media and even tuning techniques.

"It was incredible to have an artist of Newton Faulkner's calibre come and spend time with the students in such an intimate setting," says ACM Fellow Pete Friesen. "His performance was inspiring and his personable and down to earth manner made for an enjoyable and highly informative afternoon."

we're very clear in our objective to grow each of these centrally; to have regional centres, to have youth programmes all over the country and replicate that in the territories that we're already in - as well as in new territories where contemporary music is valued, which seems to be everywhere."

Leggett offers Asia as an example of a territory where there is "a fantastic opportunity and a real passion for western music". She adds that further development in the US is "another area we're looking into as well."

ACM approaches this expansion with confidence - it has become an older, wiser education centre that is deeply involved with the industry it aims to both serve and work alongside. "We have a more sophisticated and integrated approach now," Leggett concludes. "I don't think there's anyone in the industry that doesn't know who we are but now it's really about getting an idea of what ACM is all about and what we can provide."

Of course, aside from the musical leaders of the future, what ACM provides at its core is a gateway to music, a medium that impacts young people like no other.

"We've really started to understand the importance of what we do in a broader context," explains Leggett.

"If you look at our junior programmes and youth programmes, they're not just about building future artists and producers for the music industry - they're about music becoming something that can add value to people's lives."

ALL FOR A GOOD COURSE



A quick dip into the ACM prospectus will reveal a range of courses on offer at the college, covering every aspect of the music industry from performance and songwriting to music business and production:

HIGHER DIPLOMA ARTIST DEVELOPMENT & SONGWRITING

Cert HE

The artist development Cert HE course is designed for students who are already competent on their instrument, but wish to focus on their career as a music artist or band member.

The course focuses on key areas such as improving live performance, creative songwriting, recording your demos, artist brand building, creating marketing and promotional tools, managing an online presence and social networking. The aim is to improve every aspect of students' creativity and performance and give them the tools to take your career forward in the industry and market.

The course shows students how to become a successful artist in today's ever changing and challenging music industry.

MUSIC BUSINESS DEGREE

BA (Hons)

ACM offers an Accelerated BA (Hons) Degree over a two year duration (instead of traditional institutions three year option) which ensures students are consistently up to date at the point of degree completion and are focused throughout their course from commencement to graduation.

The first year of the accelerated degree programme is underpinned by formal business tools and empowers the student to apply the knowledge they have gained in practical ways through their assignments, and by attending industry events, and developing

their skills as business entrepreneurs or managers.

The second year of the course addresses key industry trends and innovations giving students a breadth of knowledge on industry matters which provides them with an effective vocabulary, skill set and understanding of the opportunities inherent in the music industry.

MUSIC PRODUCTION

BA (Hons)

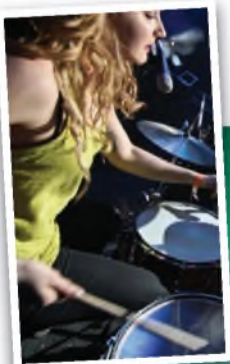
This course runs as a two-year accelerated degree with three levels spread over 24 months. Each level will last for two trimesters.

The degree recognises the need for musicians to develop industry contacts, studio and touring experience, as well as acquiring business and practical skills. It provides students with opportunities to pilot commercial projects, with guidance from working professionals.

It preserves and enhances ACM's dedication to the development of professional technical skills. Students are expected to devote significant time to technical aspects of musicianship, studio and production work and industry-related projects in addition to their academic obligations on the programme.

Students have access to ACM's state-of-the-art facilities including a new flagship SSL Studio, the MIT suite, the recording studio complex, the pre and post studios, networking areas and the Creativity Centre

They are also actively encouraged to initiate various professional engagements as an integral part of their final project. These may include recording, national tours, concert promotion and industry showcases.



FEATURE FORMAT SHIFTING

THE TRUE WORTH OF MUSIC

New research from UK Music shows the value consumers place on copying CDs to portable devices

FORMATS

BY JO DIPPLE, CHIEF EXECUTIVE, UK MUSIC



UK Music has conducted research with Oliver & Ohlbaum Ltd to pinpoint, for the first time, the explicit market value of the ability to copy music from CDs onto portable devices.

According to Ofcom, 91% of the UK adult population now owns or uses a mobile phone.

Two-thirds of the UK adult population owns an MP3 player.

The desire to purchase and own a device is in part due to consumers knowing they have the ability to copy music from their CDs onto that device. The desire to listen to music in leisure and on the move drives device sales.

We know music fans are using new technology to access and play their CDs.

We also know that technology companies are selling more unit products and associated services to that customer, because of the value the consumer places on having a facility to listen to music copied from a CD.

In January 2001 Apple produced computers with no CD-burning drives. They posted a loss of \$247m in Q1 of that year. Apple had "completely missed the boat" as Steve Jobs commented. Had Apple continued to misjudge the consumer's relationship with music and technology, I doubt I'd be writing about them here.

However, Steve Jobs did understand the relationship between music and technology. He introduced a new range of computers, all with CD-RW drives. He promoted his business with the 'Rip. Mix. Burn' advertising campaign. And most significantly, he unveiled the iPod in October 2001.

It is clear that the substantial value consumers placed on copying CDs onto devices, and listening to music on those devices, drove Apple's business fortunes. Steve Jobs was a genius to grasp the basic need for technology to satisfy an intense consumer craving for listening to music.

The value, isolated and measured by UK Music's O&O Research, is fundamental to businesses such as Apple.

We all know that consumers love music. They want to be able to listen on the devices they carry around with them, be that a mobile phone, an MP3 player or a tablet. Surely this isn't groundbreaking news?

But what is groundbreaking is that the research expresses the value of music copied from CDs as a commercial commodity.

The O&O analysts isolated the feature "playing music copied from CD" as a characteristic of popular consumer devices such as MP3 players, smartphones, and tablets. After extensive consumer testing, the analysis was able to determine the commercial value of "playing music copied from CD" as a proportion of those devices.

We publish this data today on www.ukmusic.org and highlight some of the key findings here.

A. CD RIPPING IS STILL A PREVALENT ACTIVITY

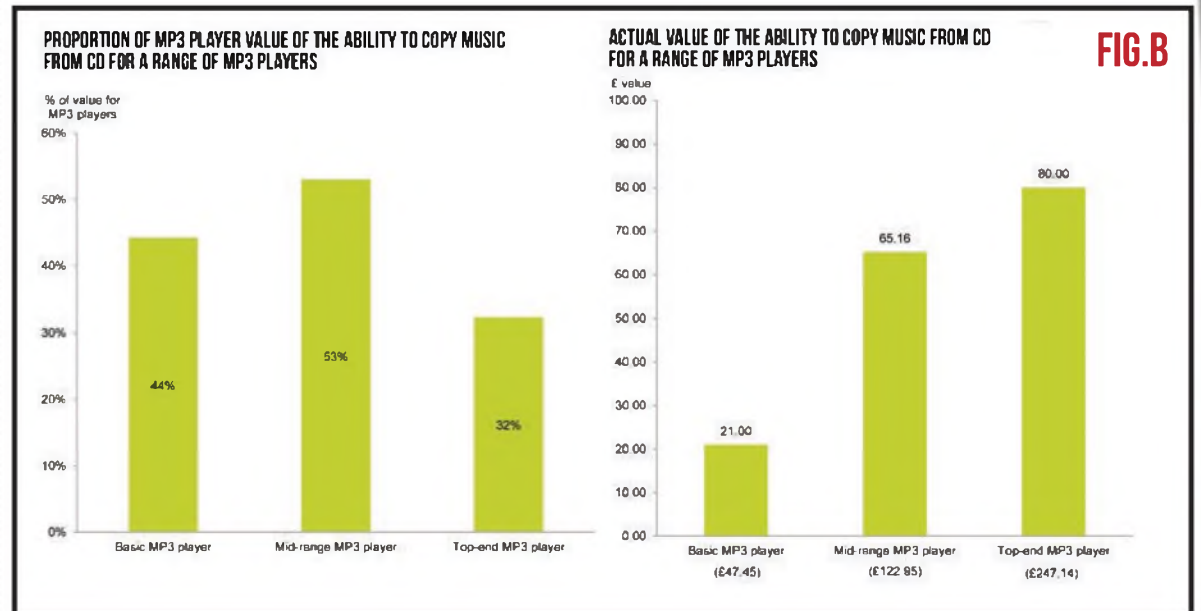
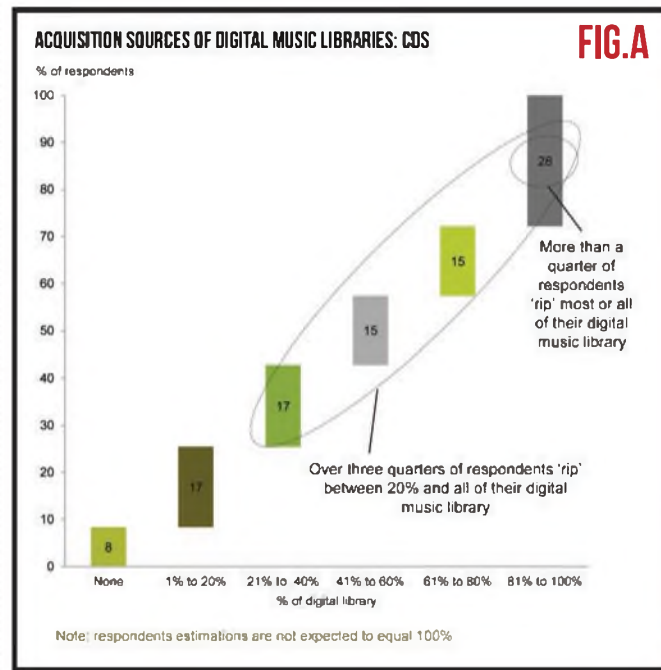
Music copied from CD remains a key source of digital music libraries. Over three quarters of respondents 'rip' between "20% and all" of their digital music library from CDs. More than a quarter of respondents 'rip' most, or all, of their digital music library in this way (see Fig.A below).

B. THE COMMERCIAL MARKET-BASED VALUE ASCRIBED TO CD COPYING REMAINS CONSIDERABLE

As can be seen (Fig.B below), consumers today attribute 44% of the price of a basic MP3 player (eg an iPod Shuffle) directly to the ability to play music copied from CDs; 53% of a mid-range MP3 player (eg an iPod nano); and 32% of a top end MP3 player (eg iPod Touch). In monetary terms, this means that today's consumers attribute £21.00 of the price of a basic MP3 player, £65.17 of the price of a mid-range MP3 player, and £80 of the price of a top end player – directly to the ability to play music copied from CDs.



SOURCE
Graphics and research:
Oliver & Ohlbaum Associates



BELOW

Rip it up: UK Music research shows consumers pay £80 of the price of a top-end MP3 player in order to play music copied from CDs





C. THE VALUE OF CD COPYING IS NOT EXHAUSTED - SMARTPHONES AND TABLETS

The market for standalone MP3 players has arguably peaked. However, device manufacturers have not exhausted the value from private copying – for both smartphones and tablets the value of copying music from CDs remains considerable – remarkable even – given that their multi-functionality (see Fig.C below).

In terms of smartphones, the O&O research shows that consumers today attribute between 2.59% and 4.13% of the price of a device directly to the ability to play music copied from CDs. In monetary terms, this represents £6.67 to £23.60 per device.

Given that around 44% of the UK's adult population is estimated to have a smartphone, this would place the value to date that consumers place on being able to play music copied from CDs onto smartphones therefore rests somewhere between £153m–£542m.

D. MUSIC IN THE CLOUD: A VALUABLE CURRENCY

Amazon, Apple and Google all launched cloud-based services in 2011 aiming to link and tie devices, storage and access to their own cloud platforms. Although such services are embryonic (O&O suggest that only 6% of the UK population over the age of 16 currently uses a commercial cloud service) music is likely to play a key role in their future growth.

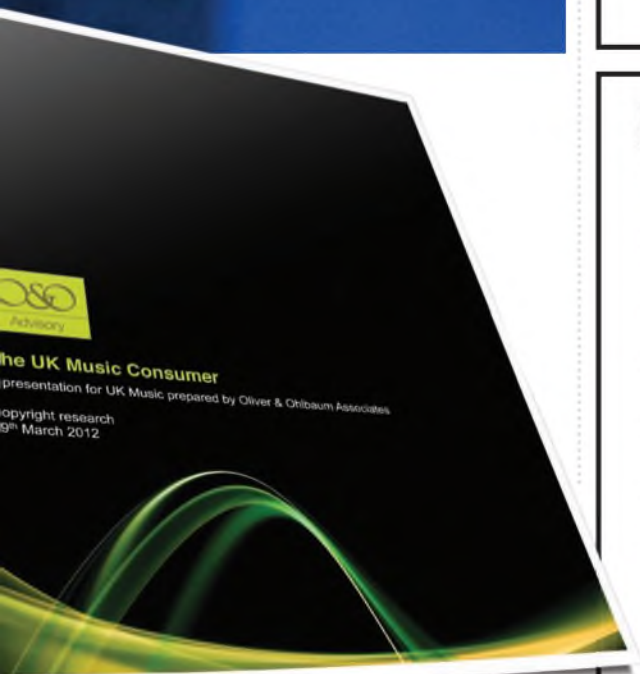
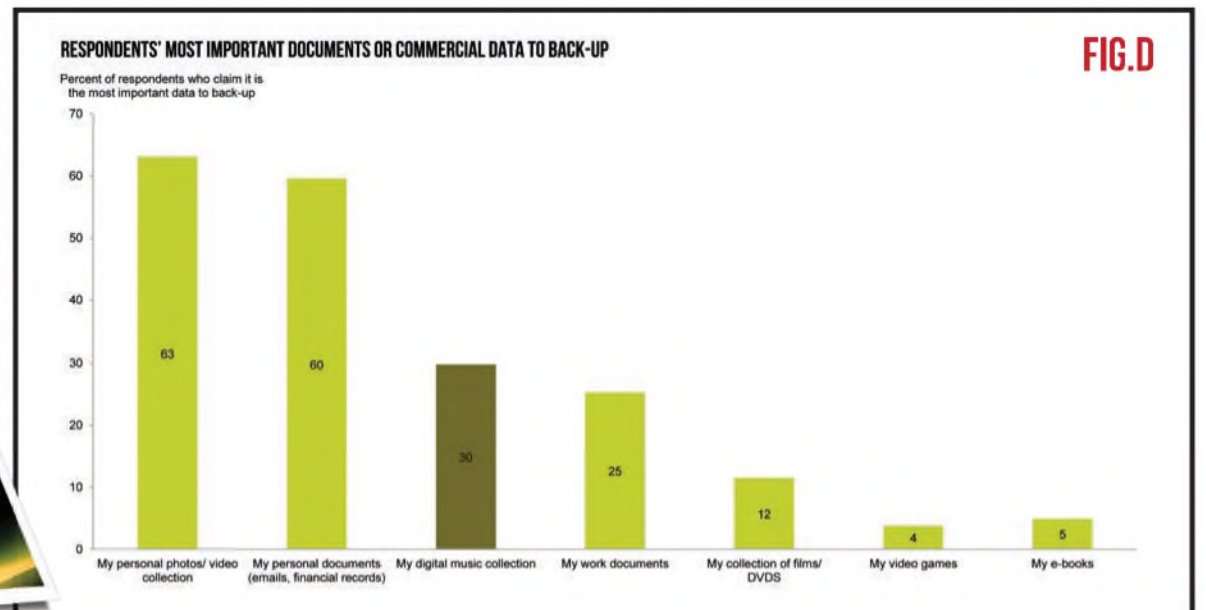
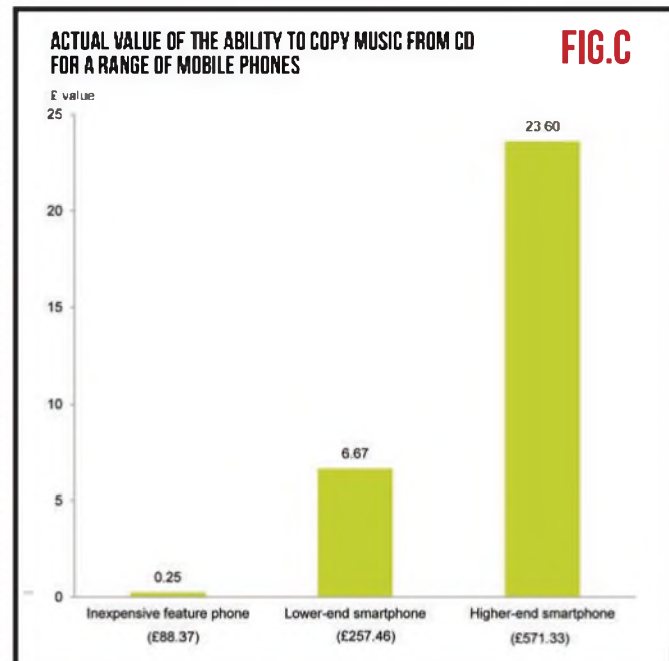
After personal photos and documents, music comes in third place as the most important type of data for consumers to back up. Backing up your digital music collection is seen as more important than saving movies, games and e-books combined (see Fig.D below).

This important new research provides the most rigorous, robust, and verifiable data on the commercial value of “music copied from CD” in today's market. The research has been subjected to peer-review by an independent academic expert and UK Music has offered to share the raw data with Government economists for further scrutiny.

UK Music is determined to raise the quality of evidence available for policy-makers to inform legislative decisions. This analysis should be seen as a clear indication of this commitment, and indicative of what can be expected in the future.

According to data Future Source Market Analysis, approximately 50 million MP3 players were sold in the UK between 2005 and 2010. A simple calculation of 50 million dedicated MP3 players multiplied by the £65.17 attributable to private copying to a mid-range MP3 player equates to more than £3.2 billion. This is a crude sum but serves to show the magnitude of the commercial value in private copying.

ABOVE
Head in the cloud: The research suggests that backing up music is seen as more important to consumers than saving movies



PREVIEW IVOR NOVELLO AWARDS

THE PERFECT POP SONG?

EVENTS

BY PAUL WILLIAMS



Just what makes the perfect pop song? As the cream of the songwriting and music publishing communities gather in central London on Thursday (May 17) for the 57th annual Ivor Novello Awards, now seems as good time as any to

ponder this most difficult of questions.

On hand to try to fashion an answer are some of the UK's most successful songwriters – many of them past Ivors winners themselves – who have been quizzed by the event's organiser the

British Academy of Songwriters, Composers & Authors (BASCA) about their thoughts on the perfect song.

The answers below are as varied as the panel of songwriters who provided them – with those responding

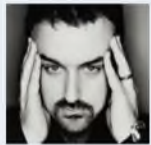
ranging from veterans such as Don Black, Sir Tim Rice and Steve Winwood through to Eighties icons like Martin Fry and Kim Wilde to contemporary names including Emeli Sandé, Plan B, Labrinth and Paloma Faith.

PETER GABRIEL



I was a huge Otis Redding fan, so (Sittin' On) The Dock Of The Bay would be up there. I saw him in the Ram Jam club in Brixton in 1967 and to this day it was the best live show I've ever seen.

DAVID ARNOLD



I Saw The Light by Todd Rundgren. Simple but incredibly hooky chord sequence; simple but incredibly hooky vocal line and a great lyric. A pop song that makes you feel happier both during and after hearing it. Glorious.

DON BLACK



24 Hours from Tulsa written by Burt Bacharach and Hal David and sung by Gene Pitney. When I'm driving I always pull over when I hear 24 Hours From Tulsa. Why? Great melody, superb Hal David lyrics, flawless production. Then again I could say the same for Gypsies, Tramps and Thieves and You've Lost That Lovin' Feelin'.

GUY CHAMBERS



Heart of Glass by Blondie. This song has everything – driving beat, addictive bass line, cool synths and, of course, the voice of Debbie Harry who is still the greatest front woman ever. The lyric is bittersweet so the song is never cheesy; the breakdown is classic, understated New York nonchalance; the melody is sugar-coated; harmonic changes unusual but not jarring – all these elements come together to make a perfect pop song.

LABRINTH



You know, when Off The Wall comes on people go crazy, so I'll say Rock With You from Michael Jackson's Off The Wall album. Amazing.

SIR TIM RICE



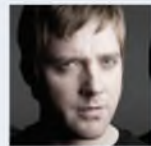
Smoke Gets In Your Eyes. An example of a perfect pop song: brilliant lyrics and a melodic tune. It sounds boring, but I truly believe that there are hundreds of perfect songs, so ultimately it is too difficult to just choose one.

STEVE WINWOOD



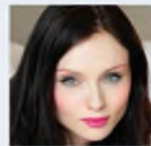
What'd I Say by Ray Charles. In its time, it was a big crossover record. It has Ray Charles' fantastic voice, energy and the repetition of certain lines creates an amazing tension. Again, it blends different styles of jazz rubbing together with pop and early elements of rock and roll.

RICKY WILSON OF KAISER CHIEFS



It's You Can't Hurry Love. I love that song. It really takes me back to being a kid; I think it was in a holiday, and I remember it being something to do with sitting by a pool. Whenever I hear it, it smashes my head backwards into that thing about that pool – and being a kid disco dancing.

SOPHIE ELLIS-BEXTOR



For me it's Mickey by Toni Basil. Actually it's a cover, the original is called Hey Kitty but Hey Mickey is the way it should be done. It's got some adult lyrics thrown in there and it's lusty and impatient and stompy and I love pop songs like that.

SHARLEEN SPITERI



Probably Heart Of Glass – that's a great pop song. It's classic. It never dates. Blondie wrote a lot of great pop songs. I was a very early Blondie fan but I never went blonde – when you are this dark it is never easy, you canna do it, it doesn't work.

WILL YOUNG



I Will Always Love You is a pretty perfect pop song – first time round with Dolly Parton singing and second time round with Whitney. Both versions – they are pretty much perfect.

DAN GILLESPIE OF THE FEELING



I still think my favourite ones are slightly more sophisticated than the really straightforward pop stuff but God Only Knows (Beach Boys) is a great pop song. It is just beautifully written I think.

KATIE MELUA



I am going to go with Spaceman by Babylon Zoo.

PLAN B



Woman On A Mission by Gabriella Cilmi – big tunes, big pop song.

PETE ROBERTSON OF THE VACCINES



God Only Knows by the Beach Boys. It's the stock answer but it is probably the best. It's kinda perfect; perfect sonically, lyrically it is perfect. The opening line is perfect. A great statement.

EMILI SANDE



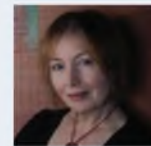
Billie Jean by Michael Jackson, probably.

MARTIN FRY



Just My Imagination by The Temptations. Perfection doesn't exist but this comes close. Produced beautifully by Norman Whitfield. Wistful and romantic in all the right places. This song somehow surpasses all expectations. It's better than the sum of its parts. That's one of the great mysteries of song writing. What makes something great?

MARY HOPKIN



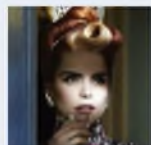
A perfect pop song should deliver a simple message with a melody that endures and lyrics that resonate with the listener. Among the most perfect in my opinion are the many popular songs of the 1930s written by Irving Berlin, Cole Porter, George Gershwin and our own Ivor Novello – songs which have survived the fleeting trends of decades and still work their magic.

KT TUNSTALL



Imagine by John Lennon. I think the perfect pop song is something that you almost instantly remember all the words to, and hooks your heart as well as your ears.

PALOMA FAITH



The best pop song in the world ever? Maybe Dolly Parton's 9 To 5.





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A&R - BRANDING - THE NEW MANAGEMENT - MUSIC DISCOVERY
THE 21ST CENTURY RECORD LABEL - MOBILE SOCIAL MUSIC DISCOVERY
DIRECT TO FAN - MUSIC START-UPS - THE NEW CONCEPT OF OWNERSHIP
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The Natasha Foundation is a registered charity set up by Natasha's parents to honour the memory of their daughter who was tragically killed in a car accident. Their aim is to raise awareness with regards to reckless driving in schools and colleges and to help prevent further similar tragedies by providing bereavement counselling and emotional support to bereaved families and friends

Natasha's Tribute album has been created which also features many credible artists who have very kindly donated to the project. The proceeds of the album will go towards launching the services and operations of the charity. The profits will also be donated to:

THE NATASHA FOUNDATION

To promote and raise awareness of the dangers associated with road traffic and specifically, targeting 17-25 Year olds at large to also provide a support and counselling service for persons left bereaved by a vehicle accident.

Released by: Rise International Music Ltd



www.riseinternationalmusic.com
Contact: mario3@btinternet.com



The
NATASHA
Foundation



www.natashafoundation.com
www.natashaanastasi.com

BODY TALK AIF

OVERSATURATED, MAYBE, BUT FESTIVALS ARE FAR FROM OVER

Festivals large and small continue to close across the UK - is the 'cream rising' in the market?

LIVE

■ BY FREDDIE FELLOWES, FOUNDER, SECRET GARDEN PARTY / BOARD MEMBER, AIF



"Festivals are dead," proclaimed *The Daily Mail* last autumn – and with the absence of Glastonbury and the cancellation of Sonisphere and Big Chill it seems one trend has stopped and another started. Once the stock subject in our press of feelgood here-comes-summer items are now seemingly only featuring in tales of woe. The industry is saturated, we are told; people are bored with a fad that has worn thin.

Maybe they are right. You would expect a relatively new industry to go through a boom phase and then contract as it stabilises. To quote John Giddings, speaking on Radio 1's *Newsbeat*, "There are just too many events now in the UK and it's impossible for them all to survive. The market is saturated... I don't think there will be a big casualty; I think there will be smaller ones. I think it's like a culling affect at a lower level".

So all is fine says the Isle of White Festival organiser; this is exactly as the experienced old

guard expect. But wait, Sonisphere and The Big Chill are not small festivals and tickets for Reading and Leeds are going for less in the secondary market than in the primary. This is clearly not as simple as Live Nation, Gaiety and SJM are hoping.

It appears bleak out there if we look at some statistics: overall UK licensed capacity dropped for the first time in 2009 and has been slowly decreasing, ticket price has on average doubled in the last 10 years, in 2005 a festival fan would attend two to four festivals per summer compared to around one in 2011. Add to this a recession and the growing exhaustion of the headliner stable available for the large events and it doesn't bode well.

At the same time I can't read these figures and signs without feeling like the sun is shining and I'm seeing a weather report that says its raining.

All of the promoters I meet on a regular basis are telling me tickets have never sold quicker and most say they are going at more than twice the rate and the Secret Garden Party has already sold out in record time. So what's going on?

Well two things; firstly, everything above is absolutely true, but the freefalling record industry and market diversity has been hard on the traditional model of a music festival. When the market comprises health-spa food festivals in forests, literary and drama wonderlands on the south coast and everything in between, a bare field touting the same old line-ups doesn't really compete for the market pound the way it used to.

Don't get me wrong, I am not having a swing at the Readings of the world; in fact I would count

one of my best weekends ever being spent there. But if the line-ups can't sparkle then that's all they have.

It's something Melvin Benn at Festival Republic has been quoted on, saying, "What we may be looking at is a bit of a reshaping of what a festival is, becoming less dependent on headliners and more dependent on an overall vibe, an overall feel and experience".

Well, if you started your event from scratch, like anyone in the independent festival market, then 'vibe, overall feel and experience' was all you had to offer.

Secondly, and maybe more importantly, festivals – the 10-year darling of the Sunday supplements – have seemingly exhausted all possible angles for journalists. Having looked with dread at the encroaching summer, knowing full well that editors are going to demand the requisite number of feelgood festival pieces (complete with picture of a pretty girl on someone's shoulders waving a flower) they now have a respite.

Finally there is something new to write about for all the tired hacks out there – the 'festivals are over' piece, presumably accompanied by a requisite photo of an empty, muddy, litter-strewn field.

So look forward to many more articles this spring and summer telling you how bad it is out there. It isn't. The sun is shining and the cream is rising.

"The promoters I meet on a regular basis are telling me tickets have never sold quicker and the Secret Garden Party has already sold out in record time"

FREDDIE FELLOWES

AIF'S TWIN GOALS

The Association of Independent Festivals set up their Twin Festival initiative in 2010 after Rob Challice, director of Summer Sundae Weekender, came up with the idea based on the concept of Twin Cities.

The initiative pairs like-minded events in order to build international relationships within the festival industry and enhance the festival experience for their audiences. Twins develop unique creative partnerships and are encouraged to engage in activities such as cross promotion and sharing tips on best practice.

Bestival recently announced their partnership with EXIT Festival, Serbia. As well as exchanging acts, both events will provide audiences with the opportunity to win tickets to the twin festival. Also newly twinned are Shambala and French festival We Love Green. Both events embrace an ethical ethos and look forward to sharing tip and ideas on sustainability at outdoor events.

Two Anglo-Norwegian festivals are also signed up to the scheme – London's Field Day with Øya Festival and the Summer Sundae Weekender in Leicester with Bergenfest.



RETAIL

HIGH STREET HEROES

MUSIC WEEK SALUTES THE INDIE RETAILERS STILL FIGHTING THE GOOD FIGHT

Give us a brief history of Record Collector...

A brief history of the store is really a brief history of me. I was manager of, I think, the sixth Virgin shop to open in the UK. That was in around 1972 and I ran it for five years. We did a good job for Virgin but I never lacked the belief that I could run a successful record store and that I was capable of doing it on my own, which is what happened.

I opened Record Collector in the summer of 1978 and I've been here for a third of a century. We have a history of having celebrations at certain points in the shop's life.

For instance, our 20th celebration happened to coincide with Gomez being discovered in the shop. They were students in Sheffield, they dropped off their demo tape with a guy who worked for me, we saw their potential, he believed in them, went on to become their manager and they

went on to win the Mercury Prize.

There must be something in the water in Sheffield, particularly in an area near us called Crookes. Obviously The Crookes came from Crookes, along with Joe Cocker and Paul Carrack.

Soon after I opened, one of our first customers was an 18-year-old Joe Elliot, the singer of an unknown local band called Def Leppard. He was looking to send a cassette to record companies and I advised him to make his own single. He followed that suggestion and they went and pressed their first EP.

When everyone talks about the decline of the indie record retailer, those kind of stories are what people are trying to preserve...

That's what outlines my beliefs on the value of record shops. They're not just places that sell records, they're hubs and



magnets for fans and musicians in the immediate area. Had we not existed, there's a possibility that a band who weren't quite confident about whether they were any good or not might have ended up with something like the Gomez story going in a different direction.

We have aided and abetted millions of pounds going through the industry because we did our job of attracting and spotting the good guys and going on to help them with our taste and knowledge of music. We do like to help people along as well as earning a living.

How was Record Store Day for you this year?

The same thing happened this year as happened last year. I turned up early and found a queue snaking down the road. There was about 400 people in the queue.

"Record shops aren't just places to sell records, they're hubs and magnets for fans and musicians in the immediate area"

BARRY EVERARD, RECORD COLLECTOR

That kind of image is a thing of the past for a lot of the store owners that we talk to...

If you get the stock in, they'll come. With Record Store Day, everyone knows it's limited and a one-off. I love the buzz, it reminds me of the olden days at Virgin when Led Zeppelin or Yes would have an album and you'd see a similar queue of people waiting to get the first copy. Back then, the only way to get something like that was from a store.

A lot of record store guys just run off enthusiasm. We're worried about the cultural loss that would come with music

disappearing from the High Street. We're willing to take a risk financially in the hope that there's a turning point for physical music retail.

Is there anything else that the industry could be doing to help independent record stores?

Warner recently had a campaign where they put people like Neil Young and Little Feet to budget. We racked them on the wall and suddenly they sold like they were chart titles.

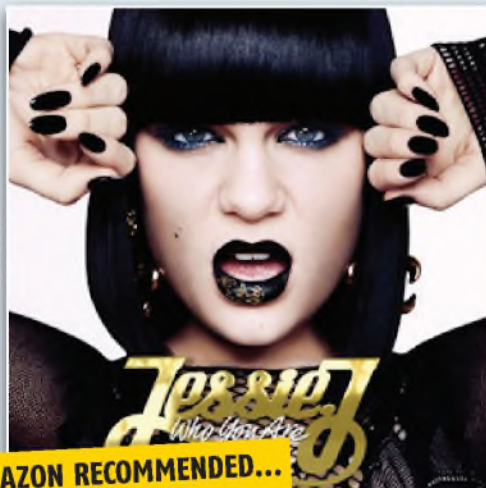
We could do a lot more on back catalogue if there were more campaigns like that. If we became more budget and mid-price back catalogue stores where people could find a bargain, companies could get volume turnover and we could make a living and get happy customers. I think we'd have a way of keeping music on the High Street.

INTERNET vs HUMAN

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



ADELE 21



JESSIE J Who You Are



SHARON TANDY You Gotta Believe It's...

| FOPP Top 10 retail chart | | |
|-----------------------------|-----------------------|-----------------------|
| POS | ARTIST | ALBUM |
| 1 | JACK WHITE | Blunderbuss |
| 2 | ALABAMA SHAKES | Boys & Girls |
| 3 | RUFUS WAINWRIGHT | Out Of The Game |
| 4 | NORAH JONES | Little Broken Hearts |
| 5 | MARINA & THE DIAMONDS | Electra Heart |
| 6 | NEIL YOUNG | Cow Palace 1986: 2CD |
| 7 | GEORGE HARRISON | Early Takes: Volume 1 |
| 8 | BOMBAY BICYCLE CLUB | Different Kind Of Fix |
| 9 | LANA DEL REY | Born To Die |
| 10 | MARILYN MANSON | Born Villain |

| iTUNES Top 10 retail chart | | |
|-------------------------------|------------------|---------------------------------|
| POS | ARTIST | ALBUM |
| 1 | THE SATURDAYS | 30 Days |
| 2 | KEANE | Strangeland (Deluxe Version) |
| 3 | VARIOUS | Now! 80 |
| 4 | REBECCA FERGUSON | Heaven |
| 5 | D'BANJ | Oliver Twist (Remixes) |
| 6 | SCISSOR SISTERS | Only The Horses |
| 7 | VARIOUS | Now That's What I Call Running! |
| 8 | EMELI SANDE | Our Version Of Events |
| 9 | TRAIN | California 37 |
| 10 | VARIOUS | Keep Calm & Relax |

| SPOTIFY Top 10 streamed chart | | |
|----------------------------------|------------------|------------------------------|
| POS | ARTIST | ALBUM |
| 1 | CARLY RAE JEPSEN | Call Me Maybe |
| 2 | FUN | We Are Young |
| 3 | GOTYE | Somebody That I Used To Know |
| 4 | ALEX CLARE | Too Close |
| 5 | NICKI MINAJ | Starships |
| 6 | TRAIN | Drive By |
| 7 | SEAN PAUL | She Doesn't Mind |
| 8 | DAVID GUETTA | Titanium |
| 9 | FLO RIDA | Wild Ones |
| 10 | JUSTIN BIEBER | Boyfriend |

REISSUE/REPACKAGE

Soundgarden The Classic Album Selection – Universal / May 21

Just in time for their European tour and UK dates at both Download Festival and Hard Rock Calling, Universal have put together a four disc 'classic album' box set for American grungers Soundgarden.

With the foursome recently reformed after a fourteen year hiatus, original A&M recordings of the band's seminal albums will be boxed together in The Classic Album Selection. Louder Than Love (1989), Badmotorfinger (1991), Superunknown (1994) and Down On The Upside (1996), plus last year's live recording of their 1996 West Coast tour - Live On I-5 (2011) are all up for grabs.

Presented in arty gatefold wallets designed by designer and long-term Soundgarden collaborator Josh Graham, the grammy award winning tracks, already boasting over 21 million record sales worldwide, can be purchased (again) for 20 round pounds.



| PRICE CHECK | | | | | | |
|----------------|--|--------|---------|--------|----------|-------------|
| ARTIST / ALBUM | | amazon | hmv.com | iTunes | play.com | Sainsbury's |
| | MARINA AND THE... Electra Heart | £7.97 | £9.00 | £7.99 | £7.99 | £8.99 |
| | NORAH JONES Little Broken Hearts | £8.97 | £10.00 | £7.99 | £7.90 | £8.99 |

PRE-RELEASE SCISSOR SISTERS MAKE TOP 5 AT HMV, TOP 3 AT PLAY

SCISSORS SISTERS HAVE IMPROVED their pre-release position right across the board, converting their Top 10 HMV status into Top 5 glory, while managing to move into a medal winning position at Play.

The group's upcoming album Magic Hour moved from No.8 to No.5 at HMV and from No.5 to No.3 at Play. Although failing to hit the celebratory thresholds at Amazon, Scissor Sisters still made progress, jumping four places from 19-15.

At the top of the Amazon chart, it's a clean sweep for rockers as Joe Bonamassa moves into second place from fourth to sit below Slash's Apocalyptic Love, which retains the top spot for another week. Rush remains in third and David Bowie shimmies up to No.4. The Cult complete the Top 5 with Choice Of Weapon stepping up from sixth.

By contrast, teen idols take the top positions at HMV, with Justin Bieber racing to pole position all the way from No.17 last week while One Direction

retain second place with Up All Night: The Live Tour. Chris Brown is similarly sturdy in third position.

The Scissor Sisters' progress means that Adam Lambert's Trespassing is shunted down to No.5.

Maximo Park join Sisters in shaking up the top of Play's pre-release charts. While Kaiser Chiefs still stand top of the shop with Souvenir, the alt-rock band move 4-2 with The National Health and Linkin Park's Living Things lies in fourth to complete a peculiar Scissor Sisters sandwich.

Alexandra Burke brings up the rear to complete Play's Top 5 as Heartbreak On Hold skips up from seventh.

New members of the pre-release Top 10 club come in the form of Sigur Ros, who's upcoming album Valtari moves up from 13 last week, Cheryl (having dropped her surname) who jumps to 10-12 with A Million Lights and Spector who make the same two spot skip with their as yet untitled album.

| AMAZON PRE-RELEASE | | | |
|--------------------|---|--|--|
| POS | ARTIST/ALBUM / LABEL | | |
| | | | |
| 1 | SLASH Apocalyptic Love Dik Hayd Int. | | |
| 2 | JOE BONAMASSA Driving Towards... Provogue | | |
| 3 | RUSH Clockwork Angels Roadrunner | | |
| 4 | DAVID BOWIE Ziggy Stardust... EMI | | |
| 5 | THE CULT Choice Of Weapon Cooking Vinyl | | |
| 6 | PAUL BUCHANAN Mid Air Newsroom | | |
| 7 | MELODY GARDOT The Absence Decca | | |
| 8 | ADAM LAMBERT Trespassing 19/RCA | | |
| 9 | ULTRAVOX Brilliant EMI | | |
| 10 | SIGUR ROS Valtari Parlophone | | |
| 11 | RUMER Boys Don't Cry Atlantic | | |
| 12 | PALOMA FAITH Fall To Grace - Deluxe RCA | | |
| 13 | JOHN MAYER Born And Raised Columbia | | |
| 14 | PUBLIC IMAGE LIMITED This Is P!L P!L Official | | |
| 15 | SCISSOR SISTERS Magic Hour Polydor | | |
| 16 | ST ETIENNE Words + Music Heavenly/Universal | | |
| 17 | LEONA LEWIS Glassheart Syco | | |
| 18 | DEXYS One Day I'm Going To Soar BMG Rights | | |
| 19 | NEIL YOUNG Americana Reprise | | |
| 20 | PALOMA FAITH Fall To Grace RCA | | |

amazon.co.uk

| HMV PRE-RELEASE | | | |
|-----------------|---|--|--|
| POS | ARTIST/ALBUM / LABEL | | |
| | | | |
| 1 | JUSTIN BIEBER Believe Def Jam | | |
| 2 | ONE DIRECTION Up All Night - Live Tour Syco | | |
| 3 | CHRIS BROWN Fortune RCA | | |
| 4 | SCISSOR SISTERS Magic Hour Polydor | | |
| 5 | ADAM LAMBERT Trespassing 19/RCA | | |
| 6 | PALOMA FAITH Fall To Grace RCA | | |
| 7 | PLAN B III Manors 679/Atlantic | | |
| 8 | THE CULT Choice Of Weapon Cooking Vinyl | | |
| 9 | LINKIN PARK Living Things Warner Brothers | | |
| 10 | CHERYL COLE A Million Lights Polydor | | |
| 11 | THE ENEMY Streets N The Sky Cooking Vinyl | | |
| 12 | CALVIN HARRIS New Album Tbc Columbia | | |
| 13 | JOE BONAMASSA Driving Towards... Provogue | | |
| 14 | LADYHAWKE Anxiety Island | | |
| 15 | RUMER Boys Don't Cry Atlantic | | |
| 16 | THE CHARLATANS Tellin' Stories Beggars | | |
| 17 | NEIL YOUNG Americana Reprise | | |
| 18 | ULTRAVOX Brilliant EMI | | |
| 19 | CARRIE UNDERWOOD Blown Away Sony | | |
| 20 | ALEXANDRA BURKE Heartbreak On Hold Syco | | |

hmv.com

| PLAY.COM PRE-RELEASE | | | |
|----------------------|---|--|--|
| POS | ARTIST/ALBUM / LABEL | | |
| | | | |
| 1 | KAISER CHIEFS Souvenir: The Singles Polydor | | |
| 2 | MAXIMO PARK National Health V2/Cooperative | | |
| 3 | SCISSOR SISTERS Magic Hour Polydor | | |
| 4 | LINKIN PARK Living Things Warner Brothers | | |
| 5 | ALEXANDRA BURKE Heartbreak On Hold Syco | | |
| 6 | RUSH Clockwork Angels Roadrunner | | |
| 7 | LADYHAWKE Anxiety Island | | |
| 8 | DELAIN We Are The Others Roadrunner | | |
| 9 | THE HIVES Lex Hives Columbia | | |
| 10 | SPECTOR New Album Tbc Fiction | | |
| 11 | PALOMA FAITH Fall To Grace RCA | | |
| 12 | GOJIRA Lenfant Sauvage Roadrunner | | |
| 13 | LEONA LEWIS Glassheart Syco | | |
| 14 | NEIL YOUNG Americana Reprise | | |
| 15 | SIGUR ROS Valtari Parlophone | | |
| 16 | PLAN B III Manors 679/Atlantic | | |
| 17 | ADAM LAMBERT Trespassing 19/RCA | | |
| 18 | ULTRAVOX Brilliant EMI | | |
| 19 | CHRIS BROWN Fortune RCA | | |
| 20 | NEWTON FAULKNER Write... Ugly Truth/RCA | | |

play.com

PEOPLE

PERSONNEL CREAMFIELDS' BARTON TRANSFERS TO LIVE NATION

■ LIVE NATION



Popular Creamfields founder **JAMES BARTON** has taken up a new position within Live Nation,

following the company's £13.9m purchase of Cream Holdings Ltd.

The exec has been made president of Live Nation Electronic Music within the Ticketmaster-owning international giant.

Liverpool-born Barton said: "I am delighted to be part of the Live Nation team and the exciting opportunities which lie ahead."

Founded in 1998, Cream has organised artist tours, nine Creamfields Festivals in the United Kingdom and club events. It has booked artists including David Guetta, Swedish House Mafia, Tiesto and others.

■ 4AD

Independent record label 4AD has announced a series of staff promotions in its UK and US offices.



RICH WALKER (top) former head of Communications in the UK, has been promoted to the label's UK general manager.

Current press officer **ANNETTE LEE** will assume the position of head of press.

In the A&R department, **ED HORROX** (above left) will become A&R and creative director, whilst **JANE ABERNETHY** (above right) becomes A&R manager.

Label head **SIMON HALLIDAY** has relocated to the company's New York office with a view to

strengthening the label's position in North America. He will continue to oversee the its global operations.

A new Los Angeles office will be headed up by **BEN GAFFIN** who recently joined from Warners.

Halliday said: "We have had four very good years at 4AD and we want to ensure continued and increased growth by making some slight changes to our UK structure. This will allow our artists to reach greater heights in the coming years."

The label's roster includes artists such as The National, Bon Iver, Deerhunter, Ariel Pink's Haunted Graffiti, St. Vincent, Tune-Yards, Mark Lanegan and Grimes.

■ UK MUSIC



Company chief executive Jo Dipple has hired **TOM KIEHL**, the senior political advisor who helped secure the Live Music Bill.

Kiehl, Dods award-winning Parliamentary Researcher of the Year 2012 and policy officer and advisor to the Lib Dem Whips Office in the House of Lords, will take on the newly created role of director of government relations and public affairs at UK Music in June.

The move follows the departure of **FLORIAN KOEMPEL**, who will now work as a part-time legal consultant, and **REMI HARRIS**, who left the trade organisation last month.

Kiehl said: "I am extremely honoured to be offered an opportunity to work for UK Music as their new director of government and public affairs.

"I have been immensely impressed by the passion and professionalism the UK Music team have demonstrated in bringing together the interests of the music industry and representing them to Government, Parliamentarians and other opinion formers.

"It is an interesting and challenging time to be working in the music industry, the sector I have cared most deeply about for as long as I can remember. I will use all my skills and experience to further the objectives of UK Music to ensure they maintain and strengthen their position on the political map."

■ REDLIGHT MANAGEMENT

Former SuperVision managers **JAMES SANDOM**, **CERNE CANNING** and **DEB FENSTERMACHER** have joined the US company with Sandom and Canning heading its new London office and Fenstermacher becoming part of RLM's New York team.

The three managers combined clientele includes: Franz Ferdinand, Kaiser Chiefs, The Vaccines, Crystal Castles, The Cribs, White Lies, Here We Go Magic, Zulu Winter, Deep Vally and Asobi Seksu, plus North American consultancy for Elbow, the Duke Spirit and Kate Nash.

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

#29 Helen Gammons, Programme Director, Henley Business School - MBA for the Music Industry

Helen Gammons is an experienced music industry executive and entrepreneur, and has served as programme director for the recently launched MBA for the Music Industry offered at Henley Business School since September 2011.

She previously co-owned businesses such as the Berwick St Group - a media production company with studios, where she worked with artists such as Primal Scream, The Shamen and Annie Lennox and signed the likes of Eartha Kitt.

In 1992 Gammons worked for a start up Japanese company Avex Inc which competed with Sony and Toshiba EMI. Its music publishing division Prime Direction, which she was directly responsible for, became a market leader in Japan.

She currently co-owns several companies in the broadcast, film, audio, video and lighting arena.



Gammons was head of the Business School at the Academy of Contemporary Music until June 2011 during which time she developed relationships with such brands as Coca Cola, Sony Ericsson, Coutts Bank, and leading music-related companies, bringing them into a close working relationship with the college. The academy received the Queens Award for Business Innovation in Education April 2008.

She is also the author of *The Art of Music Publishing: An entrepreneurial guide to publishing and copyright for the music, film and media industries.*

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

Paris Zarcilla, Music and Commercial Video Director, Sudden Black

"I graduated from uni at the time when London and the world went into recession. In between personal projects I was slogging it in retail and freelancing as a 3D Visual Artist for advertising and commercial agencies before joining SBTU. I then spent two years there as creative director - it was real sweat, blood and tears helping to build the platform with high-end content and visual direction. It was a very successful yet stressful time but I had a lot of fun - I directed a triple award-winning campaign for the NSPCC and worked with some great artists.

"After that I decided to start my own production company called Sudden Black working with people I admire. I'm currently finishing off a music video for rock band Lostprophets and I've recently been signed to production label Nice&Polite who represent me as a director.

"Keep your happiness a number one priority, be happy with what you do and everything else will follow."



TOP TIP You've got to set your standards beyond your own capabilities. Be your own light and the love for what you do will guide you.



28 SINGLES & ALBUMS
Strangeland gives Keane their fifth straight No.1 album – a record bettered only by The Beatles

CHARTS FOCUS



30 UK AIRPLAY & STREAMING

The new Official Charts Company Streaming Top 75 alongside our regular UK airplay list

32 EU AIRPLAY & DOWNLOADS

Introducing Nielsen's European downloads charts - with our regular global coverage

34 INDIES & COMPILATIONS

The Cribs (*left*) are back as album number five reaches No.2 on the Indie Albums Chart



35 CLUB

No.1 on singles sales, Rita Ora (*left*) doubles her prize with the top spot on the Upfront chart

36 ANALYSIS

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

38 KEY RELEASES & PRODUCT

Alanis Morissette is back with *Havoc And Bright Lights* – read all about it here

CHARTS UK SINGLES WEEK 19



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

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

THE OFFICIAL UK SINGLES CHART

| THIS WK | LAST WK | CHRT | ARTIST / TITLE / LABEL | WEEKS ON CHART | PICTURE NUMBER (DISP/INTRO) | THIS WK | LAST WK | CHRT | ARTIST / TITLE / LABEL | WEEKS ON CHART | PICTURE NUMBER (DISP/INTRO) |
|---------|---------|------|--|----------------|-----------------------------|---------|----------|------|--|----------------|-----------------------------|
| 1 | New | | RITA ORA FEAT. TINIE TEMPAH R.I.P. Columbia/Roc Nation USQX91101862 (ARV) | | | 39 | New | | JUSTIN BIEBER Turn To You Def Jam USUM/12048/8 (ARV) | | |
| 2 | 1 | 2 | TULISA Young AATW/Island GBUM/1200449 (ARV) | | | 40 | 42 | 60 | JASON MRAZ I'm Yours Atlantic/USEE1080066/ (ARV) | | |
| 3 | 2 | 6 | CARLY RAE JEPSEN Call Me Maybe Interscope (AB391100615 (ARV) | | | 41 | 36 | 12 | JAY-Z & KANYE WEST N****S In Paris Roc-a-fella/Mercury USUM/1111621 (ARV) | | |
| 4 | 5 | 5 | ALEX CLARE Too Close Island GBUM/1101222 (ARV) | | | 42 | 69 | 3 | SKRILLEX FEAT. SIRAH Bangarang Asylum/Atlantic USAT11004243 (ARV) | | |
| 5 | 3 | 5 | FUN. FEAT. JANELLE MONAE We Are Young Atlantic/Fueled By Rumor USAT21101399 (ARV) | | | 43 | 29 | 5 | SWAY Level Up 3 Beat/AATW GBXS1200035 (ARV) | | |
| 6 | 7 | 4 | TRAIN Drive By Columbia USMM111068/6 (ARV) | | | 44 | Re-entry | | GOO GOO DOLLS Iris Warner Brothers USWB10704707 (ARV) | | |
| 7 | New | | FAST MOVEMENT FEAT. JUSTIN BIEBER Live My Life Interscope/Cherrytree USJM/1202149 (ARV) | | | 45 | 50 | 29 | COLDPLAY Paradise Parlophone GBAYE1101143 (E) | | |
| 8 | 21 | 3 | RIHANNA Where Have You Been Def Jam USUM/11180/4 (ARV) | | | 46 | New | | KEANE Silenced By The Night Island GBUM/1201151 (ARV) | | |
| 9 | 10 | 18 | GOTYE FEAT. KIMBRA Somebody That I Used To Know Island AU2571100007 (ARV) | | | 47 | 48 | 16 | THE KILLERS Mr Brightside Lizard King/Mercury GBFFP000052 (ARV) | | |
| 10 | 8 | 5 | JESSIE J FEAT. DAVID GUETTA Laserlight Island/Lava USUM/11116262 (ARV) | | | 48 | 23 | 2 | SUB FOCUS FEAT. ALICE GOLD Out The Blue Mercury GBUM/120189/ (ARV) | | |
| 11 | 9 | 13 | NICKI MINAJ Starships Cash Money/Island USMS1200060 (ARV) | | | 49 | 41 | 43 | THE SCRIPT The Man Who Can't Be Moved Phonogenic GBARL0800144 (ARV) | | |
| 12 | 4 | 2 | COVER DRIVE Sparks Global Talent/Polydor GBUM/1101345 (ARV) | | | 50 | 70 | 29 | LABRINTH FEAT. TINIE TEMPAH Earthquake Syco GBHMU110002/ (ARV) | | |
| 13 | 6 | 3 | CALVIN HARRIS FEAT NE-YO Let's Go Columbia GB110120020/ (ARV) | | | 51 | New | | KATE BUSH Running Up That Hill EMI GBNCR550025 (E) | | |
| 14 | 11 | 4 | MARINA AND THE DIAMONDS Primadonna C/S Atlantic GBFFS1200024 (ARV) | | | 52 | Re-entry | | LMFAO FEAT. LAUREN BENNETT & GOONROCK Party Rock Anthem Interscope USJM/1120051 (ARV) | | |
| 15 | 13 | 4 | B.O.B So Good Atlantic USAT1200255 (ARV) | | | 53 | 57 | 38 | PLAN B She Said 5/9 Atlantic GBFFS1200013 (ARV) | | |
| 16 | 12 | 4 | CONOR MAYNARD Can't Say No Parlophone GB0411120272 (E) | | | 54 | 43 | 19 | KELLY CLARKSON Stronger (What Doesn't Kill You) RCA GBY1A1120354 (ARV) | | |
| 17 | 20 | 5 | JUSTIN BIEBER Boyfriend Def Jam USUM/1202650 (ARV) | | | 55 | 45 | 39 | MARON 5 FEAT. CHRISTINA AGUILERA Moves Like Jagger ABM/Octone USJM/1129132 (ARV) | | |
| 18 | 14 | 12 | AZELIA BANKS FEAT. LAZY JAY 212 Polydor/Azelia Banks US11100201 (ARV) | | | 56 | New | | MODESTEP Show Me A Sign ABM GBUM/1110377 (ARV) | | |
| 19 | 19 | 7 | CHRIS BROWN Turn Up The Music RCA USRC11200039 (ARV) | | | 57 | 52 | 13 | DJ FRESH FEAT. RITA ORA Hot Right Now MoS GBCE1102204 (ARV) | | |
| 20 | 16 | 8 | KATY PERRY Part Of Me Virgin USCA211202939 (E) | | | 58 | 34 | 5 | USHER Climax RCA USRC11200142 (ARV) | | |
| 21 | 15 | 22 | DAVID GUETTA FEAT. SIA Titanium Parlophone GB29K1120035 (E) | | | 59 | New | | TOM PETTY Free Fallin' MCA/Island USMCI19925673 (ARV) | | |
| 22 | 18 | 9 | JASON MRAZ I Won't Give Up Atlantic USJEE11100768 (ARV) | | | 60 | 46 | 12 | WILL.I.AM. FEAT. MICK JAGGER & JENNIFER LOPEZ T.H.E. (The Hardest Ever) Interscope USJM/1115912 (ARV) | | |
| 23 | 22 | 19 | DAVID GUETTA FEAT. NICKI MINAJ Turn Me On Parlophone GB29K1120029 (E) | | | 61 | New | | COLDPLAY FEAT. RIHANNA Princess Of China Parlophone GBAYE1101184 (E) | | |
| 24 | 17 | 8 | SEAN PAUL She Doesn't Mind Atlantic USYSA21102329 (ARV) | | | 62 | 49 | 32 | RIHANNA FEAT. CALVIN HARRIS We Found Love Def Jam USUM/111550/ (ARV) | | |
| 25 | 38 | 36 | TRAIN Hey, Soul Sister Columbia USJM12994113 (ARV) | | | 63 | 47 | 10 | LMFAO Sorry For Party Rocking Interscope USUM/1108089 (ARV) | | |
| 26 | 53 | 36 | THE TEMPER TRAP Sweet Disposition Interscope GBZU20970013 (PIAS) | | | 64 | New | | ENGELBERT HUMPERDINCK Love Will Set You Free Conshedd GB4441200159 (Arca Tractor) | | |
| 27 | New | | EMELI SANDE My Kind Of Love Virgin GBAAA120007 (E) | | | 65 | 40 | 9 | OLLY MURS Oh My Goodness Epic/Syco GBARL1101196 (ARV) | | |
| 28 | 33 | 34 | LMFAO Sexy And I Know It Interscope USJM/1120390 (ARV) | | | 66 | 32 | 5 | LANA DEL REY Blue Jeans Polydor/Stranger GBUM/1107003 (ARV) | | |
| 29 | New | | MATRIX & FUTUREBOUND FEAT. LUKE BINGHAM All I Know 3 Beat/AATW GBXS1200080 (ARV) | | | 67 | 59 | 25 | OLLY MURS Dance With Me Tonight Epic/Syco GBARL110119/ (ARV) | | |
| 30 | 24 | 16 | FLO RIDA FEAT. SIA Wild Ones Atlantic USAT21104103 (ARV) | | | 68 | New | | DEADMAU5 FEAT. CHRIS JAMES The Veldt Parlophone GBTDG120045/ (E) | | |
| 31 | 27 | 26 | DRAKE FEAT. RIHANNA Take Care Cash Money/Island USCM51100547 (ARV) | | | 69 | 63 | 25 | AVICII Levels Island/SEUM/1109363 (ARV) | | |
| 32 | 30 | 13 | EMELI SANDE Next To Me Virgin GBAAA120003 (E) | | | 70 | 54 | 2 | GLEE CAST Shake It Out Epic USQX91220563 (ARV) | | |
| 33 | 25 | 12 | JOHN LEGEND Ordinary People RCA USMM10411915 (ARV) | | | 71 | 68 | 7 | TRAIN Drops Of Jupiter - Tell Me Columbia USJM120019751 (ARV) | | |
| 34 | New | | LABRINTH Express Yourself Syco GBHMU1200013 (ARV) | | | 72 | 58 | 29 | BEYONCE Irreplaceable Columbia USMM1200352/ (ARV) | | |
| 35 | 26 | 2 | AVICII FEAT. SALEM AL FAKIR Silhouettes Island SEUM/1200514 (ARV) | | | 73 | 64 | 26 | FLO-RIDA Good Feeling Atlantic USJA211121951 (ARV) | | |
| 36 | 28 | 9 | SWEDISH HOUSE MAFIA Greyhound Virgin GB1201200034 (E) | | | 74 | 73 | 35 | ONE DIRECTION What Makes You Beautiful Syco GB11111200319 (ARV) | | |
| 37 | 35 | 23 | RIZZLE KICKS Mama Do The Hump Island GBUM/1106438 (ARV) | | | 75 | Re-entry | | BLACK EYED PEAS Where Is The Love? ABM USJR12311952 (ARV) | | |
| 38 | 31 | 21 | JESSIE J Domino Island/Lava USUM/111755/3 (ARV) | | | | | | | | |

Official Charts Company 2012.

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| 212 18 All I Know 29 Bangarang 42 Blue Jeans 65 Boyfriend 17 Call Me Maybe 3 Can't Say No 16 Climax 58 Dance With Me Tonight 67 Domino 38 Drive By 5 Drops Of Jupiter - Tell | Me 71 Earthquake 50 Expenses You 34 Free Fallin' 59 Good Feeling 73 Greyhound 36 Hey, Soul Sister 25 Hot Right Now 57 I Won't Give U 22 I'm Yours 40 Iris 44 Irreplaceable 72 Laserlight 12 | Let's Go 13 Level Up 43 Levels 59 Live My Life 7 Love Will Set You Free 64 Mama Do The Hump 37 Moves Like Jagger 55 Mr Brightside 47 My Kind Of Love 27 N****S In Paris 41 Next To Me 32 Oh My Goodness 55 Ordinary People 33 | Out The Blue 48 Panda 45 Part Of Me 20 Party Rock Anthem 52 Primadonna 14 Princess Of China 61 R.I.P. 1 Running Up That Hill 51 Sexy And I Know It 28 Snake It Out 70 She Doesn't Mind 24 She Said 53 Show Me A Sign 56 | Silenced By The Night 46 Silhouettes 35 So Good 15 Somebody That I Used To Know 9 Sorry For Party Rocking 63 Sparks 12 Starships 11 Stronger (What Doesn't Kill You) 54 Sweet Disposition 26 T.H.E. (The Hardest Ever) | 60 Take Care 31 The Man Who Can't Be Moved 49 Time Veldt 68 Titanium 21 Too Close 4 Turn Me On 23 Turn To You 39 Turn Up The Music 19 We Are Young 5 We Found Love 52 What Makes You | Beautiful 74 Where Have You Been 8 Where Is The Love? 75 Wild Ones 33 Young 2 | Key ★ Platinum (500,000) ● Gold (400,000) ● Silver (200,000) |
|---|---|---|---|---|---|---|---|

CHARTS UK ALBUMS WEEK 19



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

THE OFFICIAL UK ALBUMS CHART

| THIS WK | LAST WK | CHRT | ARTIST / TITLE LABEL CATALOGUE NUMBER (DISTRIBUTOR) | THIS WK | LAST WK | CHRT | ARTIST / TITLE LABEL CATALOGUE NUMBER (DISTRIBUTOR) |
|---------|---------|------|---|---------|----------|------|--|
| 1 | New | | KEANE <i>Strangeland</i> Island 2794939 (ARV) (Grech/Wargate) | 39 | 38 | 7 | MADONNA <i>MDNA</i> Interscope 2796875 (ARV) (Madonna/Berassi/Benassi/Demolition Crew/Dabit/Solveig/Ahluud/Maiah/Indigo/Free School) |
| 2 | 8 | 13 | EMELI SANDE <i>Our Version Of Events</i> Virgin 2795394 (E) ★ (Space/Hayles/Namguy 33y/Mojam/Herman/Millard/Hamilton/Care/Haxx/Keys/Sande) | 40 | 21 | 4 | JASON MRAZ <i>Love Is A Four Letter Word</i> Atlantic 256286331 (ARV) (Chirrac) |
| 3 | New | | RICHARD HAWLEY <i>Standing At The Sky's Edge</i> Parlophone P4535981 (E) (Hawley/Blot) | 41 | 33 | 23 | THE BLACK KEYS <i>El Camino</i> Nonesuch 7559796225 (ARV) (Danger Mouse/The Black Keys) |
| 4 | 5 | 68 | ADELE <i>21</i> XL 88697446991 (PIAS) 15 ★ (T Smith/Rob Sim/Lea Worth/Ashtin/Wilson/Adkins) | 42 | New | | DAMON ALBARN <i>Dr Dee</i> Parlophone P9538931 (E) (Albarn) |
| 5 | 2 | 15 | LANA DEL REY <i>Born To Die</i> Polydor 2787091 (ARV) (Hayles/Parker/Singer/Robinson/Daly/Sneddon/Bauer/Mel/Nowell/Bride/Shur/Skabe/Howell) | 43 | 26 | 10 | BRUCE SPRINGSTEEN <i>Wrecking Ball</i> Columbia 88691942541 (ARV) (Arieff/Springsteen) |
| 6 | 13 | 23 | REBECCA FERGUSON <i>Heaven</i> RCA 8869788922 (ARV) ★ (G Walter/Smith/Taylor/Higgins/Kennamini/Atkinson/Carter/Boice/JF Smith) | 44 | 36 | 6 | MOSHI MONSTERS <i>Music Rox</i> Mushi Monsters 88691974062 (ARV) (Sen/Cleverley) |
| 7 | 6 | 24 | OLLY MURS <i>In Case You Didn't Know</i> Epic/Syco 88697917912 (ARV) 2 ★ (The Fearless/Argyle/Bonham/Robinson/Luttrell/Hampton/Jordan/Parker/Smith/Robinson/Swartz/Healin/Plim/Melrose/Hovick) | 45 | New | | STORM CORROSION <i>Storm Corrosion</i> Roadrunner RR76451 (ADA Arv) (Akerfeldt/Wilson/tbc) |
| 8 | 15 | 13 | GOTYE <i>Making Mirrors</i> Island 2792285 (ARV) (De Backer) | 46 | 37 | 26 | DRAKE <i>Talk A Walk</i> Cash Money/Island 2782262 (ARV) (Shelby/Solida/Montague/Weekend/xx Smith/H-Music/Just Place/Graham/Leslie/McKinney) |
| 9 | New | | THE CRIBS <i>In The Belly Of The Brazen Bull</i> Wichita 7WEB333CD (PIAS) (Fridmann/The Cris) | 47 | 62 | 9 | MICHAEL KIWANUKA <i>Home Again</i> Polydor 2785425 (ARV) (Sutler) |
| 10 | 3 | 3 | JACK WHITE <i>Bunderbuss</i> XL 8869566 (PIAS) (White) | 48 | 50 | 88 | PLAN B <i>The Defamation Of Strickland Banks</i> 675/Atlantic 5186581712 (ARV) 4 ★ 2 ★ (Ballance-Drew/Lea Worth/Appalway/McLellan) |
| 11 | 11 | 35 | ED SHEERAN <i>+</i> Asylum 5249861652 (ARV) 3 ★ (Gosling/Hughes/Sheeran/No LD) | 49 | 46 | 15 | FLEETWOOD MAC <i>Rumours</i> Rhino 7599273132 (ARV) 11 ★ (McVie/Dave/Christy/Dolph/Kassidy/Karagjorgji/Howe) |
| 12 | 7 | 63 | JESSIE J <i>Who You Are</i> Island 278627 (ARV) 3 ★ (Dr Luce/Bissett/Comish/Martin/C/Da/Elia/Amabile/Men/Parker & James/Thomas/Gad/Gordon) | 50 | New | | MY BLOODY VALENTINE <i>Loveless</i> Sony 88697312712 (ARV) (Shields/D'Esposito) |
| 13 | 1 | 2 | MARINA AND THE DIAMONDS <i>Electra Heart</i> 679/Atlantic 5312521552 (ARV) (Nowell/Deed/D/Luce/Cukier/Diplo/Kassidy/Karagjorgji/Howe) | 51 | 42 | 70 | NICKI MINAJ <i>Pink Friday</i> Cash Money/Island 275181 (ARV) ★ (Kane/Swizz Best/Crawford/Money/Rotem/Warrior/Da/FT-Mims/William Simon/Drew Money) |
| 14 | New | | COVER DRIVE <i>Bajan Style</i> Global Talent/Polydor 2783229 (ARV) (McArthur/Cutler/Quix & Carros/Matson/Ally/Orange/Factor/Higo/Chin/Queer/Sol/Ltd) | 52 | 41 | 89 | KATY PERRY <i>Teenage Dream</i> Virgin 2793781 (E) 3 ★ (Dr Luce/Bliss/Warrior/StarGate/Stewart/Murrell/Anna/Wells) |
| 15 | 25 | 4 | TRAIN <i>California 37</i> Columbia 886978822 (ARV) (Walker/Schmid/Esponage/Watts/Berg/Park/Hodges) | 53 | 48 | 25 | JAY-Z & KANYE WEST <i>Watch The Throne</i> Roc-A-Fella/Mercury 2763057 (ARV) (West/Dean/Kent/D-T/Pharrell/Jon Jazzy/Lit-Soy/KillHoffer/The Neptunes/RZA/Leewis/Bhasker/Swizz Beatz/Joseph/SI) |
| 16 | 22 | 28 | RIZZLE KICKS <i>Stereo Typical</i> Island 2787337 (ARV) (Whiting/The Rural/Spencer/Luttrell/Dodds/Barratt/Robinson/Ciavarella/Caspana) | 54 | 44 | 131 | FLORENCE + THE MACHINE <i>Lungs</i> Island 1797917 (ARV) 5 ★ (Lea Worth/Ford/Mackie/Hughes/White) |
| 17 | 19 | 25 | RIHANNA <i>Talk A Walk</i> Def Jam 2787812 (ARV) 3 ★ (Dr Luce/Cutler/Hayles/Harris/StarGate/Crawford/Dalrymple/The Dream/ND/MSwive/McGrillen/Boyz/Allex/Da Kid/Chase/J Status/Jean) | 55 | 49 | 28 | FLORENCE + THE MACHINE <i>Ceremonials</i> Island 2782878 (ARV) ★ (Lea Worth) |
| 18 | 10 | 6 | NICKI MINAJ <i>Pink Friday... Roman Reloaded</i> Cash Money/Island 2796668 (ARV) (Various) | 56 | 57 | 37 | WILL YOUNG <i>Echoes</i> RCA 88697917092 (ARV) ★ (Richard X/Eliot/Adolfmann) |
| 19 | 23 | 29 | COLDPLAY <i>Mylo Xyloto</i> Parlophone 9875531 (E) 3 ★ (Evans/Green/Simpson) | 57 | 47 | 10 | JUSTIN FLETCHER <i>Hands Up - The Album</i> Little Demon LDM021 (SDU) (Graham/Kew/Thomson) |
| 20 | 16 | 87 | THE SCRIPT <i>The Script</i> Phonogenic 88697361912 (ARV) 2 ★ ★ (The Script) | 58 | 32 | 17 | STEPS <i>The Ultimate Collection</i> Sony RCA 88691957812 (ARV) (Fochain/Twigg/Waterman/Franston/Kreuger/Robinson/Roundhouse/Moss/Strick/Taylor/Kennedy/Jayward/Deia) |
| 21 | 28 | 26 | BEN HOWARD <i>Every Kingdom</i> Island 2771686 (ARV) (Bond) | 59 | 61 | 33 | BON JOVI <i>Greatest Hits</i> Mercury 2752339 (ARV) 2 ★ ★ (Fairbairn/Simon/Di/EBBitt/Sambora/Shank/Rock/Collins/Steveson) |
| 22 | 17 | 5 | ALEX CLARE <i>The Lateness Of The Hour</i> Island 2794937 (ARV) (Diplo/Switch/Abelchad/tbc) | 60 | 58 | 30 | NOEL GALLAGHER'S HIGH FLYING BIRDS <i>Noel Gallagher's High Flying Birds</i> Sour Mash JDNCCD10 (E) 2 ★ (Gallagher/Sardy) |
| 23 | 18 | 14 | MAVERICK SABRE <i>Lonely Ave The Brave</i> Mercury 2775559 (ARV) (Luttrell/Phine/Sabre/Hogan/FF Smith/G White) | 61 | New | | MY BLOODY VALENTINE <i>Isn't Anything</i> Sony 88697312092 (ARV) (My Bloody Valentines) |
| 24 | 34 | 34 | LMFAO <i>Sorry For Party Rocking</i> Interscope 2771463 (ARV) (Party Rock/Alumni/Harris/Redbox/WAD) | 62 | 60 | 17 | KELLY CLARKSON <i>Stronger</i> RCA 88697961802 (ARV) (Kennedy/Dean/Jones/Kurstin/Abraham/Wilgee/Cad/Roberts/Miley/Halbert/Jenkins/Linde/DeStefano/Benson) |
| 25 | 9 | 5 | ALABAMA SHAKES <i>Boys & Girls</i> Rough Trade 0887882178727 (PIAS) (Alabama Shakes) | 63 | 63 | 61 | BOB MARLEY & THE WAILERS <i>Legend</i> Tuff Gong 0073145867142 (ARV) (Marley/Venus) |
| 26 | 4 | 2 | NORAH JONES <i>Little Broken Hearts</i> Blue Note/Parlophone 279315181 (E) (Danger Mouse) | 64 | 53 | 78 | RIHANNA <i>Loud</i> Def Jam 2752365 (ARV) 6 ★ 2 ★ (StarGate/Vee/Harrell/Boyzerman/The Runnins/Riddick/Polow/Da/Don/Sham/Mel/Mus/Stewart/Deem/Soundz/Max De Kid) |
| 27 | 12 | 37 | DAVID GUETTA <i>Nothing But The Beat</i> Poptimal/Virgin P10838912 (E) ★ (Guetta/Vee/Carea/Turner/Allestree/Black/Jaw/Afroski/Luttrell/Avicii) | 65 | Re-entry | | SKRILLEX <i>Bangarang</i> Asylum 007567996332 (ARV) (Skrillex/Garner/12th Planet/Kill the Noise) |
| 28 | 43 | 6 | LABRINTH <i>Electronic Earth</i> Syco 88691932932 (ARV) (Labrinth/Da Diggler/Ghazal/McKenzie/Williams) | 66 | 54 | 67 | CHASE & STATUS <i>No More Idols</i> Mercury 2745135 (ARV) ★ (Kennard/William/N-Jewels/Sab House/Plain B) |
| 29 | 20 | 25 | ONE DIRECTION <i>Up All Night</i> Syco 88697843642 (ARV) (Mar/Falk/Grubb/Rawling/Mehan/Squire/Solomon/Mendith/Stannard/Hovew/Cad/Robson/Red/Den/Bate/Keck/Jimmy Ioket/Rawling/Venier/Caudino/Reoney) | 67 | 52 | 10 | MILITARY WIVES <i>In My Dreams</i> Decca 2796665 (ARV) (Cohen) |
| 30 | New | | B.O.B <i>Strange Clouds</i> Atlantic 7567882619 (ARV) (Bo 3/Joan/Di/Luce/Cukier/Tedde/Zancaneli/Kian/Blizzard/Requency/Mynority/Mike Will Made/JP Nasty) | 68 | 14 | 2 | MARILYN MANSON <i>Born Villain</i> Cooking Vinyl COOKCD551 (Essential/GEM) (Manson/Venna) |
| 31 | New | | THE PROCLAIMERS <i>Like Comedy</i> Cooking Vinyl COOKCD560 (Essential/GEM) (Evans) | 69 | 64 | 55 | SNOW PATROL <i>Up To Now</i> Fiction 2720709 (ARV) 2 ★ ★ (Jackknife/Lee/McClendell/Rightbody/Doogan/Stennan/Watson) |
| 32 | 35 | 69 | BRUNO MARS <i>Doo-Wops & Hoolligans</i> Elektra 756788331 (ARV) 4 ★ ★ (The Smeezingtons/Needz/The Supa Dups) | 70 | 31 | 3 | RUFUS WAINWRIGHT <i>Out Of The Game</i> Polydor 2795428 (ARV) (Wainwright) |
| 33 | New | | MY BLOODY VALENTINE <i>EPs 1988 - 1991</i> Sony 88691911692 (ARV) (Shields/My Bloody Valentines) | 71 | 65 | 50 | THE VACCINES <i>What Did You Expect From The Vaccines?</i> Columbia 88697811451 (ARV) (Grech/Wargate) |
| 34 | 29 | 138 | ADELE <i>19</i> XL 8869566 (PIAS) 6 ★ (Abbiss/White/Benson) | 72 | New | | JD MCPHERSON <i>Signs & Signifiers</i> Rounder 618/212 (ARV) (tbc) |
| 35 | 27 | 53 | THE SCRIPT <i>Science & Faith</i> Phonogenic 88697754192 (ARV) ★ (Sheehan/D'Onoghue/Frizzell/Kipner) | 73 | 39 | 3 | CHIEFTAINS <i>Voice Of Ages</i> Concord 2233437 (ARV) (T-Sone Burnett) |
| 36 | New | | KING CHARLES <i>Loveblood</i> Island 2795822 (ARV) (Wilder/Amach/Saikat/King Charles) | 74 | 45 | 4 | TWIN ATLANTIC <i>Free</i> Red Bull 509990771355 (E) (Vartan) |
| 37 | 24 | 67 | STEREOPHONICS <i>A Decade In The Sun - Best Of</i> 12 1780699 (rom arv) 2 ★ (Jones/Lowe) | 75 | Re-entry | | BEYONCE <i>4</i> Columbia/Parkwood Ent. 88697908242 (ARV) (Knowles/Nash/Stewart/Bhasker/Taylor/Babyface/Dixon/S1/West/Switch/Diplo/Tedder/Kutzie) |
| 38 | 30 | 33 | BEE GEES <i>Number Ones</i> Reprise 8122798857 (ARV) (Bee Gees/Singwood/Martin/Richardson/Gelutian/Hecht) | | | | |

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|---|--|--|
| <ul style="list-style-type: none"> Adelle 4 Adelle 34 Alabama Shakes 25 Albarn, Damon 42 B.O.B 30 Bee Gees 38 Beyonce 75 Black Keys, The 41 Bon Jovi 59 Cause & Status 65 Chieftains 73 Cover, Alex 22 Crickson, Kelly 62 Coldplay 19 Cover Drive 14 Crisis, The 9 Drake 46 Ferguson, Rebecca 5 Fleetwood Mac 49 Florence + The Machine 54, 55 Gatye 8 Guetta, David 27 Hawley, Richard 3 Howard, Alex 22 Jay-Z & Kanye West 53 Jessie J 12 Jones, Norah 26 Justin Fletcher 57 Keane 1 King Charles 35 Kiwanauka, Michael 47 Labrinth 28 LMFAO 24 Madonna 39 Manson, Marilyn 68 Marina And The Diamonds 13 Marley, Bob & The Wailers 63 Mars, Bruno 32 Maverick Sabre 23 McPherson, JD 72 Military Wives 67 Minaj, Nicki 18 Minaj, Nicki 51 Moshi Monsters 44 Mraz, Jason 40 Murs, Ollie 7 My Bloody Valentine 33 My Bloody Valentine 50 My Bloody Valentine 61 Noel Gallagher's High Flying Birds 50 One Direction 29 Perry, Katy 52 Plan B 48 Proclaimers, The 31 Ray, Lana Del Rey 5 Rihanna 17 Rihanna 64 Rizzle Kicks 15 Sande, Emeli 2 Script, The 20 Script, The 35 Sheeran, Ed 11 Skrillex 55 Snow Patrol 69 Springsteen, Bruce 43 Steps 58 Stereophonics 37 Storm Corrosion 45 Train 15 Twin Atlantic 74 Vaccines, The 71 Wainwright, Rufus 70 White, Jack 10 Young, Will 56 | <ul style="list-style-type: none"> Key ★ Platinum (300,000) ● Gold (100,000) ● Silver (50,000) ★ European sales | <ul style="list-style-type: none"> B&B Awards Singles Professor Green feat. Emeli Sande: Read All About It (gold) |
|---|--|--|

CHARTS UK AIRPLAY WEEK 19

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

UK RADIO AIRPLAY CHART TOP 50



| POS | LAST | WKS | SALES CHT | ARTIST / ALBUM / LABEL | TOTAL PLAYS | PLAYS +/- | TOTAL AUD (m) | AUD % +/- |
|-----|------|-----|-----------|---|-------------|-----------|---------------|-----------|
| 1 | 1 | 7 | 3 | CARLY RAE JEPSEN Call Me Maybe <i>Interscope</i> | 4499 | -1.51 | 59.77 | -10.28 |
| 2 | 3 | 2 | 5 | FUN. FEAT. JANELLE MONAE We Are Young <i>Atlantic/Fueled By Ramen</i> | 3506 | 17.06 | 55.72 | 3.05 |
| 3 | 2 | 12 | 11 | NICKI MINAJ Starships <i>Cash Money/Island</i> | 2182 | -3.49 | 48.39 | -10.67 |
| 4 | 6 | 19 | 38 | JESSIE J Domino <i>Island/Lava</i> | 3444 | -6.31 | 45.29 | 1.21 |
| 5 | 13 | 4 | 2 | TULISA Young <i>AATW/Island</i> | 2273 | 20.71 | 44.86 | 13.37 |
| 6 | 12 | 4 | 10 | JESSIE J FEAT. DAVID GUETTA Laserlight <i>Island/Lava</i> | 2114 | 22.55 | 44.72 | 12.25 |
| 7 | 7 | 9 | 13 | CALVIN HARRIS FEAT NE-YO Let's Go <i>Columbia</i> | 2121 | 6.21 | 38.49 | -12.16 |
| 8 | 11 | 17 | 21 | DAVID GUETTA FEAT. SIA Titanium <i>Positiva/Virgin</i> | 2482 | -2.63 | 38.25 | -5.67 |
| 9 | 10 | 7 | 23 | DAVID GUETTA FEAT. NICKI MINAJ Turn Me On <i>Positiva/Virgin</i> | 1065 | 1.62 | 38.2 | -6.26 |
| 10 | 16 | 10 | 22 | JASON MRAZ I Won't Give Up <i>Atlantic</i> | 2716 | 17.27 | 36.77 | 3.64 |
| 11 | 15 | 17 | 9 | GOTYE FEAT. KIMBRA Somebody That I Used To Know <i>Island</i> | 3396 | -0.21 | 36.75 | -0.84 |
| 12 | 4 | 17 | 32 | EMELI SANDE Next To Me <i>Virgin</i> | 3444 | -13.42 | 35.77 | -25.63 |
| 13 | 18 | 4 | | THE WANTED Chasing The Sun <i>Global Talent/Island</i> | 2236 | 21 | 35.55 | 4.53 |
| 14 | 14 | 11 | 19 | CHRIS BROWN Turn Up The Music <i>RCA</i> | 1445 | -13.11 | 33.61 | -10.59 |
| 15 | 23 | 43 | 55 | MAROON 5 FEAT. CHRISTINA AGUILERA Moves Like Jagger <i>A&M/Octone</i> | 2181 | 5.46 | 33.32 | 16.22 |
| 16 | 19 | 4 | 1 | RITA ORA FEAT. TINIE TEMPAH R.I.P. <i>Columbia/Roc Nation</i> | 1153 | 43.41 | 33.25 | 4.89 |
| 17 | 22 | 4 | | PALOMA FAITH Picking Up The Pieces <i>RCA</i> | 1368 | 32.56 | 31.68 | 5.14 |
| 18 | 5 | 7 | 6 | TRAIN Drive By <i>Columbia</i> | 3109 | 6.84 | 31.34 | -32.65 |
| 19 | 9 | 12 | 20 | KATY PERRY Part Of Me <i>Virgin</i> | 2993 | -13.75 | 30.93 | -25.16 |
| 20 | 8 | 9 | 16 | CONOR MAYNARD Can't Say No <i>Parlophone</i> | 1486 | -19.24 | 30.61 | -27.74 |
| 21 | 21 | 3 | 15 | B.O.B So Good <i>Atlantic</i> | 895 | -8.11 | 29.59 | -5.16 |
| 22 | 17 | 18 | 54 | KELLY CLARKSON Stronger (What Doesn't Kill You) <i>RCA</i> | 2460 | -7.1 | 28.78 | -16.34 |
| 23 | 20 | 15 | 30 | FLO-RIDA FEAT. SIA Wild Ones <i>Atlantic</i> | 1458 | -11.69 | 28.25 | -9.74 |
| 24 | 28 | 8 | 24 | SEAN PAUL She Doesn't Mind <i>Atlantic VP</i> | 892 | -6.69 | 26.02 | 3.09 |
| 25 | 27 | 6 | 46 | KEANE Silenced By The Night <i>Island</i> | 1843 | 6.78 | 24.96 | -2.77 |
| 26 | 26 | 5 | 12 | COVER DRIVE Sparks <i>Global Talent/Polydor</i> | 1726 | 5.18 | 23.76 | -9.66 |
| 27 | 49 | 4 | 64 | ENGELBERT HUMPERDINCK Love Will Set You Free <i>Conehead</i> | 235 | 19.9 | 23.43 | 38.97 |
| 28 | 43 | 27 | 67 | OLLY MURS Dance With Me Tonight <i>Epic/Syco</i> | 1548 | 5.23 | 23.03 | 26.47 |
| 29 | 29 | 3 | | LAWSON When She Was Mine <i>Global Talent/Polydor</i> | 1609 | 18.92 | 22.87 | -7.18 |
| 30 | 24 | 17 | 57 | DJ FRESH FEAT. RITA ORA Hot Right Now <i>MoS</i> | 832 | -23.81 | 21.68 | -23.04 |
| 31 | NEW | 1 | | DJ FRESH FEAT. DIZZEE RASCAL The Power <i>MoS</i> | 659 | 0 | 21.67 | 0 |
| 32 | 31 | 7 | 17 | JUSTIN BIEBER Boyfriend <i>Def Jam</i> | 834 | -19.5 | 21.13 | -9.55 |
| 33 | 36 | 2 | | THE SATURDAYS 30 Days <i>Polydor</i> | 1411 | 11.01 | 20.84 | 2.66 |
| 34 | 47 | 2 | | CHERYL COLE Call My Name <i>Polydor</i> | 1339 | 31.79 | 20.81 | 20.29 |
| 35 | 34 | 2 | | RUMER PF Sloan <i>Atlantic</i> | 376 | 135 | 20.61 | -8.11 |
| 36 | 44 | 3 | | SCISSOR SISTERS Only The Horses <i>Polydor</i> | 1143 | 4.67 | 20.44 | 12.93 |
| 37 | 25 | 31 | 62 | RIHANNA FEAT. CALVIN HARRIS We Found Love <i>Def Jam</i> | 1259 | -21.46 | 19.74 | -25.17 |
| 38 | NEW | 1 | 61 | COLDPLAY FEAT. RIHANNA Princess Of China <i>Parlophone</i> | 1073 | 0 | 19.61 | 0 |
| 39 | 38 | 27 | 50 | LABRINTH FEAT. TINIE TEMPAH Earthquake <i>Syco</i> | 556 | -5.92 | 19.6 | -1.16 |
| 40 | NEW | 1 | | D'BANJ FEAT SKEPTA & SNEAKBO Oliver Twist <i>Mercury</i> | 345 | 0 | 19.42 | 0 |
| 41 | RE | | | ADELE Rolling In The Deep <i>XI</i> | 1259 | 0 | 19.39 | 0 |
| 42 | 39 | 48 | | PITBULL FEAT. NAYER, AFROJACK & NE-YO Give Me Everything <i>J</i> | 950 | -2.46 | 19.31 | 1.47 |
| 43 | 35 | 18 | | ALYSSA REID FEAT. JUMP SMOKERS Alone Again <i>3 Beat/AATW</i> | 1516 | -27.12 | 18.71 | -10.52 |
| 44 | 48 | 40 | | PIXIE LOTT All About Tonight <i>Mercury</i> | 1151 | -2.13 | 18.66 | 8.61 |
| 45 | 30 | 3 | | REBECCA FERGUSON Glitter & Gold <i>RCA</i> | 826 | 7.97 | 18.47 | -23.14 |
| 46 | 33 | 9 | 65 | OLLY MURS Oh My Goodness <i>Epic/Syco</i> | 2376 | -19.13 | 18.33 | -20.3 |
| 47 | 46 | 16 | 77 | ED SHEERAN Drunk <i>Asylum</i> | 1220 | -12.04 | 18.3 | 4.93 |
| 48 | NEW | 1 | 8 | RIHANNA Where Have You Been <i>Def Jam</i> | 740 | 0 | 17.98 | 0 |
| 49 | RE | | | BRUNO MARS Marry You <i>Elektra</i> | 1323 | 0 | 17.49 | 0 |
| 50 | NEW | 1 | 4 | ALEX CLARE Too Close <i>Island</i> | 462 | 0 | 17.08 | 0 |

Nielsen Music Control monitors the following stations 24 hours a day, seven days a week: 1XTRA, 100-100, 102.4, 103.4, 103.9, 104.9, 106.3, 107.6, 107.9, 108.1, 108.4, 108.9, 109.2, 109.4, 109.6, 109.8, 109.9, 110.1, 110.3, 110.5, 110.7, 110.9, 111.1, 111.3, 111.5, 111.7, 111.9, 112.1, 112.3, 112.5, 112.7, 112.9, 113.1, 113.3, 113.5, 113.7, 113.9, 114.1, 114.3, 114.5, 114.7, 114.9, 115.1, 115.3, 115.5, 115.7, 115.9, 116.1, 116.3, 116.5, 116.7, 116.9, 117.1, 117.3, 117.5, 117.7, 117.9, 118.1, 118.3, 118.5, 118.7, 118.9, 119.1, 119.3, 119.5, 119.7, 119.9, 120.1, 120.3, 120.5, 120.7, 120.9, 121.1, 121.3, 121.5, 121.7, 121.9, 122.1, 122.3, 122.5, 122.7, 122.9, 123.1, 123.3, 123.5, 123.7, 123.9, 124.1, 124.3, 124.5, 124.7, 124.9, 125.1, 125.3, 125.5, 125.7, 125.9, 126.1, 126.3, 126.5, 126.7, 126.9, 127.1, 127.3, 127.5, 127.7, 127.9, 128.1, 128.3, 128.5, 128.7, 128.9, 129.1, 129.3, 129.5, 129.7, 129.9, 130.1, 130.3, 130.5, 130.7, 130.9, 131.1, 131.3, 131.5, 131.7, 131.9, 132.1, 132.3, 132.5, 132.7, 132.9, 133.1, 133.3, 133.5, 133.7, 133.9, 134.1, 134.3, 134.5, 134.7, 134.9, 135.1, 135.3, 135.5, 135.7, 135.9, 136.1, 136.3, 136.5, 136.7, 136.9, 137.1, 137.3, 137.5, 137.7, 137.9, 138.1, 138.3, 138.5, 138.7, 138.9, 139.1, 139.3, 139.5, 139.7, 139.9, 140.1, 140.3, 140.5, 140.7, 140.9, 141.1, 141.3, 141.5, 141.7, 141.9, 142.1, 142.3, 142.5, 142.7, 142.9, 143.1, 143.3, 143.5, 143.7, 143.9, 144.1, 144.3, 144.5, 144.7, 144.9, 145.1, 145.3, 145.5, 145.7, 145.9, 146.1, 146.3, 146.5, 146.7, 146.9, 147.1, 147.3, 147.5, 147.7, 147.9, 148.1, 148.3, 148.5, 148.7, 148.9, 149.1, 149.3, 149.5, 149.7, 149.9, 150.1, 150.3, 150.5, 150.7, 150.9, 151.1, 151.3, 151.5, 151.7, 151.9, 152.1, 152.3, 152.5, 152.7, 152.9, 153.1, 153.3, 153.5, 153.7, 153.9, 154.1, 154.3, 154.5, 154.7, 154.9, 155.1, 155.3, 155.5, 155.7, 155.9, 156.1, 156.3, 156.5, 156.7, 156.9, 157.1, 157.3, 157.5, 157.7, 157.9, 158.1, 158.3, 158.5, 158.7, 158.9, 159.1, 159.3, 159.5, 159.7, 159.9, 160.1, 160.3, 160.5, 160.7, 160.9, 161.1, 161.3, 161.5, 161.7, 161.9, 162.1, 162.3, 162.5, 162.7, 162.9, 163.1, 163.3, 163.5, 163.7, 163.9, 164.1, 164.3, 164.5, 164.7, 164.9, 165.1, 165.3, 165.5, 165.7, 165.9, 166.1, 166.3, 166.5, 166.7, 166.9, 167.1, 167.3, 167.5, 167.7, 167.9, 168.1, 168.3, 168.5, 168.7, 168.9, 169.1, 169.3, 169.5, 169.7, 169.9, 170.1, 170.3, 170.5, 170.7, 170.9, 171.1, 171.3, 171.5, 171.7, 171.9, 172.1, 172.3, 172.5, 172.7, 172.9, 173.1, 173.3, 173.5, 173.7, 173.9, 174.1, 174.3, 174.5, 174.7, 174.9, 175.1, 175.3, 175.5, 175.7, 175.9, 176.1, 176.3, 176.5, 176.7, 176.9, 177.1, 177.3, 177.5, 177.7, 177.9, 178.1, 178.3, 178.5, 178.7, 178.9, 179.1, 179.3, 179.5, 179.7, 179.9, 180.1, 180.3, 180.5, 180.7, 180.9, 181.1, 181.3, 181.5, 181.7, 181.9, 182.1, 182.3, 182.5, 182.7, 182.9, 183.1, 183.3, 183.5, 183.7, 183.9, 184.1, 184.3, 184.5, 184.7, 184.9, 185.1, 185.3, 185.5, 185.7, 185.9, 186.1, 186.3, 186.5, 186.7, 186.9, 187.1, 187.3, 187.5, 187.7, 187.9, 188.1, 188.3, 188.5, 188.7, 188.9, 189.1, 189.3, 189.5, 189.7, 189.9, 190.1, 190.3, 190.5, 190.7, 190.9, 191.1, 191.3, 191.5, 191.7, 191.9, 192.1, 192.3, 192.5, 192.7, 192.9, 193.1, 193.3, 193.5, 193.7, 193.9, 194.1, 194.3, 194.5, 194.7, 194.9, 195.1, 195.3, 195.5, 195.7, 195.9, 196.1, 196.3, 196.5, 196.7, 196.9, 197.1, 197.3, 197.5, 197.7, 197.9, 198.1, 198.3, 198.5, 198.7, 198.9, 199.1, 199.3, 199.5, 199.7, 199.9, 200.1, 200.3, 200.5, 200.7, 200.9, 201.1, 201.3, 201.5, 201.7, 201.9, 202.1, 202.3, 202.5, 202.7, 202.9, 203.1, 203.3, 203.5, 203.7, 203.9, 204.1, 204.3, 204.5, 204.7, 204.9, 205.1, 205.3, 205.5, 205.7, 205.9, 206.1, 206.3, 206.5, 206.7, 206.9, 207.1, 207.3, 207.5, 207.7, 207.9, 208.1, 208.3, 208.5, 208.7, 208.9, 209.1, 209.3, 209.5, 209.7, 209.9, 210.1, 210.3, 210.5, 210.7, 210.9, 211.1, 211.3, 211.5, 211.7, 211.9, 212.1, 212.3, 212.5, 212.7, 212.9, 213.1, 213.3, 213.5, 213.7, 213.9, 214.1, 214.3, 214.5, 214.7, 214.9, 215.1, 215.3, 215.5, 215.7, 215.9, 216.1, 216.3, 216.5, 216.7, 216.9, 217.1, 217.3, 217.5, 217.7, 217.9, 218.1, 218.3, 218.5, 218.7, 218.9, 219.1, 219.3, 219.5, 219.7, 219.9, 220.1, 220.3, 220.5, 220.7, 220.9, 221.1, 221.3, 221.5, 221.7, 221.9, 222.1, 222.3, 222.5, 222.7, 222.9, 223.1, 223.3, 223.5, 223.7, 223.9, 224.1, 224.3, 224.5, 224.7, 224.9, 225.1, 225.3, 225.5, 225.7, 225.9, 226.1, 226.3, 226.5, 226.7, 226.9, 227.1, 227.3, 227.5, 227.7, 227.9, 228.1, 228.3, 228.5, 228.7, 228.9, 229.1, 229.3, 229.5, 229.7, 229.9, 230.1, 230.3, 230.5, 230.7, 230.9, 231.1, 231.3, 231.5, 231.7, 231.9, 232.1, 232.3, 232.5, 232.7, 232.9, 233.1, 233.3, 233.5, 233.7, 233.9, 234.1, 234.3, 234.5, 234.7, 234.9, 235.1, 235.3, 235.5, 235.7, 235.9, 236.1, 236.3, 236.5, 236.7, 236.9, 237.1, 237.3, 237.5, 237.7, 237.9, 238.1, 238.3, 238.5, 238.7, 238.9, 239.1, 239.3, 239.5, 239.7, 239.9, 240.1, 240.3, 240.5, 240.7, 240.9, 241.1, 241.3, 241.5, 241.7, 241.9, 242.1, 242.3, 242.5, 242.7, 242.9, 243.1, 243.3, 243.5, 243.7, 243.9, 244.1, 244.3, 244.5, 244.7, 244.9, 245.1, 245.3, 245.5, 245.7, 245.9, 246.1, 246.3, 246.5, 246.7, 246.9, 247.1, 247.3, 247.5, 247.7, 247.9, 248.1, 248.3, 248.5, 248.7, 248.9, 249.1, 249.3, 249.5, 249.7, 249.9, 250.1, 250.3, 250.5, 250.7, 250.9, 251.1, 251.3, 251.5, 251.7, 251.9, 252.1, 252.3, 252.5, 252.7, 252.9, 253.1, 253.3, 253.5, 253.7, 253.9, 254.1, 254.3, 254.5, 254.7, 254.9, 255.1, 255.3, 255.5, 255.7, 255.9, 256.1, 256.3, 256.5, 256.7, 256.9, 257.1, 257.3, 257.5, 257.7, 257.9, 258.1, 258.3, 258.5, 258.7, 258.9, 259.1, 259.3, 259.5, 259.7, 259.9, 260.1, 260.3, 260.5, 260.7, 260.9, 261.1, 261.3, 261.5, 261.7, 261.9, 262.1, 262.3, 262.5, 262.7, 262.9, 263.1, 263.3, 263.5, 263.7, 263.9, 264.1, 264.3, 264.5, 264.7, 264.9, 265.1, 265.3, 265.5, 265.7, 265.9, 266.1, 266.3, 266.5, 266.7, 266.9, 267.1, 267.3, 267.5, 267.7, 267.9, 268.1, 268.3, 268.5, 268.7, 268.9, 269.1, 269.3, 269.5, 269.7, 269.9, 270.1, 270.3, 270.5, 270.7, 270.9, 271.1, 271.3, 271.5, 271.7, 271.9, 272.1, 272.3, 272.5, 272.7, 272.9, 273.1, 273.3, 273.5, 273.7, 273.9, 274.1, 274.3, 274.5, 274.7, 274.9, 275.1, 275.3, 275.5, 275.7, 275.9, 276.1, 276.3, 276.5, 276.7, 276.9, 277.1, 277.3, 277.5, 277.7, 277.9, 278.1, 278.3, 278.5, 278.7, 278.9, 279.1, 279.3, 279.5, 279.7, 279.9, 280.1, 280.3, 280.5, 280.7, 280.9, 281.1, 281.3, 281.5, 281.7, 281.9, 282.1, 282.3, 282.5, 282.7, 282.9, 283.1, 283.3, 283.5, 283.7, 283.9, 284.1, 284.3, 284.5, 284.7, 284.9, 285.1, 285.3, 285.5, 285.7, 285.9, 286.1, 286.3, 286.5, 286.7, 286.9, 287.1, 287.3, 287.5, 287.7, 287.9, 288.1, 288.3, 288.5, 288.7, 288.9, 289.1, 289.3, 289.5, 289.7, 289.9, 290.1, 290.3, 290.5, 290.7, 290.9, 291.1, 291.3, 291.5, 291.7, 291.9, 292.1, 292.3, 292.5, 292.7, 292.9, 293.1, 293.3, 293.5, 293.7, 293.9, 294.1, 294.3, 294.5, 294.7, 294.9, 295.1, 295.3, 295.5, 295.7, 295.9, 296.1, 296.3, 296.5, 296.7, 296.9, 297.1, 297.3, 297.5, 297.7, 297.9, 298.1, 298.3, 298.5, 298.7, 298.9, 299.1, 299.3, 299.5, 299.7, 299.9, 300.1, 300.3, 300.5, 300.7, 300.9, 301.1, 301.3, 301.5, 301.7, 301.9, 302.1, 302.3, 302.5, 302.7, 302.9, 303.1, 303.3, 303.5, 303.7, 303.9, 304.1, 304.3, 304.5, 304.7, 304.9, 305.1, 305.3, 305.5, 305.7, 305.9, 306.1, 306.3, 306.5, 306.7, 306.9, 307.1, 307.3, 307.5, 307.7, 307.9, 308.1, 308.3, 308.5, 308.7, 308.9, 309.1, 309.3, 309.5, 309.7, 309.9, 310.1, 310.3, 310.5, 310.7, 310.9, 311.1, 311.3, 311.5, 311.7, 311.9, 312.1, 312.3, 312.5, 312.7, 312.9, 313.1, 313.3, 313.5, 313.7, 313.9, 314.1, 314.3, 314.5, 314.7, 314.9, 315.1, 315.3, 315.5, 315.7, 315.9, 316.1, 316.3, 316.5, 316.7, 316.9, 317.1, 317

CHARTS STREAMING WEEK 19

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TOP FIVE STREAMED TRACKS



OFFICIAL UK STREAMING CHART TOP 75

| POS | LAST | ARTIST / ALBUM / LABEL |
|-----|------|---|
| 1 | | CARLY RAE JEPSEN Call Me Maybe <i>Interscope</i> |
| 2 | | FUN FT JANELLE MONAE We Are Young <i>Atlantic/Fueled By Ramen</i> |
| 3 | | GOTYE FT KIMBRA Somebody That I Used To Know <i>Island</i> |
| 4 | | ALEX CLARE Too Close <i>Island</i> |
| 5 | | NICKI MINAJ Starships <i>Cash Money/Island</i> |
| 6 | | TRAIN Drive By <i>Columbia</i> |
| 7 | | DAVID GUETTA FT SIA Titanium <i>Positiva/Virgin</i> |
| 8 | | SEAN PAUL She Doesn't Mind <i>Atlantic/VP</i> |
| 9 | | MARINA & THE DIAMONDS Primadonna <i>679/Atlantic</i> |
| 10 | | AZEALIA BANKS FT LAZY JAY 212 <i>Polydor</i> |
| 11 | | FLO RIDA FT SIA Wild Ones <i>Atlantic</i> |
| 12 | | JUSTIN BIEBER Boyfriend <i>Def Jam</i> |
| 13 | | JESSIE J FT DAVID GUETTA Laserlight <i>Island/Lava</i> |
| 14 | | DAVID GUETTA FT NICKI MINAJ Turn Me On <i>Positiva/Virgin</i> |
| 15 | | TULISA Young <i>Aatw/Island</i> |
| 16 | | CONOR MAYNARD Can't Say No <i>Parlophone</i> |
| 17 | | JASON MRAZ I Won't Give Up <i>Atlantic</i> |
| 18 | | DRAKE FT RIHANNA Take Care <i>Cash Money/Island</i> |
| 19 | | JESSIE J Domino <i>Island/Lava</i> |
| 20 | | RIHANNA FT CALVIN HARRIS We Found Love <i>Def Jam</i> |
| 21 | | KATY PERRY Part Of Me <i>Virgin</i> |
| 22 | | BOB So Good <i>Atlantic</i> |
| 23 | | ED SHEERAN Drunk <i>Asylum</i> |
| 24 | | COLDPLAY Paradise <i>Parlophone</i> |
| 25 | | JAY-Z & KANYE WEST N****S In Paris <i>Roc-A-Fella</i> |
| 26 | | EVELYN KANE Next To Me <i>Virgin</i> |
| 27 | | ED SHEERAN The A Team <i>Asylum</i> |
| 28 | | CALVIN HARRIS FT NE-YO Let's Go <i>Columbia</i> |
| 29 | | CHRIS BROWN Turn Up The Music <i>Rca</i> |
| 30 | | ED SHEERAN Lego House <i>Asylum</i> |
| 31 | | LABRINTH FT TINIE TEMPAH Earthquake <i>Syco Music</i> |
| 32 | | LANA DEL REY Born To Die <i>Polydor</i> |
| 33 | | LANA DEL REY Blue Jeans <i>Polydor</i> |
| 34 | | AVICII Levels <i>Island</i> |
| 35 | | SWEDISH HOUSE MAFIA Greyhound <i>Virgin</i> |
| 36 | | RIZZLE KICKS Mama Do The Hump <i>Island</i> |
| 37 | | LANA DEL REY Video Games <i>Polydor</i> |
| 38 | | SCRIPT The Man Who Can't Be Moved <i>Phonogenic</i> |
| 39 | | LMFAO Sexy And I Know It <i>Interscope</i> |
| 40 | | USHER Climax <i>Rca</i> |
| 41 | | JOHN LEGEND Ordinary People <i>Sony Music</i> |
| 42 | | SWAY Level Up <i>3 Beat/Aatw</i> |
| 43 | | KELLY CLARKSON Stronger (What Doesn't Kill You) <i>Rca</i> |
| 44 | | RITA ORA FT TINIE TEMPAH R.I.P. <i>Columbia/Roc Nation</i> |
| 45 | | MAROON 5 FT CHRISTINA AGUILERA Moves Like Jagger <i>ABM/Octone</i> |
| 46 | | SKRILLEX FT SIRAH Bangarang <i>Atlantic</i> |
| 47 | | BEN HOWARD The Wolves <i>Island</i> |
| 48 | | FLORENCE & THE MACHINE Shake It Out <i>Island</i> |
| 49 | | FLO RIDA Good Feeling <i>Atlantic</i> |
| 50 | | LABRINTH Last Time <i>Syco Music</i> |
| 51 | | FOSTER THE PEOPLE Pumped Up Kicks <i>Columbia</i> |
| 52 | | ONE DIRECTION What Makes You Beautiful <i>Syco Music</i> |
| 53 | | M83 Midnight City <i>Naive</i> |
| 54 | | BEN HOWARD Only Love <i>Island</i> |
| 55 | | BEN HOWARD Old Pine <i>Island</i> |
| 56 | | DAVID GUETTA FT USHER Without You <i>Positiva/Virgin</i> |
| 57 | | RIHANNA Where Have You Been <i>Def Jam</i> |
| 58 | | COVER DRIVE Sparks <i>Global Talent</i> |
| 59 | | ADELE Rolling In The Deep <i>XI Recordings</i> |
| 60 | | OLLY MURS Oh My Goodness <i>Epic</i> |
| 61 | | OLLY MURS Dance With Me Tonight <i>Epic</i> |
| 62 | | DAVID GUETTA/FLO RIDA/MINAJ Where Them Girls At <i>Positiva/Virgin</i> |
| 63 | | LMFAO/LAUREN BENNETT/GOONROCK Party Rock Anthem <i>Interscope</i> |
| 64 | | COLDPLAY Charlie Brown <i>Parlophone</i> |
| 65 | | BEN HOWARD Keep Your Head Up <i>Island</i> |
| 66 | | CALVIN HARRIS Feel So Close <i>Columbia</i> |
| 67 | | CHRISTINA PERRI Jar Of Hearts <i>Atlantic</i> |
| 68 | | ED SHEERAN You Need Me I Don't Need You <i>Asylum</i> |
| 69 | | JESSIE J FT BOB Price Tag <i>Island/Lava</i> |
| 70 | | BIRDY Skinny Love <i>14th Floor/Atlantic</i> |
| 71 | | JASON MRAZ I'm Yours <i>Atlantic</i> |
| 72 | | ARCTIC MONKEYS R U Mine <i>Domino Recordings</i> |
| 73 | | LMFAO Sorry For Party Rocking <i>Interscope</i> |
| 74 | | LIL WAYNE FT BRUNO MARS Mirror <i>Cash Money/Island</i> |
| 75 | | SCRIPT Breakeven <i>Phonogenic</i> |



09: MARINA & THE DIAMONDS



16: CONOR MAYNARD



40: USHER



58: COVER DRIVE



73: LMFAO

CHARTS EU AIRPLAY WEEK 18



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



| ITALY | |
|-------|--|
| POS | ARTIST/ ALBUM / LABEL |
| 1 | GIORGIA Tu Mi Porti Su SME |
| 2 | TRAIN Drive By SME |
| 3 | TIZIANO FERRO Hai Delle Isole Negli Occhi EMI |
| 4 | GOTYE FEAT. KIMBRA Somebody That I Used To Know UNI |
| 5 | EMELI SANDE Next To Me EMI |
| 6 | BIAGIO ANTONACCI Ti Dedico Tutto SME |
| 7 | FUN. FEAT. JANELLE MONAE We Are Young WEA |
| 8 | ADELE Rumour Has It SPI |
| 9 | CESARE CREMONINI Il Comico (Sai Che Risate) UNI |
| 10 | MADONNA Girl Gone Wild UNI |

| DENMARK | |
|---------|--|
| POS | ARTIST/ ALBUM / LABEL |
| 1 | TRAIN Drive By SME |
| 2 | TURBOWEEKEND On My Side EMI |
| 3 | SVENSTRUP & VENDELBOE FEAT. NADIA MALM Glemmer Dig Aldrig SME |
| 4 | GOTYE FEAT. KIMBRA Somebody That I Used To Know UNI |
| 5 | LUKAS GRAHAM Drunk In The Morning CPH |
| 6 | ALPHABEAT Vacation CPH |
| 7 | SHAKA LOVELESS Tomgang UNI |
| 8 | KELLY CLARKSON Stronger (What Doesn't Kill You) SME |
| 9 | FUN. FEAT. JANELLE MONAE We Are Young WEA |
| 10 | CLARA SOFIE Braend Mig Helst UNI |



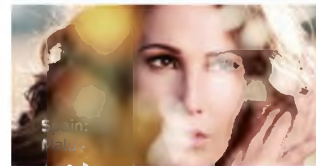
| NETHERLANDS | |
|-------------|--|
| POS | ARTIST/ ALBUM / LABEL |
| 1 | TRAIN Drive By SME |
| 2 | CARLY RAE JEPSEN Call Me Maybe UNI |
| 3 | JASON MRAZ I Won't Give Up WEA |
| 4 | EMELI SANDE Next To Me EMI |
| 5 | TRIGGERFINGER I Follow Rivers EXC |
| 6 | MARLON ROUDETTE New Age UNI |
| 7 | LYKKE LI I Follow Rivers WEA |
| 8 | JOHN MAYER Shadow Days SME |
| 9 | MAROON 5 FEAT. WIZ KHALIFA Payphone UNI |
| 10 | FLO RIDA FEAT. SIA Wild Ones WEA |

| FRANCE | |
|--------|--|
| POS | ARTIST/ ALBUM / LABEL |
| 1 | RIHANNA Where Have You Been UNI |
| 2 | NICKI MINAJ Starships UNI |
| 3 | GOTYE FEAT. KIMBRA Somebody That I Used To Know UNI |
| 4 | DJ ANTOINE FEAT. THE BEAT SHAKERS Ma Cherie SME |
| 5 | ORELSAN La Terre Est Ronde WAG |
| 6 | BASTO & YVES V Cloudbreaker SMA |
| 7 | IRMA I Know WEA |
| 8 | SEXION D'ASSAUT Avant Qu'elle Parte SME |
| 9 | JASON DERULO Breathing WEA |
| 10 | SEXION D'ASSAUT Ma Direction SME |



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

| GERMANY | |
|---------|--|
| POS | ARTIST/ ALBUM / LABEL |
| 1 | BRUNO MARS Count On Me WMG |
| 2 | OLLY MURS Heart Skips A Beat SME |
| 3 | ROMAN LOB Standing Still UDD |
| 4 | GOTYE FEAT. KIMBRA Somebody That I Used To Know UDD |
| 5 | GOSSIP Perfect World SME |
| 6 | DIE TOTEN HOSEN Tage Wie Diese JKP |
| 7 | TRAIN Drive By SME |
| 8 | JASON DERULO Breathing WMG |
| 9 | AURA DIONE FEAT. ROCK MAFIA Friends UDD |
| 10 | TAIO CRUZ FEAT. PITBULL There She Goes UDD |



| SPAIN | |
|-------|---|
| POS | ARTIST/ ALBUM / LABEL |
| 1 | ESTOPA Me Quedare SME |
| 2 | GYM CLASS HEROES FEAT. ADAM LEVINE Stereo Hearts WMG |
| 3 | ADELE Someone Like You EVE |
| 4 | PABLO ALBORAN Te He Echado De Menos EMI |
| 5 | KELLY CLARKSON Stronger (What Doesn't Kill You) SME |
| 6 | CALI & EL DANDEE Yo Te Esperare UNI |
| 7 | LA OREJA DE VAN GOGH Cometas Por El Cielo SME |
| 8 | PITBULL FEAT. CHRIS BROWN International Love SME |
| 9 | MALU Ahora Tu SME |
| 10 | SEREBRO Mama Lover SME |

| IRELAND | |
|---------|--|
| POS | ARTIST/ ALBUM / LABEL |
| 1 | FUN. FEAT. JANELLE MONAE We Are Young WEA |
| 2 | CARLY RAE JEPSEN Call Me Maybe UNI |
| 3 | EMELI SANDE Next To Me EMI |
| 4 | GOTYE FEAT. KIMBRA Somebody That I Used To Know UNI |
| 5 | KATY PERRY Part Of Me EMI |
| 6 | DAVID GUETTA FEAT. SIA Titanium EMI |
| 7 | OLLY MURS Oh My Goodness SME |
| 8 | JESSIE J FEAT. DAVID GUETTA Laserlight UNI |
| 9 | ASLAN Too Late For Hallelujah EMI |
| 10 | THE CORONAS Mark My Words 3UR |



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

GLOBAL ALBUMS SALES

BY ALAN JONES

ALTHOUGH BEATEN into second place in her native US and in Canada by **Carrie Underwood's** *Blown Away*, **Norah Jones' (right)** fifth album *...Little Broken Hearts* opened big on the world stage. Topping the chart in Austria, France and Switzerland, it debuts at two in Denmark, three in the Czech Republic, Flanders, Germany, Iceland, Italy, the Netherlands and Wallonia, and five in Australia and Croatia. It made only slightly less lofty debuts in Japan (eight), Estonia (nine) Norway (10), New Zealand (11),

Spain (11), Ireland (12), Greece (13) and Poland (14).

The only album with a more impressive portfolio last week was – surprise, surprise – **Adele's** 21, which is No.1 only on the international listing in Croatia but remains in the Top 10 in 26 territories, with top five placings in Poland (7-2), Australia (3-2), Wallonia (3-2), France (1-3), South Africa (3-3), the Czech Republic (6-4), New Zealand (4-4), Italy (3-4), Spain (3-4), Canada (2-4), the US (2-4), Denmark (7-5), Norway (4-5) and Mexico (3-5).



One Direction's *Up All Night* continues to hold up well, particularly in Australia, where it tops the chart for the fifth week in a row, and Mexico, where it extends its reign to four weeks. Charting in a further 23 countries, it reaches

new peaks in Brazil (27-21) and Denmark (8-6), while making its debut in Greece (11). It should be noted that the album has been in the US Top 10 throughout its entire eight-week chart career, although rivals **The Wanted's** self-titled US debut album makes a steep 7-32 second week decline.

After charting over much of Europe in the past few weeks, London singer/songwriter **Michael Kiwanuka's** debut album, *Home Again*, has successfully crossed the Atlantic, and debuts in the US at 120. It is interesting to note that when he won the BBC Sound Of 2012 title, Kiwanuka was widely described as a soul singer – but in

Britain, chart compilers OCC have classed *Home Again* only as pop, whilst in the US it debuts at 41 on the rock chart and six on the folk chart. To further confuse things, it climbs 10-6 on the alternative chart in the Netherlands. The album opened and peaked at four in the UK, and has sold nearly 70,000 copies domestically.


Finally, only two UK acts have albums in the Top 100 in Japan according to Japanese Billboard-**Adele's** 21 bounces 79-60 but plays a supporting role to Ufabulum, electronic music veteran Tom Jenkinson's 15th album as **Squarepusher**. The 37-year-old Londoner debuts at 46.

CHARTS EU DOWNLOADS WEEK 18



| PAN-EUROPEAN  | |
|--|--|
| POS | ARTIST/ ALBUM / LABEL |
| 1 | CARLY RAE JEPSEN Call Me Maybe |
| 2 | TULISA Young |
| 3 | FUN. FEAT. JANELLE MONAE We Are Young |
| 4 | ALEX CLARE Too Close |
| 5 | TRAIN Drive By |
| 6 | GOTYE FEAT. KIMBRA Somebody That I Used To Know |
| 7 | NICKI MINAJ Starships |
| 8 | COVERDRIVE Sparks |
| 9 | CALVIN HARRIS FEAT. NE-YO Let S Go |
| 10 | JESSIE J FEAT. DAVID GUETTA Laserlight |

| DENMARK  | |
|---|--|
| POS | ARTIST/ ALBUM / LABEL |
| 1 | TACABRO Tacata |
| 2 | CARLY RAE JEPSEN Call Me Maybe |
| 3 | MICHEL TELO Ai Se Eu Te Pego |
| 4 | SHAKA LOVELESS Tomgang |
| 5 | NIK & JAY Vi Vandt I Dag (Feat. Landshol) |
| 6 | FUN. FEAT. JANELLE MONAE We Are Young |
| 7 | NICKI MINAJ Starships |
| 8 | MAROON 5 FEAT. WIZ KHALIFA Payphone |
| 9 | LUKAS GRAHAM Drunk In The Morning |
| 10 | RIHANNA Where Have You Been |

| FRANCE  | |
|---|--|
| POS | ARTIST/ ALBUM / LABEL |
| 1 | GOTYE FEAT. KIMBRA Somebody That I Used To Know |
| 2 | CARLY RAE JEPSEN Call Me Maybe |
| 3 | RIHANNA Where Have You Been |
| 4 | LYKKE-LI I Follow Rivers |
| 5 | MICHEL TELO Ai Se Eu Te Pego |
| 6 | SEXION D ASSAUT Avant Qu Elle Parte |
| 7 | FLO RIDA Whistle |
| 8 | NICKI MINAJ Starships |
| 9 | TAL Le Sens De La Vie |
| 10 | GUSTAVO LIMA Balada |

| GERMANY  | |
|---|---|
| POS | ARTIST/ ALBUM / LABEL |
| 1 | ALEX CLARE Too Close |
| 2 | DIE TOTEN HOSEN Tage Wie Diese |
| 3 | TAIO CRUZ There She Goes |
| 4 | OF MONSTERS AND MEN Little Talks |
| 5 | CROSS\$ Easy |
| 6 | PITBULL Back In Time |
| 7 | LUCA HANNI Don't Think About Me |
| 8 | DJ ANTOINE FEAT. THE BEAT SHAK Ma Cherie |
| 9 | TRAIN Drive By |
| 10 | SIMPLE PLAN FEAT. K NAAN Summer Paradise |

| IRELAND  | |
|---|--|
| POS | ARTIST/ ALBUM / LABEL |
| 1 | FUN. FEAT. JANELLE MONAE We Are Young |
| 2 | CARLY RAE JEPSEN Call Me Maybe |
| 3 | MARINA AND THE DIAMONDS Primadonna |
| 4 | THE DUBLINERS & OTHERS The Rocky Road To Poland |
| 5 | NICKI MINAJ Starships |
| 6 | MAROON 5 FEAT. WIZ KHALIFA Payphone |
| 7 | TULISA Young |
| 8 | GOTYE FEAT. KIMBRA Somebody That I Used To Know |
| 9 | DAVID GUETTA FEAT. SIA Titanium |
| 10 | JESSIE J FEAT. DAVID GUETTA Laserlight |

Carly Rae Jepsen: European No.1 with strong showings across the continent.



Gustavo Lima: The Brazilian singer is making waves in France and the Netherlands




The Rocky Road To Poland: Ireland gears up for Euro 2012 with its official anthem




Calí & El Dandee: Ruling the roost in Spain with Yo Te Esperare




| ITALY  | |
|---|--|
| POS | ARTIST/ ALBUM / LABEL |
| 1 | GOTYE FEAT. KIMBRA Somebody That I Used To Know |
| 2 | FUN. FEAT. JANELLE MONAE We Are Young |
| 3 | TRAIN Drive By |
| 4 | MAROON 5 FEAT. WIZ KHALIFA Payphone |
| 5 | MARCO CARTA Alta Marea |
| 6 | MADONNA Girl Gone Wild |
| 7 | SIMPLE PLAN FEAT. K NAAN Summer Paradise |
| 8 | JENNIFER LOPEZ FEAT. PITBULL Dance Again |
| 9 | ANNALISA Senza Riserva |
| 10 | MODA Come Un Pittore |

| NETHERLANDS  | |
|---|--|
| POS | ARTIST/ ALBUM / LABEL |
| 1 | GUSTAVO LIMA Balada |
| 2 | TRIGGER FINGER I Follow Rivers |
| 3 | CARLY RAE JEPSEN Call Me Maybe |
| 4 | JASON MRAZ I Won T Give Up |
| 5 | LYKKE-LI I Follow Rivers |
| 6 | MICHEL TELO Ai Se Eu Te Pego |
| 7 | EMELI SANDE Next To Me |
| 8 | FUN. FEAT. JANELLE MONAE We Are Young |
| 9 | GERS PARDOEL Bagagedrager |
| 10 | TRAIN Drive By |

| NORWAY  | |
|---|--|
| POS | ARTIST/ ALBUM / LABEL |
| 1 | LALEH Some Die Young |
| 2 | GOTYE FEAT. KIMBRA Somebody That I Used To Know |
| 3 | MICHEL TELO Ai Se Eu Te Pego |
| 4 | LOREEN Euphoria |
| 5 | CARLY RAE JEPSEN Call Me Maybe |
| 6 | ALEXANDRA JONER Sunrise (Feat. Madcon) |
| 7 | SIRKUS ELIASSEN Ae Vil Bare Dans |
| 8 | NICKI MINAJ Starships |
| 9 | VINNI Godmorgen Norge |
| 10 | FUN. FEAT. JANELLE MONAE We Are Young |

| SPAIN  | |
|---|--|
| POS | ARTIST/ ALBUM / LABEL |
| 1 | CALI & EL DANDEE Yo Te Esperare |
| 2 | PABLO ALBORAN Te He Echado De Menos (En Dire |
| 3 | JUAN MAGAN Se Vuelve Loca |
| 4 | MICHEL TELO Ai Se Eu Te Pego |
| 5 | JENNIFER LOPEZ FEAT. PITBULL Dance Again |
| 6 | RASEL Me Pones Tierno (Feat. Carlos |
| 7 | JOSE DE RICO Rayos De Sol |
| 8 | MELENDI & PABLO MOTOS Marco |
| 9 | PAULINA RUBIO Boys Will Be Boys |
| 10 | GOTYE FEAT. KIMBRA Somebody That I Used To Know |

| SWEDEN  | |
|--|--|
| POS | ARTIST/ ALBUM / LABEL |
| 1 | GOTYE FEAT. KIMBRA Somebody That I Used To Know |
| 2 | PANETOZ Dansa Pausa |
| 3 | MICHEL TELO Ai Se Eu Te Pego |
| 4 | FUN. FEAT. JANELLE MONAE We Are Young |
| 5 | CARLY RAE JEPSEN Call Me Maybe |
| 6 | LOREEN Euphoria |
| 7 | NICKI MINAJ Starships |
| 8 | ALINA DEVECKERSKI Flytta Pa Dej |
| 9 | LALEH Some Die Young |
| 10 | AVICII Silhouettes |

CHARTS INDIES/COMPILATIONS WEEK 19



INDIE SINGLES TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



Engelbert Humperdinck

- 1 3 **THE TEMPER TRAP** Sweet Disposition / Infectious (PIAS)
- 2 2 **DJ FRESH FEAT. RITA ORA** Hot Right Now / MoS (ARV)
- 3 **NEW** **ENGELBERT HUMPERDINCK** Love Will Set You Free / Canehead (nova arvata)
- 4 4 **ADELE** Set Fire To The Rain / XL (PIAS)
- 5 8 **RACHEL K COLLIER** Hard Road To Travel / OS (Aval)
- 6 **NEW** **JULIA STONE** You're The One That I Want / Flock (PIAS)
- 7 5 **ADELE** Someone Like You / XL (PIAS)
- 8 1 **JAMES VINCENT MCMORROW** Higher Love / Believe Digital (Absolute Arvata)
- 9 20 **WRETCH 32 FEAT. ED SHEERAN** Hush Little Baby / MoS/Levels
- 10 7 **ADELE** Rolling In The Deep / XL (PIAS)
- 11 14 **RADICAL FACE** Welcome Home / Morr (Shellshock Srd)
- 12 15 **CHOIR OF YOUNG BELIEVERS** Hollow Talk / Ghostly (rom arv)
- 13 **NEW** **BASEMENT JAXX FEAT. LISA KEKAULA** Good Luck / XL (PIAS)
- 14 10 **COLLEGE FEAT. ELECTRIC YOUTH** A Real Hero / Valerie
- 15 12 **ARCTIC MONKEYS** R U Mine / Domino (PIAS)
- 16 16 **ADELE** Make You Feel My Love / XL (PIAS)
- 17 **NEW** **THE PROCLAIMERS** Spinning Around In The Air / Cooking Vinyl (Essential/GEM)
- 18 11 **CHARLENE SORAIA** Wherever You Will Go / Peacefrog (E)
- 19 18 **KNIFE PARTY** Internet Friends / Earstorm
- 20 9 **TWIN ATLANTIC** Make A Beast Of Myself / Red Bull (E)

INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



The Cribs

- 1 2 **ADELE** 21 / XL (PIAS)
- 2 **NEW** **THE CRIBS** In The Belly Of The Brazen Bull / Wichita (PIAS)
- 3 1 **JACK WHITE** Blunderbuss / XL (PIAS)
- 4 3 **ALABAMA SHAKES** Boys & Girls / Rough Trade (PIAS)
- 5 **NEW** **THE PROCLAIMERS** Like Comedy / Cooking Vinyl (Essential/GEM)
- 6 5 **ADELE** 19 / XL (PIAS)
- 7 8 **JUSTIN FLETCHER** Hands Up - The Album / Little Demon (SDU)
- 8 10 **NOEL GALLAGHER'S HIGH FLYING BIRDS** Noel Gallagher's High Flying Birds / Sour Mash (E)
- 9 4 **MARILYN MANSON** Born Villain / Cooking Vinyl (Essential/GEM)
- 10 7 **TWIN ATLANTIC** Free / Red Bull (E)
- 11 **RE** **THE TEMPER TRAP** Conditions / Infectious (PIAS)
- 12 12 **GRIMES** Visions / 4AD (PIAS)
- 13 11 **EXAMPLE** Playing In The Shadows / MoS (ARV)
- 14 **RE** **DJANGO DJANGO** Django Django / Because (ADA Arv)
- 15 15 **JOHN DENVER** Take Me Home / Music Digital (Delta/SonyDADC)
- 16 14 **KATIE MELUA** Secret Symphony / Dramatic (ADA Arv)
- 17 17 **CARO EMERALD** Deleted Scenes From The Cutting Room Floor / Dramatic/Grand Mono (AGA Arv)
- 18 6 **MYSTERY JETS** Radlands / Rough Trade (PIAS)
- 19 **NEW** **KATZENJAMMER** A Kiss Before You Go / Propeller (Absolute Arvata)
- 20 **RE** **ARCTIC MONKEYS** Suck It And See / Domino (PIAS)

COMPILATION CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- 1 1 **VARIOUS** Now That's What I Call Music 81 / EMI TV/UMTV (E)
- 2 2 **VARIOUS** Back To The Old Skool Garage Classics / MoS (ARV)
- 3 3 **VARIOUS** Keep Calm And Relax / Sony/Rhino (ARV)
- 4 4 **VARIOUS** Now That's What I Call Music Running / EMI TV/UMTV (E)
- 5 **NEW** **VARIOUS** Voices / Sony (ARV)
- 6 **NEW** **VARIOUS** Mash Up Mix Bass 2012 / MoS (ARV)
- 7 5 **VARIOUS** Ultimate Clubland / AATW/UMTV (ARV)
- 8 7 **VARIOUS** The Sound Of Dubstep 4 / MoS (ARV)
- 9 **NEW** **VARIOUS** Eurovision Song Contest - Baku 2012 / UMC (ARV)
- 10 10 **VARIOUS** Addicted To Bass 2012 / MoS (ARV)



Basement Jaxx Indie Singles (13)



Scorcher Indie Singles Breakers (12)



The Cribs Indie Albums (2)



The Proclaimers Indie Albums (5)



The Heartbreaks Indie Albums Breakers (3)

INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



Julia Stone

- 1 1 **RACHEL K COLLIER** Hard Road To Travel / OS
- 2 **NEW** **JULIA STONE** You're The One That I Want / Flock
- 3 3 **RADICAL FACE** Welcome Home / Morr
- 4 4 **CHOIR OF YOUNG BELIEVERS** Hollow Talk / Ghostly
- 5 2 **COLLEGE FEAT. ELECTRIC YOUTH** A Real Hero / Valerie
- 6 5 **KNIFE PARTY** Internet Friends / Earstorm
- 7 **NEW** **ZIPPARAH TAFARI** Where Ma Keys, Where Ma Phone / VE
- 8 12 **DREAM TEAM** Payphone / TDT
- 9 14 **TONIGHT WE ARE YOUNG** We Are Young / Cover Hits
- 10 8 **DUBSTEP RE-MIX SQUAD** Too Close / Euro Pop Covers
- 11 9 **HERE'S MY NUMBER SO CALL ME** Call Me Maybe / New Style
- 12 **NEW** **SCORCHER FEAT. TALAY RILEY** It's All Love / Blue Colla
- 13 20 **TONIGHT** We Are Young / Classic Recordings
- 14 19 **THE HEAVY** How You Like Me Now / Counter (
- 15 **NEW** **MARK TREMONTI** You Waste Your Time / Fret12
- 16 16 **AWOLNATION** Sail / Red Bull
- 17 11 **IBIZA BASSHEADS** Titanium / Lushgroove
- 18 **NEW** **WUTHERING HEIGHTS** Running Up That Hill / Rachelle
- 19 **RE** **KAVINSKY** Nightcall / Record Makers
- 20 **NEW** **FUTURES** Karma Satellite / Indigo

INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



Katzenjammer

- 1 1 **GRIMES** Visions / 4AD
- 2 **NEW** **KATZENJAMMER** A Kiss Before You Go / Propeller
- 3 **NEW** **THE HEARTBREAKS** Fun Times / Music Sounds
- 4 **NEW** **BEN CANTELON** Everything In Colour / Kingsway
- 5 **NEW** **ANGUS & JULIA STONE** Memories Of An Old Friend / Flock
- 6 2 **POLICA** Give You The Ghost / Memphis Industries
- 7 9 **CHOIR OF YOUNG BELIEVERS** This Is For The White In Your Eyes / Ghostly
- 8 3 **SIEM/CITY PRAGUE PO/ENGLISHBY** Banks/Six Pieces For Orchestra / Naxos
- 9 **NEW** **HERE WE GO MAGIC** A Different Ship / Secretly Canadian
- 10 4 **WALTER TROUT** Blues For The Modern Daze / Provogue
- 11 5 **KING CREOSOTE & JON HOPKINS** Diamond Mine / Double Six
- 12 **NEW** **JOHN BRAMWELL** You Me And The Alarm Clock / Townsend
- 13 **NEW** **THE MAGNETIC NORTH** Orkney: Symphony Of The Magnetic North / Full Time Hobby
- 14 13 **SBTRKT** SBTRKT / Young Turks
- 15 3 **ANATHEMA** Weather Systems / K Scope
- 16 17 **ST VINCENT** Strange Mercy / 4AD
- 17 **RE** **LPO/PARRY** The 50 Greatest Pieces Of Classical / XS
- 18 **NEW** **RLPO/RLP CHOIR/PETRENKO** Shostakovich/Sym Nos 2 & 15 / Naxos
- 19 **NEW** **BO BRUCE** Search The Night / Helamster
- 20 5 **FATHER JOHN MISTY** Fear Fun / Bella Union



ALL 42 SONGS FROM EUROPE'S FAVOURITE TV SHOW

CHARTS CLUB WEEK 19

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

UPFRONT CLUB TOP 40

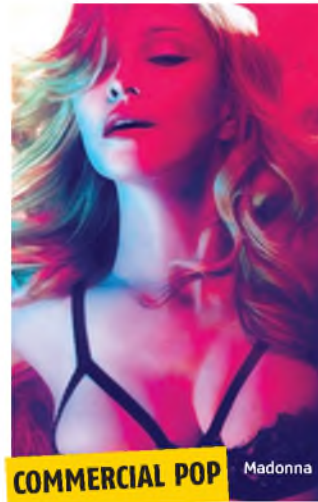
| POS | ARTIST / TRACK / LABEL |
|-----|--|
| 1 | 3 4 RITA ORA FEAT. TINIE TEMPAH R.I.P. / Columbia/Roc Nation |
| 2 | 7 4 WRETCH 32 FEAT. ED SHEERAN Hush Little Baby / MoS/Levels |
| 3 | 1 5 DJ FRESH FEAT. DIZZEE RASCAL The Power / MoS |
| 4 | 12 3 ELTON JOHN VS PNAU Good Morning To The Night / Mercury |
| 5 | 20 4 APDW, GRAMAPHONEDZIE A BEN ONONO Brassaholics / Hysterical |
| 6 | 11 7 FLUX PAVILION FEAT. EXAMPLE Daydreamer / Atlantic/Circus |
| 7 | 26 6 MANUFACTURED SUPERSTARS & JEZIEL Q Silver Splits The Blue / Magik Muzik |
| 8 | 14 3 SHARAM FEAT. ANOUSHEH KHALILI Our Love / Yoshitoshi |
| 9 | 13 4 MATRIX & FUTUREBOUND FEAT. LUKE BINGHAM All I Know / 3 Beat/AATW |
| 10 | 19 2 D'BANJ FEAT SKEPTA & SNEAKBO Oliver Twist / Mercury |
| 11 | 22 2 SAM SPARRO I Wish I Never Met You / Postiva/Virgin |
| 12 | 2 4 MARTIN SOLVEIG The Night Out / 3 Beat |
| 13 | 17 2 ALEXANDRA BURKE Let It Go / RCA |
| 14 | 28 2 SUNSTRAND Just A Little Bit Of / White Label |
| 15 | 21 3 TIESTO & WOLFGANG GARTNER We Own The Night / Musical Freedom |
| 16 | NEW DAVID JOHN Mr. Fantastic / Pure Chuffe'd |
| 17 | 23 3 GRANDMASTER FLASH VS. RUDEDOG The Message / AATW |
| 18 | 25 2 JACK BEATS FEAT. DONAE'O You Should Know / Deconstruction/Columbia |
| 19 | 27 4 MARINA AND THE DIAMONDS Primadonna / 679/Atlantic |
| 20 | 6 4 SEAMUS HAJI & CEVIN FISHER I Love The Music / Strictly Rhythm |
| 21 | 29 2 SANDER VAN DOORN FEAT. MAYAENI Nothing Inside / MoS |
| 22 | 5 6 DONATI & AMATO Back In My Arms / White Label |
| 23 | 38 3 ECOTEK FEAT. PAIGE Forget About Tomorrow / Global Dance |
| 24 | 24 3 SERGE DEVANT FEAT. HADLEY Dice / Ultra |
| 25 | NEW LADYHAWKE Sunday Drive / Island/Modular |
| 26 | 15 5 TULISA Young / AATW/Island |
| 27 | 16 8 SEBASTIAN INGROSSO + ALESSO Calling (Lose My Mind) / Mercury |
| 28 | NEW REESON Hold On / Natomc |
| 29 | NEW JEROME PRICE Letting Go / RGS |
| 30 | 37 2 LAUREN HILDERBRANDT FEAT. BASSTOY Devil / Blueplate |
| 31 | 9 5 HUSKI Sleep's Over / Huski |
| 32 | 34 3 RIHANNA Where Have You Been / Def Jam |
| 33 | NEW DEVUSHKA Opportunities / White Label |
| 34 | 31 7 CALVIN HARRIS FEAT NE-YO Let's Go / Columbia |
| 35 | Re 4 JACQUES LU CONT Church / White Label |
| 36 | 33 3 JESSIE J FEAT. DAVID GUETTA Laserlight / Island/Lava |
| 37 | 4 6 SKEPTA Make Peace Not War / 3 Beat/AATW/BBK |
| 38 | NEW LABRINTH Express Yourself / Syco |
| 39 | NEW MADONNA Girl Gone Wild / Interscope |
| 40 | NEW DEMARK & MANNA FEAT. SHENA Music Of My Life / Made |

COMMERCIAL POP TOP 30

| POS | ARTIST / TRACK / LABEL |
|-----|---|
| 1 | 10 3 MADONNA Girl Gone Wild / Interscope |
| 2 | 7 3 RITA ORA FEAT. TINIE TEMPAH R.I.P. / Columbia/Roc Nation |
| 3 | 6 3 ALEXANDRA BURKE Let It Go / RCA |
| 4 | 2 3 JENNIFER LOPEZ FEAT. PITBULL Dance Again / Epic |
| 5 | 14 4 WRETCH 32 FEAT. ED SHEERAN Hush Little Baby / MoS/Levels |
| 6 | 11 6 PLATNUM Solar System / All In Recordings |
| 7 | 19 2 D'BANJ FEAT SKEPTA & SNEAKBO Oliver Twist / Mercury |
| 8 | 30 2 ELTON JOHN VS PNAU Good Morning To The Night / Mercury |
| 9 | 3 5 TULISA Young / AATW/Island |
| 10 | 12 3 DJ FRESH FEAT. DIZZEE RASCAL The Power / MoS |
| 11 | 1 3 JESSIE J FEAT. DAVID GUETTA Laserlight / Island/Lava |
| 12 | 26 5 NY Music / Dream Juice/Cooking Vinyl |
| 13 | MARINA AND THE DIAMONDS Primadonna / 679/Atlantic |
| 14 | 15 7 ALEX SAIDAC Stay In This Moment / Island |
| 15 | 27 2 SCISSOR SISTERS Only The Horses / Polydar |
| 16 | NEW 1 SAM SPARRO I Wish I Never Met You / Postiva/Virgin |
| 17 | 25 2 REDEMPTION FEAT. FRANCISCA Drifting Away / Turbulence |
| 18 | 8 6 THE SATURDAYS 30 Days / Polydar |
| 19 | 13 5 CARLY RAE JEPSEN Call Me Maybe / Interscope |
| 20 | 28 2 FLUX PAVILION FEAT. EXAMPLE Daydreamer / Atlantic/Circus |
| 21 | NEW 1 CHERYL COLE Call My Name / Polydar |
| 22 | 21 4 REBECCA FERGUSON Glitter & Gold / RCA |
| 23 | 23 3 DEMI LOVATO Give Your Heart A Break / Hollywood/Polydar |
| 24 | NEW 1 THE WANTED Chasing The Sun / Global Talent/Island |
| 25 | 24 3 RIHANNA Where Have You Been / Def Jam |
| 26 | 4 4 MARTIN SOLVEIG The Night Out / 3 Beat |
| 27 | 18 6 CALVIN HARRIS FEAT NE-YO Let's Go / Columbia |
| 28 | NEW 1 308 Heartbreaker / Future Star |
| 29 | NEW 1 GRANDMASTER FLASH VS. RUDEDOG The Message / AATW |
| 30 | NEW 1 JEROME PRICE Letting Go / RGS |



UPFRONT



COMMERCIAL POP



URBAN

Rita reigns supreme as rivalry splits former club collaborators

ANALYSIS

BY ALAN JONES

Earlier this year, DJ Fresh and Rita Ora joined forces to spend a fortnight atop the Upfront club chart with Hot Right Now - but the two have since gone their separate ways, and this week Ora's R.I.P. dethrones DJ Fresh's The Power at the chart apex. Ora's song, which also features Tinie Tempah, is her debut single for Jay-Z's Roc Nation label and - in mixes by Seamus Haji, Gregor

Salto and Delta Heavy - has a commanding 17.43% lead at the top of the chart over Hush Little Baby by Wretch 32 feat. Ed Sheeran, which jumps 7-2.

Ora nearly did the double this week, falling just 2.3% short of topping the Commercial Pop chart, where Madonna racks up her seventh number one in a row, with Girl Gone Wild. It is the second No.1 club hit from Madonna's latest album MDNA, coming 10 weeks after the first, Gimme All Your Lovin' (feat. M.I.A. and Nicki Minaj).

After dashing to a No.2 debut last week, All I Know is becalmed on the Urban chart for Matrix & Futurebound feat. Luke Bingham, leaving D'Banj's afrobeat track Oliver Twist with a positive reply to its request for 'more' time at the top of the chart.

UPFRONT BREAKERS

- 1 DISCLOSURE The Law Of One
- 2 NADIA ALI & SPENCER & HILL Believe It
- 3 CASCADA Summer Of Love
- 4 COSMIC GATE & JES Flying Blind
- 5 SCISSOR SISTERS Only The Horses

URBAN TOP 30

| POS | ARTIST / TRACK / LABEL |
|-----|--|
| 1 | 1 4 D'BANJ FEAT SKEPTA & SNEAKBO Oliver Twist / Mercury |
| 2 | 2 2 MATRIX & FUTUREBOUND FEAT. LUKE BINGHAM All I Know / 3 Beat/AATW |
| 3 | 6 5 RITA ORA FEAT. TINIE TEMPAH R.I.P. / Columbia/Roc Nation |
| 4 | 5 4 MIA Bad Girls / Mercury/Interscope |
| 5 | 3 4 JENNIFER LOPEZ FEAT. PITBULL Dance Again / Epic |
| 6 | 10 2 LABRINTH Express Yourself / Syco |
| 7 | 9 3 DJ FRESH FEAT. DIZZEE RASCAL The Power / MoS |
| 8 | 7 6 STARBOY NATHAN Cosmic Kiss/Who Am I / Vibes Carner/Mona |
| 9 | 4 9 SKEPTA Make Peace Not War / 3 Beat/AATW/BBK |
| 10 | 11 3 WRETCH 32 FEAT. ED SHEERAN Hush Little Baby / MoS/Levels |
| 11 | 8 3 RIHANNA Where Have You Been / Def Jam |
| 12 | 12 2 USHER Scream / RCA |
| 13 | 18 2 PREEYA KALIDAS Love Between Us / 3 Beat/2 Tone Ent |
| 14 | NEW 1 MAC MILLER Frick Park Market / Island/Rostyma |
| 15 | 13 6 DEHASSE FEAT. PRINCESS NYAH What A Night / In-Dehasse |
| 16 | 15 7 NY Music / Dream Juice/Cooking Vinyl |
| 17 | 24 11 NICKI MINAJ Starships / Cash Money/Island |
| 18 | 22 7 YOUNG JEEZY FEAT. JAY-Z & ANDRE 3000 I Do / Def Jam |
| 19 | 16 4 DONAE'O Big Ben / Zephron |
| 20 | NEW 1 RUDIMENTAL FEAT. JOHN NEWMAN Feel The Love / Asylum/Atlantic |
| 21 | NEW 1 YOLANDA BE COOL FEAT. CRYSTAL WATERS Le Bump / AATW |
| 22 | 20 10 SWAY. Level Up / 3 Beat/AATW |
| 23 | NEW 1 CHRIS BROWN FEAT. BIG SEAN & WIZ KHALIFA Till I Die/Sweet Love / RCA |
| 24 | NEW 1 FAR EAST MOVEMENT FT. JUSTIN B Live My Life / Interscope/Cherrytree |
| 25 | 17 2 CHIDDY BANG Mind Your Manners / Regal |
| 26 | 26 8 PLATNUM Solar System / All In Recordings |
| 27 | 21 13 TYGA Rack City / Cash Money/Island |
| 28 | 25 13 RIHANNA FEAT. JAY-Z Talk That Talk / Def Jam |
| 29 | 29 12 50 CENT FEAT. TONY YAYO I Just Wanna / Interscope |
| 30 | 14 12 B. TRAITS FEAT. ELISABETH TROY Fever / Digital Soundbcy/Polydar |

COOL CUTS TOP 20

| POS | ARTIST / TRACK |
|-----|--|
| 1 | PRYDA Allein |
| 2 | RUDIMENTAL FEAT. JOHN NEWMAN Feel The Love |
| 3 | THE WIDEBOYS The Word |
| 4 | DOT ROTTEN Overload |
| 5 | DEADMAUS FEAT. CHRIS JAMES The Veldt |
| 6 | LABRINTH Express Yourself |
| 7 | SEBASTIAN INGROSSO + ALESSO FEAT. RYAN TEDDER Calling (Lose My Mind) |
| 8 | D'BANJ FEAT SKEPTA & SNEAKBO Oliver Twist |
| 9 | HADOUKEN! Parasite |
| 10 | DAVID LYNCH Noah's Ark |
| 11 | TIESTO & MARK KNIGHT FEAT. DINO Beautiful World |
| 12 | FLASHMOB Need In Me |
| 13 | BENGA FEAT. BEBE BLACK Icon |
| 14 | PROFESSOR GREEN FEAT RUTH ANNE Remedy |
| 15 | BASTO I Rave You |
| 16 | LAIDBACK LUKE FEAT. CHUCKIE & MARTIN SOLVEIG 1234 |
| 17 | PREEYA KALIDAS Love Between Us |
| 18 | LITTLE BOOTS Everynight I Say A Prayer |
| 19 | DRAGONETTE Let It Go |
| 20 | RACK N RUIN Slow Down / Burning |

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

© Music Week. Compiled by DJ feedback and data collected from the following stores, online sites and distributors: BMR Records, CD Pool, Know How, Phonica, Pure Groove, Trax (London), Eastern Bloc (Manchester), 23rd Precinct (Glasgow), 3 Beat (Liverpool), The Disc (Barnford), Crash (Leeds), Global Groove (Stoke), Satapult (Cardiff), Head To Mind (Birmingham), Plastic Music (Brighton), Power (Wigan), Streetwise (Cambridge), The Disc (Barnford), Xanua (Middleborough), Bass Division (Belfast), 3 Beat, Minc, Unique & Dynamic.

CHARTS ANALYSIS WEEK 19



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

● **THE SATURDAYS** 30 Days Polydor



- **D'BANJ** *Oliver Twist* Mercury
- **SCISSOR SISTERS** *Only The Horses* Polydor
- **RASCAL FLATTS** *Bless The Broken Road* EMI
- **SKEPTA** *Make Peace Not War* 3 Beat/AATW
- **MADONNA** *Girl Gone Wild* Interscope
- **MARK RONSON & KATY B** *Anywhere In The World* Columbia
- **WRETCH 32 FEAT. ED SHERRAN**
Hush Little Baby Levels/Ministry of Sound
- **BEN HOWARD** *Only Love* Island
- **ZIPPARAH TAFARI** *Where Ma Keys Where Ma Phone* VE
- **BRUNO MARS** *Runaway Baby* Elektra
- **DAVID GUETTA FEAT. USHER** *Without You* Positiva/Virgin
- **DELILAH** *Breathe* Atlantic

UK ALBUMS CHART

- **TENACIOUS D** *Rize Of The Fenix* Columbia
- **REN HARVIEU** *Through The Night* Island
- **GARBAGE** *Not Your Kind Of People* Garbage



- **BEACH HOUSE** *Bloom* Bella Union
- **GLEE CAST** *Glee – The Music – The Graduation Album* Epic
- **MORTEN HARKET** *Out Of My Hands* Blue Wrasse
- **SANTANA** *Shape Shifter* Stofaith
- **ENGELBERT HUMPERDINCK** *Release Me – The Best Of* Decca
- **NIKI & THE DIVE** *Instinct* Mercury
- **GOSSIP** *A Joyful Noise* Columbia
- **BEST COAST** *The Only Place* Wichita
- **WILLIE NELSON** *Heroes* Sony
- **STARBOY NATAHN 3D** *Determination* Dedication Desire Vibes Corner-Mona Publishing
- **SIMIAN MOBILE DISCO** *Unpatterns* Wichita
- **IMAGINED VILLAGE** *Bending The Dark* Emmerson Corncake

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

Twelve weeks after storming to number one as featured vocalist on DJ Fresh's *Hot Right Now*, 21 year old **Rita Ora** – originally from Kosovo but now based in London – raced back to the summit on Sunday with *R.I.P.* Sounding the death knell for **Tulisa**'s *Young*, which dipped to two (63,649 sales) after just a week at the top, *R.I.P.* – which features **Tinie Tempah** – sold 104,592 copies on its debut. *R.I.P.* may just have enough strength to secure a second week at No.1 – it continued to lead on Tuesday's midweek sales flashes, selling over 1,000 copies more than nearest challenger, *30 Days*, by **The Saturdays**. Despite its initial sales thrust, *30 Days* may even struggle to remain at two, though it will undoubtedly provide *The Saturdays*' 11th Top 10 hit.

Its sales increasing for the eighth week in a row, **Alex Clare**'s debut smash *Too Close* climbed 5-4 on Sunday, shifting 58,234 copies. Originally released



MIDWEEK NO.1

Rita Ora: R.I.P.

in March 2011 and belatedly blasted into the chart after featuring in the TV advertising campaign for Microsoft Internet Explorer, it has sold 175,664 copies in total.

Train's latest single *Drive By* is their highest charting hit to date, with a 14-10-7-6 trajectory thus far, and sold 37,939 copies last week. Most rock singles are in decline from week one, but *Drive By* has bucked the trend, and has helped parent album

California 37 to achieve a smart turnaround too. The album debuted at 10 three weeks ago, and immediately slipped to 29 but it recovered to No.25 last week, and jumped to 15 (7,954 sales) on Sunday.

American hip-hop group **Far East Movement** had their first Top 20 hit in 2010, their second in 2011, and their third at the weekend, with **Justin Bieber** collaboration *Live My Life*, which debuted at number seven

(33,287 sales). It is Bieber's ninth Top 40 hit – and he also registered his 10th, with *Turn To You* (*Mother's Day Dedication*) debuting at 39 (7,857 sales), having only been released on Friday. Also new to the Top 40: *All I Know* (No.29, 10,955 sales) by **Matrix & Futurebound** feat. **Luke Bingham** and **Express Yourself** by **Labrinth** (No.34, 9,485 sales).

She may have passed on *R.I.P.*, which co-writer **Drake** offered to her before Rita Ora, but **Rihanna** scored her 21st Top 10 hit, as *Where Have You Been* sprinted 21-8 (30,149 sales).

The Voice UK and Britain's Got Talent continued to generate sales, though the latter concluded on Saturday. Among the biggest beneficiaries: **The Temper Trap**'s *Sweet Disposition* (53-26, 12,173 sales), **Goo Goo Dolls**' *Iris* (164-44, 6,618 sales), **Kate Bush**'s *Running Up That Hill* (115-51, 6,011 sales) and **Tom Petty**'s *Free Fallin'* (128-59 to beat its original 1989 peak of No.64, 5,225 sales).

Overall singles sales were down 3.49% week-on-week at 3,332,333 – 6.27% above same-week 2011 sales of 3,182,665.

ALBUMS

BY ALAN JONES

Two years to the week after securing their fourth No.1 album, **Keane** made it five in a row on Sunday, with *Strangeland*, which debuted at the summit while racking up first-week sales of 47,839. In 2004, the Sussex band's debut album *Hopes And Fears* entered the chart at one on sales of 155,373; in 2006, *Under The Iron Sea* debuted in pole position with sales of 222,297 copies; in 2008, *Perfect Symmetry* accessed the apex with a 79,106 start; and in 2010, *Night Train* – which has eight tracks and a playing time of less than 32 minutes and is generally regarded as a mini-album or an EP – took the title on sales of 28,063. *Strangeland*'s success comes despite a fairly lukewarm reception for introductory single, *Silenced By The Night*. Although the track has been given plenty of exposure, climbing as high as 21 on the radio airplay chart it has struggled in the sales chart. It finally breached the Top 75 last weekend, having moved 78-152-162-46.



MIDWEEK NO.1

Tenacious D: Rize Of The Fenix

The only acts to have had more number one albums than Keane in the 21st century are **Eminem**, **Robbie Williams** and **Westlife** (seven apiece) and **Madonna** (six).

Keane's chances of remaining at number one this weekend are difficult to assess. Although the album slipped to three on Tuesday's midweek sales flashes, it was only a few hundred sales behind **Tenacious D**'s *Rize Of The Fenix* and **Ren Harvieu**'s *Through The Night*, which rank one and two on said list but will likely lose strength as the week

progresses. *Strangeland* is itself losing support fast too, and may be surpassed by **Emeli Sandé**'s *Our Version Of Events* or **Adele**'s *21*, both of which are likely to maintain current sales levels more effectively for the rest of the week.

Helped by an appearance on *Later...With Jools Holland*, **Richard Hawley**'s seventh studio album, *Standing At The Sky's Edge*, delivered his highest chart position yet on Sunday, debuting at three (16,070 sales). Hawley's fifth album, *Lady's Bridge*, was his only previous Top 10 entry,

debuting and peaking at six on sales of 17,396.

The Cribs' fifth album, *In The Belly Of The Brazen Bull*, delivered their third Top 75 entry, debuting at nine (8,952 sales). It thus failed to match first-week sales of 2009 predecessor *Ignore The Ignorant*, which debuted and peaked at eight (14,824 sales) and breakthrough album *Men's Needs Women's Needs Whatever*, which reached 13 on sales of 11,272 in 2007.

Barbadian pop trio **Cover Drive** have had three consecutive Top 10 singles, including the No.1 hit *Twilight*, with cumulative sales of more than 400,000 – but the Top 10 proved to be beyond their debut album *Bajan Style*, which includes all three, and sold just 8,290 copies last week, to debut at 14.

The Proclaimers' *Like Comedy* is their 10th albums since 1987 and debuted at 31 (5,051 sales). The album debuts at No.2 in Scotland, which accounted for 43.10% of its overall sales.

Overall album sales were down 4.05% week-on-week at 1,457,792 – 8.16% below same-week 2011 sales of 1,587,342.

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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INDUSTRY EVENTS DATES FOR YOUR DIARY

08/06 ROCKNESS, nr. INVERNESS
Mumford & Sons/Ed Sheeran/Deadmau5/Biffy Clyro + more



May
17-19
Sound City, Liverpool
liverpoolsoundcity.co.uk

23-25
International Music Summit, Ibiza
internationalmusicsummit.com

June
6-7
goNorth, Inverness
gonorth.biz

8-10
RockNess, nr. Inverness
rockness.co.uk

8-10
Download Festival, Donington Park
downloadfestival.co.uk

8-17
Meltdown, South Bank London
meltdown.southbankcentre.co.uk

14-17
Glade Festival, King's Lynn
gladefestival.com

15-17
Lovebox, London
lovebox.net

22-24
Isle of Wight Festival
isleofwightfestival.com

29
The Nordoff Robbins O2 Silver Clef Awards, Park Lane Hilton, London
nordoff-robbins.org.uk/o2silverclef

29-1 (July)
Cornbury Festival, Oxfordshire
cornburyfestival.com

July
5-6
AIM Members Conference / AGM, London
musicindie.com

6-7
T In The Park Kinross-shire, Scotland
tinthepark.com



June 1 The great festival preview

Missing the fag-ash-in-fields joy of the festival season? It's nearly here: we look forward to all of the brightest and best festivals that the UK has to offer in the summer months.

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

* All feature dates subject to change

PRODUCT KEY RELEASES



► THE WANTED Chasing The Sun



► SEBASTIAN INGROSSO + ALESSO Calling

MAY 21

SINGLES

- **ALT-J** Breezeblocks (*Infectious*)
- **AMORE** Brindisi (*Warner Brothers*)
- **BIRDMAN FEAT. MACK MAINE & LIL' WAYNE** Dark Glasses (*Island*)
- **THE BLACK KEYS** Dead And Gone (*Nonesuch*)
- **DEAF HAVANA** Little White Lies (*Bmg Rights/Lazy Life*)
- **EMIN** Baby Get Higher (*Saffron*)
- **NEWTON FAULKNER** Sketches (*Ugly Truth/RCA*)
- **MELODY GARDOT** Amalia (*Decca*)
- **STEVE HACKETT** Till These Eyes/Enter The Night (*Inside Out*)
- **JAMIE HARTMAN** Before I Close My Eyes/Buddha Allah Jesus Jones (*Hat Cap*)
- **MAYER HAWTHORNE FEAT. RIZZLE KICKS** The Walk (*Island*)
- **LONSDALE BOYS CLUB** Light Me Up (*Future/Island*)
- **MAC MILLER FEAT. BENNY BANKS** Loud (*Island*)

- **MAC MILLER** Frick Park Market (*Rostrum*)
- **OF MONSTERS AND MEN** Dirty Paws (*Island*)
- **PALOMA FAITH** Picking Up The Pieces (*RCA*)
- **PITBULL** Back In Time (.)
- **RUMER** P.F. Sloan (*Atlantic*)
- **S.C.U.M** Amber Hands (*Mute*)
- **SCHOOL OF SEVEN BELLS** The Night (*Full Time Hobby*)
- **SD-JEM** Roll With Me (*Hardcastle*)
- **SEEKER LOVER KEEPER** Even Though I?M A Woman (*Microdata*)
- **SPECTOR** Celestine (*Fiction*)
- **VANQUISH** The Harder You Love (*Non-Stop*)
- **THE WANTED** Chasing The Sun (*Global Talent/Island*)
- **WE ARE AUGUSTINES** Juarez (*Oxcar/EM*)
- **PAUL WELLER** When Your Garden's Overgrown (*Island*)
- **WHITE RABBITS** Temporary (*Mute*)

ALBUMS

- **ADMIRAL FALLOW** Tree Bursts In Snow (*Network*)
- **JOE BONAMASSA** Driving Towards The Daylight (*Provoque*)
- **PAUL BUCHANAN** Mid Air (*Newsroom*)
- **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*)
- **INFADELS** The Future Of The Gravity Boy (*Wall Of Sound*)
- **TOM JONES** Spirit In The Room (*Island*)
- **JOHN MAYER** Born And Raised (*Columbia*)
- **MAC MILLER** Blue Slide Park (*Island/Rostrum*)
- **HEATHER PEACE** Fairytales (*Kaleidoscope*)
- **ERIC PRYDZ** Eric Prydz Presents Pryda (*Virgin*)
- **PUSHA T** Fear Of God Part II: Let Us Pray (*Decon*)
- **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*)
- **VARIOUS** Smash OST (*Columbia*)

MAY 28

SINGLES

- **THE AUDITION** Chapter II - EP (*The Audition*)
- **AVALANCHE CITY** Sunset (*Warner Brothers*)
- **ALEXANDRA BURKE** Let It Go (*RCA*)
- **CHIDDY BANG** Mind Your Manners (*Rega*)
- **ISSAC CHRISTOPHER** Shake That EP (*Madhouse*)
- **GRAHAM COXON** Ooh Yeh Yeh (*Parlophone*)
- **DRAKE FEAT. LIL' WAYNE** Hyfr (*Cash Money/Island*)
- **KARIMA FRANCIS** Wherever I Go (*Mercury*)
- **FRIENDS** Mind Control (*Lucky Number*)
- **KING CREOSOTE** I Learned From The Gaels (EP) (*Domino*)
- **LAWSON** When She Was Mine (*Global Talent/Polystar*)
- **LIARS** No.1 Against The Rush (*Mute*)
- **THE MACCABEES** Went Away (*Fiction*)
- **KATIE MELUA** Moonshine (*Drumstick*)
- **MIIKE SNOW** The Wave (*Columbia*)
- **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 Spirel (*Aural Apothecary/Columbia*)
- **THE TING TINGS** Hit Me Down Sonny (*Columbia*)
- **YADI** Guillotine (*Warner Brothers*)

ALBUMS

- **2:54** 2:54 (*Fiction*)

Please email any key releases information to isabelle.nesmon@intentmedia.co.uk
Deadline for submission is week before each issue date

▶ **ALEXANDRA BURKE** Heartbreak On Hold▶ **CHERYL** Call My Name▶ **MAROON 5** Overexposed▶ **SMASHING PUMPKINS** Oceania▶ **ELTON JOHN VS PNAU** Good Morning...

- **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)*
- **HUSKY** Forever So *(Sub Pop)*
- **O CHILDREN** Apnea *(Deadly People)*
- **PALOMA FAITH** Fall To Grace *(RCA)*
- **PHANTOM LIMB** The Pines *(Naim Edge)*
- **RUMER** Boys Don't Cry *(Atlantic)*
- **JACK SAVORETTI** Before The Storm *(Fullfil)*
- **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)*
- **RUSSELL WATSON** Anthems *(Sony)*
- **LAURA WRIGHT** Glorious *(Decca)*

JUNE 4

SINGLES

- **JAKE BUGG** Lightning Bolt *(Mercury)*
- **KELLY CLARKSON** Dark Side *(RCA)*
- **COLDPLAY** FEAT. **RIHANNA** Princess Of China *(Parlophone)*
- **MARCUS COLLINS** Mercy *(RCA)*
- **NELLY FURTADO** Big Hoops (Bigger The Better) *(Polydor)*
- **GOTYE** Eyes Wide Open *(Island)*
- **GRAHAM GOULDMAN** Daylight *(Rosala)*
- **AIDEN GRIMSHAW** Is This Love *(RCA)*
- **JAVEON** Murder In The Night EP *(Island)*
- **JESSIE WARE & JULIO BASHMORE** 110% *(Island)*
- **LADYHAWKE** Sunday Drive *(Island/Modular)*
- **PROFESSOR GREEN** FEAT **RUTH ANNE** Remedy *(Virgin)*
- **RISE AGAINST** Satellite *(Interscope)*
- **DOT ROTTEN** Overload *(Mercury)*
- **TWO INCH PUNCH** Saturn The Slow Jams EP *(Island)*
- **TYGA** FEAT. **CHRIS RICHARDSON** Far Away *(Island)*
- **USHER** Scream *(RCA)*

ALBUMS

- **BEACH BOYS** That's Why God Made The Radio *(EMI)*
- **ALEXANDRA BURKE** Heartbreak On Hold *(Syco)*
- **CHICANE** Thousand Mile Stare *(Enzo)*
- **SHAWN COLVIN** All Fall Down *(Nonesuch)*
- **DELAIN** We Are The Others *(Roadrunner)*
- **DEKSY** One Day I'm Going To Soar *(BMG Rights)*

- **FRIENDS** Manifest *(Lucky Number)*
- **HEART** Strange Euphoria *(Sony)*
- **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)*
- **RIDE** The Best Of Ride/Tarantula/Carnival Of Light/Going Blank Again/Nowhere/Smile *(The Ride Partnership)*
- **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)*
- **BENGA** FEAT. **BEBE BLACK** Icon *(RCA)*
- **CHEW LIPS** Do You Chew *(Family)*
- **CHERYL COLE** Call My Name *(Polydor)*
- **JAY-Z & KANYE WEST** No Church In The Wild *(Roc-A-Fella/Mercury)*
- **LILYGREEN AND MAGUIRE** Ain't Love Crazy EP *(Warner Brothers)*
- **AMY MACDONALD** Slow It Down *(Mercury)*
- **JOSH OSHO** FEAT. **GHOSTFACE KILLAH** Redemption Days *(Island)*
- **EMELI SANDE** My Kind Of Love *(Virgin)*
- **SMILER** FEAT. **PROFESSOR GREEN AND TAWIAH** Top Of The World *(Warner Brothers)*
- **SAM SPARRO** I Wish I Never Met You *(EMI Australia)*
- **STOOSHE** Black Heart *(One More Tune/Warner)*
- **SWEET BILLY PILGRIM** Archaeology *(Parlophone)*
- **TOTALLY ENORMOUS EXTINGUISHED DINOSAURS** Stronger *(Polydor)*

ALBUMS

- **CURRENSY** The Stoned Immaculate *(Warner Brothers)*
- **HOT CHIP** In Our Heads *(Domino)*
- **THE INVISIBLE** Rispañ *(Ninja Tune)*
- **AMY MACDONALD** Life In A Beautiful Light *(Mercury)*
- **MAXIMO PARK** The National Health *(V2/Cooperative)*
- **SADÉ** Live Concert *(RCA)*
- **SKINNY LISTER** Forge & Flagon *(Sunday Best)*
- **SPACEHOSTPURRP** Chronicles Of

Spacehostpurrp *(AAC)*

- **SAM SPARRO** Return To Paradise *(EMI Australia)*

(Australia)

- **THE STONE ROSES** The Very Best Of *(Sony)*
- **TOTALLY ENORMOUS EXTINGUISHED DINOSAURS** Trouble *(Polydor)*
- **USHER** Looking For Myself *(RCA)*
- **WAKA FLOCKA FLAME** Tripel F Life *(Warner Brothers)*

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)*
- **MAROON 5** FEAT. **WIZ KHALIFA** Payphone *(A&M/Octone)*
- **POLICA** Dark Star *(Memphis Industries)*
- **ED SHEERAN** Small Bump *(Asylum)*
- **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 *(Polydor)*
- **NELLY FURTADO** The Spirit Indestructible *(Polydor)*
- **KATHERINE JENKINS** Best Of British *(Decca)*
- **R KELLY** Write Me Back *(Jive)*
- **LEMONADE** Diver *(Matador)*
- **JOSH OSHO** L.I.F.E *(Island)*
- **PLAN B** Ill Manors *(675/Atlantic)*
- **IGGY POP** Play It Safe - The Collection *(Sony)*
- **REVEREND & THE MAKERS** @ Revernd_Makers *(Cooking Vinyl)*
- **SMASHING PUMPKINS** Oceania *(EMI)*
- **TANITA TIKARAM** Can't Go Back *(EarMusic)*

JUNE 25

SINGLES

- **TAIO CRUZ** FEAT. **PITBULL** There She Goes *(4th & Broadway)*
- **ANDY GRAMMER** Fine By Me *(Warner Brothers)*
- **ELTON JOHN VS PNAU** Good Morning To The Night *(Mercury)*
- **ADAM LAMBERT** We Close Our Eyes *(15/RCA)*
- **LIONEL RICHIE** FEAT. **JENNIFER NETTLES** Hello *(Mercury)*
- **CLEO SOL** Never A Right Time *(Island)*
- **BRUCE SPRINGSTEEN** Rocky Ground

(Columbia)

- **WILL YOUNG** I Just Want A Lover *(RCA)*

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)*
- **MAROON 5** Overexposed *(A&M/Octone)*
- **METRIC** Synthetica *(Abkco/Is)*
- **THE OFFSPRING** Days Go By *(Columbia)*
- **THE SEARCHERS** Hearts In Their Eyes *(Sanctuary)*
- **STOOSHE** Swings & Roundabouts *(One More Tune/Warner)*
- **TWO WOUNDED BIRDS** Two Wounded Birds *(Moshi Mosh)*
- **VARIOUS** Sound System - The Story Of Jamaican Music *(Island)*

JULY 2

SINGLES

- **NEWTON FAULKNER** Clouds *(Ugly Truth/RCA)*
- **FLORENCE + THE MACHINE** Spectrum *(Island)*
- **THE GASLIGHT ANTHEM** 45 *(Mercury)*
- **GURRUMUL** FEAT. **SARAH BLASKO** Bayini *(Dramatica)*
- **ELTON JOHN VS PNAU** Sad *(Mercury)*
- **RIZZLE KICKS** Dreamers *(Island)*

ALBUMS

- **CHRIS BROWN** Fortune *(RCA)*
- **ANDY GRAMMER** Andy Grammer *(Warner Brothers)*
- **ELTON JOHN VS PNAU** Good Morning To The Night *(Mercury)*
- **ADAM LAMBERT** Trespassing *(15/RCA)*
- **EUGENE MCGUINNESS** The Invitation To The Voyage *(Domino)*
- **THE VIEW** Cheeky For A Reason *(Cooking Vinyl)*

JULY 8

SINGLES

- **BEN MONTAGUE** Love Like Stars *(Music Sounds/EMI)*

JULY 9

SINGLES

- **REN HARVIEU** Tonight *(Island/Kid Sloves)*
- **HOT CHELLE RAE** I Like It Like That *(RCA)*

ALBUMS

- **MELANIE C** Stages *(Red Sin)*
- **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 *(4Aa)*

JULY 16

SINGLES

- **GIVERS** Ceiling Of Plankton *(Island)*
- **KASABIAN** Switchblade Smiles *(Columbia)*
- **KEANE** Sovereign Light Cafe *(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)*

JULY 23

SINGLES

- **HAVANA BROWN** FEAT. **PITBULL** We Own The Night *(Island)*
- **CLEMENT MARFO & THE FRONTLINE** FEAT. **GHEITS** Champion *(Warner Brothers)*
- **TOM JONES** Tower Of Song *(Island)*
- **MAC MILLER** Party On Fifth Ave. *(Island/Rostrom)*
- **NIKI & THE DOVE** Somebody *(Mercury)*

ALBUMS

- **THE GASLIGHT ANTHEM** Handwritten *(Mercury)*
- **CALVIN HARRIS** New Album tbc *(Columbia)*
- **KIMBRA** Vows *(Warner Brothers)*
- **OF MONSTERS AND MEN** My Head Is An Animal *(Island)*
- **OLYMPIC ALBUM** Olympic Album (2012 Opening Ceremony) *(Decca)*
- **PASSION PIT** Gossamer *(Columbia)*

JULY 30

SINGLES

- **ANGEL** Wonderful *(Island)*
- **CHILDISH GAMBINO** Fireflies *(Island)*
- **DRAKE** FEAT. **RICK ROSS** Lord Knows *(Cash Money/Island)*
- **MAIRHEAD** Songbook *(Decca)*

PRODUCT RECOMMENDED

ALBUM OF THE WEEK



ALANIS MORISSETTE Havoc and Bright Lights

(Columbia UK)



August 27

Multi-platinum, Grammy-winning artist Alanis Morissette is set to release her highly anticipated seventh studio album this summer.

Produced by Guy Sigsworth (Björk, Madonna, Seal) and Joe Chiccarelli (Tori Amos, Elton John, My Morning Jacket, U2) and recorded in Los Angeles, the record marks the songstress' first release in four years.

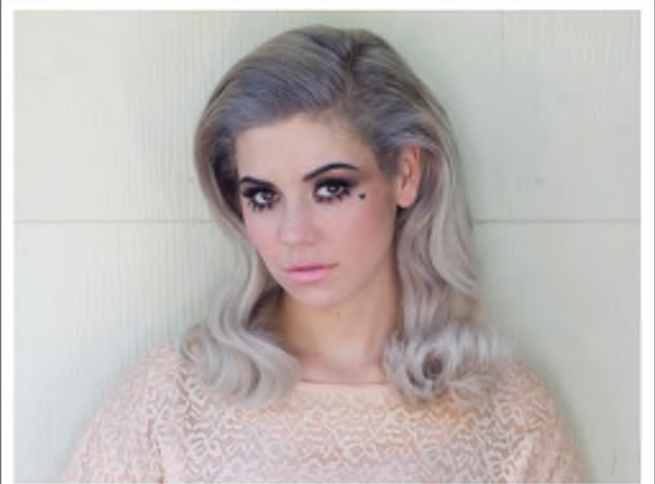
The lead single, Guardian, will be released on August 26 and hit radio on July 16.

Morissette said of her forthcoming offering: "This record, as always, is a snapshot of what I currently obsess about, care about, and what strikes me at four in the morning in my most introspective moments.

"It is my emotional, psychological, social and philosophical commentary through song. I can't wait to share it with this fun and funny planet, and to tour, and can't WAIT to have the lively, engaging and challenging conversations that these songs may invite."

Since 1995 Alanis Morissette has been one of the most influential singer-songwriter-musicians in contemporary music, with sales of over 60 million albums worldwide.

TRACK OF THE WEEK



MARINA AND THE DIAMONDS Power and Control

(679/Atlantic)



July 9

Her album *Electra Heart* went straight to No. 1 and single *Primadonna* hit No. 11 on The Official UK Chart - and now Marina 'and the Diamonds' Diamandis will follow up with single *Power and Control*, produced by Steve Angello from Swedish House Mafia.

With 'intellectual but witty' lyrics about the pains of romance backed by eerily fun electro synths, it could be seen as the perfect track to showcase the *Electra Heart* album - an honest story of identity, love, rejection, doomed romance and hope, all tinged with humour and British eccentricity.

Unfortunately Marina had to postpone her UK tour dates due to illness - but she will still be joining Coldplay for five months on their US and European tour as the main support act.

INCOMING ALBUMS

MARY EPWORTH *Dream Life (Hand of Glory/AGA)*



Mary Epworth's debut album was recorded during heavy snowfall in Norfolk and Berlin with producer Will

Twynam, then in blazing sunshine in Los Angeles with mixing engineers Thom Manahan (Devendra Banhart, Beechwood Sparks) and Gareth Jones (Depeche Mode, These New Puritans) - as a result it is said to have channelled those influences to create 'a record that harbours both dark corners and moments of blistering, beautiful light'.

Single *Black Doe* has been supported by 6Music, Radio One and Radio Two and early reviews of the album has garnered 'one to watch' accolades from *Shindig* and *Mtjo*.

Single *Long Gone* will be released on June 11 as a digital download.

Epworth will perform at Liverpool Sound City, Hop Farm and Bestival amongst her series of forthcoming live dates. **JUNE 18**

ELTON VS. PNAU *Good Morning To The Night*



(Mercury)
Australian electronic music duo Pnau are already known for their side-project

Empire Of The Sun.

Elton John signed the pair after listening to their record, and now with his blessing, a selection of his old masters will be re-imagined into an album featuring their recreations of his classic songs between 1970 and 1976.

The lead title track, to be released June 25 initially aired on Pete Tong's BBC Radio 1 show in March and as a result has been hotly-tipped.

Some of the songs on the album draw from as many as six different early Elton tracks and feature added loops, samples and Pnau's own material, creating a new style of music reinterpretation.

Popjustice commented: "We would like 'Good Morning To The Night' to be Number 1 for three million years." **JULY 2**

MACY GRAY *Covered (Island)*



Grammy award-winning, 15 million album-selling singer-songwriter Macy Gray returns to

present new album *Covered* - a collection of all-new recordings of songs handpicked and reinterpreted in her own inimitable fashion.

Produced by Hal Willner (Lou Reed, Metallica), the album tackles material largely drawn from the indie scene of the last decade - interpretations Gray's fans will be familiar with as she's been performing them live over the years.

Featured tracks include covers of Arcade Fire, My Chemical Romance, Yeah Yeah Yeahs and Radiohead songs as well as short skits featuring J.B. Smoove, Nicole Scherzinger and a guest appearance by Idris Elba.

To coincide with the release of the album Gray will play two sell-out nights at London's Jazz Café on June 27-28. **JUNE 26**

STAFF PICK: DANIEL GUMBLE, EDITORIAL CONTRIBUTOR



LEE RANALDO

*Between The Times
And The Tides*
(Matador Records)

Having plied his trade for more than 30 years with one of the world's most notorious noise merchants, it's a surprise to hear that the usual combination of frenetic dissonance and lo-fi meanderings associated with Lee Ranaldo have been left at the door in

favour of more melodic approach with his latest solo offering.

As one of the finest exponents in the art of noise rock, Ranaldo maintains the sonic qualities that have been such a vital component to Sonic Youth's sound over the years, whilst offsetting the abrasiveness with a melodic air

seldom heard in his previous works.

While at no point are the lines of his sonic identity blurred on *BTTATT*, there are certainly a few nods to a host of outside influences throughout. The ghost of REM looms over much of the album, with a number of tracks

boasting Michael Stipe-esque melodies and arpeggiated guitar lines. Particularly on the superb album closer *Tomorrow Never Comes*, which proudly showcases Ranaldo's capabilities as a

songsmith when taking the lead. The shimmering beauty of *Stranded* offers up shades of Neil Young and early Rolling Stones.

With the future of Sonic Youth still hanging in the balance, we can only hope that there'll be more where this came from. **OUT NOW**



PRODUCT REISSUES

CISSY HOUSTON/DEE DEE WARWICK/ISAAC HAYES/DIONNE WARWICK • EVERYTHING BUT THE GIRL • ODYSSEY • GREENWICH & BARRY

CISSY HOUSTON • Presenting

(SoulMusic.Com SMCR 5054)

DEE DEE WARWICK • Foolish

Fool (SMCR 5053)

ISAAC HAYES & DIONNE

WARWICK • A Man And A

Woman (SMCD 5055)



Released simultaneously to celebrate 'the first family of soul music,' are Cissy

Houston's debut solo album Presenting from 1970, her niece Dee Dee Warwick's 1969 effort Foolish Fool and A Man And A Woman, a 1977 live set by Dee Dee's sister Dionne and touring partner Isaac Hayes. Originally a fairly slender affair, with nine covers of contemporaneous pop and R&B songs and a playing time of 28 minutes, Presenting is expanded to 21 tracks for reissue, taking up nearly 70 minutes. Houston's style can be a little overpowering but she hits the right balance more often than not, and excels on Jim

Weatherly's Midnight Train To Georgia, recorded in charming country style before Gladys Knight got her hands on it. Dee Dee Warwick's vocals had a great deal more light and shade, and the expanded Foolish Fool reveals her as a fine R&B singer, with a métier of her own. Dionne oozes class on A Man And A Woman, a series of lengthy jams with Isaac Hayes which throws up some excellent vocal juxtaposes, like their pretty melding of By The Time I Get To Phoenix and I Say A Little Prayer. Not a vital album, but fun.

EVERYTHING BUT THE GIRL: Eden / Love Not Money / Baby The Stars Shine Bright / Idlewild

(Edsel/EDSK 7004 / EDSK 7005 / EDSK 7006 / EDSK 7007)



After releasing promising solo albums, Tracey Thorn and Ben Watt pooled

resources to become one of Britain's best-loved duos with a

succession of albums on Blanco Y Negro. The first four – originally released between 1984 and 1988 – are now being reissued as extensively expanded two-CD sets, each presented as a casebound book, with notes from the duo, full lyrics and a plethora of bonus tracks, including previously unissued demos and BBC sessions. First album Eden was an instant success, a collection of breezy and enjoyable songs. The more direct sound of Love Not Money and the string-driven, retro Baby The Stars Shine Bright helped EBTG to solidify their support, while Idlewild catapulted them into the big time, thanks to the top three success of their version of Danny Whitten's I Don't Want To Think About It.

ODYSSEY: Hang Together

(Big Break CDBBR 0153)



Criminally ignored in their US homeland – where their only Top 40

hit was Native New Yorker – Odyssey were more than one hit wonders in the UK, putting together a run of impressive and polished hits in the R&B/dance vein. Now remastered and expanded, Hang Together was the first of three consecutive albums by the group to crack the Top 40 here, and arguably the best. The sinewy title track, which slowly unfurls over six minutes, sets the pace for a cracking album, which also includes the incredibly infectious disco-styled Use It Up And Wear It Out. Single versions, extended 12-inch mixes and a booklet replete with extensive liner notes and pictures complete an excellent package.

VARIOUS: Da Doo Ron Ron - More From The Ellie Greenwich & Jeff Barry Songbook

(A&E CDCHD 1346)



In the early 1960s, New York's Brill Building was a

hive of songwriting activity, and one of the finest teams working in its confines were Ellie Greenwich and Jeff Barry. So prolific were the duo that in 1964 alone – halfway through their stormy four-year marriage – they racked up a total of 20 UK and US hits, and Do-Wah-Diddy only scratched the surface. Although their songs could and would be recorded by a wide variety of artists, Greenwich and Barry really gelled with girl groups, hence the inclusion of The Ronettes' Baby I Love You, The Dixie Cups' Chapel Of Love, The Crystals' title track and similarly successful confections given to The Chiffons, The Jelly Beans and The Butterflies. Spector co-wrote and produced many of the songs but Greenwich and Barry were a formidable team even without Spector. A copiously illustrated 24-page book, complete with essays on every song, help to make this a package worthy of the songs it celebrates.

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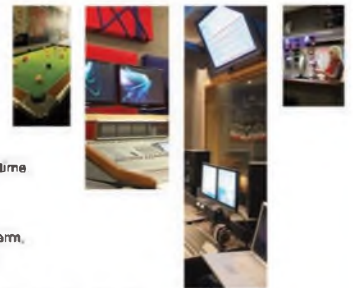
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Been snapped with the Bay City Rollers on your iPhone? Got photographic proof of your promotions chief slaying the karaoke machine? Swimming the Bristol Channel for charity and want the industry to rally round? Tell us all about it. And we'll tell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



▶▶▶ **ESCAPED CRUSADERS**

Brighton's Great Escape took place last week, and the great and the good of the industry headed on down to witness its three days of music. Those papped by the *Music Week* camera included the crews from UK Music (feat Adam Webb and Dot Levine) and PRS (feat Barney Hooper and new media relations manager Olivia Chapman) - plus Sire Records founder Seymour Stein; Beggars founder Martin Mills (and son); and Glastonbury Festival's Michael Eavis.



KEY SONGS
IN THE LIFE OF...

DAVE PEARCE



DJ & Presenter,
BBC Radio 2



First record you remember buying?

Hot Butter-Popcorn in 1972.

I remember playing it over and over again. As a DJ down the years I must have spent tens of thousands of pounds on records and this kicked it all off.

Last track you downloaded?

Sander Van Doorn's Nothing Inside. This track has a great vocal and just been picked up in the UK by Ministry Of Sound. I think this could be a big club track for me in Europe this year.

Which track would you like played at your funeral?

William Orbit's Adagio For Strings.

What's your karaoke speciality?

I run a mile from karaoke but I think My Way sung in a Sid Vicious/Sex Pistols-style would be my choice. If you are going to murder a record you have to do it with a little panache.

Which song was the first dance at your wedding?

It was Ronnie Laws' Every Generation, a fantastic jazz/soul record from 1980. It's got a wonderful warmth.

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

I've just interviewed Orbital for my new Radio 2 show and I've fallen in love with Stringy Acid from their new album Wonky. It sounds like an early Detroit record.

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

Such an impossible question but in terms of a lifesaver it has to be Marvin Gaye's What's Going On- The whole album really its just a very precious piece of music

ARCHIVE

MUSIC WEEK May 18, 1961

A specially-produced set of six LPs is set for launch to inaugurate the new Mercury 'Perfect Presence Sound Series. The LPs are produced by Mercury's recording directors Hal Mooney and David Carroll... **Interdisc** has adjusted the retail price of its Prestige International series, which underwent British distribution recently. Initially set to sell at 44s. 9d, they're now going to be pitched at 39s. 9d "due to economies"... The first releases under EMI's contract with United Artists are scheduled for next Friday.

Ferrante and Teicher's Exodus, could hit shelves early, however...

PRS has announced the formation of the South African Society of Composers Authors and Music Publishers, which will be responsible for the collection of performing rights royalties in South Africa... Finally, London and Provincial Factors have released what they claim is the smallest, **lightest tunable two-wave transistor radio** in the world. It weighs eight and a half ounces and can be tuned to both long and medium wave. Watch out 'The Future', we're gaining fast.



EPs TOP 5 18.05.61

| POS | ARTIST | ALBUM |
|-----|--------------------------|-------------------------|
| 1 | THE SHADOWS | The Shadows |
| 2 | CLIFF RICHARD | Cliff's Silver Discs |
| 3 | ADAM FAITH | Adam's Hit Parade |
| 4 | MANTOVANI | Exodus And Other Themes |
| 5 | NINA AND FREDERIK | Nina And Frederik Vol.1 |



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LPs TOP 5 18.05.61

| POS | ARTIST | SINGLE |
|-----|------------------------|-----------------------------|
| 1 | ELVIS PRESLEY | GI Blues |
| 2 | CLIFF RICHARD | Listen To Cliff |
| 3 | SOUND TRACK | South Pacific |
| 4 | GEORGE MITCHELL | Black & White Minstrel Show |
| 5 | DUANE EDDY | A Million Dollars... |



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NEW RELEASES RECOMMENDED 18.05.61



RICKY NELSON Hello Mary Lou
EDEN KANE Well I Ask You
BOBBY VEE More Than I Can Say

As always, critique is thin on the ground in *Record Retailer*, the Sixties mag preferring to simply shout names 'You Must Stock' at its readership. Ricky Nelson's Hello Mary Lou, Eden Kane's Well I Ask You and Bobby Vee's More Than I Can Say are all among the discs tipped for commercial success.



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▲ IVOR GOOD FEELING

The Ivor Novello awards take place this Thursday (May 17) – but many of its guests have already met up for some chatters and a chinwag at the recent press launch of the event. Pictured here are songwriter Justin Parker, broadcaster Paul Gambaccini and BASCA chairman Sarah Rodgers.



▲ TAKING MAYOR OF BUSINESS

When *Music Week* dropped in on the launch of Olympics/Hyde Park/culture event 8T London Live this week, we didn't expect to see this: London mayor Boris Johnson getting stuck into our latest issue. Okay, we might have asked him to pose. But look at his face: he's clearly engrossed by our High Street Hero.

◀ LOVELY RITA

Her RIP may have topped the UK's Official Singles Chart this week, but the Rita Ora promotional machine is every bit as active on the other side of the Pond. Jay-Z recently took her into Z100 to play her new record live on air, whilst A&R wise she has been working with his right hand man (and Roc Nation Co-President) Tyran 'Ty Ty' Smith. This shot was taken when she was at S.O.B.'s Live Venue / Nightclub in New York. [L-R] Tyran Smith (Co-President of Roc Nation), Madeline Nelson (Sony Music), Doug Morris (chairman of Sony Music), Rita Ora, Elena Ora (Turnfirst Artists), Sarah Stennett (Rita's manager, Turnfirst Artists). The gang was also joined by Columbia chairman Rob Stringer.

FABLED LABELS

JIVE RECORDS

Founded 1981



Founded Backstreet Boys (below), 'N Sync, Britney Spears, R. Kelly



Formed under Clive Calder's Zomba Group, Jive's earliest releases came from the British dance and pop music scene with artists such as Q-Feel, A Flock Of Seagulls and Tight Fit.

A year later, Calder met then college graduate Barry Weiss who, as part of a job interview with

Zomba, took the exec to hip hop clubs across New York City. The experience would inform Jive output throughout the Eighties, signing a long line of hip hop acts including Too \$hort, Schoolly D, R. Kelly and Aaliyah in the late Eighties and early Nineties.

By the late Nineties Jive had shifted focus to the world of pop, signing Backstreet Boys, 'N Sync and Britney Spears, all of whom would go on to become the three biggest acts in the label's history.

Jive moved under RCA Music Group before it was shuttered along with Arista and J Records in October last year. All artists were moved under the RCA banner.

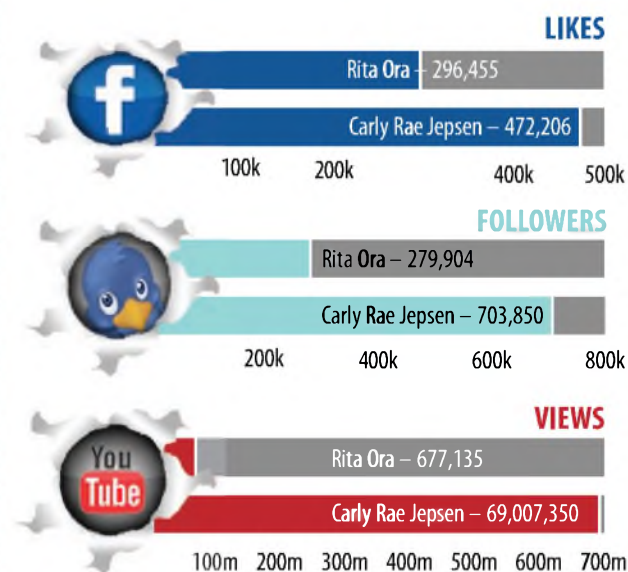
Did You Know?



Jive's first ever signing was producer and songwriter Mutt Lange (left) who went on to produce albums for the likes of AC/DC, Nicek1back and Def Leppard among many more famous rock acts.

SOCIAL STANDING

Official fan pages go head-to-head



RITA ORA VS CARLY RAE JEPSEN

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"I like to wait and see how things work out/If you apply some pressure"



MusicWeek in association with ALL NIGHT LONG PROMOTIONS

BREAKOUT

THE CREAM OF HOT NEW TALENT

LIVE MUSIC FROM INDUSTRY ENDORSED NEW AND BREAKING ARTISTS

$\frac{\text{TALENT} + \text{LUCK}}{\text{TIMING}} = \text{SUCCESS}$

WEDS 13TH JUNE FROM 7.30PM - 1.30AM

TIMETABLE:

- 10.30PM ME
- 9.45PM AIDEN GRIMSHAW
- 9PM LAST DINOSAURS
- 8.15PM POPPY & THE JEZABELS

← MAIN STAGE

ACOUSTIC STABLE →

TBA CURATED BY



ALL NIGHT LONG DJ'S TIL 1.30AM

£6 ENTRY (£5 WITH FLYER AFTER 10.30PM)

FOR FREE INDUSTRY GUESTLIST (BY 8.30PM) GO TO WWW.MUSICWEEK.COM/BREAKOUT & REGISTER



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