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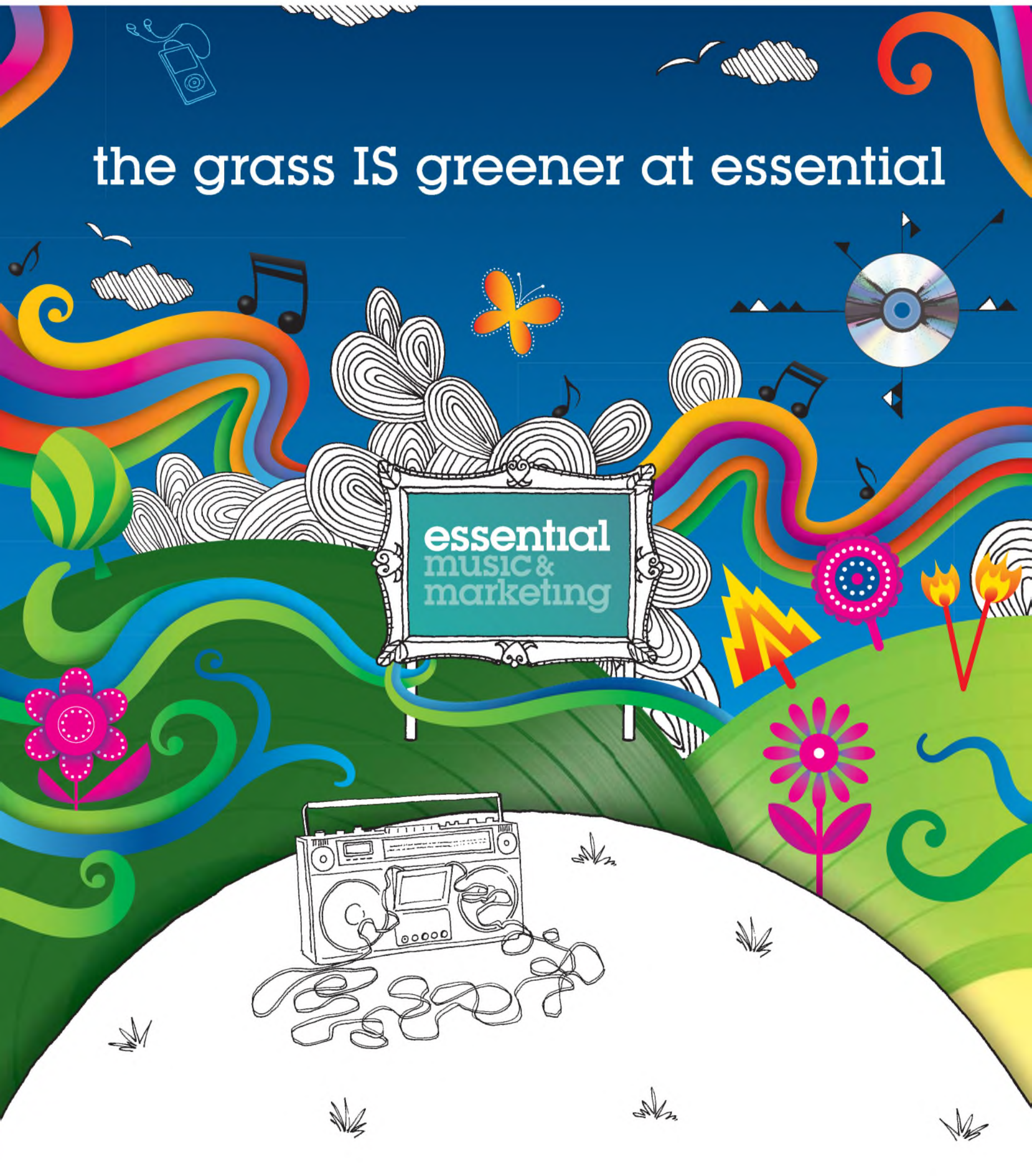
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NEWS

04 XL's vinyl passion

The independent label discusses the reason why it dominates the annual vinyl sales charts



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An in-depth guide to what delegates can expect at Midem 2013 this coming weekend



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We celebrate the 20th anniversary of indie music house Notting Hill

Universal reveals Virgin UK plan

HEADCOUNT TO DOUBLE ● LABEL TO MOVE HQ IN APRIL ● BURGESS AND AIKINS SIGNED UP

LABELS

BY TIM INGHAM

Universal UK boss David Joseph believes that Virgin Records has the potential to become the major's No.1 label within just three years.

Joseph has told *Music Week* that Virgin UK, which was acquired as part of Universal's £1.2bn buyout of EMI Music last year, will move offices as the first quarter of 2013 draws to a close.

Joseph and the recently-announced new president of Virgin Records UK, Ted Cockle, are currently evaluating new London premises for the label.

"The first thing we're going to do is that by the end of March we'll turn Virgin into a full-service label, self-standing within Universal," said Joseph.

"At the moment Virgin shares services within EMI and within Parlophone. The company will effectively double in terms of the number of people that are there."

The Universal UK chairman and CEO clarified that all of the

current Virgin A&R team - including Nick Burgess and Glyn Aikins - will be re-homed at the label under Universal

Under EMI's ownership, staff worked across both Virgin and Parlophone. However, at Universal, they will be given specific roles working for just one label.

"The majority of Virgin at Universal is going to be made up of ex-Virgin/EMI people, plus a couple of others we've identified," added Joseph.

"I'm absolutely, incredibly heartened by the existing A&R team there and they are all signed up. Ted Cockle will be a management and leadership figure, and the A&R will be completely stable. We'll be adding promotions, sales, marketing, radio, TV, and digital functions."

Joseph would not be drawn on what lies ahead for respected EMI A&R chief Miles Leonard, but did confirm his expectations for the new Virgin label.

"What's been great about



Virgin at EMI is that whilst there's been change and rumour about its management, throughout the team has managed to become an exceptionally cohesive unit," he said. "They've signed pretty much everything they wanted to and what they've

done on Emeli [Sande] (pictured) is obviously amazing.

"They've managed to close competitive deals and find great talent off the radar, and in terms of what we have on the roster for 2013, I'm very happy.

"In terms of what it will

become, both mine and Ted's vision is that Virgin has to compete within that three-four year period - eventually heading towards the No.1 label within Universal. You have to have that internal drive. I'm looking at a plan that doubles the size of Virgin within a two-year period, both in terms of company size and hits, quite frankly."

Reacting to Ted Cockle's appointment as label president, Joseph said that after Universal acquired Virgin he'd spent two months "evaluating the company DNA" before making his decision.

Cockle's former co-president at Island, Darcus Beese, will now step up to become sole president of that label. Joseph said that Beese - whom he attributed with "exceptional natural creative leadership skills" - was likely to announce senior team changes at Island in the coming weeks.

■ **Turn to pages 12-13 to read an exclusive interview with UMG CEO Max Hole on his plans for the legendary Virgin label worldwide**

Sande triumphs without 2012 radio love

2012's top-selling album, Emeli Sande's *Our Version Of Events*, shifted nearly 1.4 million copies by the end of December, according to Official Charts Company data.

However, a number of leading radio stations only granted her moderate support during the year, especially compared with how much they had backed Adele in 2011.

Sande did have the year's fifth top radio hit overall with *Next To Me*, but that compared to Adele having three of radio's Top 10 hits the year before, including *Rolling In The Deep* - 2011's airplay No 1.

The XL artist also commanded backing across all the main music stations, while Sande's radio profile last year was far less comprehensive.

Radio 2, in particular, was very enthusiastic with *Next To Me* and *My Kind Of Love* its second and fourth most-played songs of the year, while three Sande hits were in Heart's year-end Top 100.

However, *Next To Me* was her solitary entry in Radio 1 and Capital's 2012 Top 100's, ranking at 36 and 65 respectively.

Sande's radio profile,

however, was far greater than some other UK breakthrough artists last year. Polydor's Lana Del Rey had the year's fourth biggest artist album *Born To Die*, but was totally missing from Capital, Heart and Radio 2's 2012 Top 100s and the year's overall airplay chart.

There were also no places in the countdown for Island's Ben Howard, Mercury's Maverick

Sabre and Jake Bugg and Polydor's Michael Kiwanuka, despite their debut albums each selling more than 100,000 copies domestically.

New acts who were heavily backed by radio last year included Syc0's *Labrinth*, Warner Bros' *Stooshe* and Columbia/Roc Nation's *Rita Ora*.

■ **Turn to pages 14-16 for Music Week's full analysis of 2012's airplay figures**

NEWS

EDITORIAL

Is a retail revolution now upon us?



AFTER ALL THE DOOM AND GLOOM surrounding HMV's slide into administration last week, I thought it was going to be pretty difficult to bring some light and optimism to this column. But here I am, about to sunshine up your life. No, really.

As we pointed out in our last issue, the Nipper-led retailer was/is responsible for around 30% of all physical music revenues generated every year - not exactly a great starting point to any opinion piece attempting to quash trade-wide pessimism about the accelerated decline in industry sales figures.

But what's this? Restructure gurus Hilco have now grabbed HMV by the scruff of the neck. According to sources, the group - which is widely regarded as having shorn down and ultimately saved HMV in Canada - has bought up the retailer's £176m debt (ouch!) with a view to turning it into a skinnier business that actually turns a profit.

"Is it me, or is digital and physical retail starting to look a metric tonne more competitive than it was just hours before 'poor old' HMV went bust?"

Of course, this isn't going to be good news for everyone. HMV has 4,000 staff who were last week looking down the barrel of a gun, and who are now waiting patiently for their turn at Hilco's unfortunate company-wide game of Russian Roulette.

But the fact is, HMV may yet have a presence on our High Street. And what's more, it looks like it's going to hit back at Amazon and iTunes on prices. Apparently, labels are offering HMV committed terms that will allow it to sell CDs for the sort of SRP you'd expect to see on a cut-throat mail-order site. It appears that labels would rather keep HMV on the High Street than allow two partners to chow down on a ludicrous percentage of both physical and digital music market share. Go figure. As Sony Music Nick Gatfield said in *Music Week's* last issue: "There's no doubt we would be worse off without HMV... a significant part of our business would disappear."

Hilco's plans will doubtlessly see a no-less significant chunk of HMV's 240 retail outlets gone for good. But it is at least likely to keep HMV - which posted more than £900m turnover in its last FY statement - healthy and on the High Street. That's good news for everyone except perhaps Amazon; especially if the bricks and mortar retailer can really start doing battle on price.

As for Amazon, they might be too busy launching a very serious assault on Apple to notice: using, ironically enough, the lure of the humble old CD. The company's AutoRip service - which offers consumers an instant digital copy of any CD purchase in Amazon's own Cloud Player - has officially launched in the US. And it's not just freshly-snapped-up discs: anyone who has purchased AutoRip-eligible CDs from the firm since it first opened its Music Store in 1998 will find MP3 versions of those albums in their Cloud Player libraries too - and all for free.

Is this the greatest marketing attack on switching iTunes customers to a new platform we've ever seen? Will Cloud Player now become the digital-phobe's service of choice, right under Apple's nose? Is it me, or is retail looking a metric tonne more competitive than it was hours before HMV went under?

See, told you I'd cheer you up.

Tim Ingham, Editor

INFOLINKS SAYS IT 'CANNOT BE HELD LEGALLY LIABLE'

Ad network: wait on legality of pirate sites

PIRACY

BY TIM INGHAM

The industry must wait for the legal repercussions of advertising on pirate music sites to become clear before it starts expecting companies to stop indulging in the practice.

That's according to InfoLinks, this month named as one of the ten ad networks which most frequently place commercials on copyright-infringing sites.

Research from the Annenberg Innovation Lab at the University of South California produced a list of ad networks that "supporting the major pirate movie and music sites around the world".

The infringing websites themselves were compiled using the domains with the most DMCA Takedown requests on the Google Transparency Report.

InfoLinks was named as the tenth worst offender around the globe - but was the only company on the list contacted by *Music Week* which was willing to contribute further comment.

The firm is a US company that says its partners include 100,000 sites in 128 countries.

A spokesperson told *Music Week*: "We do agree that this issue is important to debate about and raises a lot of questions. It seems the legal and justice systems are yet to determine the qualifications and



liability of the different parties involved in the industry.

"InfoLinks takes fraud and TOS violation cases very seriously, and we're making every effort to keep our advertising network at the highest quality environment as possible.

"Since InfoLinks is a third party ads provider it cannot be held legally liable for copyrights violation issues, nor does it have the platform or tools to determine such violations. As frustrating as it may seem, copyrights issues are out of our jurisdiction, and we have no legal right to determine the rightful owner of a website's content.

"Please note however, that the Digital Millennium Copyright Act enables you to file a copyrights violation complaint by contacting the website owner or the US Copyright Office if required."

Jonathan Taplin, director of the Annenberg Innovation Lab which conducted the research, said:

"Large pirate sites distribute illegal content and continue to steal trademarked, copyrighted content and siphon millions of dollars away from the creative community, making it much harder for artists to make a living.

"We do not believe that government regulation alone is the answer to the piracy problem, but rather that the self-regulation of major sectors like the online advertising industry could make it harder for the Kim Dotcoms of the world to unfairly exploit artists."

Clothing brand Levi's recently said it would ensure none of its ads would appear on pirate sites after being informed that its agency was placing commercials on torrent domains.

WORLD'S TOP 10 AD NETWORKS ON PIRATE SITES

1. Openx: a US company backed by Accel Partners, Index Ventures and SAP Ventures that claims to serve more than 1 trillion ad impressions per year.
2. Google, including Double Click
3. Exoclick, a Barcelona-based firm that claims to serve around 2 billion ad impressions per day
4. Sumotorrent
5. Propeller Ads Media, a UK-based ad network that promises 'targeted reach and quality inventory'
6. Yahoo!, including Right Media
7. Quantcast, a US firm backed by Founders Fund, Cisco Systems, Polaris Venture Partners, Revolution Ventures and Allen & Company
8. Mediashakers, a Geneva-based ad network
9. Yesads, a Clicksor-owned ad network that claims to serve 900 million ad impressions each month
10. InfoLinks, a US company that says its clients include 100,000 sites in 128 countries

Source: Annenberg Innovation Lab

BRITISH LABEL OUTLINES WHY FIRST EVER GLOBAL DEAL WITH SOLO ARTIST IS 'REALLY FAIR'

Cooking Vinyl aiming for US success with global Billy Bragg campaign

LABELS

■ BY TIM INGHAM

Cooking Vinyl is gunning for six-figure global sales of Billy Bragg's upcoming album, as it reveals why it considers its service agreement with the artist as "really fair".

The release of *Tooth & Nail* on March 18 will represent the sixth time that Bragg has signed a contract with Cooking Vinyl - but this is the first covering the world.

Bragg has signed an international services deal with the company, which will see Cooking handling distribution and other responsibilities, whilst Bragg holds onto the copyright. It is not dissimilar in that respect to a deal Cooking signed with Amanda Palmer last year, for *Theatre Is Evil* - the album which was spawned after she raised over \$1m on crowdsourcing site Kickstarter.

When *Music Week* asked Cooking Vinyl founder Martin

Goldschmidt if the label could still make money on these types of deal, he said: "Definitely.

Basically the way a services deal works is we take a much smaller margin, but it's not as simple as that: we take a percentage of income, say 25%, then the costs [i.e. marketing, promotion etc.] come out. Then all the change left after that goes to the artist.

"When the record comes out there is loads of cost. Three years later when all the costs are paid, we're not doing a lot of work and we're not making a lot of money. The artist then gets 75% of the money - so for every £1 on iTunes they get 75p. They're on a really good deal. When we're working hard, we're doing well; when we're in a caretaker role, the artist is earning all the money. That's really fair."

Music Week understands that Cooking was in a race to sign Bragg for the US against respected Warner-owned imprint Nonesuch, which was involved in the artist's 1998 collaboration



L-R Martin Goldschmidt, Founder Cooking Vinyl, Juliet Wills, manager, Billy and Rob Collins, Director Cooking Vinyl

with Wilco, *Mermaid Avenue*.

Goldschmidt said that his label had made a "very strong financial commitment to marketing and promotion of Billy's album in the US". Following US sales of more than 100,000 units of Marilyn Manson's Cooking-issued album *Born Villain* last year, the company is hopeful of another six-figure release with Bragg's new LP.

When asked if the services deals that Cooking offers artists were now attracting more established artists to the label, Goldschmidt replied: "They definitely are, yes. It varies - some artists want traditional record deals. The key thing is your track record at delivering results.

"That's the be-all-and-end-all. It's great to get a great deal,

but if you mess up someone's career, where are you? You can get a cheap car but if doesn't work you're screwed."

Billy Bragg's *Tooth & Nail* draws on personal rather than political themes and was recorded in January 2012, produced by Grammy-award winner Joe Henry (Solomon Burke, Aimee Mann, Elvis Costello, Loudon Wainwright III, Hugh Laurie).

Bragg first partnered with Cooking Vinyl in 1993 on a reissue of his *Back To Basics* LP. Said the artist of his new deal: "When I first signed to Cooking Vinyl, it was all fields around here. I'm really pleased to still be part of their ongoing success story, especially now they have built up momentum in America and the rest of the world.

"As someone who believes that artists should own their rights, I am proud to work with a label that leads in service-only deals which help us all to make a living in the new digital record industry."

Alt-J, The xx, Enter Shikari and Netsky do battle for IMPALA award

European independent music trade body IMPALA has revealed the shortlist for its prestigious annual album prize.

The IMPALA European Independent Album of the Year Award is back for its third edition, with voting now taking place on an 18-album shortlist to decide this year's winner.

This European Mercury-style award celebrates the musical talent and diversity of independent European releases. The trade body says that the competition "promotes exceptional artists and the independent sector alike".

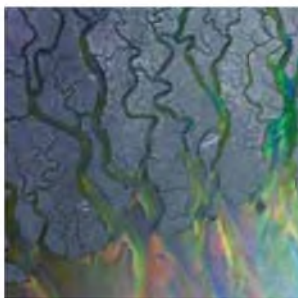
The winner will be selected by a jury of IMPALA Board

members, who have four weeks to vote. Adele won the 2012 award with her album *21*.

Helen Smith, executive chair, IMPALA commented: "The shortlist demonstrates the diversity of independent music throughout Europe. The judges, using entirely open criteria, will choose quite simply the album they believe is the most exceptional of the year."

The 'European Independent Album of the Year' award was launched in 2011, together with the annual 'Outstanding Contribution to European Music' award, to mark the 10th anniversary of IMPALA.

IMPALA has once again



teamed up with Spotify to compile a nominees playlist, available on its website.

This year's nominated albums are (listed in alphabetical order by artist / name of the album / record label):

Afterhours - Padania (Germi)
Alt-J - *An Awesome Wave* (Infectious)
Compact Disco - *Sound Of Our Hearts* (CLS)
Cro - *Raop* (Chimperator)
Django Django - *Django Django* (Because Music)
El Perro Del Mar - *Pale Fire* (Ingrid)
Enter Shikari - *A Flash Flood of Colour* (Ambush Reality)

First Aid Kit - *The Lion's Roar* (Wichita)

Frenkie - *Troyanac* (Menart)

John Talabot - *fIN* (Permanent Vacation)

Jukka Poika - *Yhdestä puusta* (Suomen Musiikki)

Kaizers Orchestra - *Violeta Violeta Vol. III* (Petroleum Records)

The Kytteman Orchestra - *The Kytteman Orchestra* (Kyttopia)

Libar - *Libar* (Menart)

Netsky - *2* (Hospital Records)

Norberto Lobo - *Mel Azul* (Mbari)

Shaka Ponk - *The Geeks and The Jerkin' Socks* (Tôt ou Tard / Wagram)

The xx - *Coexist* (XL)

NEWS

NEWS IN BRIEF

- **HMV:** Restructure specialist Hilco has taken effective control of HMV after buying the retailer's debt from lenders. The firm is now accepting gift vouchers from consumers.
- **NME:** The nominations for the NME Awards 2013 have been revealed, with The Rolling Stones, Tame Impala, Haim and M.I.A. leading the way with four nominations apiece.
- **LIVE NATION:** The giant promoter has secured exclusive rights to host major music concerts during 2013 in London's Queen Elizabeth Olympic Park and Stadium.
- **SUPER AUDIO:** Super Audio Mastering is celebrating its 10 years of working high resolution audio technology - including all aspects of audio mastering from CD to Blu-ray, DVD and SACD
www.superaudiomastering.com
- **TOM ODELL:** The BRIT Critics' Choice winner will release his debut LP Long Way Down on April 15, through ITNO / Columbia Records. His first single Hold Me will be released on April 1.
- **SONY:** Sony Corporation of America, which encompasses Sony Music Entertainment, Sony/ATV Music Publishing and more - is to sell its New York headquarters for \$1.1 billion.
- **VIRGIN:** Acclaimed producer, songwriter and veteran industry executive Ron Fair is being tipped to take a top role at Virgin Records in the US. Ted Cockle was named UK president this month.
- **MODO:** MODO design and production is looking to work with labels, managers and individual artists to create bespoke packaging at a cost-effective rate.
www.modo.co.uk
- **MATRIX:** A new name in national radio plugging has had two of its 2012 clients go on to sign major label deals in the last month: band Saints Of Valory and singer songwriter Nick Howard. Borth were heavily featured on BBC radio
www.matrixpromo.net

For all of the latest Music Industry news, bookmark **MusicWeek.com**

SPECIAL RELEASES PLANNED BY INDIE THAT RULED CATEGORY LAST YEAR

Vinyl junkie XL commits to format

PRODUCT

BY TIM INGHAM

Indie label XL/Beggars is set to push significant resource into vinyl releases in 2013 - after it claimed of three of the top four bestselling vinyl releases in the UK last year.

Vinyl sales grew for the fifth successive year in 2012. According to BPI stats, a total of 389,000 LPs were sold during the year - an increase of 15.3% over 2011's sales of 337,000.

The biggest-selling release on the format was The xx's second album Coexist. Released via XL, the vinyl version of the album sold more than 3,500 copies in 2012, according to Official Charts Company data.

EMI's David Bowie/Rise & Fall Of Ziggy Stardust reissue was second with 3,445 units sold, followed by two XL releases: Jack White's

Blunderbuss and Adele's 21.

"We are very proud of where our releases are in the 2012 vinyl chart," XL MD Ben Beardsworth told *Music Week*.

"We try and put a lot of thought into every aspect of a record's release, but vinyl definitely gets a lot of focus here - not least because it's often dear to the artist. It's also a format with which there's scope to create a really special quality product - it's not for the mass-market, so you've got a bit of freedom to do interesting things with the artwork and the packaging."

XL's first big vinyl special edition of 2013 will be the debut album from 'supergroup' Atoms For Peace - the band formed by Radiohead's Thom Yorke, Red Hot Chili Peppers' Flea and producer Nigel Godrich. Their debut album Amok (pictured above) is due for release on February 25.



"It's a particularly beautiful release because it's got a 12-panel foldout featuring really special Stanley Donwood [artwork]," said Beardsworth.

"We've really gone to town on it - it's double-heavyweight vinyl, and the sleeve is embossed and printed in silver foil."

He added: "As a label the nicest and most lavish products we create are always the vinyl. It would be a terrible shame for the industry to lose contact with creating a nice physical item like that."

The biggest-selling vinyl of 2011 was also a Thom Yorke/XL collaboration - Radiohead's The King Of Limbs, which sold more than 21,000 copies in the year.

"Vinyl can also play an important part of building an artist's career," commented Beardsworth. "You can use it in a promotional way, to that first wave of opinion formers who are a bit more specialist."

"It's a format that people take seriously and an exciting way to start word of mouth."

SMOOTH AS SILK

Proving its commitment to vinyl, XL last year invested in a silkscreen printing press at its London HQ.

The label now uses the device (pictured) to create bespoke sleeves in minimum runs for ultra-limited edition releases.

Ben Beardsworth said: "It allows us to do things like bespoke runs of 100 Bobby Womack or Jai Paul 12"s, with a nicely handmade sleeve. We've been selling



what we create with it through our vinyl-only website in the US and direct to independent stores in the UK. That's gone very well."

VINYL: XL'S SALES SHARE

Year	Share of UK vinyl market	Share of whole UK LP market
2004	2.57%	2.57% of 357k sales
2005	1.6%	1.6% of 258k
2006	3.5%	3.5% of 217k
2007	4%	4% of 196k
2008	8.4%	8.4% of 197k
2009	8.1%	8.1% of 213k
2010	7.3%	7.3% of 229k
2011	9.1%	9.1% of 333k
2012	9.4%	9.4% of 386k

OFFICIAL VINYL ALBUM CHART 2012

POS	ARTIST/TITLE / LABEL /
1	THE XX Coexist XL Recordings
2	DAVID BOWIE The Rise And Fall Of Ziggy Stardust Parlophone/Virgin
3	JACK WHITE Blunderbuss XL Recordings
4	ADELE 21 XL Recordings
5	TAME IMPALA Lonerism Modular
6	BOB DYLAN Tempest Columbia
7	BEACH HOUSE Bloom Bella Union
8	ALT-J An Awesome Wave Infectious Music
9	DRIVE-BY TRUCKERS Go-Go Boots Play It Again Sam
10	PINK FLOYD The Wall Parlophone/Virgin

BEST-SELLING VINYL ALBUMS 2000-'12

POS	ARTIST/TITLE / LABEL /
1	TRAVIS The Invisible Band Independiente
2	RADIOHEAD The King of Limbs XL Recordings
3	DR DRE 2001 Polydor
4	BON IVER For Emma Forever Ago 4AD
5	THE BEATLES 1 Parlophone
6	JA RULE The Last Temptation Mercury
7	ARCTIC MONKEYS Whatever People Say I Am... Domino Recordings
8	WHITE STRIPES Elephant XL Recordings
9	DAFT PUNK Discovery Virgin
10	THE STROKES Is This It Rough Trade



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NEWS

STROKES FRONTMAN'S LABEL NOW ON BOARD, ALONG WITH KEMADO, NETTWERK AND MORE

Essential signs spate of distie deals

LABELS

■ BY TOM PAKINKIS

Essential Music & Marketing has agreed a new distribution deal with the label founded by Strokes frontman Julian Casablancas - one of seven new partnerships signed before Midem.

Essential's new signings include Cult Records, founded by Casablancas (pictured) in 2009, as well as Kanine Records and the Kemado Label Group (Kemado Records, Mexican Summer, Software). Essential will distribute them all in the UK and Europe.

Essential has also cemented its business relationship with Nettwerk Records, which they will distribute in the UK and Eire.

Tom Clapp, co-founder of Kemado Records said: "The Kemado Label Group is pleased to partner with one of the fastest-growing independent distributor label service groups. With Essential, we are working with a partner who can bring all



our labels, catalogues and new releases together, and make them available throughout Europe."

They are joined by Fat Cat Records, Lex Records and Loose Music, all of whom will be serviced by Essential for European distribution.

Tom Brown, founder of Lex Records said: "I am delighted to have partnered with Essential - for an independent like Lex their

expertise and approach will be a huge boost in the year ahead."

The deals will see Essential work on a range of new releases, including Har Mar Superstar, The Virgins (Cult); Bleeding Rainbow, Beach Day, Valleys (Kanine); Mood Rings, No Joy, Part Time, Vietnam (Mexican Summer); Autre Ne Veut, CoLa, Slava (Software); Hauschka, Mazes, Dead Gaze, Mice Parade, The

Growlers (FatCat); The Handsome Family, The Rockingbirds, The Felice Brothers (Loose); Neon Neon (Lex); and Passenger (Nettwerk).

With Essential celebrating its tenth anniversary this year and enjoying record success in 2012 (including 14 UK Top 40 albums) the new additions join a growing roster of labels which utilise the company's range of bespoke

services - from manufacturing and digital expertise, through to creative management, marketing, promotion and sales.

In addition to this list, Essential is now offering regular workshop events from its London HQ. The firm says that these meetings give label clients direct access to decision makers and experts, including key digital services and broader networking opportunities. After kicking off in November 2012, with a presentation from Spotify, these events will continue on a regular basis into 2013.

Mike Chadwick, managing director of Essential said: "Over the past ten years Essential's expertise in marketing and distribution has forged a compelling proposition for record labels all over the world - putting our clients' interests first, adding value and helping their artists access and break new territories. Today's announcement represents a significant volume of new business and, on our part, a major statement of intent for 2013."

Fintage House teams with technology specialist IIP for new rights platform

Neighbouring rights, royalty collection and publishing group Fintage House has signed a deal with music business tech specialist IIP to create a new online platform for rights-holders.

The platform, which is set to be discussed at Midem this week, will cover global distribution of master recordings, promotion and revenue collection in what the companies call real-time 'digital music business management'.

The deal will combine Fintage's skillset and the technology based on IIP's existing all-in-one content and catalogue management/delivery system FUGA.

The tech company claims that FUGA is the only 100% web-based platform that allows

artist management companies, record labels and distributors to operate under their own brand in the marketplace.

FUGA's current range of clients within the music industry includes over 300 online stores and services worldwide.

Both Fintage House and IIP will be hosting two invitation-only events at Midem this year for existing and future clients where they plan to discuss the nature of their new strategic partnership in full.

The events will feature performances from artists such as Kraak & Smaak (DJ Set), Hipnotik Orchestra featuring Andy Smart, US female artist Truth Hurts and UK male artist KOF.

Both companies herald from

the Netherlands. IIP, a tech development business with an HQ in Amsterdam plus offices in Paris and New York, counts its main objective as 'building solutions and infrastructure for the music industry'.

Fintage Co-CEO Niels Teves (pictured far right) told *Music Week*: "As a company we are traditionally and rightfully focused on all things global; so much so that you sometimes forget to see what great things are happening right on your own doorstep."

"FUGA is helping the music industry to align itself with the fast-changing environment we are operating in. We are looking forward to working with IIP on this exciting new step and setting industry standards together."



Said Martijn Tjho, CEO of IIP (pictured above, left): "My life and business mantra is to 'value the difference'."

"Fintage House is different from IIP as a company in terms of products, services and culture. Aligning the two creates a very advanced, reliable and sustainable business for our



clients and business partners. It's a win-win for everybody that is involved in our domain."

Last year, Fintage House entered into a strategic business development with Damian Pulle's Rights Agency Limited (www.rightsagencyltd.com) to strengthen its global neighbouring rights collection operation.

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MusicWeek The Playlist

10 tracks you need to hear...

DATA DIGEST

BREAKOUT



KIMBERLY ANNE

After recently releasing her Bury It There EP, Anne has received praise from BBC Radio 1's George Ergatoudis, the Guardian and Amazing Radio.

Though she's known for recording/broad-casting live demos and events from her bedroom in South East London, she'll be at January's Breakout event at Barfly in Camden on the 31st.

Get on the guest list at musicweek.com/breakout



DRENCE

Bloodsports (Infectious)

(single, March 4)

Contact: Mike Ajayi, Infectious
mike@infectiousmusicuk.com

FLUME

Left Alone (Transgressive)

(single, February 18)

Contact: Sinead Mills, Anorak
sinead@anoraklondon.com

GIN WIGMORE

Black Sheep (Polydor)

(single, February 4)

Contact: Stephanie Duncan-Bosu, Polydor
stephanie.duncan-bToday's iTunes chartosu@umusic.com

JACKIE ONASSIS

Holiday (Unsigned)

(EP, TBC)

Contact: Myles Cooper, Phat Planet
myles@phatpla.net

BABY STRANGE

Mess (Unsigned)

(demo)

Contact: killbabystrange@live.co.uk

HOT NATURED

Assimilation (FFRR)

(free download, available now)

Contact: Jon Wilkinson, Technique
jon@technique-pr.com

GABRIELLE APLIN

Please Don't Say You Love Me

(Parlophone)

(single, February 11)

Contact: Debra Geddes, EMI
debra.geddes@emimusic.com

FRANK TURNER

Four Simple Words (Xtra Mile/Polydor)

(free download, available now)

Contact: Dani Cotter, Press Counsel
dani@presscounselpr.com

CLEAN BANDIT

A&E EP (Island)

(EP, available now)

Contact: Iain Watt, Machine
iain@machinemanagement.com

SIR SLY

Ghost / Gold (National Anthem)

(single, March 4)

Contact: Jon Lawrence, Alt Stoked
jon@stokedpress.com

SALES STATISTICS



CHART WEEK 03 Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	3,428,791	1,469,704	275,046	1,744,750
PREVIOUS WEEK	3,523,765	1,384,617	291,502	1,676,119
% CHANGE	-2.7%	+6.1%	-5.6%	+4.1%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	11,090,088	4,575,778	956,654	5,532,432
PREVIOUS YEAR	10,347,642	4,509,112	789,755	5,298,867
% CHANGE	+7.2%	+1.5%	+21.1%	+4.4%

APPOINTMENT TO VIEW



HOWARD GOODALL'S STORY OF MUSIC

Saturday, January 26 - BBC2, 9.30pm - 10.30pm

New series: the composer examines the history and development of music. He considers archaeological evidence showing that music was as important in the late Stone Age as it is now.

THE JONATHAN ROSS SHOW

Saturday, January 26 - ITV1, 9.45pm - 10.45pm

The host is joined by musician and presenter Jools Holland. Grammy-winning singer-songwriter Alicia Keys is also in the studio for a chat and an exclusive performance.

THE SOUTH BANK SHOW

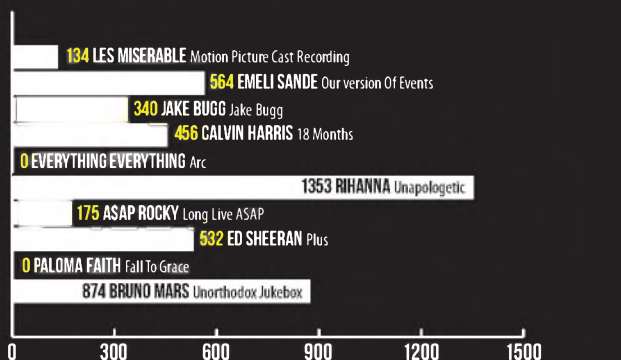
Tuesday, January 29 - Sky Arts 1, 8pm - 9pm

Melvyn Bragg investigates grime music, exploring its development on east London's Bow Cross estate and discovering how MCs including Dizzee Rascal and Tinchy Stryder secured mainstream success.

PIRATES' BAY



NUMBER OF ILLEGAL FILES FOUND BY MUSO.COM OF TOP 10 ALBUMS ON JANUARY 21 2013



The latest most popular Shazam new release chart:

- 1 AVICII I Could Be The One
- 2 ELLIE GOULDING Explosions
- 3 MACKLEMORE Thrift Shop
- 4 ASAP ROCKY Wild For The Night
- 5 LAWSON Learn To Love Again

GIG OF THE WEEK



Who: The Blackout
Where: Electric Ballroom, Camden
When: January 25
Why: The Welsh rockers tour their fourth studio album Start The Party. They will be joined by support from Proxies and Sonic Boom Six.

CRITICAL MASS



metacritic
Keeping score of entertainment.

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

www.metacritic.com



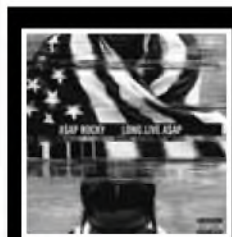
82

YO LA TENGO
Fade



77

EVERYTHING EVERYTHING
Arc



72

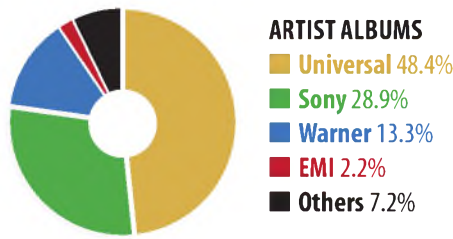
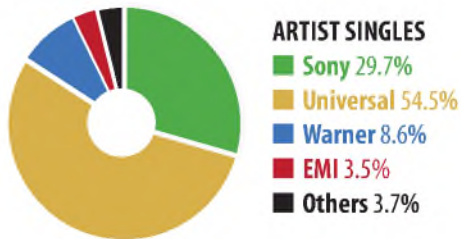
ASAP ROCKY
Long.Live.A\$AP

For daily news visit musicweek.com

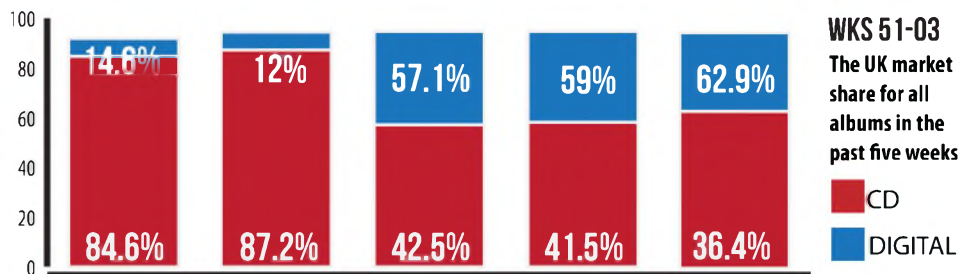
MARKET SHARES BY CORPORATE GROUP



CHART WEEK 03



DIGITAL vs PHYSICAL



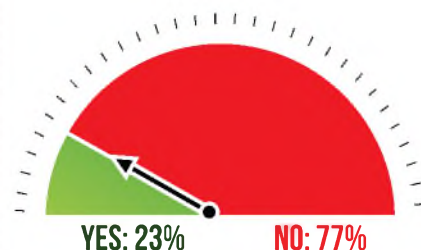
TOP 5 STORIES ON MUSICWEEK.COM

Musicweek.com's most-read stories for period ending January 21

- 01** HMV now accepting gift vouchers
Monday, January 21
- 02** Skindred sign global recording deal with DoubleCross
Tuesday, January 15
- 03** Could HMV's buyer have come forward already?
Tuesday, January 15
- 04** HMV: 50 parties interested, including GAME
Friday, January 18
- 05** Sweden: Record sales rise again in 2012
Friday, January 18

MUSIC WEEK POLL

This week we asked... Will HMV's demise spell the end for the CD? Vote at www.musicweek.com



INK SPOTS

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

On the front of this month's *Classic Rock* magazine, Matt Bellamy graces the cover as Muse are "as epic as Zeppelin, as out-there as Floyd" and "as OTT as Queen".



Inside, a 26-page rundown of a preview into the coming year looks forward to Slash starting work on new music with *Myles and The Conspirators*, a new album from *Deep Purple* in April and *Dave Grohl* making his documentary directional debut in *Sound City - Reel To Reel*.

Elsewhere, *Kid Rock* says Maroon 5 have just "gone with the common denominator". "It's disappointing man, who took the fucking wrong turn at Albuquerque," he explains speaking on the bands journey into pop of recent years. Meanwhile *Dropkick Murphys* reckon Bruce Springsteen is the "epitome of what's good about rock'n'roll".

In the reviews pages, *Coheed and Cambria's* *The Afterman: Descension* is "a landmark release for 2013" says Malcolm Dome, who scores the record a pretty impressive eight out of ten. Emma Johnston awards the last part of *Green Day's* album trilogy *Tre!* a fairly mediocre seven, a "momentarily diverting, if inessential, pop-rock album."



THE MAGIC NUMBERS

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

1st

Act announced for this year's Glastonbury Festival is Malian singer Rokia Traoré. The booking is an intended act of solidarity with musicians in Mali, where Islamists in the north have banned music

5th

Frank Turner solo album will be released on April 22 titled *Tape Deck Heart*. The record will be followed by a live date at London's Forum on the 25th

£24m

Worth of tickets (364,864) sold for The Rolling Stones 50 And Counting five-date tour

£95

To attend a 17-week X Factor Preparation course at Bishop Auckland College. The course runs until 2013 auditions start

58%

Increase in royalty payments Y-O-Y in 2012 for US digital collection organisation SoundExchange. The platform paid \$462m to performers and record companies last year

19

October will see musical duo Tenacious D launch new "comedy-rock" event Festival Supreme

LIFE IS TWEET WE FOLLOW THE INDUSTRY'S FINEST

@T_S_R See where HMV went wrong is they paid their taxes. Schoolboy error. (Tom Sutton-Roberts, *indigo02*) *Monday, January 14*

@rossprimary The trumpet part on The Cure's "Close To Me" is bloody great (Ross Morrison, *Primary Talent*) *Monday, January 14*

@jamesjammcmahon Run your record shop like a record shop, and people will want to buy records from it. Run it like a Soviet bloc pop up shop and they won't (James McMahon, *Kerrang!*) *Monday, January 14*

@toddy89 Twitter is always so formal when it emails me. I'd have thought we'd be on first name terms by now. (Charlie Todd, *AD Records UK*) *Tuesday, January 15*

@jeremyilloyd #HMVmemories adding the prices of several CD albums/singles up in my head as I circled the store, and then justifying a £40 outlay. (Jeremy Lloyd, *Laissez Faire Club*) *Tuesday, January 15*

@emilyeavis Calling all new bands who want a chance to play at this year's Glastonbury Festival, go to our website for all info on the Emerging Talent. (Emily Eavis, *Glastonbury Festival*) *Tuesday, January 15*

@JulianRupert I feel physically fucked by this new Alexis Jordan song (Julian Rupert, *Polydor*) *Wednesday, January 16*

@SeanBHill Bored of Yearmixes. Amazing as it is there are only so many times one can listen to DYWC by SHM. Please can normal podcasts resume asap (Sean Hill, *Lucid Group*) *Wednesday, January 16*

@thesisterbliss Today I have been mainly remixing 'Sonnentanz'. If u don't know this track u really should get acquainted! It's PERFECTION! :) (Sister Bliss) *Wednesday, January 16*

@moodie @musicweeknews I'll give you a fiver if you put me in tweets of the week next week. (James Moodie, *Biglife*) *Thursday, January 17*

@clickmediaent So cool just got an email from Mike Skinners manager saying Mike likes @blaissee and her new single "Thunderstorm" big fan of The Streets! (Robert Davies, *CME*) *Thursday, January 17*

@mrasaunders If the High Street wants to compete with online it must start providing a better shopping experience which means better customer service (Andy Saunders, *Velocity PR*) *Friday, January 18*

Follow us on Twitter for up-to-the-minute alerts [@MusicWeekNews](https://twitter.com/MusicWeekNews)

DATA DIGEST

THIS IS THE MOMENT

The O2 Arena, London: Donny Osmond introduces Susan Boyle to the audience before they sing a duet during the London show of his tour with sister Marie



PICTURE OF THE WEEK

photo credit Matt Kent

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



BILL BUCKLEY SOULANDJAZZANDFUNK.COM
Shea - Where Did You Go (2Point5/ThisIsArea7)

Acclaimed soulful house singer Shea is all set to step out on her own. This, her debut single, is already winning hearts across the UK soul community. With a whiff of Amy Winehouse about it, the smoky, jazz dancer is bob on the current vibe.



PETER PALMER MAVERICK MAGAZINE
Amelia Curran - Spectators (Blue Rose Records)

From a Dylanesque opening, Spectators exemplifies all that's good about the north American folk scene. Riding intricate guitar and drum patterns, Curran's smoky voice brackets personal and external events in ten new-minted songs, emotionally honest and tellingly phrased.



BILL WILLIAMS ARTROCKER
Golden State - Subdivison (State Champ Records)

No hiding from the big rock influences here, Golden State have wrapped themselves in a huge blanket of anthemic brilliance. After a Hives-esque introduction the sound grows bigger and bigger - it takes the majority three albums, it took Golden State three minutes.



RUBY CASSIDY MY DAD ROCKS
Jimmy Livingstone - One Eye Open, One Eye Closed (Unsignea)

JL's master skill in songwriting and his narrative ability throughout this wonderfully warm-hearted album is sure to you having yearning for the Americana life. A refreshingly down-to-earth, beautifully crafted and a soulfully uplifting listen, One Eye Open, One Eye Closed is most definitely one to have in your collection.



SIGNS O' THE TIMES



Left to right: Adam Clough (MD, 365 Artists), Sian Walter (Creative manager, Kobalt), Kelli Young, Iain James, Paul Smith, (Creative director, 365 Artists), Sam Winwood (senior VP Creative, Kobalt), Philip Thirlway (VP Business Affairs, Kobalt)

Producer Iain James has just signed to **Kobalt** on a world-wide publishing deal. His most notable releases are Read All About It by Professor Green and Emeli Sande and Little Mix tracks Wings and DNA. He's also had cuts with One Direction, Taio Cruz, Wretch 32 and Matt Cardle. He has forthcoming releases with MKS, Misha B and A*M*E and is currently working on records by James Arthur, Ella Henderson, Sam Smith and Selena Gomez. International best-selling

Richard Clayderman has signed with **Decca Records** to release comeback album Romantique on February 4. The licence deal for the album covers the world (excluding, France, Japan, India and Indonesia) and marks his first major album release in the UK for over a decade. Hudson Mohawke has signed to **Very G.O.O.D. Beats**, the production arm of Kanye West's label G.O.O.D. music. He will still release solo material through Warp.

SYNC STORY

The tale behind a standout sync deal in the industry this week...



- **Track name** Rapture
- **Composer/Artist** Blondie
- **Campaign** Worldwide TV campaign for Diageo's Baileys liqueur by agency BBH
- **Publisher** BMG Chrysalis UK
- **Artist Management** Josh Flaherty at Tenth Street Entertainment
- **Key execs** Gareth Smith (BMG Chrysalis), Julz Baldwin (Music Supervisor at Black Sheep/BBH)

Over the festive period drinks brand Baileys relaunched the classic seasonal tippie. The campaign marked the debut of a new endline for the brand, 'Cream with Spirit', which aims to "celebrate the spirit of modern womanhood" with a highly-choreographed Busby Berkeley-style dancing spectacular.

Baileys - a 40-year-old brand - is the world's biggest-selling cream liqueur with 82 million bottles sold every year, so the creation of a new campaign and the selection of a brand anthem is a big deal.



BMG's Gareth Smith (pictured) said: "Global campaigns which take a single song around the world like this don't come along very often and we're glad to have been able to offer a song which is such a perfect fit for this campaign. Rapture is upbeat, sassy and is the first UK No.1 to have featured a rap. Utterly unique, [Blondie's] music is truly timeless."

Blondie are one of the most in-demand sources for syncs in BMG's million-strong catalogue.

Given the popularity of Baileys as a seasonal drink, the BBH-devised campaign built up to a Christmas peak. The TV advertising was supported by cinema, outdoor and digital executions.

ON THE RADAR KODALINE

DUBLIN QUARTET KODALINE ARE hotly-tipped for the New Year with placings on poll longlists at BBC Sound Of and MTV Brand New, comparisons to Mumford and Sons and Coldplay, US gigs lined up for the end of the month and a major-label debut LP release in the pipeline.

Speaking to *Music Week* lead singer Steve Garrigan said he never set out to write an album, and it nearly didn't happen with producer Steve Harris.

"The first time I met [producer Steve] about four years ago, he told me to fuck off," he recalls. "Because I was so shy and I

wouldn't play for him, which is understandable. I never really planned on doing an album. I just grew up a little and just started writing about things. Then two years ago I was called back over, I played for him and it really worked out."

The album *In A Perfect World*, also featuring songwriting from fellow band member Mark Prendergast, has been about a year in the making.

Garrigan said: "Our sound has been described as 'desperately romantic' but I think that's a bit cheesy. It is, but then again it's just honest music. We just try to get

emotion across, that's the most important thing."

The building buzz around Kodaline has been boosted by some high-profile sync opportunities, with placements of track *All I Want* on series nine of *Grey's Anatomy* in the US and Google's *Zeitgeist 2012: Year In Review* video.

Garrigan said: "We got a good few views on YouTube following those syncs, which was great. The Google ad itself was pretty inspirational - I got a few chills when I watched it the first time. It's great that we got [those syncs],



hopefully more people watch them, check us out and hopefully they like us."

First signed to B Unique, Kodaline were introduced by founder Martin Toher to the RCA A&R head Colin Barlow who swiftly signed the band last summer and saw their music licensed to the Sony imprint.

Reminiscing on highlights of the past year, Garrigan notes a "really

ESSENTIAL INFO

RELEASES

Out now: *The Kodaline EP*
March 18 *The High Hopes EP*
March 25 Debut album: *In A Perfect World*

LABEL B Unique/RCA Victor

MANAGEMENT Duncan Ellis and Lewis Palmer, Scuffy Bird Management

LIVE

January Debut American shows
February - headline UK tour
 Thu 14 London, Dingwalls (NME Awards show)

cool" arena tour support slot with The Cranberries.

Looking forward, part of his ambitions are "just to play to as many people as possible. Then it's up to them at the end of the day to like us or not". We're pretty sure there's a fair few that will.

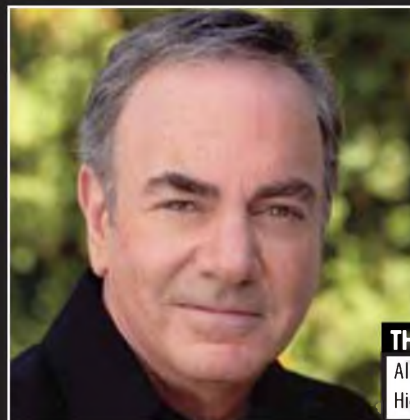
HE SAID / SHE SAID



“ I respect copyright. What I don't respect is copyright extremism, and a business model that encourages piracy. Hollywood releases their product at different times in different markets. In the age of the internet you can't do that. ”

Kim Dotcom returns with new site Mega – and offers rights-holders some advice in a must-read *Guardian* interview

TAKE A BOW TEAM NEIL DIAMOND



Label:
Sony CMG

General Manager:
Phil Savill

Manager:
Katie Diamond and Nick Stewart (UK)

Marketing:
Faye Donaldson

THE LOWDOWN

Album: *The Very Best Of...*
 Highest chart position: No.5

National press:
Daniel Hinchliffe, Soundcheck Entertainment

Regional press:
LD Communications

Online press: Digital Rebel

National radio:
Joe Bennett, JBPR

Regional radio: Terrie Doherty

TV:
Daniel Hinchliffe, Soundcheck Entertainment

MUST-SEE MUSIC TICKETING INFORMATION

HITWISE Primary Ticketing Chart

POS	PREV	EVENT
1	1	ONE DIRECTION
2	NEW	MADNESS
3	2	PALOMA FAITH
4	3	MCFLY
5	7	BRUCE SPRINGSTEEN
6	5	JAKE BUGG
7	16	GARY BARLOW
8	19	TWO DOOR CINEMA CLUB
9	6	PINK
10	10	V FESTIVAL
11	4	OLLY MURS
12	17	FLEETWOOD MAC
13	NEW	GIRLS ALOUD
14	NEW	ALT J
15	8	BON JOVI
16	NEW	EMELI SANDE
17	12	MUMFORD AND SONS
18	NEW	ED SHEERAN
19	11	ROBBIE WILLIAMS
20	NEW	ROD STEWART

LATEST SECONDARY TICKETING PRICES



ROD STEWART
 The O2 Arena, London - Jun 4

FACE VALUE £300.00 - £400.00

SEATWAVE £80.00 - £768.00

VIAGOGO £89.00 - £794.32

STUBHUB £115.00 - £769.00



RONAN KEATING
 The O2 Arena, London - Jan 26

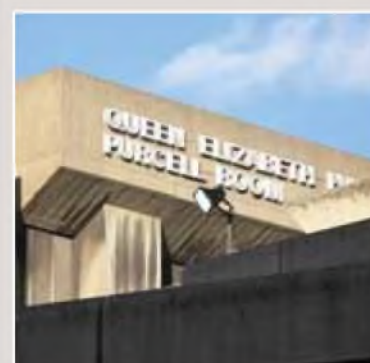
FACE VALUE £35.00

SEATWAVE £15.00 - £449.00

VIAGOGO £15.00 - £495.00

STUBHUB £30.00 - £198.00

HALL & NOTES



PURCELL ROOM

Southbank Centre
 Belvedere Road
 London SE1 8XX
 t 020 7921 0702
w
ticketing.southbankcentre.co.uk/venues/venue-hire/venue-details/purcell-room
Bands contact
events@southbankcentre.co.uk

THE BEST LIVE VENUES IN THE UK

Capacity
 (fixed raked seating)
 365

Coming up

24-27/01 Wolfe Bowart (Australia)
28/01 Philharmonia Orchestra: Martin Musical Scholarship
29/01 Syria Speaks
30/01 Art and Light
31/01 The Boyd Duo
01/02 Acoustic Guitars: Thurston Moore with Michael
03/02 Songs My Mother Taught Me
05/02 Vijay Iyer
06/02 Unlimited: An Evening of Film

THE BIG INTERVIEW MAX HOLE

THE HOLE PLAN



The man in charge of bringing Universal and EMI Music together on a global scale talks about what it means for artists, labels and the music industry - plus the potential of growing territories

LABELS

■ BY TOM PAKINKIS

The Universal/EMI merger is one of the biggest turning points of the modern music industry. Therefore, in his newly appointed role of chairman and CEO of UMG International, you could argue that Max Hole has one of the industry's most daunting tasks ahead of him. But, taking time out of a 'working holiday' to talk to *Music Week* at his London home, Hole seems as calm as ever.

The reason is simple. In a career that has stretched from artist manager and A&R exec all the way to the upper echelons of the world's biggest record label, there's little that Max Hole isn't prepared for. It's a quiet confidence that is apparently rubbing off.

"The feedback that I've had is that it's been pretty well managed," Hole tells *Music Week* when asked about the feeling among the EMI ranks about the merger. "UMG's got a very stable senior management team and some of us have been around for a very long time. Boyd Muir, our CFO, myself and Lucian [Grainge] were here when Universal bought Polygram.

"I think that was also quite reassuring to EMI people," he adds. "That we had some kind of experience of doing this. We know that it's an unsettling time."

Can you outline what the new role means for you and your ambitions in the job?

In terms of ambition, I guess the number one goal is the successful integration of EMI during 2013. So there's managing that whole process and making sure the artists are happy.

EMI have done a wonderful job with Emeli Sandé, we now need to make sure we can spread that everywhere in the world. Then acts like 30 Seconds To Mars have got a record coming and we want to put that on the chart everywhere in the world as well.

Number two is tied in with that, which is continue to grow the company – top and bottom line – and make sure it's business as usual while the integration is going on. The first quarter is pretty strong for us and on the starting grid now we've got The Lumineers, Imagine Dragons and so on. In a way, Emeli fits in to that along with Jake Bugg who, I think, is a British-based act that our companies around the world really believe in.

And the third ambition is to make sure that the A&R teams all around the world are the sharpest, most supported and the most invested in because that's the core of what we do.

What's the plan for Virgin and Capitol? Richard Branson said Virgin needed reinvigorating but then you look at an artist like Emeli Sandé and you see it still can produce massive acts.



What's your assessment?

You can't argue with Emeli Sandé, she's a fantastic artist and the results are incredible, so all power to the existing management at EMI and Virgin. The point where we differ is that, at EMI, all labels had become rather pushed together. So, they signed people to either Virgin or Parlophone but it was the same promotion team, largely the same marketing team and A&R-wise it was one grouping [across two labels]. We'd like Virgin to be very much more how it was before, which is a label with its own taste, image and culture that will attract its own kind of artist. Certainly in America and the UK, that's what we're going to build and David Joseph in the UK, when he's ready, will announce his plans (*see cover story*). But that's the principle of it. We'd like Virgin to be more heavily invested in as Virgin. Capitol also won't just be a US presence – it's our plan that Capitol will build globally and have a presence in the UK.

ABOVE

Hole in one: UMG's chairman and CEO wants to fully integrate EMI into the label by the end of 2013 - although he says that Japan will probably take a little longer

With the EMI roster coming on board, you've a much larger group of artists. What happens with the middle and lower ranks now that you've got a lot more big name acts to look after?

People always worry that they're not getting enough attention from their record company; it's one of the things we deal with day in, day out.

First of all, we're going to have more people. We're being very careful to make sure that we keep the creative people at EMI that deal with the artists and are at the sharp end. Most of the integration in terms of savings is in back room: in IT, in royalties, in finance and those kinds of things. And if I can blow our own trumpet, one of the reasons we're a very successful company is because we don't rest on our laurels.

Are there any other assets from the EMI deal that are highlights for yourself?

For me, personally, to be involved with The Beatles is the biggest thrill there is. They're what I grew up

on and why a lot of people from my generation are in the music business.

Being involved with Abbey Road Studios: we think we can do a great deal with that. Abbey Road is a very successful recording studio against a backdrop of studios closing all over the place. Abbey Road is very full and very successful, but we think that with support we can make it even more successful. It's such a trusted brand that we think it can be something more than it is now and something that could probably be internationalised as a trusted sign of quality.

EMI also has EMI Label Services, which we like - but we like the [brand] name Caroline better. [Distribution brand] Caroline is something that EMI owns, which has a kind of resonance that we think is worth building. We're also probably going to do something with the Harvest label, so there's a whole host of things in the pipeline.

Being the size that Universal is now, do you feel a responsibility towards the music industry perhaps moreso than others? Lucian Grainge seemed to be keen to express that idea during the EMI deal... Yeah I think Lucian was right about that and was right to say that one does have a responsibility. The music industry has been through a terribly difficult time since the year 2000 - it depends what statistics you look at but the business is half as big as it was and it probably employs half as many people. That's not just in record companies, that's in stylists and recording engineers and producers, so the business has been through a very difficult time.

I'm optimistic, as is Lucian, about what the next five to ten years will bring because you've got all kinds of things coming into play. The broad stroke is that we're going to reach the inflection point with digital and the business will start to grow again. I believe that will happen probably next year.

We're seeing the competition between Apple, Google, Amazon, Microsoft and Samsung is coming up as well. That's good for the content businesses because they're all starting to realise that in order to keep consumers sticky, content is crucial. Our responsibility is to make sure that we can rebuild the industry in a way that is good for the artist community - they are our future and core. They always have been and they always will be.

Our responsibility is that we need to license our



ABOVE
Universal studio: Hole says Abbey Road can be "even more successful" under UMG, and could expand internationally as a trusted brand

"We'll build Capitol globally, with a presence in the UK... EMI also has its Label Services, which we like - but we like the [brand] name Caroline better"

MAX HOLE, UNIVERSAL MUSIC GROUP INTERNATIONAL

music to exciting new services that compete with piracy: it is clear that if you come up with a service that has a better experience for the consumer than piracy, the consumer will be loyal to that service. We'd be crazy not to encourage and support innovative technological advances. So, yes we have to be responsible. We have to work with the industry, with other content businesses and with artists.

Looking at the year ahead, what are you excited about - and what do you think the music industry should be approaching with caution?

When people say, "Don't worry" I always say, "I'm paid to worry". We're constantly worrying about being complacent and I think, while what's going on in the industry is an exciting prospect, we have

'WE HAVE GOT MUCH BETTER AT LOBBYING GOVERNMENT'

Max Hole pulls no punches when giving his verdict on George Osborne's recent decision to leave music out of a £6m investment for the creative industries, but says the industry is getting better at fighting its corner:

"It's a shocker. It's a real shocker, when you consider how consistently successful the British creative music business has been since 1962 - and how dreadful business has been since 2000. It's a double whammy: we've been really successful and then we've been through more hardship than anybody, so I think it's really extraordinary.

"We're much better now but, up until 10 years ago, we were pretty terrible at advocating [to Government] in a serious way. We were poor at lobbying but we've got much better at it. I think we just came across as secondhand car dealer spivs on Champagne.

"The problem also is that people quite rightly aren't interested in people like me, they're interested in the artist, and if artists behave badly it's a great story that often involves sex, drugs and rock and roll. It all doesn't help but now we're better at advocating and putting across the fact that hundreds of thousands of lives depend on music for their livelihood. Plus, waving a British flag for a minute, this country is very good at music and deserves some support."

to have our eye on the ball and we have to be looking forward all the time without being afraid to try new things.

I'm excited about things like Symphony, which is a classical music website. Classical music retail has collapsed, it's almost impossible to buy a classical CD on the High Street. And so we have this wonderful catalogue of classical music and we have invested heavily in a website that's part magazine and part shop. If we've got it right, it won't be off-putting and it will offer quality without being elitist.

Then it comes back to the beginning: I'm excited about EMI. That's the number one thing I'm excited about: breathing new energy into something of sleeping music giant.

GLOBAL AMBITIONS: HOW PSY HAS TRANSFORMED THE WAY THE INDUSTRY LOOKS AT SOUTH-EAST ASIA

The UK industry's relationship with Japan has perhaps seemed like one-way traffic in the past, pushing English language releases into the territory.

But Max Hole says the global success of South Korea's Psy in 2012 has helped open the door for more symbiotic crossover between western audiences, Japan and Far East markets.

"The thing to remember about Japan is that 96% of the people there only speak Japanese so if you want to succeed as a record company you have to have Japanese language music," he says. "For English music in Japan you are aiming at a very small target, which



is why if you get an English language artist that sells 100,000 you want to have a party.

"Japan has traditionally made pop music that is western-influenced with Japanese lyrics, but the thing that's happening now and in the last few years is that there's been more uniqueness

coming out of Japanese music and in Korea. The internet has dropped all the barriers so that the gate-keepers who used to keep music out are no longer able to do that in the same way. The playlist committee of Radio 1 was an all-powerful gatekeeper but that's changed a great deal because they are

now very interested in what's happening on the web - it isn't just a plugger coming in and giving an passionate plea about a certain record.

"I think the world's a very exciting place now because of that and I'm convinced we'll see more and more cross-border activity. We're working with [South Korean act] Girls' Generation (pictured) on an English language record. They're a fantastic group and there's nine of them! We also have Chinese film star Karen Mok making a jazz album and a wonderful Mandarin artist called Sa Dingding who we have a record with coming out in Europe."

BUSINESS ANALYSIS UK AIRPLAY IN 2012

EDITORIAL

Playlist bravery can pay off for labels and radio



David Joseph went on a bit of a rant last year, complaining to radio bosses they were ignoring many of the UK's biggest new artists.

At November's Radio Festival the Universal UK boss highlighted that, outside of a few exceptions, most of 2012's leading crop of debuting album acts were failing to win airplay support to match their retail popularity. Our own analysis opposite reveals that by year's end the picture did not look any better.

Among 13 UK or UK-signed acts who sold more than 100,000 copies of their first album domestically last year just five of them won enough radio backing to finish in Nielsen Music's Top 100 airplay chart of 2012.

Although one or two of those 13 acts were reasonably absent because their music is so far removed from what most stations play – Military Wives being the obvious example – others' absences are harder to explain away.

“More bravery with playlist choices can have spectacular results – Gotye's single wasn't a conventional airplay record and yet finished as the second biggest radio song of 2012”

They include Lana Del Rey whose *Born To Die* sold more than 700,000 copies in the UK, but she was not deemed worthy enough to have even one of radio's 100 favourite songs of last year. It is not as if her music is a hard listen, but rather than being a mainstream radio artist as her retail sales suggest she should be, she found herself winning much of her support from more niche stations like 6 Music and XFM.

Besides Del Rey, a number of Universal's other breaking acts also won scant station patronage last year. They included Maverick Sabre, Michael Kiwanuka and Jake Bugg, although at least Bugg's radio profile is now growing with *Lightning Bolt* lifting 132-46 on Nielsen's weekly airplay chart a week ago.

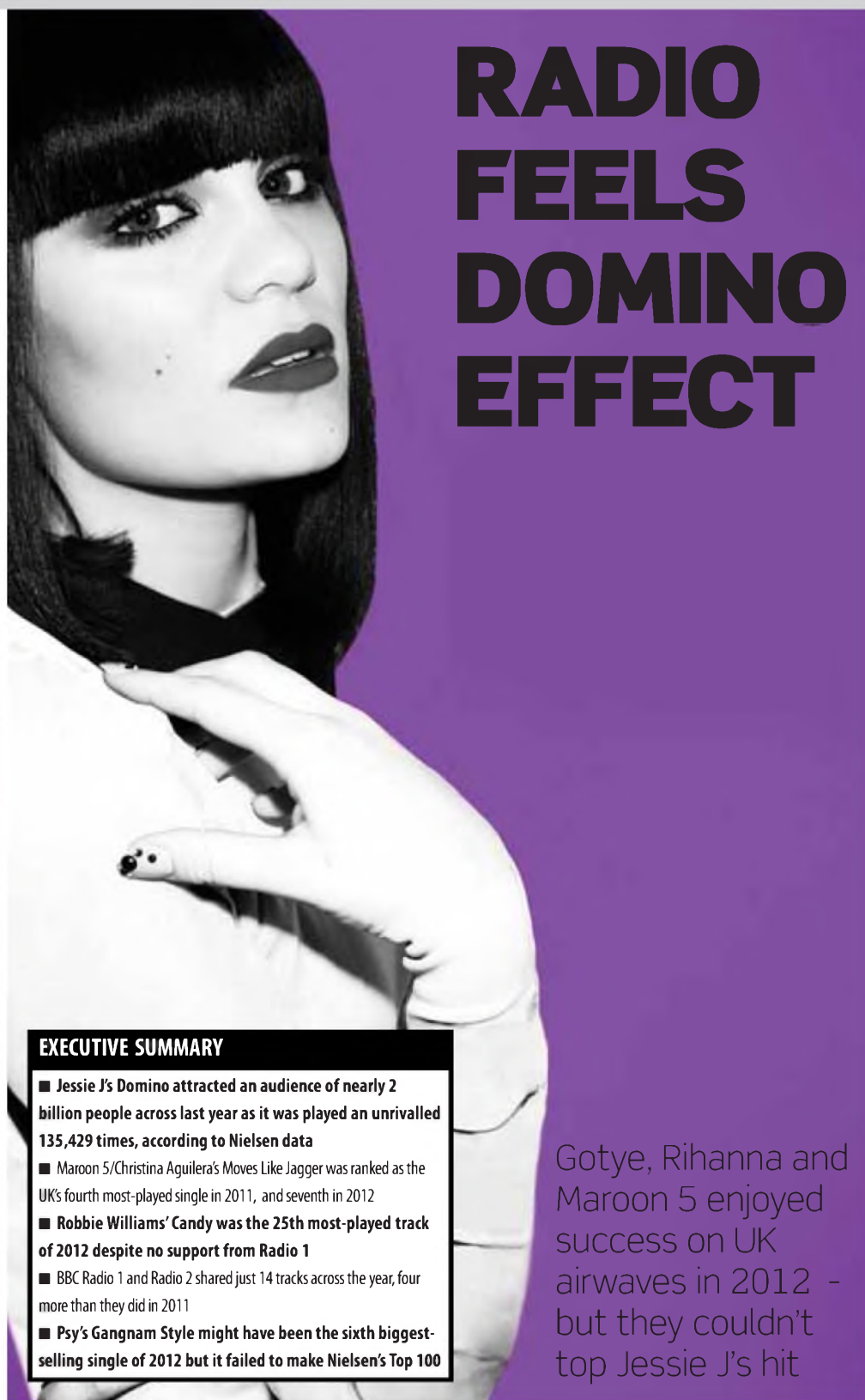
This is no doubt frustrating to Joseph and bosses of other labels whose new acts struggle to get proper billing – they recognise radio remains far and away the biggest influence on consumers. But what labels want stations to play and what stations think their listeners will like have never been a perfect match.

Radio at times can even overlook the very biggest stars. When Take That won a UK airplay award not so long ago, Gary Barlow was prompted to remark just how little radio support some stations gave the band in their early days of success. Even Emeli Sande's huge 2012 album sales could not fully translate into radio airplay.

There is, of course, no solution to this age-old dilemma, other than from radio's perspective for labels to come up with, in its eyes, more airplay-friendly artists, and from labels' stand-point for stations to be a bit more adventurous.

More bravery with playlist choices can happen with spectacular results. In a radio climate of R&B and rhythmic pop Gotye's *Somebody That I Used To Know* hardly stood out as the most conventional airplay record. But it was just too good for stations to ignore and finished as Nielsen's second biggest radio song of the year. A bit more defying convention like this in 2013 will do both labels and radio a lot of good.

Paul Williams, Head of Business Analysis



RADIO FEELS DOMINO EFFECT

Gotye, Rihanna and Maroon 5 enjoyed success on UK airwaves in 2012 – but they couldn't top Jessie J's hit

EXECUTIVE SUMMARY

- **Jessie J's *Domino* attracted an audience of nearly 2 billion people across last year as it was played an unrivalled 135,429 times, according to Nielsen data**
- **Maroon 5/Christina Aguilera's *Moves Like Jagger* was ranked as the UK's fourth most-played single in 2011, and seventh in 2012**
- **Robbie Williams' *Candy* was the 25th most-played track of 2012 despite no support from Radio 1**
- **BBC Radio 1 and Radio 2 shared just 14 tracks across the year, four more than they did in 2011**
- **Psy's *Gangnam Style* might have been the sixth biggest-selling single of 2012 but it failed to make Nielsen's Top 100**

MEDIA

■ BY PAUL WILLIAMS

After having UK radio's second biggest hit in 2011 Jessie J went one better last year with *Domino* finishing as 2012's most-heard track.

Having the benefit of an entire year on the airwaves, the January-issued *Island/Lava* single attracted an audience of nearly 2 billion people across last year as it was played an unrivalled 135,429 times by stations monitored by Nielsen Media.

Such was its enduring popularity that, having initially topped the weekly airplay chart for five weeks, it then returned to the top after a five-week gap for another seven days.

Both Capital and Real Radio Scotland played it more times during 2012 than any other track, while

it ranked 11th on Radio 2's year-end rankings, 15th at Radio 1 and 25th at Kiss. Joining it in the year's overall Top 100 was *Price Tag*, which sat behind Adele's *Rolling In The Deep* as radio's second biggest song of 2011 and 12 months later returned at 65 with the likes of *Heart* in particular strongly backing it.

As expected, a number of the previous year's most-hammered tunes made another visit to the year-end chart, though none as spectacularly as Maroon 5 featuring Christina Aguilera's *Moves Like Jagger*. The Interscope/Polydor release was ranked fourth for the year in 2011 and continued to be played enough in 2012 to make it to 7 in the 12-month chart. At *Heart*, which makes a virtual of heavily backing big recurrent hits, only Epic artist Olly Murs' *Dance With Me Tonight* received more plays last year, while it was joined in the overall



year-end radio Top 10 at 4 by the follow-up Payphone featuring Wiz Khalifa.

Heart's support for the likes of Moves Like Jagger and the Murs hit meant several of 2012's biggest radio hits were tracks that had peaked commercially the year before. The second leading seller of 2011, according to the Official Charts Company, the Maroon 5 smash was a more-moderate 58th top download seller in 2012 but at radio only six other tracks had bigger audiences. Similarly, Dance With Me Tonight, which topped the weekly sales chart in December 2011, was the 57th top seller in 2012 but eighth on airplay where it finished directly above two other big 2011 hits – RCA act Kelly Clarkson's Stronger (What Doesn't Kill You) and the Def Jam/Mercury-issued We Found Love by Rihanna featuring Calvin Harris.

In sales terms Island track Somebody That I Used To Know by Gotye featuring Kimbra was the year's top hit, but had to settle for second place at radio with a total audience of 1.77 billion, 11.3% behind Domino. However, it was Radio 2 and Absolute's favourite track of the year, while runner-up at Radio 1, 3 at Real Radio Scotland and 6 at Heart, but a more moderate 42nd at Capital. Narrowly below it at 3 for the year was Carly Rae Jepsen's Interscope/Polydor debut Call Me Maybe, which was 2012's second biggest download seller and placed at 2 on Capital's year-end chart and at 5 on Radio 1's.

Half of the year's 10 biggest downloads were also on radio's 2012 Top 10 with Domino, Somebody That I Used To Know, Call Me Maybe and Payphone joined by the Positiva/Virgin hit Titanium by David Guetta featuring Sia. This was at 4 in sales terms and 6 at radio, finishing as Kiss's top track of the year, and was also the year's most-played video on TV stations covered by Nielsen.

However, there were some notable absentees from Nielsen's radio rankings with James Arthur's Impossible and PSY's Gangnam Style not

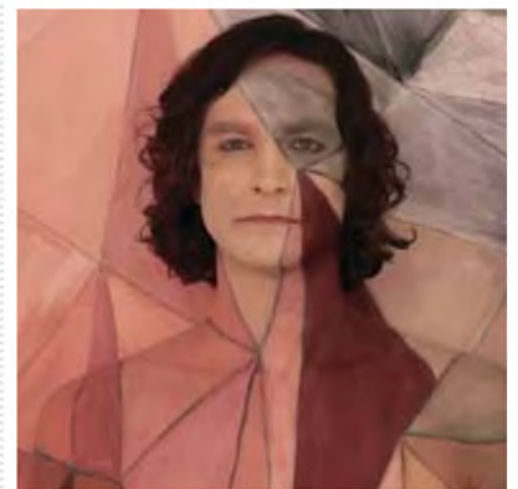
TOP 20 OFFICIAL UK RADIO AIRPLAY CHART 2012 Source: Nielsen Music

POS	ARTIST/TITLE/LABEL	AUDIENCE	OCC	R1	R2	CAP	HRT	ABS	6MUSIC	1XTRA	KISS	XFM	REAL	SMOOTH
1	JESSIE J Domino <i>Island/Lava</i>	1,974,896	8	15	11	1	–	–	–	–	25	–	1	–
2	GOTYE FEAT. KIMBRA Somebody That I Used To Know <i>Island</i>	1,773,753	1	2	1	42	6	1	89	–	–	17	3	–
3	CARLY RAE JEPSEN Call Me Maybe <i>Interscope</i>	1,669,865	2	5	95	2	–	–	–	–	12	–	4	–
4	MAROON 5 FEAT. WIZ KHALIFA Payphone <i>Polydor</i>	1,561,973	9	19	7	10	20	–	–	–	28	–	18	–
5	EVELI SANDE Next To Me <i>Virgin Records</i>	1,491,045	14	36	2	65	40	–	–	58	26	–	2	3
6	DAVID GUETTA FEAT. SIA Titanium <i>Positiva/Virgin</i>	1,467,992	4	12	–	8	–	–	–	–	1	–	10	–
7	MAROON 5 FT. CHRISTINA AGUILERA Moves Like Jagger <i>Interscope</i>	1,451,608	58	–	–	57	2	–	–	–	24	–	9	–
8	OLLY MURS Dance With Me Tonight <i>Epic</i>	1,450,344	57	88	66	49	1	–	–	–	–	–	7	–
9	KELLY CLARKSON Stronger (What Doesn't Kill You) <i>RCA</i>	1,215,933	36	–	–	41	–	5	–	–	–	–	5	–
10	RIHANNA FEAT. CALVIN HARRIS We Found Love <i>Def Jam</i>	1,152,454	56	–	–	16	–	–	–	–	2	–	32	–
11	NICKI MINAJ Starships <i>Island</i>	1,150,044	7	6	–	3	–	–	–	88	8	–	75	–
12	FUN. FEAT. JANELLE MONAE We Are Young <i>Atlantic/Fueled by Ramen</i>	1,106,176	3	4	–	17	–	3	–	41	–	–	12	–
13	STOOSHE Black Heart <i>Future cut/QWorks/Warner</i>	1,105,842	27	5	79	16	–	–	–	86	21	–	21	–
14	COLDPLAY & RIHANNA Princess Of China <i>Parlophone</i>	1,083,669	25	33	–	11	–	2	–	–	15	–	52	–
15	TRAIN Drive By <i>Columbia</i>	1,060,141	23	–	3	–	4	–	–	–	–	–	8	–
16	ALYSSA REID FEAT. JUMP SMOKERS Alone Again <i>3Beat/AATW</i>	995,715	64	–	–	14	–	–	–	–	56	–	47	–
17	CHERYL Call My Name <i>Polydor</i>	977,642	34	52	–	15	–	–	–	–	77	–	4	–
18	PINK Blow Me (One Last Kiss) <i>RCA</i>	920,684	88	–	–	13	–	–	–	–	40	–	35	–
19	THE SCRIPT FEAT. WILL.I.AM Hall Of Fame <i>Phonogenic/Epic</i>	907,451	21	55	97	41	–	–	–	–	54	–	45	–
20	DJ FRESH FEAT. RITA ORA Hot Right Now <i>Ministry Of Sound</i>	903,435	24	18	–	5	–	–	–	10	4	–	–	–

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

NUMBER ONES OF 2012

STATION	ARTIST/TITLE/LABEL
RADIO 1	RUDIMENTAL FEAT. JOHN NEWMAN Feel The Love <i>Asylum/Black Butter</i>
RADIO 2	GOTYE FEAT. KIMBRA Somebody That I Used To Know <i>Island</i>
ABSOLUTE	GOTYE FEAT. KIMBRA Somebody That I Used To Know <i>Island</i>
CAPITAL J	JESSIE J Domino <i>Island/Lava</i>
HEART	OLLY MURS Dance With Me Tonight <i>Epic</i>
KISS	DAVID GUETTA FEAT. SIA Titanium <i>Positiva/Virgin</i>
MAGIC	CHRISTINA PERRI Jar Of Hearts <i>Atlantic</i>
RR SCOTLAND	JESSIE J Domino <i>Island/Lava</i>
SMOOTH	WILL YOUNG Losing Myself <i>RCA</i>
XFM	THE MACCABEES Pelican <i>Fiction</i>
1XTRA	D'BANJ Oliver Twist <i>Mercury</i>
6 MUSIC	M83 Reunion <i>Naive</i>



ABOVE Gotye: The Australian artist's track, featuring Kimbra, was Radio 2 and Absolute's most-played song throughout 2012

TOP 75 OFFICIAL UK RADIO AIRPLAY CHART 2012 Source: Nielsen Music

POS	ARTIST/TITLE/LABEL/AUDIENCE/PLAYS	POS	ARTIST/TITLE/LABEL/AUDIENCE/PLAYS	POS	ARTIST/TITLE/LABEL/AUDIENCE/PLAYS
1	ADELE Rolling In The Deep <i>XL</i> 1,732.1m 106930	26	OLLY MURS Heart Skips A Beat <i>Epic</i> 871.0m 56566	51	COLDPLAY Paradise <i>Parlophone</i> 650.2m 37758
2	JESSIE J FEAT. B.O.B Price Tag <i>Island/Lava</i> 1,667.3m 109092	27	KATY PERRY Firework <i>Virgin</i> 863.9m 58867	52	TAIO CRUZ FEAT. KYLIE MINOGUE Higher <i>4th & Broadway</i> 648.8m 36912
3	ADELE Someone Like You <i>XL</i> 1,529.7m 88306	28	LADY GAGA The Edge Of Glory <i>Interscope</i> 837.6m 59188	53	MICHAEL BUBLE Haven't Met You Yet <i>Warner Bros</i> 633.3m 45811
4	MAROON 5/C AGUILERA Moves Like Jagger <i>A&M/Octone</i> 1,410.9m 89984	29	ED SHEERAN The A Team <i>Asylum</i> 832.2m 63857	54	CHRISTINA PERRI Jar Of Hearts <i>Atlantic</i> 627.3m 43738
5	CEE-LO GREEN Forget You <i>Warner Bros</i> 1,271.5m 86886	30	CHRIS BROWN Yeah 3x <i>Sony</i> 830.5m 43667	55	CALVIN HARRIS Bounce <i>Columbia</i> 616.6m 23512
6	PITBULL/NE-YO/AFROJACK/NAYER Give Me Everything <i>J</i> 1,261.1m 57066	31	CHRIS BROWN/BENNY BENASSI Beautiful People <i>RCA</i> 816.0m 38167	56	JESSIE J Do It Like A Dude <i>Island/Lava</i> 607.7m 20691
7	JENNIFER LOPEZ/PITBULL On The Floor <i>Def Jam</i> 1,232.7m 82508	32	JLS FEAT. DEV She Makes Me Wanna <i>Epic</i> 796.5m 48975	57	KELLY CLARKSON Mr. Know It All <i>RCA</i> 597.6m 44047
8	BRUNO MARS The Lazy Song <i>Elektra</i> 1,177.6m 81496	33	JESSIE J Nobody's Perfect <i>Island/Lava</i> 791.1m 49713	58	ONE DIRECTION What Makes You Beautiful <i>Syco</i> 595.4m 40184
9	ADELE Set Fire To The Rain <i>XL</i> 1,170.7m 72144	34	CEE-LO GREEN Bright Lights Bigger City <i>Warner Bros</i> 766.3m 54931	59	NICKI MINAJ Super Bass <i>Cash Money/Island</i> 593.2m 21048
10	BEYONCE Best Thing I Never Had <i>Columbia/Parkwood Ent.</i> 1,167.6m 80881	35	KATY PERRY E.T. <i>Virgin</i> 763.7m 42089	60	DAVID GUETTA FEAT. USHER Without You <i>Positiva/Virgin</i> 579.2m 27928
11	NICOLE SCHERZINGER Don't Hold Your Breath <i>Interscope</i> 1,133.8m 84644	36	RIHANNA FEAT. CALVIN HARRIS We Found Love <i>Def Jam</i> 762.3m 41263	61	COLDPLAY Every Teardrop Is A Waterfall <i>Parlophone</i> 570.9m 34919
12	KATY PERRY Last Friday Night (TGIF) <i>Virgin</i> 1,114.8m 73979	37	TAIO CRUZ Dynamite <i>4th & Broadway</i> 742.9m 47742	62	PLAN B She Said <i>Atlantic</i> 568.4m 45400
13	ALOE BLACC I Need A Dollar <i>Epic</i> 1,103.4m 69048	38	TAKE THAT The Flood <i>Polydor</i> 734.1m 58651	63	BLACK EYED PEAS Just Can't Get Enough <i>Interscope</i> 559.2m 25794
14	RIHANNA Only Girl (In The World) <i>Def Jam</i> 1,102.3m 72737	39	PINK Raise Your Glass <i>LaFace</i> 729.2m 52251	64	JENNIFER LOPEZ/LIL WAYNE I'm Into You <i>Def Jam</i> 553.1m 30580
15	ALEXANDRA STAN Mr Saxobeat <i>3 Beat/AATW</i> 1,076.2m 60347	40	DAVID GUETTA/RIHANNA Who's That Chick? <i>Positiva/Virgin</i> 724.3m 30511	65	JLS Eyes Wide Shut <i>Epic</i> 550.8m 35488
16	LMFAO/L BENNETT/GOONROCK Party Rock Anthem <i>Interscope</i> 1,060.7m 44311	41	KATY PERRY California Gurls <i>Virgin</i> 718.6m 42601	66	DJ FRESH FEAT. SIAN EVANS Louder <i>MoS</i> 548.0m 16297
17	BRUNO MARS Grenade <i>Elektra</i> 1,048.7m 77049	42	MANN FEAT. 50 CENT Buzzin' <i>Mercury</i> 709.2m 22745	67	SNOOP DOGG Sweat <i>Capitol</i> 541.5m 23267
18	PINK F**kin' Perfect <i>LaFace</i> 1,021.2m 82285	43	BRUNO MARS Marry You <i>Elektra</i> 708.2m 50014	68	CHIPMUNK Champion <i>Jive</i> 541.2m 17673
19	PIXIE LOTT All About Tonight <i>Mercury</i> 1,015.1m 63127	44	GUETTA/FLO RIDA/MINAJ Where Them Girls At <i>Positiva/Virgin</i> 692.8m 24598	69	RIHANNA California King Bed <i>Def Jam</i> 538.7m 44286
20	BRUNO MARS Just The Way You Are (Amazing) <i>Elektra</i> 998.3m 71628	45	RIHANNA FEAT. DRAKE What's My Name? <i>Def Jam</i> 692.8m 37647	70	THE WANTED Lightning <i>Global Talent</i> 536.6m 36332
21	RIHANNA S&M <i>Def Jam</i> 967.1m 51822	46	JAMES MORRISON I Won't Let You Go <i>Island</i> 675.8m 45353	71	PROFESSOR GREEN/EVELI SANDE Read All About It <i>Virgin</i> 530.2m 24499
22	LADY GAGA Born This Way <i>Interscope</i> 958.6m 63166	47	WILL YOUNG Jealousy <i>RCA</i> 663.1m 51310	72	MICHAEL BUBLE Hollywood <i>Warner Bros</i> 522.3m 34148
23	THE WANTED Glad You Came <i>Global Talent</i> 931.7m 59801	48	BLACK EYED PEAS I Gotta Feeling <i>Interscope</i> 663.1m 49625	73	GYM CLASS HEROES/ADAM LEVINE Stereo Hearts <i>Atlantic</i> 520.6m 20507
24	MIKE POSNER Cooler Than Me <i>J</i> 931.5m 62907	49	MARTIN SOLVEIG & DRAGONETTE Hello <i>3 Beat/AATW</i> 653.2m 23467	74	ED SHEERAN Lego House <i>Asylum</i> 518.5m 28418
25	EXAMPLE Changed The Way You Kiss Me <i>MoS</i> 920.5m 36581	50	ADELE Make You Feel My Love <i>XL</i> 651.6m 39929	75	LADY GAGA Bad Romance <i>Interscope</i> 513.5m 33848

BUSINESS ANALYSIS UK AIRPLAY IN 2012

appearing anywhere among the year's 100 top radio hits. X Factor winner Arthur's Syco debut had the disadvantage of being released with only three weeks of the year to go, leaving it little time to clock up radio plays, although it did finish the year at 2 on the weekly airplay chart.

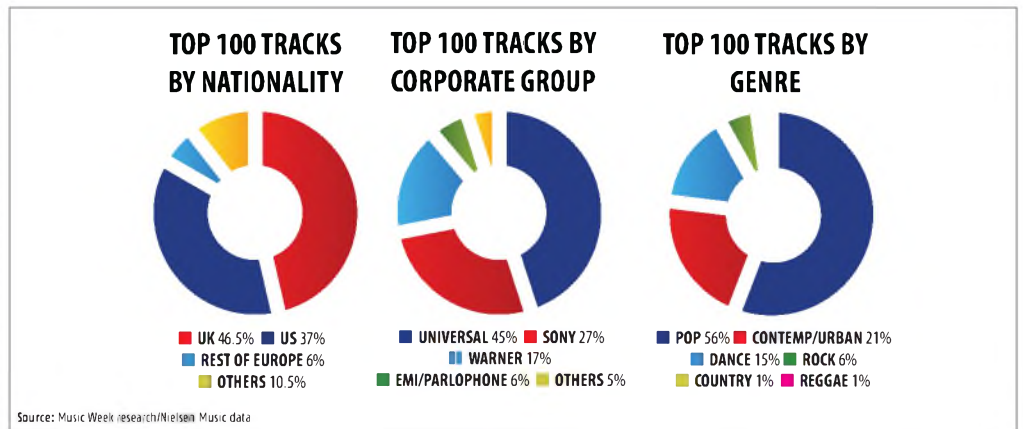
In contrast Island's PSY hit had several months to build a radio profile, but spectacularly failed to translate its record-breaking YouTube views and near 900,000 download sales by year's end to the airwaves. The sixth top retail hit of 2012, it only managed a peak of 18 on the weekly radio chart and its absence from the year-end Top 100 came despite some reasonable backing from the likes of Radio 1, where it was 2012's 40th most-played track and Capital where it was 87th.

Gangnam Style, unsurprisingly, did a lot better on Nielsen's 2012 chart for TV airplay, ranking 15th, while other tracks which performed more strongly on the box than at radio included RCA act Chris Brown's Turn Up The Music. Down in 56th place on the radio listings, it was 5 on the year-end TV chart.

XL act Adele placed three tracks inside radio's Top 10 of 2011 with Rolling In The Deep at No 1 and attracting support across the main stations. Having only one new song in the market during the following year – Skyfall – her radio profile was bound to fall, but the performance of the Bond theme suggests her coverage may be narrowing to more adult contemporary stations.

The 46th overall most-heard track of the year, it was 23rd on Radio 2's 2012 chart, 21 at Absolute and 35 at Heart but nowhere in more youth-oriented stations Radio 1 and Capital's Top 100s.

Also missing from Radio 1's 2012 Top 100, naturally, given his high-profile absence from the weekly playlist, was Robbie Williams (*pictured*,



inset). However, support from other leading stations, including Radio 2 where it was eighth for 2012, was enough to take the Island-issued Candy to 25 on Nielsen's year-end rankings.

As in 2011, when Ministry of Sound act DJ Fresh's Louder led, Radio 1 made a dance track its top song of 2012 with the Asylum/Black Butter-issued Feel The Love by Rudimental. The Hackney foursome were one of only two UK acts in Radio 1's year-end Top 10, joined by 679/Atlantic's Plan B at 8 with Ill Manors. In all 52 of the BBC station's Top 100 were by British artists (54 in 2011) with another shared between Coldplay and Barbadian Rihanna (Princess Of China), compared to 41 plus Coldplay/Rihanna for Capital and 56.5 (the half Elton John vs Pnau's Sad) for Radio 2.



Radio 1 and Capital shared 48 of their 100 top songs of 2012, compared to 50 in 2011, while Capital remained by far the biggest dominating force on the national radio chart. Some 81 of its own top 100 of the year were also on the overall year-end radio chart, compared to Kiss having 67 of the same as the all-comers countdown and Radio 1 48.

Although both had Somebody That I Used To Know in their top two of 2012, Radio 1 and Radio 2 only had 14 tracks in common across their respective year-end Top 100s. This was up from just 10 in 2011, but still demonstrated huge musical differences between the two BBC networks with Radio 1's biggest tunes of the year including such non Radio 2 fare as Atlantic act Skrillex's Bangarang and the older-targeted station heavily backing tracks ignored by its sister station such as the Columbia-issued Drive By from Train.

THERE'S STILL REASON TO FRET ABOUT GUITAR MUSIC

Radio 1 head of music George Ergatoudis made a big play towards the end of last year that a guitar revival was starting to take shape. However, the evidence of Nielsen Music airplay data for 2012 suggests much of mainstream radio is not yet convinced.

Just six of the 100 most-heard songs of the year were rock, led at 2 by Gotye featuring Kimbra's Somebody That I Used To Know and also taking in hits by fellow Island act Florence + The Machine, Atlantic/Fueled By Ramen's Fun and Parlophone's Coldplay (three tracks).

If you want to stretch the list to more pop fare with guitars you can always add in Columbia-signed Train and Epic/Phonogenic's The Script.

Instead the year's top airplay hits, as was the case with the biggest download sellers, were dominated by pop, which occupied 56 places on the year's Top 100 and included four of the top five via Island/Lava's Jessie

J, Interscope/Polydor's Carly Rae Jepsen and Maroon 5 and Positiva/Virgin's David Guetta (now part of the Parlophone Label Group).

Urban made up 21%, dance 15% and there was one track apiece from country (Capitol's Lady Antebellum) and reggae (Atlantic/VP's Sean Paul).

To his credit, at least Ergatoudis is backing his soothsaying with positive action with Radio 1's own Top 100 of 2012 containing 20 rock tracks – more than three times as many as the overall year-end airplay chart. The 20 included established names such as 14th Floor/Warner Bros's Biffy Clyro, XL's Jack White and the Columbia-handled Foo Fighters, but also Glasgow alternative rock band Twin Atlantic who appeared twice.

The Red Bull act's Make A Beast Of Myself was at 26 on the BBC station's rankings and Free at 100.

Make A Beast Of Myself was

also among alternative music station XFM's Top 100 of 2012, finishing in 78th place, while seven positions on the XFM chart were occupied by Columbia's The Vaccines and six by Nonesuch/Warner Bros's The Black Keys, including Gold On The Ceiling at 3 and Lonely Boy at 5. The Global service's most-played track was Pelican by Fiction/Polydor-signed band The Maccabees.

Guitar music unsurprisingly heavily featured among BBC 6 Music's most popular playlist artists of the year, including 4AD's Alabama Shakes, Modular's Tame Impala and Mercury's Jake Bugg.

With less of a guitar sound, the station's 2012 No 1 was Naïve-signed French band M83's Reunion.

The more-mainstream Absolute's own championing of new guitar music included Island/Republic's Icelandic quintet Of Monsters Of Men and Decca's The Lumineers.

TOP 30 OFFICIAL UK TV AIRPLAY CHART 2012 Source: Nielsen Music

POS	ARTIST/TITLE / LABEL	PLAYS
1	JENNIFER LOPEZ FEAT. PITBULL On The Floor Def Jam	11652
2	PITBULL FEAT. NE-YO, AFROJACK & NAYER Give Me Everything J	11110
3	LMFAO FEAT. LAUREN BENNETT & GOONROCK Party Rock Anthem Interscope	11102
4	JESSIE J FEAT. B.O.B. Price Tag Island/Lava	10322
5	CHRIS BROWN Yeah 3x Sony	9352
6	CHRIS BROWN FEAT. BENNY BENASSI Beautiful People RCA	9257
7	BRUNO MARS The Lazy Song Elektra	8848
8	BRUNO MARS Grenade Elektra	8443
9	EXAMPLE Changed The Way You Kiss Me MOS	8188
10	JLS Eyes Wide Shut Epic	7933
11	LADY GAGA Born This Way Interscope	7862
12	NICKI MINAJ Super Bass Cash Money/Island	7768
13	DAVID GUETTA FEAT. RIHANNA Who's That Chick? Positiva/Virgin	7756
14	ALEXIS JORDAN Good Girl COL	7623
15	NICOLE SCHERZINGER Don't Hold Your Breath Interscope	7478
16	JLS FEAT. DEV She Makes Me Wanna Epic	7341
17	RIHANNA FEAT. DRAKE What's My Name? Def Jam	7009
18	JASON DERULO Don't Wanna Go Home Warner Bros	6973
19	ALEXANDRA STAN Mr. Saxobeat 3 Beat/AATW	6886
20	BEYONCE Best Thing I Never Had Columbia/Parkwood Ent.	6813
21	TAIO CRUZ FEAT. KYLIE MINOGUE Higher Island	6683
22	RIHANNA FEAT. CALVIN HARRIS We Found Love Def Jam	6677
23	DJ FRESH FEAT. SIAN EVANS Louder MOS	6613
24	SNOOP DOGG Sweat Capitol	6539
25	MAROON 5 FEAT. CHRISTINA AGUILERA Moves Like Jagger Octone/A&M	6516
26	RIHANNA California King Bed Def Jam	6323
27	RIHANNA Only Girl (In The World) Def Jam	6268
28	NICOLE SCHERZINGER FEAT. 50 CENT Right There Interscope	6135
29	JENNIFER LOPEZ FEAT. LIL WAYNE I'm Into You Def Jam	6102
30	JESSIE J Do It Like A Dude Island/Lava	6072

Mark Ronson, The Sound of Music, One Direction,
Steve Robson, Oklahoma!, Phil Collins,
Elvis Presley, South Pacific, Bombay Bicycle Club,
Dmitri Shostakovich, Spice Girls, John Shanks, M.I.A,
The King and I, Vampire Weekend, Sergei Rachmaninoff,
Kaiser Chiefs, Benjamin Britten, The Temper Trap,
Sammy Cahn, Genesis, Igor Stravinsky, Madonna,
Lionel Richie, Serge Prokofiev, The Script, Iron Maiden,
Linkin Park, Olly Murs, Sparks, Leonard Bernstein,
Billy Ocean, Justin Timberlake, Rodgers & Hammerstein,
Ludacris, Nik Kershaw, Eagles of Death Metal.

**What Do These Great Names
Have in Common?**



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VIEWPOINT BBC RADIO2

RADIO 2: 'WE'RE STAYING POPULAR BUT ASSERTING OUR DISTINCTIVENESS'

Radio 2's controller Bob Shennan discusses plans to enhance specialist music coverage this year with new content to complement existing shows covering folk, jazz, country, blues and more

MEDIA

■ BY BOB SHENNAN

We've always made specialist music an important part of Radio 2 going back as far as far as I can recall, but we have probably not made enough of it.

One of the challenges for me is to constantly make Radio 2 as distinctive from anybody else as possible, especially in the core peak hours of the day. So what this is about is to try and shout loud and proud about the extraordinary depth and range of specialist content we've got.

If I take folk as an example, in the last two years we've had a real emphasis on really shifting it away from being a one hour, pre-recorded slot to being a key component of the whole of the network, built largely around the development of the Folk Awards - which this year I hope will feel even bigger and more impactful than ever before in Glasgow - but also built by live performance and reflecting the genre throughout the schedule.

We're lucky. Now we've got a presenter of the weekly Folk Show in Mark Radcliffe who's a brilliant live radio presenter and probably one of the most authoritative, well-thought-of music broadcasters in the country. We've got a drivetime host in Simon Mayo who loves these specialist genres and therefore can lend a hand when it comes to the pre-ambles to the Folk Awards themselves and we've got presenters like Chris Evans and Jeremy Vine, both of whom have played tracks from live folk performances from Mark's show throughout our January build-up to the Folk Awards. So we've taken folk out of its one-hour slot and writ it large throughout daytime content on Radio 2. Nobody else is going to go near doing that. Bellowhead are on the Radio 2 A-list so we have an opportunity to grow.

I know folk is a specialist musical genre and it will continue to be that, but Radio 2 is bringing this music to millions and millions of listeners throughout the day.

We've done a lot around documentaries and features by highlighting them in daytime programming, but we can do more with specialist music. We can take the same approach to country or folk or blues or jazz that we would take to documentaries and try to feed an interest by appropriately dropping nuggets of content or performances throughout the daytime schedule. For large numbers of listeners they might not think of

"We've taken folk out of its one-hour slot and writ it large throughout daytime content on Radio 2. No one else is going to go near doing that."

BOB SHENNAN, BBC RADIO 2



themselves as country music fans or jazz fans, but they can be beguiled by it with the support of our trusted presenters in daytime. Anyway, there is a crossover with these genres into the mainstream. Take what the Americans would call country: many of those top country artists would be for our audience just mainstream pop artists, like Lady Antebellum and the Band Perry and Taylor Swift. They've all been on the A-list of Radio 2 of late.

We're going to be covering the Country To Country festival taking place at the O2 in March. We'll reflect the CMA Music Festival in June in Nashville like we have the last couple of years. We'll do the CMA Awards again as we did last year and we'll continue to feature a number of these artists in playlist and concert and on Radio 2 as they come around and become available. We'll do it because we think our audience has an appetite for it and we'll do it across the schedule, not just in Bob Harris Country.

I've also been keen to increase the number of specialist genres we reflect. We took a decision to introduce reggae back into the schedule with Dave Rodigan. We introduced dance on Saturday nights

with Dave Pearce. We've had Gloria Estefan doing Latin, Brian Johnson doing rock. We've got other plans in the pipeline for further development of our connection with specialist genres, but the big ones are always going to be folk, jazz, blues and country.

We have a great opportunity to leverage the size and scale of Radio 2's daytime audience and therefore put in front of that audience, with judgment and care, content they would not normally come across and when they do, they really enjoy it.

I feel one of the key strategic challenges for Radio 2 in the last few years has been, whilst staying the most popular, to assert its distinctiveness. We have done it in lots of ways, in lots of different parts of the output.

Specialist music is one of our greatest opportunities and there is more that we're doing in the evening and weekend, but the big strategic aim behind it - and it is all very much work in progress - is to do with specialist music what we've done with other parts of the content: be loud and proud about it right across our schedule, embrace it as a network and not just as a little niche.

PROFILE RUMOURS RE-RELEASE

RETURN OF THE MAC

It's almost impossible to avoid the words 'landmark' and 'iconic' when discussing Fleetwood Mac's *Rumours*. Probably because this all-time classic 1977 album is both of those things – an inarguable point that's about to be proved all over again by a deluxe Rhino-issued re-release



CATALOGUE

■ BY DAVE ROBERTS

It's a tough claim to verify, but there have surely been more documentaries made about Fleetwood Mac's *Rumours* than any other album.

They seem to show one on BBC Four every other Friday. No one's complaining; it's a cracking story: a band in meltdown whilst simultaneously reaching a previously unimaginable peak.

Whatever the chemistry that went into the creation of *Rumours* (and you can read 'chemistry' in any way you want), the end result was a phenomenon. Released in 1977 (the mainstream height of punk, remember), it sold 40 million units, making it the sixth most successful original studio album of all time.

It was actually the band's 11th release (see *A Long Way From Home*, bottom right), but only the second to feature Stevie Nicks and Lindsey Buckingham (of the 11 tracks, they wrote three each and contributed to band composition, *The Chain*. Christine McVie composed the other four, including the standout *Songbird*).

The couple bookend *Rumours*, the first lines of Buckingham's album opener, *Second Hand News*, state baldly: 'I know there's nothing to say/Someone has taken my place'. The last track, Nicks' *Gold Dust Woman*, ends with her asking 'Did she make

RUMOURS 101

- Originally released: February 1977
- Label: Warner Bros
- UK chart position: 1
- US chart position: 1
- Unit sales to date: 40m+
- Latest re-release: January 28, 2013
- Label: Rhino
- Deluxe 3CD Digi Pack: Remastered original album; Unreleased live performances from 1977; Unreleased outtakes from *Rumours* sessions
- Super Deluxe Box Set: As above plus roughs and outtakes from the 2004 reissue; Vinyl LP; DVD of *Rosebud* – documentary on the making of *Rumours*



PROFILE RUMOURS RE-RELEASE

you cry? Make you break down? Shatter your illusions of love?/Is it over now? And do you know how, to pick up the pieces and move on?'

As everyone knows, they're talking to each other, splitting up in public, airing their grievances and exposing their heartache. McVie had also recently divorced her husband, the band's bassist, John McVie. Only Abba, a few years later, would come close to making such sumptuous music in a very exclusive genre called 'divorce pop'.

This week (January 28), *Rumours* is being re-released in its most lavish form yet by Rhino – a label that knows a thing or two about working with revered artists and classic material (see *'Rumours 101'* on *cf.posite page*).

Dan Chalmers, MD of Rhino UK, WMALS and ADA, is certainly thrilled to be re-introducing an album that needs no re-introduction, but nevertheless is getting one in the grand style...

Can you put *Rumours* into some sort of context in terms of its commercial success, enduring popularity and influence?

Dan Chalmers: *Rumours* is a must-own album. It's a seminal body of work that has excited and inspired music fans and artists since it was released.

The album has been enormously successful, it's sold more than 40 million copies around the world and is one of the bestselling albums of all time. But that's only part of the story. There's still intrigue around the relationships within the band and when you dig deeper you begin to understand the tensions and emotions that helped create this timeless album.

New music to this day is influenced by Fleetwood Mac – look at Haim for example, they're currently in the chart and recently won the BBC Sound of 2013.

This album remains powerful, popular and influential, quite simply, because it's remarkable music.

What do you think it was/is about the record that connected with so many people?

I remember a journalist from Rolling Stone once said the album "jumps right out of the speakers at you" and I couldn't agree more. It's an album of great music, every single track is as strong and memorable today as it was in 1977. I think people connect with the album in different ways and for many it's a soundtrack to times in their life.

What are your favourite tracks on the album?

I'm a big fan of the whole album. If I had to choose a few tracks I'd probably say *Dreams*, *Songbird* and *The Chain* are my favourites.

Can you talk a bit about how the album is being repackaged and enhanced this year?

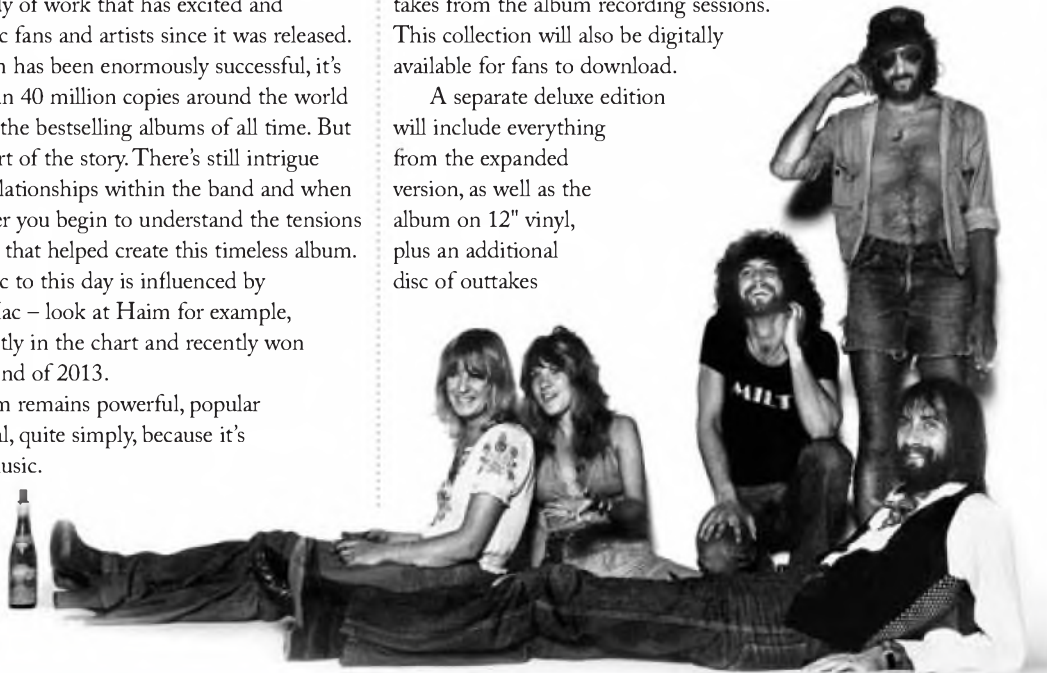
We've produced some really fantastic deluxe editions. The physical expanded edition will be on three CDs – the original album including B-Side 'Silver Springs', 12 unreleased live recordings from the band's 1977 world tour – including 'The Chain' and 'Songbird', as well as a disc with 16 unreleased takes from the album recording sessions. This collection will also be digitally available for fans to download.

A separate deluxe edition will include everything from the expanded version, as well as the album on 12" vinyl, plus an additional disc of outtakes.



ABOVE
Rumour has it | Fleetwood Mac's *Rumours* has sold over 40m copies worldwide

BELOW
Fleeting visit | The band will play a 34-date US reunion tour this year, followed by some as yet unannounced European and Australian dates



and a DVD of *The Rosebud Film* – a documentary about the album's release that was filmed in 1977.

What are the new elements that you think fans will find most interesting?

People are always eager to discover and listen to new versions of their favourite songs. The deluxe editions will give them access to unreleased versions of tracks and the live performances from their 1977 tour.

The super deluxe format comes in high quality packaging and also includes a 12" booklet which should be very interesting and appealing to fans.

Do you think the main audience will be people who have the original but want more depth? Or will it attract new fans?

As with all truly great music, Fleetwood Mac's *Rumours* transcends time, age groups and demographics.

There are people who have been lifelong fans who want to experience the music in more depth, those that have enjoyed Fleetwood Mac music but this is the first of their albums that they'll buy, as well as younger audiences who are finding out about the record thanks to new bands such as The Staves doing cover versions and adding new twists to the classic songs.

The collection that we've created will allow all types of music listeners and fans to engage with the band and gain further appreciation of this truly ground-breaking album.

Will the band be involved in promotional duties (apart from the tour) to promote the album?

The band are excited about the album and Mick will be involved in our promotions campaign that includes TV, radio and press.

What sort of split do you expect between physical and digital sales?

The high quality packaging and attractiveness of our deluxe editions lend themselves well to physical sales. As I've previously mentioned, Fleetwood Mac's fans span generations, so we're confident our engaging digital offerings will broaden the appeal and help the music reach an even greater audience.

A LONG WAY FROM HOME: THE LEGENDARY STORY OF THE MAKING OF FLEETWOOD MAC'S RUMOURS



Rumours was Fleetwood Mac's 11th studio album. It sold 10 times the amount its eponymously titled predecessor managed, which in turn sold 10 times more than album number nine, *Heroes are Hard to Find*.

This was no overnight success. *Rumours* took a decade, some line-up changes and a crucial geographical relocation to sunny LA to claim its place in the pop pantheon.

The band started as part of the late '60s British blues explosion and were originally a vehicle for the genius of Peter Green, the legendary guitarist who defined their early sound before being dragged away from the band and into the vicinity of hell via a particularly harrowing acid trip.

He quit in 1970 and it was then that Fleetwood Mac first showed their now legendary powers of resilience. They pushed second guitarist Danny Kirwan and slide player Jeremy Spencer to the fore and invited John McVie's wife, Christine (formerly of Chicken Shack) to join.

This, however, was just the start of the upheaval. In 1971 Spencer popped out to get a magazine, but instead joined religious group the Children of God and

never returned. It was that kind of band. And that kind of decade.

Bob Welch joined and took on a share of songwriting duties. At the same time, however, Kirwan was becoming mired in alcoholism and alienated from the rest of the group – so much so that in 1972 they booted him out of the band. The next few years saw a bewildering sequence of hirings and firings that made the Spinal Tap drum stool seem like a safe seat.

In 1975, however, the stars began to align. Welch quit and Fleetwood was in LA searching for a replacement. He heard a track from a duo called Buckingham Nicks and asked the guitarist, Lindsey Buckingham to join. Buckingham accepted, on the condition that his girlfriend and musical

partner, Stevie Nicks, also be recruited.

Fleetwood Mac now consisted of Mick Fleetwood, John McVie, Christine McVie, Lindsey Buckingham and Stevie Nicks. The first album featuring the five of them was called, in something of a nod towards new beginnings, *Fleetwood Mac*.

It was a massive breakthrough, going to number one in the States. At the same time, though, the personal relationships within the band began to fall apart. The sort of success they'd worked so hard for looked like it was being undermined by internecine strife almost as soon as it arrived.

Unless, of course, they channeled the sadness, vitriol, hurt and confusion of their private life into an album that would define them. Yeah, that might work...

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PROFILE ADAM ANT**AND NOW YOU'RE GUNNER BELIEVE HIM**

Adam Ant, one of the most successful and flamboyant pop stars of the '80s, is back with a new album (out this week) and a showcase gig at the Roundhouse (May 11th). Nearly 40 years after witnessing the first ever Sex Pistols concert, he remains the punkiest of pop stars

TALENT

■ BY DAVE ROBERTS

Pop stars were vivid and fascinating creatures in the '80s: Boy George, Kevin Rowland, Martin Fry, Phil Oakey, Marc Almond – these guys were big beasts in the pop jungle rather than cute puppets in the petting zoo. I mean we all love Olly Murs, of course we do, but...

They made the (sometimes very esoteric, occasionally downright fetishistic) records they wanted to make, influenced by their heroes and their environment rather than focus groups.

They could as happily talk about Dada and Derrida as Neu! and Roxy Music (and the colour of their socks for Smash Hits). They were weirdo arty intellectuals, dandies from the underworld who came to dominate the mainstream.

The trailblazer for this globally successful carnival of British pop was Adam Ant. There is no overstating his early '80s stardom. He was ubiquitous: in the charts, on the covers of magazines, on Saturday morning TV and on a million bedroom walls.

But this was a punk survivor, a man famously present at the Sex Pistols first ever gig ("I knew straight away that everything had changed"). He had been encouraged and undermined in equal parts by Malcolm McLaren.

He had released an angular, experimental and really rather good album called *Dirk Wears White Sox*. And then... well then, as the leader of Adam and the Ants, he became the biggest pop star in Britain.

The album that transformed him, *Kings of the Wild Frontier*, still sounds sonically ambitious and lyrically mischievous. It was billed as *Sex Music for Ant People* (and vice versa, emphasis on the vice) for Chrissake.

Less than 18 months (and just one more album) later the Ants had split and Adam embarked on a solo career that had some high points (notably a number one with *Goody Two Shoes* and success in America), but then stalled and meandered as Ant struggled with depression (he has been diagnosed as bi-polar and spent his first spell in an institution way before fame hit).

For the last two years, however, he has been busy reconnecting with his fan base at home and abroad, gigging relentlessly, playing hits and new songs to enthusiastic reviews.

His renaissance continues this week with the release of a new album, *Adam Ant is the Blueblack Hussar in Marrying the Gunner's Daughter*, and as usual, he's bought a dressing-up box full of ideas.



ABOVE
Nothing to be scared of: Adam Ant says Malcolm McLaren helped to change everything when he asked: 'What do you want? What's your ambition?'

First though, back to his *Minute Zero*, the night he saw the Sex Pistols play their first ever gig at St Martin's College of Art, supporting his own pub rock band, *Bazooka Joe*...

What did you think of them and what sort of effect did it have on you?

As soon as I saw them I realised I had to make my move because everything was going to change. I left *Bazooka Joe*, I split up with my missus, I dropped tools, got out and started again.

Did you consider yourself a punk, and part of a movement, or just a kid who was always going to be into the new thing?

It depends what you mean by punk. Punk

unfortunately got political and became quite grey quite quickly. I was always a Sex Pistols guy. I liked certain things about The Clash, but their political stance just bored me.

I suppose the more accurate description for us would be post-punk. We did one single, *Young Parisians* in 1977, for Decca, but they didn't sign us up for anything after that. Then we did *Dirk* in late '78, on *Do It Records*, and that's not a punk record at all, so it didn't really fit with anything.

Did you want to be a pop star at that time? Because punk had quite a sneery attitude towards success and ambition and wanting to be on Top of the Pops, literally that in The Clash's case...

That's the hypocrisy of The Clash, they were signed

PROFILE ADAM ANT



to Sony! And their excuse was 'We're doing it for you, so you can hear our music', but basically they wanted the comfort of being with a major record label – who still adore them to this day.

The main ambition was to get an album out, but I always thought the records we put out could be hits. I never put out records to appeal to a tiny minority – and if they did that wasn't the plan!

It wasn't until I met Malcolm though that I got it. He asked me the same question you did: What do you want? What's your ambition?

He listened to *Dirk* very carefully and said 'This is a good album if that's what you want, it's interesting and indie sounding.' I told him no, I really want to have a hit record, I want to go on *Top of the Pops*. He basically gave me an education in songwriting and the structure of songs, but the best advice was very simple: he said my face should be on the cover, I should use myself to sell the music.

But then it was such an immense shock when Malcolm took the band to form *BowWowWow* that I found myself in a *del segno* situation, but sometimes having no option drives you on. You just have to get on with it.

The folklore is that he was a malign influence on your career, but you juxtapose the well-known story of him 'stealing' your band with obviously fond memories of him helping to put you on the right path. So there was no animosity?

There were hurt feelings, sure. We'd been playing together for three-and-a-half years and we were really good mates. We'd made a good record, but it was also getting a bit limiting, and we certainly weren't making any money. It was time. Time for them and time for me to make my move.

Let's talk about that move. What do you think clicked with the public that changed you from a quirky, leftfield post-punk artist to the biggest pop star in Britain? What the hell happened?!

It was the sound and the look. The whole thing. It looked as good as it sounded. When I started writing with Marco (Pirroni, long term writing partner who collaborates on *Gunner's Daughter*, as does Boz Boorer (more than 20 years service in



ABOVE
Adam Ant is *The BlueBlack Hussar in Marrying The Gunner's Daughter* is out now on *BlueBlack Hussar/Essential*

Camp Morrissey)), we'd got tired of punk. It was dull. And by that time we'd learned about the structure of pop. Plus we made the decision to have two drummers, which gave us a very distinctive sound.

I was always able to do the visuals, come up with the look for onstage and design all the graphics, so everything was in-house. The record label (Columbia) never had any involvement at all in the creative side of Adam and the Ants, they never heard a demo or saw a cover design, they stayed out of it, which was great.

I also think television was the key thing. It was like night and day before and after we went on TV.

How did you deal with that level of fame?

I was so busy I just thought, 'Well I've got to do another album'. When *Kings* was at the top of the charts, I was writing *Prince Charming*. So I never really had to cope with it. I wasn't clubbing it or falling for that celebrity nonsense.

If I wasn't on stage I was at home writing or in the studio recording. And then by the time *Prince Charming* came along, I think we needed a year off. *Hindsight's* a great thing, but I definitely believe that if that had happened, then we'd have been all right. But it was bang, bang, bang. We were exhausted. If you look at it like a marriage, we got divorced when what we needed was separate holidays.

And when the Ants split, how did you react?

I just went for it really, I went into overdrive: I put out *Goody Two Shoes* and had a number one with that; carried on writing with Marco; went to America to work, because England had been saturated, I'd been in people's faces for three years. Plus George came along and I thought I'd better get out of it because he's the new man in town.

The 'Marrying the Gunner's Daughter' part of the new album's title refers to a type of punishment dished out in the navy, I believe, but also reflects the way you see the music industry treating artists, is that right?

I think so, yes. I mean it's not really moaning about the industry, and I know it's an old story, but I think those contracts we signed were just so one-sided.

And the biggest mistake I and a lot of my contemporaries made were signing them. But then we wanted to make a record, so you sign. But we had no legal advice, we were raw and we signed our life away. That was just the nature of the industry at the time though.

You've been gigging an awful lot in the last two years, all around the world. What inspired you to get back out there and work so hard?

Well I missed it, for a start. I missed performing because that's where I'm from. So I made a conscious decision to play to a lot of people, nearly half a million in the last couple of years, primarily to re-establish the catalogue initially, playing the hits, but dropping in some new stuff. It's basic arithmetic, you consolidate and then you get a new audience and you introduce new material, it's groundwork, quite traditional groundwork.

Did you set out to write a new album or do you just always write and you got to the stage where you've got enough songs for a collection?

No, I definitely set out to write this album, probably starting three years ago with *Boz*. I had a lot of lyrics and ideas and wanted to work with a number of different people, which is why the record sounds mixed and varied. There's no one sound. If you work with Tony Visconti, who I loved working with on *Viva Le Rock*, you get the Tony Visconti sound. On this I co-produced and co-wrote with a few people and we got a few different flavours, but that's fine, I like that. That's what always attracted me about Beatles records, the variation.

The album's also given me the chance to address personal issues, mental health issues, tell people where I've been, what's been going on, give my opinion on a few things. It's not *Cool Zombie* and some filler. It's a proper journey and a double album with four separate sides.

Are you touring the album?

I've been touring pretty continuously for a while, but my next big challenge is playing the *Roundhouse* on May 11th. I haven't played there for 35 years when I supported *X-Ray Spex*.

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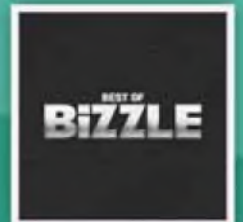
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The Wedding Dress At Midem

I am Fran May and my project is called 'The Wedding Dress'.

I created this product for the following market:

- Pink Floyd - 250 million sales worldwide
- Led Zeppelin - 300 million sales worldwide
- The Who - 100 million sales worldwide
- Mike Oldfield's Tubular Bells - 17 million sales worldwide

According to the latest research and publications, total combined sales from these artists are approximately **667 million sales worldwide**.

All of the bands listed above and their fans have been an inspiration to me. I have always loved and admired the work of these men and I genuinely believe that everyone from this audience would be interested in hearing my project.

I am looking to partner with publishers, record labels, distributors or anyone else who feels they may be able to bring this project, which has taken me four years to complete, to the audience mentioned above.

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FEATURE MIDEM

CANNES DO ATTITUDE

International music industry trade show Midem returns this week with a new optimism, new faces and new opportunities for music execs from across the globe to do a bit of business



EVENTS

■ BY TOM PAKINKIS

Last year Midem made big strides beyond the cozy boundaries of the core music industry and held out an olive branch to technology companies and consumer brands.

It was a recognition that the entertainment content ecosystem was growing and that music companies were becoming more and more relevant, - and, indeed, reliant - on a wide range of outside players.

If numbers are anything to go by, it was the right decision at just the right time. "Because of those additions we saw growth in attendance for the first time in six years," Midem 2013 director Bruno Crotol tells *Music Week*.

"Last year we had an overall growth of 2% in volume, which isn't that big but after many years of

decline we were very happy with that."

The 2% overall growth translates to a 13% growth in official visitors to the music business conference held in Cannes, France every January - despite a reduction in exhibitor pavilions thanks to a troublesome economic climate, Crotol speculates.

Still, growth is a word not heard often enough in the music biz (unless you're from Sweden) and Crotol believes a renewed interest at Midem is a positive side for the industry. "Certainly when you target a bigger potential population you should grow," he admits. "But it's not only to do with that because last year we brought many new players, visitors and exhibitors from within the core business as well. So it's not only the new sectors that made us grow, all of them contributed to that.

"Perhaps there's a bit of optimism back in the industry and we felt that," he adds. "I think the people who attended Midem last year also had the

ABOVE
Branching out: Midem 2012 welcomed speakers and delegates from technology and brands, and enjoyed a rise in attendance as a direct result

feeling that the general situation is better than some years ago. We're not completely safe, but many opportunities arise now for music as a whole - there are all kinds of new streams of revenue.

"Music is listened to more and more every year, the big issue is how you get revenue out of that but I think our customers and participants last year were in a better mood than two or three years ago."

The inclusion of those strange outside faces meant that the likes of Coca-Cola had a significant presence in Cannes last year. The drinks company linked up with Mark Ronson at the show to provide insight into how brands work with artists - and how their Olympic soundtrack could reach the world through non-traditional marketing. Meanwhile worldwide Saatchi & Saatchi CEO Kevin Roberts whipped up some positive thinking on Visionary Monday, telling the music industry in no uncertain terms to "stop whinging" because music as a product

FEATURE MIDEM



is "more important than ever".

Even the world of video games flew a top rep to Midem 2012 in the form of Mikael Hed, CEO of Angry Birds developer Rovio. He told his audience that a lot had been learnt from "the terrible way the music industry had tried to combat piracy", and that he viewed every form as piracy as an opportunity to generate business as a promotional tool.

It's a policy that, although not quite clutched to the breast of music companies, has apparently entered the trade's consciousness - more and more rightsholders are being encouraged to monetise content used by fans rather than adding more locks to their catalogue vaults with takedown requests and piracy notices.

"Since everything was very well received, and we succeeded in bringing people from all sectors, we want to grow in the same way and improve this year," says Crolot. "We will perhaps have even more of a focus on music and brands together [in 2013]."

"Certainly all the brand operations around Midem are becoming more and more important in terms of revenues for the music business as a whole. And brands are obviously trying to use music more and more as a tool to grow their own business in

ABOVE
With the brand:
The likes of
American Express,
Nike, Activision and
Coca-Cola will
attend Midem 2013

many different and creative ways beyond simply sync and endorsement.

"Some brands can even become publishers or co-publishers of songs these days," he points out.

To that end, Midem will boast a brand new zone (called the Brand Zone, naturally enough) on the market floor this year, dedicated to music and their growing relationship with brands. It will play host to pitching sessions and presentations of case studies with both big brands and artists flying over to showcase and inspire.

Big names from outside the music sphere will be in attendance including American Express, Nike, Vivendi-owned games publisher Activision and Coca-Cola will make a return as well.

"The music marketing competition we launched last year was very successful as well," adds Crolot.

There will also be dedicated Zones at Midem 2013 for Technology and Direct2Fan discussions - with social media playing a big role at the latter this year as it continues to increase in importance for artists who want to connect with their audience on a level that simply wasn't possible years ago.

The likes of BandPage, Deezer, SoundCloud and YouTube assist in that effort to touch fans, but

will go to Cannes as part of the tech contingent using the Midem's Innovation Factory as its hub.

Crolot is also keen to flag up MidemLab as another technological highlight. "We're very happy with it because we are becoming relevant to the tech community beyond music tech," he says. "Midem and MidemLab were listed by TechCrunch this year as one of the 50 must-attend worldwide events in technology, so it shows that we're no longer only interesting to the pure, core music start-ups - now interest is a bit wider."

"That's the way we want to grow MidemLab and the tech overall at Midem, having it be relevant beyond music tech."

To top-off the tech offering, Midem 2013 will also host the third edition of its Midem Hack Day, allowing 30 app developers from around the world to once again craft the next-generation of music related apps in a 48-hour marathon.

Crolot explains: "At Midem, the music community is involved in the creation process of new music-related apps; artists, managers, labels, have a chance to express their hack ideas to the developers and all Midem participants are the first to get a glimpse at a new global wave of music apps."

GO AND SEE: A MINI STORM BREWING WITHIN MIDEM

Storm Music And Images Ltd is a British songwriting and production company which aims to work with third parties to originate new projects and see them through to market.

At Midem 2013, head of project development Richard Newman is looking to talk with people interested in

putting new projects together and recording new material for the heritage market in particular.

"For me, this market is men and women who are 40 years of age and over," he says. "This is a huge market, which already exists and recent activity from The Rolling Stones, Fleetwood

Mac, David Bowie and Led Zeppelin points to its vitality. I believe that this is a contemporary market and not a historical one."

Storm Music And Images has a network of studios, writers, producers, musicians and people with web design, PR, and photography skills.

GO AND SEE: SOME FAMILIAR FACES FROM HOME

Not all companies can outlay the money needed to exhibit with a stand at Midem - but that doesn't mean everybody's steering clear. A handful of British companies including catalogue label masters Union Square Music will be on the ground amongst the pavilions. USM MD Peter Stack

explains: "We see Midem as a great opportunity to meet up with all our partners.

"We meet our distributors and sub-publishers to review business and discuss the year ahead. We also meet with repertoire owners to discuss new opportunities.

"Having a stand enables us to represent our various



activities to new contacts. It also gives our team a base to conduct several meetings simultaneously, and provides somewhere to house some welcome cold beers."

GO AND SEE: SYNCHTANK

Synchtank provides flexible software that drives the licensing process, helping enable rights-holders to collect income from digital music and video assets more effectively.

"We formally 'launched' ourselves at Midem 2011 when we had our first client - Primary Wave, shortly followed by Budde and Reservoir Media," says the company's Fraser Davidson.

SYNCHTANK

"At our core we develop and sell a software platform for catalogue licensing. It enables users to increase visibility, make more revenue, control processes and professionally present and manage their catalogues. Midem 2013 is when we are going to start standing up and shouting about ourselves a bit more."

Since 2011, the London/New York company has more than doubled in size and expects to treble in size in 2013. It now has over 50 clients across four continents including Cooking Vinyl, Believe Digital, The Orchard and Because Music.

GO AND SEE: THE BRITS AT MIDEM

The British Music contingent will arrive in Cannes this year having contributed to a musical partnership of its own with the sporting world. After the triumph that was the London 2012 Olympic Games - where music was given almost as much of a platform as the sporting greats competing - the attention of British labels, publishers, managers distributors, studios and more will turn to shaking hands and signing deals in the south of France. In addition to those with their own stands, they will be represented at the British Music stand, which is run by:

AIM

The UK trade association established to provide a collective voice for the UK's independent music industry.

BPI

The UK trade association representing the UK recorded music business with members including several hundred independent music companies and the UK's major labels.

MPA

The Music Publishers Association, which represents over 4000 associated and administered publishing companies covering all musical genres.

PPL

The music licensing company which licenses the use of



recorded music in the UK on behalf of 53,000 performers and 8,500 record companies.

PRS for Music

PRS for Music represents the rights of 95,000 songwriters, composers and music publishers, guaranteeing payment whenever their music is played, performed or reproduced.

UK Trade & Investment

The Government organisation that helps UK based companies succeed in the global economy and assists overseas companies to bring high quality investment to the UK.

Regardless of the new revenue streams and distribution channels linking the music business to the consumer, none of it would matter without the product at the core. And of course, music itself is high on the Midem agenda.

Midem 2013 organisers have given a big push to classical music this year, according to Crotot, who admits "classical has perhaps not had the place it deserves at Midem previously".

He adds: "This year we wanted to give more room, content and richness to the classical community. We've created a Classical Zone for them to have their own discussion and their own networking on the show floor. We'll have some MCs coming to launch discussions on some very classically focused topics."

The Cannes event will also present a classical embassy where, for three nights in a row, there will be classical showcases of both emerging and high-profile talents. In the Riviera hall of the Palais des Festivals, the open Zone dedicated to the classical and jazz community includes a 'Classical Bar' and 'Discussion Lounge', where managers, labels, artists, distributors, publishers and festival programmers will present and discuss their markets and activities through 11 sessions over the four-day event.

Speakers such as Naxos CEO Jim Selby, founder and president of Nu Jazz Entertainment Jerald Miller and software engineer Abeille Musique will all be speaking with discussions moderated by editor-in-chief of Gramophone and BBC Radio 3 presenter James Jolly.

"I've long believed that the classical world is highly innovative," says Jolly. "Digital distribution, social media, adding video into the mix - these are all topics for discussion and debate. Our aim is that over the four days of Midem we will have discussed every element of the journey from a musician wanting to record a piece of music to the music-lover enjoying that recording."

One of Midem 2013's superstar keynotes will



ABOVE
Lang Lang:
Chinese superstar
will talk at Midem's
Visionary Monday
on January 28

draw the masses to Visionary Monday - classical pianist and cultural icon (and the face of various global marketing campaigns) Lang Lang.

The star will discuss how brand partnerships and technology have contributed to exposing his own music to a broad community and audience, allowing him to shake up the perception of classical artists. "I want to help classical music reach new markets and a broader audience," says Lang Lang. "With its focus on tech, brands and artists, Midem is the best place to make it happen."

Meanwhile, the Midem Festival draws 2013's biggest live music performances. Preparing for its second edition this year, 2013's Festival will feature an international roster of acclaimed headliners including Britain's own Madness on Saturday, January 26. On the Sunday, French DJ collective C2C will play, while one of Belgium's most promising indie rock outfits, Balthazar, will take to the stage on Monday, January 28.

"Last year we wanted the Festival to be very big and hold with the public," says Crotot. "So we had a big venue of 3,000 capacity and because of the size of the venue we had to be very far from the Palais. We felt that wasn't that easy for customers so we've decided to come back close to the Palais. So, this year, [the Midem Festival] will be at the 1,000 capacity venue Magic Mirrors - it's like a last century circus."

At the last count, two weeks before Midem 2013 is upon us, the programme appears to have done the business - the show has sold roughly the same amount of tickets it did in 2012 at this point.

Midem seems back on the right track - reflecting the trends and relationships that are helping the music industry to stride back in the right direction. There's a music buzz around the south of France in an overcast January once more, with a lot of familiar faces and plenty of newcomers to the party.



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PROFILE NOTTING HILL MUSIC**WHERE THERE'S A HILL THERE'S A WAY**

Should you ever find yourself in W8's Hillgate pub, you might just stumble upon the Notting Hill Music crew: they play hard (Jägermeister is something of an office dietary staple) but they work bloody hard too. Celebrating 20 years in business, and still thriving with an ever-expanding roster of recording artists, songwriters and copyrights, the independent publisher continues to not only make dents in the Club charts - which it rules with astonishing regularity - but into the mainstream, too. Here, team NHM - who between them oversee Notting Hill Publishing, the Transmission Recordings label and the Copyright Rescue division - explain how they have survived computer-melting office fires, the so-called 'collapse' of the music industry and many a raucous night out, to establish themselves as one of the UK's best-loved global independent music fortresses....

ANNIVERSARY

■ BY TINA HART

Notting Hill Music MD Dave Loader is laughing in *Music Week's* face.

All we had to ask the exec to warrant this reaction - referencing his very successful company's 20-year anniversary - was: "Did you think you'd ever make it this far?"

ABOVE
Nott too shabby | Some of Team NHM and friends outside their regular haunt in W8

In between chuckles, he manages to admit: "Not in my wildest dreams!"

The evidence suggests Loader is either very lucky, very modest, or somewhere in between.

Over the past two decades, Notting Hill Music has established itself as one of Britain's most successful independent publishing houses, helping boost the career and/or copyrights of artists as thrilling and diverse as Dizzee Rascal, Beyoncé Knowles, Boy George, Michael Jackson and Charlie

Simpson, as well as administering a bespoke publishing company, Farrell Music, for global superstar Robbie Williams.

The group's catalogue encompasses over 300 UK Top 40 hit singles, including 20 number ones. Its songs feature on hundreds of hit albums all over the world, whilst it has more than 250 clients and in excess of 25,000 copyrights.

Meanwhile, NHM's label arm Transmission Recordings has boasted growing recorded successes

PROFILE NOTTING HILL MUSIC

with the likes of The King Blues, Kid Massive and big hope for 2013, Sam Gray.

Loader might be laughing, but in a very serious sense, Notting Hill should rightly be counted as one of the independent British music industry's proudest successes.

Reminiscing about the finest moments from the last of two decades of business, Loader namechecks one of Notting Hill's most successful publishing signings: "The highlight, I guess, has been all the shenanigans around Dizzee Rascal. It has just been most exciting and a highly-successful thing to work with him."

Notting Hill Music first signed with Dizzee and his manager/co-writer Nick Detnon in 2008 for a share of the chart-topping *Dance Wiv Me* single. That relationship was then consolidated over the following months and a long-term relationship was born.

Chairman Andy McQueen adds: "Working with Will Smith was also a pivotal moment for us, back in the late Nineties. It took us into the film world and helped us become established in America. We've had shares of a lot of songs with Beyonce and Destiny's Child - we've got some copyrights on their forthcoming album - all of that's pretty high-profile."

McQueen cites the release of the Pitbull track *International Love*, with credits from Soulshock and Karlin, as a moment that encapsulates Notting Hill's exponential growth over the Pond.



ABOVE
Ivor Novello Award for Best Male Vocalist in a Pop Single
| NHM's Andy McQueen and John Saunderson celebrate with client and friend Dizzee Rascal as he bags the 2011 Inspiration Award

"They were probably our signature signing in the States in the last 10 years," he says. "They had a great history and moved from EMI to us - a real vote of confidence."

NHM opened its North American offices in 2003 (which trade under the names Notting Hill Music, Inc. and Notting Dale Songs, Inc.) under the direction of president Peter Chalcraft to take

"We've got a great network of sub-publishers around the world that represent the catalogue. Many of them have been with us since day one"

DAVE LOADER, MD, NOTTING HILL MUSIC

care of business in the territory.

Huge singles from acts such as Beyonce, Pussycat Dolls, Jennifer Lopez, Britney Spears and Outkast have since propelled the firm into a go-to US publisher for pop, R&B, hip-hop and dance writers and producers. Meanwhile, a growing heavy rock roster has established the group's chops in that genre, too - including bands like Killswitch Engage, Motorhead, Funeral For A Friend and Shadows Fall.

However, Notting Hill's success and the loyalty it garners from its writers, producers and artists hasn't all been achieved completely solo. The company says its relationship with licensees around the world has proven invaluable.

Says Loader: "We've got a great network of sub-publishers around the world that represent the catalogue. Many of them have been with us since day one."

Notting Hill A&R director John Saunderson adds: "Teaming up with our worldwide sub-publishers is very important to us. They are a mixture of independents and majors, just the best in each territory. They provide valuable 'local' information such as song searches, co-writes and productions needing toplines."

This respect for partners around the world goes both ways.

"Our relationship with Notting Hill started with our first 'official' meeting at Midem in 1992," says Walter Holzbaur of Wintrup in Germany.

Twenty years ago our intuition didn't let us down ...
Working with the fantastic Notting Hill Music Crew is a MUST!
Congratulations on your 20th anniversary and a big Thank You to the entire team, especially to the boys of day one: Andy, Dave & Pete!

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 Walter Holzbaur

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“Since then I have closely experienced how successful the steadily growing Notting Hill team has passionately made its way in a very competitive market as the UK - and later - in the USA as well. This can only work with a huge amount of enthusiasm but also substantial professional knowledge of an ever-more complicated copyright law and rights allocation in the digital world. I take my hat off to them.”

Adds Dutch sub-publisher Talpa’s Pieter van Bodegraven: “Working with Notting Hill has been a real pleasure for us for many years.

“Their great administration in combination with the creative feel and innovative ideas we notice through their whole company makes them a perfect example of what an independent publisher needs to offer to their writers nowadays.”

The ascent of Notting Hill hasn’t come without its challenges, though. Like many other companies working within the music industry since the 1990s, NHM has had to recalibrate its business time and time again to deal with the devastating effects of outside influences.

Loader pulls no punches in declaring that NHM rode the “collapse of the music industry”.

He explains: “Coming to terms with the realisation that CDs and record shops were going out of business was tough. We were looking out of our office door saying ‘Where on earth would we go to buy a CD now?’, whereas there used to be three or four choices within spitting distance.



PARTY ON
NHM’s most recent Summer Party was a typically merry affair with guests including Charlie Simpson (left), Lee John, Tony Byrne, Ian Titchener (below left) and Simon Britton, Joe Killington, and K Warren (right)



RIGHT
Johnny’s Angels | NHM signings Claire Rodrigues, Katerina Bramley, John Saunderson and Danielle Senior at the Notting Hill Music/Waterfall Writing Camp in Norway.



“We realised quickly that we had to look at other income streams. We were very excited about ringtones - no one really talks about them anymore! - they generated a lot of revenue. It was worrying

for a while, but we kind of restructured a bit - it taught us to look at things more often, to consider our position. Then just as we were back on an up-curve, the recession kicked in! Those industry

Dean Marsh and all at Creative Law & Business send congratulations to Notting Hill Music on their 20th Anniversary.

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PROFILE NOTTING HILL MUSIC

NOTTING HILL'S PHILOSOPHY LAID BARE: 'WE BACK THE LESS-KNOWN WRITERS'

Head of A&R John Saunderson, who joined NHM some six years ago after a 20-plus year stint at DMC, embodies Notting Hill's defining characteristics: big personality, big locker of cracking anecdotes - and big ideas. (The clue's in his 'other' job title, 'chief of mischief'.)

Saunderson is passionate about what he does. Below, he shares an impassioned open letter with the industry, providing an insight into his unique role and enthusiasm...

I guess I'm in a fortunate position I work for a large INDEPENDENT publisher who can compete financially with the 'big boys' on the established writers or ones that have current hits. I proved that with Dizzee BUT I get FAR more satisfaction signing 'less known' writers and help develop their careers. Secure them cuts, not just in this country but all over the world using NHM's fantastic network of Sub Publishers, Germany, France, Benelux, Italy, Spain, our office in LA and more recently getting cuts in Japan, Korea, China, HK, Taiwan in fact all over South East Asia. Get them film and TV



opportunities for syncs. Organise co-writes with the more experienced NHM writers and sending them to songwriting camps all over the world including, UK, Germany, Denmark, Norway, Sweden and even Jamaica. Ask Danielle Senior, Joe Twoton Killington, Claire Rodrigues, Katerina Bramley, Penny Foster, Patrick Jordan-

Patrikios, Ruby Goe, James & Shena Winchester, Michael Conn and many other NHM writers. They will all tell you that their songwriting skills have benefited, grown and improved with every camp they visit. Just from a relatively small investment and a bit of love and care from your publisher.

When our writers mention they are signed to NOTTING HILL MUSIC, I want them to be proud and have people respond in a very positive way! This is not a 9-5 job for me, it's a way of life. I've mentioned before, I don't want our writers to be clients. I want them to be friends too. I have a great relationship with them and I am VERY proud to have them as part of the family. DON'T sign a writer because he has one track in the charts if you aren't prepared to support them, nurture them, make them feel part of a great family and team. I love all of my A. they are all massively talented. I'm very lucky to have them. I'm very proud and happy that I work with the wonderful people at Notting Hill Music. There IS still an alternative out there. DON'T JUST GO FOR THE BIG BUCKS. Believe me, after the shine goes off the new car and the money has gone....what do you have left.....A company that owns all your babies (songs) for 15 years (or more) and does nothing with them. Sign to a publisher who will work your tits off. Believe me I do. Ask any of my guys. This is my life and I LOVE IT.

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troubles were actually great practice for dealing with the economic difficulties that were to come.”

With income from mechanical royalties and record sales tumbling, Notting Hill has really upped its game in other areas: the team might like a giggle, but they don't mess about when it comes to securing royalty payments for their artists and writers. Notting Hill has invested heavily in state-of-the-art royalty collection and accounting systems that enable it to track royalties which are then processed by its in-house team - and accessible by clients at the touch of a button.

Meanwhile, a sync team led by the firm's head of Creative Leo Whiteley, (*pictured*) have provided the soundtrack to many major television commercials for such brands as Siemens, Pepsi, Barclays Bank, Guinness, Technics, Budweiser, Peugeot, Carlsberg, Mitsubishi Motors, Mercedes Benz, Ford, Hyundai, Volkswagen, Grolsch, Nokia and Pizza Hut.

“We are having to work quite a lot harder at the moment, because copyrights just used to generate income from the rights of compilations sales, which is a market that's disappearing,” says Loader. “There's no more of those big comp's going out apart from the Now! series.

“Clearly the graph of mechanical income is going down rapidly and we had to find other ways of replacing that. That's why we've put teams together to work on audio rights for our label, as well as neighbouring rights. And to a degree, we're helping our artists tour a bit more. We're helping

RIGHT
Hill's skills | Clockwise from top left, just some of the talent on the NHM roster: Bodyrox, Ruby Goe, Henry Saiz, Meital, Kid Massive and Dominique Young Unique



ABOVE
In sync | Head of Creative Leo Whiteley looks at around 150 to 200 possible sync opportunities for Notting Hill clients every month



our writer-artists, singer-songwriters, and all getting more involved with each other and being more realistic about how to move forward.”

Sync boss Whiteley claims that he looks at around 150 to 200 possible sync opportunities for Notting Hill clients every month.

“We may not get everything but it's good to look out and see what suits who and keep it targeted,” he says. “We've built really strong relationships with the film and TV production companies, the advertising agencies, music supervisors. We've worked hard on them. And on the client side, it's about going that little bit extra for writers, producers and artists; keeping in touch with them, talking to them all the time.”

Loader acknowledges that there's “a nice sizeable bit of income” from sync licensing coming into the business, whilst Saunderson shares the attitude of his colleagues about Notting Hill's roster.

“You have to keep in constant contact with clients,” he says. “We never want anybody to ever leave our company or ever go ‘Oh they did nothing for us’. We hear that every day, people leaving other publishers, saying ‘They did fuck all for us’. That just doesn't compute with me. We've invested in you, why would you want to invest in people and the put them to one side?”

Saunderson is particularly enthused about the newer international songwriting camps that NHM has been investing in, fully supported by the company's board.

Congratulations to the team
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PROFILE NOTTING HILL MUSIC

'OUR COMPUTERS LOOKED LIKE SALVADOR DALI PAINTINGS'



When Notting Hill Music was originally established, it came about from a management buyout from the Japanese company Nippon Television Music Corporation.

Dave Loader says: "I can remember the shaking and the nerves thinking 'Oh my God what have we done? We've bought this company, we've got staff and overheads and we could do with a couple of hits.'

"Then fortunately Paul Weller's solo projects came on board which were very successful.

"Then we had hits with Utah Saints - and now they're going around again. That kicked us off and gave us some cash flow, a reason to talk to the bank. That was before the fire, which happened in 1996, melted our computers. They looked like Dali paintings, dripping down the walls."

RIGHT

Camp of approval | NHM songwriting camps - on home turf at Titanium Studios in London's Parsons Green (writing to briefs from UK, Korea, Japan, USA and France) and at an NHM/Waterfall Songwriting camp in Oslo, Norway.

"So far we've flown small teams of writers out to Germany, Greece, Holland, Jamaica and Denmark, and we're planning one in Korea," he reveals. "We involve the local people as well plus we're getting cuts and developing skills. These camps are important for us - throughout this and next year they will be a high priority."

Delving into relationships in new territories is something that is an ever-expanding role of Notting Hill Music and something the management considers yet another robust string to its bow, as Loader explains: "We're getting quite excited with new territories that we're working with: the Russians, Koreans and south east Asians."

Fiercely independent but making significant moves on a global scale, Notting Hill is a company that has much to be proud of - and one which has innovated to stay more relevant to its client base than ever before.

But with all that success in the bank, it must have attracted the attention of a prospective buyer or two over the years. Would the boss ever consider selling up?

"They do say everyone has a price," muses Loader - before revealing just how much the independent spirit motivates him and his team.

"We've had a formula for 20 years now and a pretty stable staff - which is unusual in the music business - and it's been a pretty exciting journey all-in-all," he adds.

"I'm just so glad I wasn't working at one of those



majors where hundreds of people are worrying if they've got a job next week and where that atmosphere might go on for years."

Looking into 2013 and beyond, Loader declares that there's "always a lot more to achieve and a lot more to do" - a mantra that has certainly served Notting Hill and its clients well for 20 years.

Long may it continue.

Chantrey Vellacott DFK Chartered Accountants

Congratulations to all the directors and staff at The Notting Hill Music Group plc on a successful first 20 years in business! It's been fun.

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FIGHT FOR THE RIGHTS: COLLECTING ARTIST ROYALTIES

The staff and management at Notting Hill go the extra mile to ensure artists and writers are maximising their income potential across the globe, via two very important divisions:

COPYRIGHT RESCUE – Alan Gleeson

This is essentially a royalty collection division and collects performers' fees from areas including TV, radio broadcasts and public performance – thoroughly researching discographies to ensure clients are correctly credited for their recordings and designated in the correct performers category, and ensuring maximum return from airplay.

Copyright rescue has been established for some 15 years and is run by Alan Gleeson who tells Music Week that the division started out collecting in around six countries – that number now stands at around 25 with notable additions including Brazil, Hungary and one of the strongest areas of income, Holland.

"The law regarding copyrights in some countries have made progress but it's still a slightly convoluted set of rules across the



globe," he explains. "What we do is make sure we register all the tracks to make sure that A – people are actually credited on the tracks, and B – they're on the right level that they should be.

We just keep fighting and getting in there and making sure everything is registered properly."

NHM ADMIN - Charles Garside (head of Admin) and Liz Davey (royalty manager)

With over 30 years of music publishing experience, Garside works alongside Davey, who has been there for 12 years – forming the admin backbone.

In any given day they will be working on: registering publishing agreements and newly-acquired songs, notifying affiliates and sub-publishers of new catalogue and checking registrations. Then there's liaising with collection societies, monitoring releases, tracking royalties, resolving counter-claims, dealing with royalty queries and always paying attention to detail.

Davey said: "I'm privileged to work with our talented writers and dedicated sub-publishers around the world dealing with all aspects of incoming and outgoing royalties.

It's been an amazing decade, seeing the company and catalogue expand and excel, and exciting developments in technology embraced. I can't wait to see what the future holds for NHM and am delighted to be part of it."



HAPPY 20TH ANNIVERSARY TO NOTTING HILL MUSIC
FROM ALL OF US AT SONY MUSIC PUBLISHING (JAPAN) INC.

PROFILE NOTTING HILL MUSIC

A LABEL ON A MISSION

Adorning the office wall of Transmission Recordings HQ - the small but mighty label arm of Notting Hill Music - is a five-foot poster of artist Sam Gray, one of its priority artists.

Transmission's full roster boasts over a dozen artists over a split of indie, pop and dance genres. It aims to rapidly build a catalogue of diverse master rights across all musical genres, applying the same principles of diligence and relentless promotion that have served NHM so well as music publishers.

The outfit has twin bases in London and Los Angeles (and also looks after seminal Scottish label Limbo and 23rd Precinct/House of 23rd), and together with vast experience of all other markets puts Transmission in a position to acquire the master rights to commercially viable music from all over the globe. Equally importantly, employing a mix of old school methods and new ideology in its marketing methods. Bringing key departments such as radio & press promotion and online marketing in-house allows much clearer focus and greater flexibility in its campaigns.

Although the label continues to move from strength to strength, boss Joel Sumerling is frank to admit that things have been challenging but points

to international and streaming as the focal new revenue streams in the ever-changing landscape of the business.

"Transmission is a multi-genre label," he explains. "A lot of labels stick to one type of music - so we get to do a whole cross-section of promotion on artists which I think stands us in good stead for the future - it keeps everyone on their toes and the job interesting."

"What Andy's been setting up in the last 18 months, is a pan-European network of label deals and strategic partners for our releases. For example, now we have label deals with Because in France and AltraModa in Benelux. We're just about to sign a deal in Germany and others in Spain and Scandinavia. If we sign an artist we can guarantee a release in most major territories which a lot of labels in the UK can't do. Added to this we have built strong international licensee relationships who take many of our products. The whole idea is to establish an effective worldwide network."

"International has become more important for us," he adds.

"I think visibility is key to a lot of the artists. Getting all their platforms right is a really massive thing especially with more people streaming music, that's where a lot of our income comes from these

RIGHT
Team
Transmission | The record label division of Notting Hill Music is run by general manager/A&R Joel Sumerling (far left) and supported by Dino Kourouzas (Digital / Label, far right), Toby Opperman (head of Promotions - National/Regional Radio, second from left), Louise Bodily (Press / Online PR, second from right) and Chris 'Choice' Hodges.



days - from video streaming and international licensing, basically."

Sumerling reveals that audio streaming income for the label "kind of works out" more than what it gets from YouTube: "We were initially wary of audio streaming but we're embracing it now. I'd rather they stream it legally than download it illegally".

McQueen adds "In fact it is feasible that within the next few years streaming will replace even the download as the dominant music medium and recorded music income will become similar to traditional performance royalties in its nature.

CHEERS TO ANDY, PETER, DAVE AND EVERYONE AT THE NOTTING HILL TEAM!

HERE'S TO ANOTHER 20 YEARS OF NICE SONGS AND GREAT PUBS!

NOTTING HILL
music



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As long-term players in the field of collecting performance revenues we should be well placed to maximise the return."

The label's big artist push for 2013 is Sam Gray, who is currently on an arena tour with Peter Andre, and of whom recent hire, head of Promotions Toby Opperman reckons could be Transmission's big 'game-changer'.

"All our artists are awesome but Sam's a massive priority this year," he says. "He's made a brilliant album and I think he's got the potential to really cross over. Bring the label to a bigger audience and make us a force to be reckoned with. We're still quite a young label and he's the one that could take it to the next level."

Another act that was destined for big things but sadly no longer exists is The King Blues, as Sumerling explains: "We know from the past we can build an artist up with the right support behind them, like with The King Blues. They were on the verge of being on the tip of everyone's tongue. They had sold out the Roundhouse and were literally about to be a headline act on festivals then they split up [last year]. But things change and people move on..."

"The good thing that has come out of that is the band Bleach Blood which is Jamie Jazz of The King Blues. We started with them before Christmas and already they've had rave reviews in the magazines and [press officer] Louise Bodily has been getting great feedback from press."

Then there's the dance acts on the roster. Transmission is home to classic dance artists including Stevie V, Lost Witness, Bodyrox and Kid Massive, and Sumerling has just signed the Ruff Loaderz.

"On the dance side of things we've been really pushing it," he reveals. "All of our tracks have been Top 5 Club Chart records in the past eight months which is brilliant."

A special mention is made about 'Queen of Bass'

Ayah Marar, another big act for the label for 2013. "We released her album under a license deal from Shamrock in October last year, she's just written with the likes of Calvin Harris on his recent album and she's just starting her new album now," says Sumerling. "We're still promoting tracks from the other one and she's just signed to Universal in France which is great news. She's about to be released in other countries through our European network too. She's very talented."

PROFILE: TRANSMISSION RECORDINGS

Key artists in the last three years

- The King Blues - 2 UK Chart albums 2011 & 2012, headline UK / European Tours / Playlisted singles)
- Kid Massive - Album A Little Louder released March 2012 / the single Yawn was a UK Club Chart #1 / album licensed round the world
- Ayah Marar - Album The Real released October 2012 / 3 singles so far from the album Mind Controller / Unstoppable & The Raver

Dance artists

Recent successes: Bodyrox's Bow Wow Wow, Duke's - So In Love with You, Stevie V's Dirty Cash

New singles and albums to come from:

Ruff Loaderz & GroovEternal, Lost Witness, Kid Massive, Antoine Becks, Kybosh, Bodyrox, US artist - Meital (featuring Sean Kingston) and more

Ones to watch for 2013:

- Sam Gray (Pop singer-songwriter) - A key artist, developed over the last three years. Album Too Much of a Good Thing is out February 4. His first album Brighter Day was released in 2011 and since then he toured with Westlife, East 17, David Ford, Charlie Simpson, The Overtones and currently Peter Andre.
- Ayah Marar (Pop/Dance) The Real LP released October 2012 and licensed to Universal (France), now working on new album.
- Bleach Blood (Indie/Punk) The new outfit from Jamie Jazz from the King Blues
- Casino (Rock) Anthemic songs from the band led by Adam Zindani of The Stereophonics



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from your friends at
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PROFILE NOTTING HILL MUSIC

WHAT MAKES NOTTING HILL SPECIAL? PARTNERS ENLIGHTEN US....

David Enthoven and Tim Clark, ie:music / Farrell Music (Robbie Williams)

"It's all very well being creative but then you've got to sell that which you've created. Notting Hill and Leo do both of those things supremely well."

Si Paul, Hook Line and Singer

"I have had the pleasure of a ten plus year relationship With Notting Hill both as a writer and latterly as a joint publisher. Being an independent allows fast thinking smooth running decisions - something that Notting hill embellish. But the one thing they have over all is relationship and this is certainly the best marriage I've had to date."

Michael Conn, Titanium Music

"Notting Hill are delivering on all levels for Titanium. They are supportive, imaginative and diligent. It's a pleasure and a



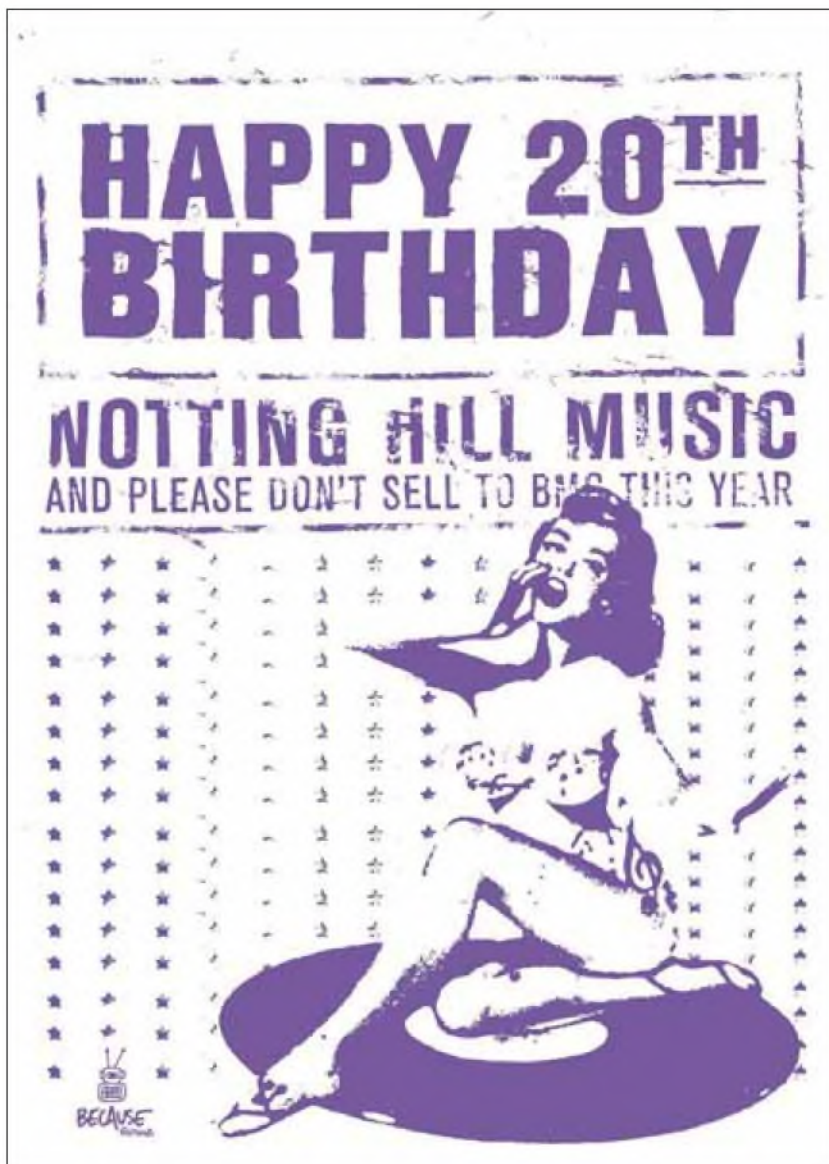
privilege to work with them. Congratulations on a wonderful 20 years, and here's to the future!"

Billy Kiltie, 23rd Precinct (Scotland)

"Having been part of the Notting Hill family now for around 13 years I have to say it has been a pleasure to work with them over that period. They have a very passionate team who push hard on behalf of all our writers and have also supported me in signing some great writers over the years. Here's to the next 20 years and I'm looking forward to continuing our long relationship."

Russell Biles, Turbulence Publishing

"In the time we've worked with Notting Hill Music we've seen our publishing company blossom. From the dedication and flair of the creative team to the accuracy and diligence of the accounting side, it's been the perfect partnership. Congratulations on twenty years to all, here's to many more!"



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PROFILE NOTTING HILL MUSIC

WHAT MAKES NOTTING HILL SPECIAL? PARTNERS ENLIGHTEN US....

Andrew Jenkins,

Universal Music Publishing

"Andy and Dave are just great at what they do – great music publishers, great enthusiasts for our business, and great people to do business with. Their honesty, hard work and sheer exuberance rubs off on the whole team at Notting Hill Music, making it a great place to be. Keep taking Notting Hill to the world and bringing the world to Notting Hill guys. I'm really pleased and proud to call you friends."

Craig Jennings, Raw Power

"We first worked with Notting Hill when signing Funeral For A Friend (pictured, right) for publishing in 2004. It's always been a huge pleasure working with Andy, Dave and the team over there, we have continued to enjoy further successes over the years with several more acts and look forward to building on those successes for many years to come. It would be hard to find a more creative, driven and loyal bunch of individuals anywhere else in the industry. Great fun too, and I have the hangovers to prove it!"



Michel Duval, Because (France)

"Of course subpublishing is a business, but in this case it is just so nice to work with people who become friends. Before signing an artist, I ask to myself, 'Would I go on holiday with him?', well in the case of these chaps, I would. Here comes the sun!"

Ken Ohtake, Sony Music Japan

"20 years of accurate administration, creative force, and most importantly continuous passion for music make Notting Hill, our partner since 1995, one of the globally outstanding independent publishers today."

Bob Aird,

Universal Music Publishing Australia.

"I'm genuinely pleased to congratulate the NHM team on their 20 years the business. Our original deal commenced in 1993 and through thick and thin Andy, Dave and Pete have been real entrepreneurs, staying ahead of the curve with persistence and determination which has made for an exciting ride."

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FEATURE IMAGEM

THE DUTCH MASTERS

Five years old this year, Imagem is well established as a leading publisher of musical theatre and classical compositions. Now it's got its sights on growing in the rock/pop genre and becoming a truly international player - whilst allowing its writers to cross-pollinate into exciting new territory

**PUBLISHING**

■ BY TIM INGHAM

I don't want to sell this company. I love this business - I even love our competition."

The modern publishing landscape might be coloured with tales of acquisitions, divestments and synergies, but Imagem founder Andre De Raaff isn't interested in making a quick buck - he's having far too much of a good time. Or as he'd tell anyone attempting to swoop for his fast-growing company: "Why would I want to spoil all mine and my staff's fun by selling? I see huge growth potential for Imagem. And I go on more than enough holidays each year already, thank you very much."

On one side of Dutch exec De Raaff's burgeoning mini-empire, Sony/ATV has snaffled up EMI Publishing to create what may now be the music industry's most powerful entity - one which has recently stood up to the dominance of Apple and the disruption of Pandora to score itself privileged terms.

On the other side, a reborn BMG has assimilated a string of once-unique indies, plus the might of the Virgin and Famous Songs catalogues, whilst Warner/Chappell and Universal still stand slick and powerful.

If it's tough to see how De Raaff could ever truly 'love' this fierce competition, you first have to consider Imagem's genuinely unique offering - not to mention its beginnings. It was precisely because of Universal Publishing's merger with BMG back in 2008 that Imagem was born, as De Raaff and his backers bought up juicy divestments such as Rondor, Zomba, BBC and 19 Music for around £120m.

In a market-shaking spate of acquisitions, classical publisher Boosey & Hawkes soon followed on Imagem's shopping list - bringing with it enviable catalogues such as Benjamin Britten and Igor Stravinsky. Then arrived what is still regarded as the jewel in the company's crown: Rodgers & Hammerstein, and with it the rights to musicals such as *The Sound Of Music*, *The King And I* and *Oklahoma!*, plus representation of Irving Berlin's peerless catalogue.

"Those three categories - theatrical as Rodgers & Hammerstein, classical as Boosey & Hawkes and pop as Imagem Music - combine to make us very unique in this marketplace," explains De Raaff, before giving away the company's key gameplan for the coming years: "We are already the market leader in two of those genres, but not in pop. Naturally, that is where we'll find the most growth potential."

Under its pop/rock Imagem Music banner, Imagem already represents the publishing rights to many a modern classic song, made famous by artists as diverse as Justin Timberlake, Vampire Weekend, The Spice Girls, Sparks and The Stone Roses.

But the group knows that without attracting top modern writing talent away from its muscular



competition, it will struggle to meet its aims. Promisingly, it must be doing something right: recent additions to its stable include Steve Robson (One Direction, Olly Murs) and Mark Ronson, who has joined on a worldwide, multi-year co-publishing deal.

Ronson, whose writing credits include Amy Winehouse's *Back To Black* album and Lily Allen's debut, crystallises what Imagem sees as a key difference to other publishers when describing why he picked the company. "They get where I would like to go with my career as a writer and an artist," he says, "be it pop, soul, ballet or scoring."

Imagem Music UK MD Kim Frankiewicz joined the company after 15 years at Universal in 2012. She elaborates on just how much cross-genre experience writers can expect at Imagem: "When the ambitious pop writers come in and see Rodgers & Hammerstein or Boosey & Hawkes represented in the same building, their eyes light up. They recognise these are amazing copyrights, and they see that there are people within Imagem and associated with us who have unmatched experience of putting together musicals, or composing classical music."

Recently-promoted group creative and marketing president Natasha Baldwin adds: "Mark Ronson has done ballet with Wayne McGregor at the English National Opera. We have an extraordinary ballet repertoire here - there's so much potential crossover. If an artist or composer want to flex into another genre, we can do that. It's a very unique skillset."

Imagem's bid to grow certainly seems set on solid financial foundations - UK CEO John Minch argues that the company could go toe-to-toe with any major in an advances war if it needed to. And it's already making serious headway in its quest to hulk up income from the pop/rock world. De Raaff estimates that in the US, the company quadrupled the amount of revenue coming from those genres in the past fiscal year.

"As well as signing hot new writers like Mark Ronson and John Shanks, we are becoming a fantastic home for catalogues like Elvis Presley and Sammy Cahn (*Let It Snow, Come Fly With Me*) - which were with other publishers before but [whose owners] now feel like they're better off with us on a worldwide level," he adds.

"Meanwhile, the classical business is very steady for us and it's very profitable. We're still signing great new talent in that world - we just renewed John Adams' [contract] - and are staying active and aggressive. But to grow rapidly in the classical world we'd have to take over another classical company and frankly there aren't that many left."



"We can compete with anyone else on advances, but Imagem is both flexible and independent when it comes to the package our writers need from us"

ANDRE DE RAAFF, IMAGEM

Imagem is clearly proud of its musical diversity, but it's well on the way to matching that breadth in international terms. The company boasts offices in four key territories - the US (New York), UK (London), Germany (Berlin) and its home nation of the Netherlands, whilst it hand picks sub-publishers in other parts of the world. Meanwhile, a new office is now operational in Los Angeles and an expansion of Imagem's Germany presence is rumoured for 2013 - as more resources are pumped into growing territories such as China, India and Russia.

Yet major publishers will still argue that they still offer writers better direct coverage around the world. Aside from broadening their musical horizons, why would a writer sign to Imagem when they could get a big cheque and a global push from Sony/ATV/EMI, BMG, Universal or Warner/Chappell?

"At an independent, you have by definition more time for the artists," says De Raaff. "With a major - and not because people there aren't good, just because they have so many writers, songs and catalogues - they are not in a position to work the rights as well as us. And as you'd expect me to say, I think our people are the best in the world."

What of the current top-level culture of consolidation, though? Imagem might have been born as a result of one company swallowing up another, but what does it think of the big - particularly BMG and Sony/ATV/EMI - continuing to get bigger?

"It's only an opportunity for us," says De Raaff. "When huge companies become huger, there are always a lot of writers who are not happy and worried. It leaves us in a good position: we can compete with them on advances, but we're flexible and independent in what [clients] need from us."

Adds Frankiewicz: "Since coming to Imagem after a wonderful journey at a major publisher, I've noticed that things move much faster and that people here seem genuinely passionate about the company and its growth."

"I look around and I notice that no-one at Imagem is worrying too much about chasing market share - if we're chasing anything, it's great talent and great people to work with."

LEFT
Imagem all the people: Imagem founder Andre De Raaff and Imagem Music UK MD Kim Frankiewicz

FAR LEFT
Hitting the Mark: Perhaps Imagem's biggest pop/rock writer signing so far, Mark Ronson

EXPLOITATION: 'ADDED VALUE ON AN INTERNATIONAL LEVEL'



Aside from its classical (Boosey & Hawkes), Theatrical (Rodgers & Hammerstein) and pop/rock (Imagem Music) strands, Imagem boasts two very important additional divisions: its Production

Music department, holding a library of over 100,000 ready-to-use tracks, and its Creative Services team.

The latter is rapidly becoming one of the publisher's most respected areas of business.

Explains Natasha Baldwin (pictured): "The way brands market now is much more global, and it's of real value for us to be able to tell them which bands are popular in which territories - or where a band or composer is growing. It's a marketing service, rather than just sync-ing a piece of music with an advert. Most competitors in the music industry are not offering that - it's added creative value on a global level."

Imagem is very proud of the level of commercial exploitation it can offer writers. Recent successes have included placing three Kavinsky tracks in video game advertising around the globe - including triple-A release *Hitman: Absolution* - as well as matching a previously unused Simon Darlow track into a *Weight Watchers* television ad.

"There's proactive focus here that a lot of publishers say they have but a lot of people actually don't," adds Baldwin. "Others take a catalogue and administer it very well, but we actually put energy into it - and not just in the territories in which we have offices."

THE R&H EFFECT IN EUROPE

Late last year, Imagem expanded its US-based theatrical licensing division, R&H Theatricals, with the creation of a European branch headquartered in the London offices of Imagem UK.

R&H Theatricals Europe now represents a catalogue of Broadway classics (*South Pacific*, *Oklahoma!*) and contemporary hits (*Footloose*, *White Christmas*) throughout the UK and across the European market.

Vivien Goodwin has been appointed MD of the new division, whilst Bert Fink of the R&H New York office has also joined the London team for a year in his new business development role as SVP/Europe for Rodgers & Hammerstein.

The theatrical catalogues were previously represented by Josef Weinberger Ltd in Europe. The R&H division posted a 10% rise in revenues year-on-year in 2011/2012 - something Andre De Raaff now expects to see grow further.

"We expect to see acceleration of revenues in Europe now that we're doing all of it ourselves internally," he says.

"We'll not only look after our own shows but we can act as an agent for others looking to bring their shows to Europe."

FEATURE **IMAGEM**

AN HONEST JOHN

Imagem's recent domestic and international expansion has been partly steered by the company's UK CEO and Group President of Business Development and Strategy, John Minch. Here Minch, who works under Imagem founder Andre De Raaff, gives Music Week his thoughts on where the company's future growth will come from - as well as his views on global rights

Is Imagem a genuine international company?

We're certainly becoming one. The major publishers are clearly global. The independents, largely, are national - Clipper's, Bucks - they're local companies. We set up a full service Imagem in Germany last year. We have our own Imagem entities in Italy and France. We've got full service businesses in the US, UK and Netherlands/Belgium and outside of that we run through sub-publishers. We're more global, I think, than anybody else is who can claim to be flexible, small and independent. Most of the rights we own and manage are global - including all of our Boosey & Hawkes and Rogers & Hammerstein rights.

Why is it so important to have that global outlook?

A lot of the work we do now with brands is global. Tash [Baldwin] has worked with Coca-Cola, Procter & Gamble, banking groups, Nike; we're running car commercials in Germany for Audi, Mercedes and Daimler. Commercials are now being licensed for the internet - by global brand managers. Plus bands and writers don't just want a UK or US offering either.

Don't all the local collecting societies have to start playing ball before true global publishers can exist?

The collecting societies are going to facilitate global deals. The ones that are effectively sub-publishers - who aren't really creating any rights of their own but are managing rights that flow into their country - I thought they'd be very difficult to persuade that global rights would be possible. I'm hearing that, actually, they're up for it. I think we're going to see more acts releasing material globally themselves. If the infrastructure of the industry stands in the way of somebody like David Bowie releasing an album across the world the way he wants to, the music industry is going to be fucking it up. You won't just be able to say: "I'm the sub-publisher, I own the rights and you have to get a licence from me."

How far away are we from a Global Rights Database?

Any change is going to be seen by some people as threatening. I'm amazed how the big collecting societies have allowed the performing right to follow the mechanical right. That's a real breakthrough. The sub-publishers have also allowed us to license them non-exclusively for digital rights. They realise there's a local licensing job to be done, but there's also a global one. As publishers, we're downstream from deals that are being done in America by record companies. We've got to worry about that, because unless someone's fighting for the songwriter in those deals, we're just going to get poorer and poorer deals. It's quite clear a [publisher] who is associated with a record company is favoured in those deals.

Like all political alliances I'm afraid GRD might be terribly slow. It will probably go on at its little pace, but

RIGHT
John Minch
Imagem's UK CEO
says industry must
allow individual
established artists
to license their
music globally



"In terms of global rights, publishers are downstream from deals being done by labels in the US. That is a real worry"

JOHN MINCH, IMAGEM

become more of a way of distributing payments than a facilitator of licences. It's going to be the publishers and artists who will themselves drive the licensing.

Why should a writer sign to Imagem over the majors?

We are financially competitive with any publisher, we have deep pockets. So let's say the money is the same [as anyone else]: it's about a flexible deal. We've given people different sub-publishers in certain territories if they've had a long-term loyalty to them. We can do demo recordings in our production library studio. For someone who's keen to write a musical, we can help. We can do all kinds of direct licensing another publisher can't - and we've got a small team keen to cut their teeth who'll give clients individual attention.

Do enough people know what publishing entails?

For a new writer, music publishing is probably a bit boring. When they have a hit and our trackers start working with them, then they get it. And if we're doing a demo for them, they definitely get it. One of

the challenges for publishing generally is to sell itself better, and that probably comes back to the time when music publishers didn't do much.

Are you worried about Sony buying EMI and BMG snapping up Virgin? Or does it create opportunities?

Both. I'm very concerned about EMI/Sony - the major publishers are going to have veto power in deals. We have to think carefully about how we behave as a collective or there's only going to be one publisher. Imagem is going to have to be pretty gimlet-eyed about the advantages of being big. So, are we more attractive? If you're one of a major's gazillion copyrights, probably. If you're one of 120 writers and you only get a call from your publisher once in a blue moon, you might want to talk to us.

Then there's the other pressure of Kobalt doing very, very aggressive deals so that the profitability starts to run out of the [independent publishing] business. That's not great. They don't seem to have any intention of ever being profitable! [*Kobalt argues that its 2010 FY losses reflect investment into technology.*]

Also, I don't think the majors are anywhere near as crap as people like to pretend. They are capable of creative, hands-on licensing. They can do deals on both sides [masters and publishing]. That's often how they get to things first.

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RETAIL

HIGH STREET HEROES

MUSIC WEEK SALUTES THE INDIE RETAILERS STILL FIGHTING THE GOOD FIGHT

We've got six stores at the moment. The first opened in 2007 in Lemington Spa. It was an old Fopp store - I used to work at Fopp and HMV before.

We traded in that store throughout Christmas, which was pretty successful, and that provided a springboard for 2008 when we started opening other stores. We've got six now: one in Bromley, one in Bristol, which I believe is the largest independent record store in the country at 11,000 square feet. We've got one in Weston Super Mare (pictured), Leamington, Cambridge and Belfast, which is the largest indie in Ireland.

At a time when the High Street and indie retailers are struggling, you've got an independent chain and are doing quite well...

Yeah. The key is getting the right deals from the landlords, getting the right units and then building the customer base. We are very much an independent shop, but we do sell a cross-

section of everything from chart CDs to 12-inch singles, second-hand vinyl and things like that.

Opening in a town where there's potential is important as well. We're the only independent in Belfast and we get people coming from all over.

Is vinyl still popular in your shops then? The vinyl revival is something people like to talk about at the moment...

More and more, yes. In 2007 we opened Leamington without vinyl and started putting it in in 2008. Now, it's just growing. It's pushing 10% of the sales in Belfast. We're seeing excellent sales in Cambridge as well, which is our smallest shop.

We've been part of Record Store Day since its inception. We're seeing 20-30% year-on-year growth for those days. We put sweets on the counter, stock all the titles and put events on. At the Bristol store we've got a permanent mini-venue with a PA.



HEAD

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Manager: Simon Dullenty

"We've been part of Record Store day since its inception, we see 20-30% growth for those days"

SIMON DULLENTY, HEAD

What does HMV slipping into administration mean for you?

It's a wait and see situation because I'm pretty sure they'll be reborn. Word on the street is that people are looking to buy part of the business and whether it's a HMV of 60, 70 or 80 stores that are profitable for them then I don't mind that, I think that's healthy.

I think if HMV were to go completely then that would be a problem for the supply chain and everyone involved in producing physical product. So

I'd like to see HMV exist but in a capacity that works for them.

I worked for HMV for over 10 years in the Nineties, so I remember the good times when HMV just expanded and expanded right up to the point of listing on the Stock Exchange. So there's sadness about people losing their jobs and sadness because I still know a lot of people there, but something had to give and I think they'll be reborn.

Is there any opportunity for larger indies like yourselves to move in on the customer-base and forge a new independent landscape at all?

In a word, yes. People will always want to buy physical product for things like Christmas, Valentine's Day,

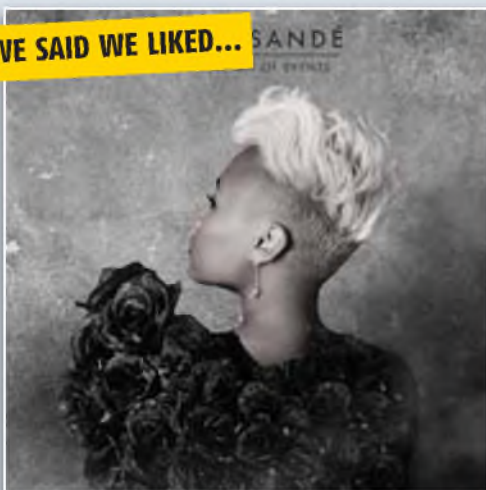
Mother's Day and all the events during the year as well as on Record Store Day. So, I would say yes in the short-term but it will be interesting to see what happens in five to ten years because physical sales are decreasing so it will be interesting to see if the physical product is still being made.

I think, in the future, record shops will have to work around the internet. They'll have to look at the strengths of the internet and work out its weaknesses. That last two weeks in Christmas, for instance, where you can't buy anything because you don't know if you'll get it in time is when record shops will sell products. It's those sort of events that record stores will have to really work hard on. There is money to be made.

INTERNET vs HUMAN

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

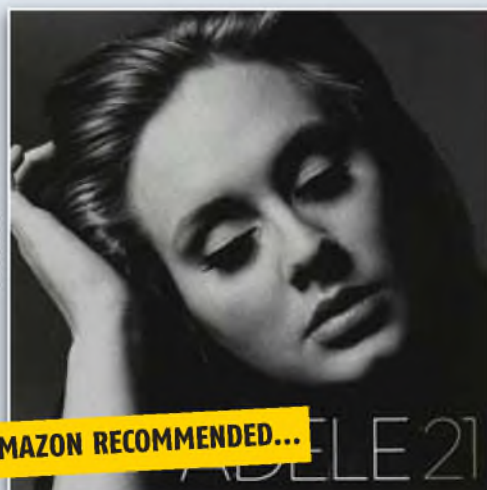
WE SAID WE LIKED...



EMELI SANDÉ Our Version Of Events



AMAZON RECOMMENDED...



ADELE 21



SIMON RECOMMENDED...



CATH CARROLL England Made Me

THIS WEEK'S RETAIL CHARTS



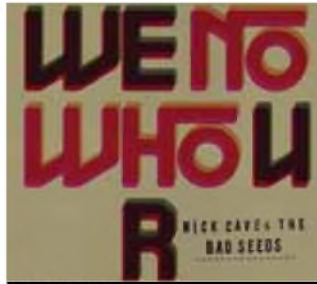
FOPP Top 10 retail chart

POS	ARTIST	ALBUM
1	JAKE BUGG	Jake Bugg
2	FIRST AID KIT	The Lion's Roar
3	ALT-J	An Awesome Wave
4	XX	Coexist
5	EMELI SANDE	Our Version Of Events: Special Ed.
6	LUMINEERS	Lumineers
7	BAT FOR LASHES	Haunted Man
8	OF MONSTERS & MEN	My Head Is An Animal
9	DJANGO DJANGO	Django Django
10	GRIZZLY BEAR	Shields



iTunes Top 10 retail chart

POS	ARTIST	ALBUM
1	VARIOUS ARTISTS	Les Misérables (Highlights...)
2	BINGO PLAYERS	Get Up (Rattle)
3	EMELI SANDE	Our Version Of Events
4	MALLORY KNOX	Signals
5	VARIOUS ARTISTS	Now That's What I Call Music! 83
6	JAKE BUGG	Jake Bugg
7	I AM KLOOT	Let It All In
8	VARIOUS ARTISTS	BBC Radio 1's Live Lounge
9	MICHAEL JACKSON	Number Ones
10	CONOR MAYNARD	Animal



EMUSIC Top 10 streamed chart

POS	ARTIST	ALBUM
1	NICK CAVE AND THE BAD SEEDS	We No Who U R
2	GRIZZLY BEAR	Shields
3	GOAT	World Music
4	SHARON VAN ETTEN	Tramp
5	GODSPEED YOU! BLACK EMPEROR	Allelujah! Don't Bend! Ascend!
6	ANDY STOTT	Luxury Problems
7	SONIC YOUTH	Daydream Nation (Remastered...)
8	COLD SPECKS	I Predict A Graceful Expulsion
9	SERAFINA STEER	The Moths Are Real
10	SWANS	The Seer

REISSUE REPACKAGE

20 Years Of Jamiroquai Emergency On Planet Earth; Return Of The Space Cowboy; Travelling without Moving
Sony Music / March 11

To celebrate the 20th anniversary of Jamiroquai's 1993 LP *Emergency On Planet Earth* (the year's biggest-selling debut album), Sony Music will release a deluxe package of remastered versions of the act's first three classic No.1 albums: *Emergency On Planet Earth*; *Return Of The Space Cowboy*; and *Travelling without Moving*.

Each record contains a bonus disc featuring B-sides, remixes, live tracks and unreleased rarities and each package comes with a 20-page booklet, including a 2000 word essay about the album, penned by Jay Kay himself.

It was third album, 1997's *Travelling Without Moving*, that took Jamiroquai to the global masses. Containing funk-pop classics *Cosmic Girl* and *Virtual Insanity*, the album sold nearly 10 million copies alone.

With these first three albums remastered from the original analogue masters, each one including a bonus disc, these reissues are a timely reminder of Jamiroquai's extraordinary 20-year career.



PRE-RELEASE BOWIE DOUBLE CHART-TOPPER, COURTEENERS CONQUER PLAY

DAVID BOWIE IS LEADING THE charge at Amazon and Sainsbury's this week as his LP, *The Next Day*, proves to be getting even more popular at pre-order.

Over at Play.com an exclusive signed edition of *The Courteeners* album *Anna* tops the chart, knocking last week's victors *Biffy Clyro* down to No.2 with their offering *Opposites*. *Coheed* and *Cambria*, and *Frightened Rabbit* follow at 3 and 4 respectively.

Elsewhere at Play, there's a flurry of new entries with *Funeral For A Friend's Conduit* coming in at No.6, followed by Bowie's debut on the chart at No.11 and at the lower end of the chart being flooded with fresh appearances by *Fleetwood Mac's Rumours* (15), *Eels' Wonderful Glorious* (16), *In Time* by *The Mavericks* (17), *Collections* by *Delphic* (19) and *The Messenger* by *Johnny Marr* (20).

Bowie knocks *Biffy Clyro* from the top spot at Amazon and pushes *Nick Cave and the Bad Seeds* to No.3. He's in the company of fellow movers *Iron*

Maiden, *Foals*, *Eels*, *Johnny Marr*, *Josh Groban*, *Emilia Mitiku Bass Culture* (*When Reggae Was King*) and *Frightened Rabbit* who have all improved on their placings last week. New entries in the chart come courtesy of *Justin Bieber* (*Believe Acoustic* at 15), *Hurts* (*Exile* at 16), *Jimi Hendrix* (*Classic Rock Presents: People, Hell and Angels* at 18) and *Stereophonics* (*Graffiti On The Train* at 20).

There are a number of notable placings on the Sainsbury's pre-order chart. Topped by a Bowie and *Biffy 1, 2* they are followed by one of two *Dido* appearances as the standard version of *Girl Who Got Away* appears at No.3 and the deluxe version at No.15. A Sainsbury's exclusive version of *Andrea Bocelli's Passione* comes in at No.4, *Kimberly Walsh's Centre Stage* at No.6, *Suede's Bloodsports Digipak* at No.7 and *BRIT Critics' Choice* winner *Tom Odell* rounds off the Top 10 as his highly-anticipated debut clocks in at No.10. *James Arthur's* debut – still yet to be confirmed – charts at No.19.

AMAZON PRE-RELEASE

POS ARTIST/ ALBUM / LABEL

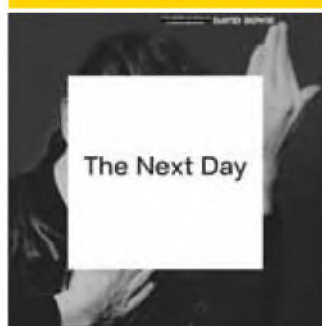


1	DAVID BOWIE	The Next Day
2	BIFFY CLYRO	Opposites
3	NICK CAVE...	Push The Sky Away
4	RICHARD THOMPSON	Electric
5	IRON MAIDEN	Seventh Son of...
6	FOALS	Holy Fire
7	FLEETWOOD MAC	Rumours
8	STOOSHE	Stooshe
9	EELS	Wonderful, Glorious
10	JOHNNY MARR	The Messenger
11	LED ZEPPELIN	Celebration Day [3LP]
12	JOSH GROBAN	All That Echoes
13	EMILIA MITIKUI	Belong To You
14	VARIOUS ARTISTS	Bass Culture...
15	BIEBER, JUSTIN	Believe Acoustic
16	HURTS	Exile
17	FRIGHTENED RABBIT	Pedestrian Verse
18	JIMI HENDRIX	Classic Rock Presents...
19	VARIOUS ARTISTS	Bass Culture...
20	STEREOPHONICS	Graffiti on the Train

amazon.co.uk

SAINSBURY'S PRE-RELEASE

POS ARTIST/ ALBUM / LABEL



1	DAVID BOWIE	The Next Day
2	BIFFY CLYRO	Opposites
3	DIDO	Girl Who Got Away
4	ANDREA BOCELLI	Passione [Exclusive]
5	NICK CAVE & THE...	Push The Sky Away
6	KIMBERLEY WALSH	Centre Stage
7	SUEDE	Bloodsports [Digipak]
8	JOSH GROBAN	All That Echoes
9	FOALS	Holy Fire
10	TOM ODELL	Long Way Down
11	FLEETWOOD MAC	Rumours
12	BIFFY CLYRO	Opposites [Deluxe 3CD]
13	EELS	Wonderful, Florious [Deluxe]
14	RICHARD THOMPSON	Electric [Deluxe]
15	DIDO	Girl Who Got Away [Deluxe]
16	DAVID BOWIE	The Next Day [Deluxe]
17	STOOSHE	Stooshe
18	NICK CAVE...	Push The Sky... [Deluxe]
19	JAMES ARTHUR	TBC
20	ANNA	Courteeners

Sainsbury's

PLAY PRE-RELEASE

POS ARTIST/ ALBUM / LABEL



1	COURTEENERS ANNA	(Signed Copies)
2	BIFFY CLYRO	Opposites: Deluxe 2CD
3	COHEED...	The Afterman... (Signed)
4	FRIGHTENED RABBIT	Pedestrian Verse
5	BILLY CLYRO	Opposites
6	FUNERAL FOR A...	Conduit (Signed)
7	FOALS	Holy Fires
8	STOOSHE	Stooshe (Signed Copies)
9	BULLET FOR MY VAL...	Temper Temper
10	STEREOPHONICS	Graffiti On... (Deluxe)
11	DAVID BOWIE	The Next Day (Deluxe)
12	HELLOWEEN	Straight Out Of... Deluxe
13	DEVLIN	A Moving Picture (Signed)
14	NICK CAVE...	Push The Sky... (Deluxe)
15	FLEETWOOD MAC	Rumours (3CD)
16	EELS	Wonderful, Glorious (2CD Edition)
17	THE MAVERICKS	In Time
18	NICK CAVE & THE...	Push The Sky Away
19	DELPHIC	Collections
20	JOHNNY MARR	The Messenger

play.com

PEOPLE

PERSONNEL DICKENS TO LEAVE ABSOLUTE RADIO UK

■ ABSOLUTE



Absolute Radio COO **CLIVE DICKENS** is exiting the company after nearly

five years in the spring to relocate to Sydney to be nearer his Australian family.

Dickens will take up a digital and innovation director role there at Southern Cross Austereo, while his Absolute responsibilities will be divided between chief executive officer Donnach O'Driscoll and chief financial officer Adrian Robinson. Content director TONY MOOREY will take on more responsibility for programming and content across the Absolute Radio Network.

His departure, which will happen in the spring, comes amid speculation about the future ownership of Absolute.

■ VIRGIN



Former Island co-president **TED COCKLE** has been named as the new president of Virgin Records UK which is now a Universal-owned label, following the major's acquisition of EMI Music for £1.2bn last year. He will report to David Joseph

Cockle's fellow Island co-president **DARCUS BEESE** is now the sole president of Island Records UK.

Popular exec Cockle joined Island in 2005 in a marketing capacity after 10 years at Sony Music. Cockle and Beese were appointed co-presidents of Island UK in 2008 and have since enjoyed huge success with artists such as Amy Winehouse, Mumford & Sons and Keane.

■ THE MUSICIANS' UNION

The MU executive committee has elected **KATHY DYSON** as its first female Chair.

Jazz guitarist Dyson has been a member of the MU Executive Committee for ten years. She said of her appointment: "It is a great honour to have been elected as Chair of the Executive Committee at such an important time for musicians and the wider music industry."

The MU Executive Committee is made up of twenty working musicians, elected by the MU membership, who oversee and scrutinise all of the MU's activities and decisions.

■ BAUER MEDIA

Bauer Media's **GARY STEIN** has taken charge of the musical output of the group's Place Portfolio of regional radio stations in a new director of music role.

Stein will now oversee the playlists of the northern English and Scottish radio stations and work with the local station teams.

He will also take charge of song order, musical context from presenters, playlists, back catalogues and music features for the Place Portfolio regional stations and work closely with Bauer's cross-platform music & content director Ric Blaxill.

Stein has worked at Bauer Media and predecessor EMAP for 17 years, most recently as Key 103 and Magic 1152 AM station and programme director. He won Arqiva UK Programmer of the Year in 2011.

■ CINEMA LIVE

JOHNNY SOUTH has been appointed as acquisitions and marketing manager at Cinema Live, the producers and distributors of premium event cinema.

Previously of Quest Management and Air MTM, South has worked with Jamie Cullum, Jason Mraz and I Am Kloot.

■ EMI AUSTRALIA

The chairman and senior VP marketing of EMI Australia, **MARK POSTON**, has decided to step down from his role at the label.

He served stints at Virgin Records and Capitol Records Australia before EMI UK's Angel Music Group/Charisma then moving back to Australia in 2008 at EMI Music. He worked some 13 years at the label.



In the interim of finding a new label head, Universal Music Australasia president George Ash will temporarily take Poston's place.

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

#63 Hiten Bharadia, Founder & Managing Director, Phrased Differently

Hiten Bharadia's industry career began when he was headhunted by Universal to work within their marketing and A&R department and was the first employee at Universal to be sponsored on a full-time MBA.

During a tenure of over ten years at UMG, he was responsible for the A&R and marketing of the English language launch of Enrique Iglesias worldwide - the first album resulted in 7m sales.

Bharadia then left Universal to make a full return to his songwriting career. He now runs UK independent publishing and artist development company Phrased Differently, which he founded with zero track record seven years ago and with only seven writers signed. The company has since amassed over 500 worldwide releases, achieved 40 international No.1s and 125 Top 10s,



including a BMI Pop Award for the Miley Cyrus single Can't Be Tamed. It works with a roster of international and diverse artists such as Tinie Tempah, Little Mix, Craig David, Kelly Rowland, The Overtones, Avicii, Tiesto, Sarah Connor, Kumi Koda, SHINee, Namie Amuro and more.

Bharadia splits his time between songwriting, developing writers and artists and running Phrased Differently.

MY BIG BREAK

How UK luminaries arrived in the music industry...

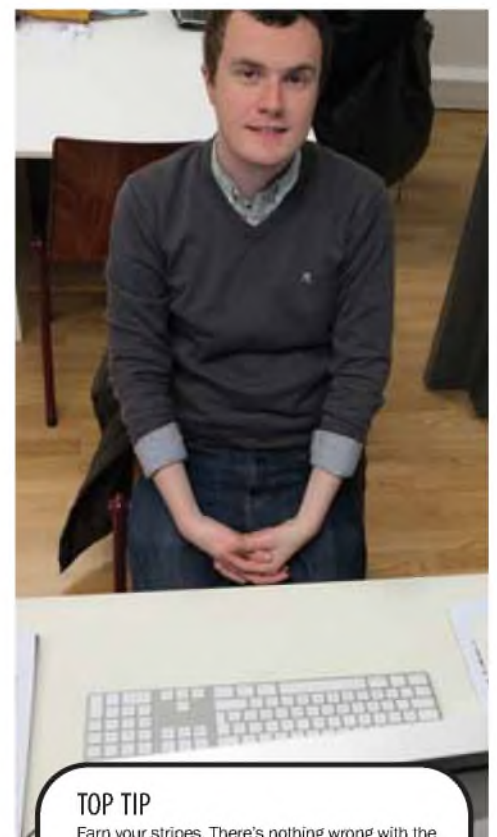
Robin Murray, News Editor, Clash Magazine

"My big break? I suppose there were a few, but in reality only one massive opportunity came my way..."

"After starting my own fanzine (before it became fashionable again) I began freelancing in places like *Is This Music?* and *The Fly*, gaining experience through standing awkwardly towards the back in toilet venues across Scotland.

"Having tired of lukewarm pints and acoustic shows in Glenrothes I attempted to gain an internship at *Clash*, and began bombarding them with (no doubt embarrassing in retrospect) letters and emails. After ending up in the bin more times than I care to remember, Nick Annan came to the rescue, plucking my CV from obscurity and giving me a place on the then-fledgling online team. I'm still here (although 'here' has shifted from Scotland to London) and both the site and team have grown enormously.

"So in the end I suppose somebody somewhere thinks I'm doing something right. Probably Nick."



TOP TIP

Earn your stripes. There's nothing wrong with the bottom - it's the first step to the top.

52 SINGLES & ALBUMS

The Les Miserables movie soundtrack tops the latest Official Albums Chart this week

NOW INCLUDES
OFFICIAL WEEKLY
iTUNES CHARTS FROM
AROUND THE WORLD -
PAGES 60-61

CHARTS FOCUS



54 UK AIRPLAY & STREAMING

James Arthur finally tops radio airplay, five weeks after his Official UK Singles Chart No.1

56 EU AIRPLAY & GLOBAL SALES

Quiet on the international front in January, homegrown acts shine at global sales

58 COMPILATIONS & INDIES

The Trevor Nelson Collection debuts at No.2 on the compilations chart, behind Now! 83



59 CLUB

Calvin Harris's Tinie Tempah collaboration bags him a sixth Upfront Club Chart No.1

62 ANALYSIS

Alan Jones crunches the numbers from the Official UK Singles and Albums charts

64 KEY RELEASES & PRODUCT

Dido LP *Girl Who Got Away* is Album of the Week, while Laura Mvula has Track of the Week

CHARTS UK SINGLES WEEK 3



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

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

THE OFFICIAL UK SINGLES CHART

THIS WK	LAST WK	CHRT	ARTIST / TITLE / LABEL CATALOGUE NUMBER (DISTRIBUTOR)	(PRODUCER) PUBLISHER (WRITER)	THIS WK	LAST WK	CHRT	ARTIST / TITLE / LABEL CATALOGUE NUMBER (DISTRIBUTOR)	(PRODUCER) PUBLISHER (WRITER)
1	1	6	WILL.I.AM FEAT. BRITNEY SPEARS Scream & Shout <i>Interscope</i> USUM71215597 (ARV)	(Will.i.am/Lazy Jay) Sony ATV/MusicalStars BV/CC (Adams/Martens/Kouame)	39	37	14	JUSTIN BIEBER FEAT. NICKI MINAJ Beauty And A Beat <i>Def Jam</i> USJM71205367 (ARV)	(Martin/Zedd) Universal/EMI/Kobalt/Martin/Zaslavski/Kotycha/Maraj/31st
2	New		50 CENT FEAT. EMINEM & ADAM LEVINE My Life <i>Interscope</i> USJM71214597 (ARV)	(511) Universal/Vohndee's Soul/Roc Nation/EMI/Andi Girl/Warner Tamerlane (Jackson/Mathers/Levine/Griffin Jr/Rooney)	40	30	16	MAROON 5 One More Night <i>A&M/Oxlane/Polydor</i> USJM71203514 (ARV)	(Martin/Shellback) Universal/Kobalt/MXJ/Maraton/A3 (Lewine/Shallick/Kotycha/Martin)
3	New		JUSTIN TIMBERLAKE FEAT. JAY-Z Suit & Tie <i>RCA</i> USRC11300004 (ARV)	(Timbaland/Timbalake/J-Roc) Universal/Z Tunes/VB Rising/Die Carter Boys/Warner Chappell/Jerome Harmon/Almo/Dynatone (Timberlake/Mosley/Carter/Harmon/various)	41	6	2	DAVID BOWIE Where Are We Now? <i>Columbia</i> JSRF3130005 (ARV)	(Sowle/Vicronni) RZO/Nipple/Glowia
4	2	12	TAYLOR SWIFT I Knew You Were Trouble <i>Mercury</i> USJM71214597 (ARV)	(Martin/Shellback) Sony ATV/Tree/Kobalt/MXM (Swift/Martin/Shellback)	42	33	20	THE SCRIPT FEAT. WILL.I.AM Hall Of Fame <i>Epic/Phonogenic</i> GB1101200733 (ARV)	(Donoghue/Sheehan/3rry) Imagim/Am.composing/3MG Silver/CC (Donoghue/Sheehan/Adams/3rry)
5	4	6	RIHANNA FEAT. MIKKY EKKO Stay <i>Def Jam</i> USUM71214754 (ARV)	(EKKO/oliv/Parker) Sony ATV/Kids and Stray Dogs (EKKO/Parker)	43	New		SAMANTHA BARKS On My Own <i>Polydor</i> GBJM71201878 (ARV)	(Dudley) Sacem/Alain Boublil (Schonberg/Soubil/Kretzmer/Nunn/Carid)
6	5	8	CALVIN HARRIS FEAT. TINIE TEMPAH Drinking From The Bottle <i>Columbia</i> GBAR11201391 (ARV)	(Harris/Reynolds/Knight) EMI/Reverb/CC (Harris/Reynolds/Knight/Tinie Tempah)	44	36	22	TAYLOR SWIFT We Are Never Ever Getting Back Together <i>Mercury</i> USJM71214597 (ARV)	(Martin/Shellback/Huff/tbc) Sony ATV/Kobalt/MXM (Swift/Shellback/Martin)
7	3	6	JAMES ARTHUR Impossible <i>Syco</i> GBHMU1200355 (ARV)	(Stack/Furmdge) P&F/Kobalt (Briggsion/Wroloesen)	45	32	4	HAIM Don't Save Me <i>Polydor</i> GBJM71201922 (ARV)	(Ford/Haim/Haim/Haim) Haim Prod (Hutton/Haim/Haim/Haim)
8	7	7	PITBULL FEAT. TJR Don't Stop The Party <i>London/Universal</i> USRC11201048 (ARV)	(JRLake) Sony ATV/Abuelo/17a/Rong/Blue Mountain/MAD/Chino/Jojo Gomez Martinez/There is No In/leam (Perez/Rozdilsky/Garcia/Martinez/Jynn/Hibbert)	46	50	8	IMAGINE DRAGONS Radioactive <i>Interscope</i> USUM71201774 (ARV)	(Imagine Dragons/tbc) Universal/CC (Reynolds/Sermon/McKee/Grant/Mosser)
9	12	8	ONE DIRECTION Kiss You <i>Syco</i> GBHMU1200214 (ARV)	(Ram/Falk) Sony ATV/2101/BMG Chrysalis Scandinavia/Kobalt/MXM/CMK/SK Music (Yacoubi/Shellback/Falk/Kotycha/Lundin/Fogelmark/Ned)	47	34	11	GABRIELLE APPLIN The Power Of Love <i>Parlophone</i> GBAYE1202354 (E)	(Kostel/Spenner) Perfect Songs (O'Toole/Nash/Johnson/Gill)
10	8	10	BRUNO MARS Locked Out Of Heaven <i>Elektra</i> USAT21204492 (ARV)	(The Smeezingtons/Bhasker/Haynie/Ranson) Universal/EMI/BMG Rights/Warner Chappell/Northern Independent/Roc Nation/Music Famamarem (various)	48	New		EVERYTHING EVERYTHING Kemosabe <i>RCA</i> GBAR11200599 (ARV)	(Kostel/Everything Everything) Universal (Roberts/Hughes/2nt/chad/Spearman)
11	23	5	EMELI SANDE Clown <i>Virgin</i> GBAAA1200010 (E)	(Naughty Boy) Sony ATV/Naughty Words/EMI/Stellar/Q/Arion (Sande/Khan/Mitchell)	49	New		ASAP ROCKY FEAT. SKRILLEX AND BIRDY NAM NAM Wild For The Night <i>Pola/RCA/Asap Worldwide</i> USRC11201453 (ARV)	(Skrillex) EMI/ASAP Rocky/Sony ATV/Copafare/Kobalt/SACEB (Mayers/Moore/Dalmon/Leboulvier/Parent/Vadon/Pradelroll)
12	9	20	PSY Gangnam Style <i>Island</i> USUM71210283 (ARV)	(PSY) Sony ATV/Universal (Park Jae-Sang/Yoon-Gun-hyung)	50	67	2	ASAP ROCKY FEAT. DRAKE & 2 CHAINZ F**Kin' Problems <i>Pola/RCA/Asap Worldwide</i> USRC11201453 (ARV)	(Shabo/C/Papi) Sony ATV/Kobalt/Warner Chappell/EMI/Mor & Mos/Lewine/Hard Working Black Folks/Reservoir Media (Epps/LaMar/Griffin/various)
13	10	9	OLLY MURS FEAT. FLO RIDA Troublemaker <i>Epic</i> GBAR11201891 (ARV)	(Robson) Sony ATV/Universal/Salli/kaak/magem/Warner Chappell/Studio Beats (Murs/Dillard/Robson/Kelly)	51	28	16	ELLIE GOULDING Anything Could Happen <i>Polydor</i> GBUM71201373 (ARV)	(Ellor/Goulding) Sony ATV/Kobalt/Globa Talent/Ellor/Goulding
14	New		BIFFY CLYRO Black Chandelier <i>14th Floor</i> GBAPT1200516 (ARV)	(Gogarth/Biffy Clyro) Warner Chappell/Good Soldier (Neil)	52	40	28	FLORENCE + THE MACHINE Spectrum <i>Island</i> GBUM711017576 (ARV)	(Epworth) EMI/Universal (Welch/Epworth)
15	11	16	RIHANNA Diamonds <i>Def Jam</i> USUM71211793 (ARV)	(S Blanco/StarGate) EMI/Kobalt/Matza Balli/Where Da Kaze At (Furler/Erksen/Hermansen/Lewine)	53	41	42	CARLY RAE JEPSEN Call Me Maybe <i>Interscope</i> CAB391120615 (ARV)	(Rainsy) CC (Rainsy/Jepsen/Crowe)
16	14	15	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child <i>Virgin</i> GBAAA1200643 (E)	(Axwell/Angelo/Ingrosso) Sony ATV/Universal/Kobalt/Aratel/Chrysalis (Zitron/Hedfors/Ingrosso/Angelo/Martin)	54	45	8	JAKE BUGG Two Fingers <i>Mercury</i> GBUM71202728 (ARV)	(Crossy) Kobalt/Soul Kirichens (Bugg/Archer)
17	17	8	KE\$HA Die Young <i>Kemosabe/RCA</i> USRC11201008 (ARV)	(Dr Luke/Blanco/Cirkut) Warner Chappell/Kobalt/Kasz Money/Matza Balli/FBR/Bearvon/Cheology/Prescription (Sebert/Gottwald/Levin/Ruess/Walter)	55	44	12	WILEY FEAT. SKEPTA, JME AND MS D Can You Hear Me? (Ayayaya) <i>Warner Brothers/One</i> More Tune GBAPT1200558 (ARV)	(Rymez/Silky/Bang/Jaya) Sony ATV/EMI/Think Music (Cowie/Adnuga/Drunji/Hwang/Griffin/Adnuga/Bang/Jaya)
18	21	16	ADELE Skyfall <i>XL</i> GBKST1200164 (PIAS)	(Epworth) EMI/Universal (Adkins/Epworth)	56	48	7	BURNS Lies <i>Deconstruction/Columbia</i> GBAR11200836 (ARV)	(Burns) Warner Chappell/Worthing Hill/Interscope/Hico/Windswept Pacific/Divine Mill/CC (Burns/Gust/Jackson/Sinson/Griffin/Walsh)
19	13	14	THE LUMINEERS Ho Hey <i>Decca</i> USDMG1260905 (ARV)	(Hadlock) Kobalt (Schultz/Frazer)	57	Re-entry		MCFLY Love Is Easy <i>Island/Super</i> GBUM71201740 (ARV)	(Jones) Kobalt (Fletcher/Jones/Poynter/Strait)
20	15	14	LABRINTH FEAT. EMELI SANDE Beneath Your Beautiful <i>Syco</i> GBHMU1200008 (ARV)	(Labrinth/Da Diggler) Sony ATV/EMI/Stellar (McKenzie/Sande/Poxner)	58	35	23	EMELI SANDE Read All About It Pt 3 <i>Virgin</i> GBAAA1200018 (E)	(Sande/Slater/Aikins) Sony ATV/EMI/Stellar (Manderson/James/Barnes/Kohn/Kelleher/Sande)
21	27	4	DAVID GUETTA FEAT. TAPED RAI Just One Last Time <i>Parlophone</i> GB2RK1200051 (E)	(Guetta/Tunford/Liljeqvist) Sony ATV/Kobalt/Bucks/Fiano/Talpa/Whar: A Publishing (Liljeqvist/Tunford/Guetta/Ryberg)	59	58	4	SKRILLEX FEAT. DAMIAN JR GONG MARLEY Make It Bun Dem <i>Asylum</i> USAT21202262 (ARV)	(Skrillex) Universal/Kobalt/Copafare (Marley/Moore)
22	New		ANNE HATHAWAY I Dreamed A Dream <i>Polydor</i> GBUM71201810 (ARV)	(Dudley) Sacem/Alain Boublil (Schonberg/Soubil/Kretzmer/Nunn)	60	New		RITA ORA Radioactive <i>Columbia/Roc</i> USQX91201250 (ARV)	(Kurstin) EMI (Kurstin/Furber)
23	16	12	ROBBIE WILLIAMS Candy <i>Island</i> GBPS61200003 (ARV)	(Acknife/Lee) Sony ATV/Farrell/Smalltown Supermusic (Williams/Bailow/Olson)	61	46	9	RUDIMENTAL FEAT. JOHN NEWMAN & ALEX CLARE Not Giving In <i>Asylum</i> GBABS1200483 (ARV)	(Rudimental/Spenner) Sony ATV/Kobalt/Unique (Dryden/Amor/Aggatt/Newman/Radkha)
24	22	12	KANYE WEST FEAT. JAY-Z & BIG SEAN Clique <i>Good Music</i> USUM71209867 (ARV)	(Hit-Boy/West/Kihoffer/Goldstein/The TwiLite Tone) Universal/EMI/Hit-Boy/Flipse/Gimme My/Carter/Boys/CC (Hollis/Anderson/West/various)	62	57	11	SUB FOCUS FEAT. ALPINES Tidal Wave <i>Mercury</i> GBUM71206049 (ARV)	(Douwma) EMI/Universal (Douwma/Tockson/Matthews/Ghost)
25	19	15	DISCLOSURE FEAT. SAM SMITH Latch <i>Island/PMR</i> GB9TP1200154 (ARV)	(Disclosure/tbc) Universal/CC (H.J. Awonwo/G.J. Awonwo/Kapier/Smith)	63	52	3	BLACKSTREET FEAT. DR DRE No Diggity <i>Interscope</i> JSR19600978 (ARV)	(Dr Dre/tbc) Universal/Worthing Hill/magem/Sugar Hill/BMG Rights/O/Kobalt (Withers/Stewart/Riley/Annibal/Wickill/Walters)
26	18	13	PINK Try <i>RCA</i> USRC11200785 (ARV)	(Kurstin) BMG Rights/Hallo Love You/I am/Winter/Agitator/Efforts (Busbee/West)	64	49	17	CHRISTINA PERRI A Thousand Years <i>Atlantic</i> USAT21102141 (ARV)	(Hodges) EMI/Fintage (Hodges/Perri)
27	25	27	DJ FRESH Gold Dust <i>MoS</i> GRCEN1000477 (ARV)	(Stein) Barks/EMI (Daley/Stein)	65	43	44	JAY-Z & KANYE WEST N****S In Paris <i>Roc-a-fella/Mercury</i> USJM71111621 (ARV)	(Hit-Boy/West/Dean/Kihoffer) Warner Chappell/EMI/Universal (West/Carter/Dean/Hollis/Donaldson)
28	New		LAWSON Learn To Love Again <i>Global Talent/Polydor</i> GBUM71206411 (ARV)	(Falk/Rami) EMI/Warner Chappell/Global Talent/2101/BMG Chrysalis/2Stripes (Rami/Falk/Zitron/Brown/Turner/Beng)	66	New		LES MISERABLES Cast One Day More <i>Polydor</i> GBUM71201819 (ARV)	(Dudley) Sacem/Alain Boublil (Schonberg/Soubil/Kretzmer/Nunn)
29	31	9	ALICIA KEYS Girl On Fire <i>RCA</i> USRV91200710 (ARV)	(Keys/Shakira/salamme.com) Sony ATV/EMI/Universal (ellow/Way Above/Ande Springfield/Songs Of The Knight/Spirit Two (Keys/Bhasker/various)	67	54	46	COLDPLAY Paradise <i>Parlophone</i> GBAYE1101143 (E) 1★	(Dravs/Green/Simpson) Universal/Opal (Berryman/Surkin/Indi/Champion/Martin/Eno)
30	39	2	MATRIX & FUTUREBOUND FEAT. BABY BLUE Magnetic Eyes <i>Beats/AATF</i> GBXS1200277 (ARV)	(Quinn/Collins) Universal/District G/CC (Quinn/Collins/Prager/Hawlerick)	68	56	16	ONE DIRECTION Live While We're Young <i>Syco</i> GBHMU1200210 (ARV)	(Ram/Falk) Sony ATV/Kobalt/BMG Chrysalis Scandinavia/MXM/2131 (Yacoubi/Falk/Kotycha)
31	62	2	NE-YO Forever Now <i>Malown/Mercury</i> USUM71212382 (ARV)	(Startz/TheBingo Players/Frator) EMI/Universal/Homestead/Music One/BMG Chrysalis/CC (Smith/Arthur/Rilly/Justice/Erksen/Hermansen/various)	69	55	6	ONE POUND FISH MAN One Pound Fish <i>Warner Brothers/One</i> More Tune GBAPT1200783 (ARV)	(Smith/Arignall) WMG/Karman
32	20	2	VATO GONZALEZ VS LETHAL BIZZLE & DONA'EO Not A Saint <i>New State</i> GBDM1200049 (ARV)	(Vato Gonzalez) et al Bizz/Dona'EO) Notting Hill/District G/CC (Franken/Ansah/Crespinidge)	70	64	3	KID CUDI FEAT. MGMT & RATATAT Pursuit Of Happiness <i>Maiown/Island</i> USUV70904285 (ARV)	(Ratata) Elek/33zy/Boy/Kobalt/7omino/3ig Shpp/Masrud/Mast/Straud)
33	59	2	FLO-RIDA Let It Roll <i>Atlantic</i> USAT21202580 (ARV)	(Softly/Aur/Alex/Came) Sony ATV/Universal/EMI/Warner Chappell/Mail On Sunday/E Chys/Young/Kear/Smos/Simpsons (Dillard/Kear/Moody/various)	71	70	7	EMINEM Lose Yourself <i>Interscope</i> USIR10211559 (ARV)	(Eminem) Universal/Kobalt/EMI (33/33/33/Mathers/Raste)
34	61	2	CONOR MAYNARD FEAT. WILEY Animal <i>Parlophone</i> GBAYE1201085 (E)	(The Invisible Men/The Arcade) Sony ATV/Universal/Kobalt/EMI/Warner Chappell/Fresington/Pen/Paper/Aratel/Roc Nation (Maynard/The Invisible Men/various)	72	63	32	SKRILLEX FEAT. SIRAH Bangarang <i>Asylum</i> USAT21104243 (ARV)	(Skrillex) Kobalt/Copafare/Sirah/R3pt/CYP/On/2/with/turn/Kassara/Moore/Mitchell)
35	26	4	JAKE BUGG Lightning Bolt <i>Mercury</i> GBUM71202798 (ARV)	(Archer) Kobalt/Soul Kirichens (Bugg/Archer)	73	69	30	RUDIMENTAL FEAT. JOHN NEWMAN Feel The Love <i>Asylum</i> GBABS1200177 (ARV)	(Dryden/Aggatt/Radkha/Spenner) Sony ATV/Kobalt/Unique (Dryden/Aggatt/Radkha/Newman)
36	29	10	ONE DIRECTION Little Things <i>Syco</i> GBHMU1200361 (ARV)	(Gosling) Imagim/Sony ATV (Sheeran/Beran)	74	66	51	GOTYE FEAT. KIMBRA Somebody That I Used To Know <i>Island</i> 4U2521100047 (ARV)	(Gotye) Kobalt/Hill/R Range/Carlin (De Backer/Janf)
37	24	14	CALVIN HARRIS FEAT. FLORENCE WELCH Sweet Nothing <i>Columbia</i> GB1101200891 (ARV)	(Harris) EMI/Universal (Harris/Welch/Hull)	75	New		PEACE Wraith <i>Columbia</i> GBAR11202151 (ARV)	(Ross) CC/T/er/Kassara/Kassara/Boyer/CC/Star
38	72	2	DIZZEE RASCAL Bassline Junkie <i>Dirtee Stank/Island</i> GBUM71207987 (ARV)	(Mi Cole) Notting Hill/CC (Mills/Coleman)					

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A Thousand Years 64	Candy 24	Gangnam Style 12	Learn To Love Again 28	N****S In Paris 65	Scream & Shout 1	We Are Never Ever 44	Key
Animal 34	Clique 23	Girl On Fire 29	No Diggity 31	Not A Saint 62	Skyfall 18	Getting Back Together 44	★ Platinum (600,000)
Anything Could Happen 51	Clown 11	Gold Dust 27	Lies 56	Not Giving In 61	Somebody That I Used 44	Where Are We Now? 41	● Gold (40,000)
Bangarang 72	Diamonds 15	Hall Of Fame 42	Lightning Bolt 35	On My Own 43	To Know 74	Wild For The Night 49	● Silver (200,000)
Bassline Junkie 38	Die Young 17	Ho Hey 19	Little Things 36	One Day More 66	Talk A Little 74		
Beauty And A Beat 39	Don't Save Me 45	I Dreamed A Dream 22	Live While We're Young 68	One More Night 40	Stay 5		
Beneath Your Beautiful 20	Don't You Worry Child 16	I Knew You Were 4	Locked Out Of Heaven 10	One Pound Fish 69	Suit & Tie 3		
Black Chandelier 14	Drinking From The 6	Trouble 4	Lost Yourself 21	Paradise 67	Sweet Nothing 37		
(all Me Maybe) 53	Battle 6	Impossible 7	Just One Last Time 21	Pursuit Of Happiness 70	The Power Of Love 47		
Can You Hear Me? 55	F**Kin' Problems 50	Just One Last Time 21	Kemosabe 48	Radioactive 46	Tidal Wave 62		
	Feel The Love 73	Make It Bun Dem 59	Kiss You 9	Radioactive 60	Troublemaker 13		
	Forever Now 31	My Life 2	Latch 25	Read All About It Pt 3 58	Try 26		
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CHARTS UK ALBUMS WEEK 3



incorporating seven-inch, 12-inch, CDs, LPs, digital bundles, download sales and cassettes. © Official Charts Company 2013.

THE OFFICIAL UK ALBUMS CHART

THIS WK	LAST WK	WKS ON CHRT	ARTIST / TITLE LABEL / CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER)	THIS WK	LAST WK	WKS ON CHRT	ARTIST / TITLE LABEL / CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER)
1	5	2	MOTION PICTURE CAST RECORDING Les Misérables <i>Polydor 3724585</i> (ARV) (Dudley)	+50% SALES INCREASE	39	22	58 DAVID GUETTA Nothing But The Beat <i>Parlophone 5099973523451</i> (E) 1★ (Guetta/Vee/Caren/Tunfort/Riessteer/Black Raw/Afrojack/Luttrell/Avicii)
2	1	49	EMELI SANDE Our Version Of Events <i>Virgin 5099946376725</i> (E) 5★ (Spencer/Haynie/Naughty Boy/Mojam/Herman/Willard/Harrison/Craze/Hoax/Keys/Sander/Slater/Alkins)	HIGHEST CLIMBER	40	58	17 SIMON & GARFUNKEL Greatest Hits <i>Sony 89697994742</i> (ARV) (Simon/Garfunkel/Halee/Johnson/Wilson/mResearch)
3	3	14	JAKE BUGG Jake Bugg <i>Mercury 3707053</i> (ARV) (Archer/Crossey/Prime/Hart/Hunt)	SALES INCREASE	41	50	15 MUSE The 2nd Law <i>Helium 3 2564656876</i> (ARV) (Muse)
4	2	12	CALVIN HARRIS 18 Months <i>Columbia/Fly Eye 88697859231</i> (ARV) (Harris/Romero/Reynolds/Knight/Francis)	HIGHEST NEW ENTRY	42	56	47 BON JOVI Greatest Hits <i>Mercury 2752339</i> (ARV) 2★1★ (Fairbairn/Bon Jovi/Ebbin/Sambora/Shanks/Rock/Collins/Benson)
5	New		EVERYTHING EVERYTHING Arc <i>RCA 88725473131</i> (ARV) (Koster/Meekums/Everything)		43	42	90 FOO FIGHTERS Greatest Hits <i>RCA 89697369211</i> (ARV) (Jones/Worton/Kasper/Raskulnec/Vig)
6	4	9	RIHANNA Unapologetic <i>Def Jam 3722074</i> (ARV) (Naughty Boy/Cuervo/Tunfort/Nah/StarGate/Bianco/Cakwud/Hippa123/PopWansel/Mike Will Made-It/J-Ro/Future/Chase & Status/Mike/Romero/Tunfort/Aghaie/Caspe/Various)		44	35	8 ALICIA KEYS Girl On Fire <i>RCA 89697941821</i> (ARV) (Keys/J Smith/Jerkins/Swizz Beat/Thacker/Calamrem/Comz/PopWansel/Dakwud/Edmonds/Dixon/Ida)
7	New		ASAP ROCKY Long Live ASAP <i>Pola/RCA/Asap Worldwide</i> (ARV) (ASAP Rocky/Jerms/owe/Fmatk/Zac/Romano/Ht-Boy/T-Minus/Clams Casino/Soufien 3000/ShebbJC Papi/Skrillex/Delgado/Danger Mouse/Williams/Fatts/Flaco/D/Various)		45	44	21 OF MONSTERS AND MEN My Head Is An Animal <i>RepubliK/Island 2799019</i> (ARV) (Of Monsters and Men/Arnarsson/King)
8	6	71	ED SHEERAN + Asylum <i>S249864652</i> (ARV) 5★1★ (Gosling/Hugall/Sheeran/No I.D)		46	26	8 KELLY CLARKSON Greatest Hits - Chapter 1 <i>RCA 88765424242</i> (ARV) (Ma/Martin/Dr. Luke/Lawrence/Kursini/Hodges/Moody/Kahne/Halbert/Messer/Teddy/Kennedy/Dean/Jones/Shanks/Madar/DiGuardi/Kreva/z/Various)
9	11	34	PALOMA FAITH Fall To Grace <i>RCA 88697955512</i> (ARV) 1★ (Hooper/Gosling/Al Shux/Arnold)		47	38	62 BEN HOWARD Every Kingdom <i>Island 0602527958255</i> (ARV) 1★ (Bond)
10	7	6	BRUNO MARS Unorthodox Jukebox <i>Atlantic 7567873246</i> (ARV) (The Smeezingtons/Bhasker/Haynie/Ronson/B Blanco/Epworth/Chin-Quee/Diplo)		48	45	60 OLLY MURS In Case You Didn't Know <i>Epic/Syco 88697940942</i> (ARV) 3★ (The Fearless/Argyle/Brammer/Robson/Future Cut/Rampton/Jordan-Patrikios/Smith/Fitzmaurice/Heels/Prime/Metropolitan)
11	9	10	ONE DIRECTION Take Me Home <i>Syco 88725439642</i> (ARV) (Rami/Falk/Gosling/Bunetta/Ryan/Fogelmark/Needler/Shellback/Dr. Luke/Koool k.O./AK/Cirkut/Robson)		49	Re-entry	BIFFY CLYRO Only Revolutions <i>14th Floor 5785561452</i> (ARV) 2★ (GG Garth/Biffy Clyro)
12	8	13	TAYLOR SWIFT Red <i>Mercury/Big Machine 3717314</i> (ARV) (Chapman/Swift/Hufl/Wikon/Martin/Shellback/LarknifeLee/Bhasker)		50	37	37 LABRINTH Electronic Earth <i>Syco 88591932932</i> (ARV) (Labrinth/Da Diggler/Shenae/ McKenzie/Williams)
13	12	35	FUN. Some Nights <i>Atlantic/Fueled By Ramen 7567882628</i> (ARV) 1★ (Bhasker/Haynie/Jake One)		51	46	12 EVA CASSIDY The Best Of Eva Cassidy <i>Blix Street 0739341010620</i> (40A Arv) (Biondo/Cassidy/Williams)
14	18	32	ALT-J An Awesome Wave <i>Infectious INFECT134CD</i> (PIAS) (Andrew)		52	39	9 LITTLE MIX DNA <i>Syco 88691939472</i> (ARV) (Mac/TMS/Stannard/Powell/Lowes/DAPO/Dean/Higgins/Xenomani/Future Cut/Inne/Ball/Pegasus)
15	10	14	THE LUMINEERS The Lumineers <i>Decca 3712589</i> (ARV) (Hadlock)		53	47	65 COLDPLAY Mylo Xyloto <i>Parlophone 0875531</i> (E) 4★2★ (Dravs/Green/Simpson)
16	New		VILLAGERS Awayland <i>Domino WIGCD294</i> (PIAS) (O'Brien)		54	New	ORIGINAL LONDON CAST Les Misérables <i>First Night ENCORE1</i> (ARV) (Soubil/Schenberg)
17	14	8	OLLY MURS Right Place Right Time <i>Epic/Syco 88725416352</i> (ARV) (Future Cut/Robson/Harmony/Kelly/Eliot/TMS/Elizabeth/Quinn/Sean/The Fearless/Frampton/Kipner/Argyle/Brammer/Prime)		55	51	11 ABBA Gold - Greatest Hits <i>Polydor 2752259</i> (ARV) 13★ (Andersson/Ulvaeus)
18	15	17	MUMFORD & SONS Babel <i>Gentlemen Of The Road/Island 08920380026</i> (ARV) 2★ (Dravs)		56	55	33 OASIS Time Flies: 1994 - 2009 <i>Big Brother</i> (PIAS) 1★ (Davis/Coyne/Morris/Spen/Sardy/Gallagher)
19	16	18	PINK The Truth About Love <i>RCA 88725452422</i> (ARV) (Kurstin/Bhasker/Walker/Hill/Haynie/Martin/Shellback/Mann/Schuler/DJ Khalil/Chin Injeti/Tracklars/Wikon/bc)		57	61	64 FLORENCE + THE MACHINE Ceremonials <i>Island 2782908</i> (ARV) 2★ (Epworth)
20	21	7	JOOLS HOLLAND & HIS R&B ORCHESTRA The Golden Age Of Song <i>Rhino 2564654342</i> (ARV) (Latham/Holland/Burrow)		58	57	18 THE KILLERS Battle Born <i>Vertigo 3711875</i> (ARV) (The Killers/Lillywhite/Taylor/O'Brien/Price/Janos)
21	23	18	THE XX Coexist <i>Young Turks YTB00CD</i> (PIAS) (Smith)		59	48	10 ALFIE BOE Storyteller <i>Decca 3710614</i> (ARV) (Hedges)
22	24	11	ROBBIE WILLIAMS Take The Crown <i>Island 3716804</i> (ARV) (Jackknife Lee)		60	33	19 THE SCRIPT 3 <i>Epic/Phonogenic 88725415472</i> (ARV) (Donoghue/Sheehan/Frampton/Barry/Kipner)
23	New		NEW ORDER The Lost Sirens <i>Rhino 2564653448</i> (ARV) (New Order/Street/Lohansson/Spencer/Quayle/Price)		61	69	44 EMINEM Curtain Call - The Hits <i>Interscope 9987893</i> (ARV) 3★ (Dr Dre/Various)
24	36	63	PINK Greatest Hits? So Far!!! <i>LaFace 88697807232</i> (ARV) (Petty/Riggs/Austin/Storch/Armstrong/Finals/Mann/Mahoppsyho/Dr. Luke/Martin/Kasz Money/Pink/Darja/Shellback)	SALES INCREASE	62	65	67 WHITNEY HOUSTON The Ultimate Collection <i>Arista 0885971770124</i> (ARV) 1★ (Various)
25	31	15	ELLIE GOULDING Halcyon <i>Polydor 3714241</i> (ARV) (Eliot/Goulding/WONSTA/Spencer/Silboard/Fortis/Parker/Starsmith/Harris)		63	59	96 BRUNO MARS Doo-Wops & Hooligans <i>Elektra 7567883304</i> (ARV) 4★2★ (The Smeezingtons/Needlz/The Supa Dups)
26	27	10	THE ROLLING STONES Grrr! <i>Polydor 3710816</i> (ARV) (Various)		64	66	3 NOTORIOUS B.I.G. Greatest Hits <i>Roc-A-Fella 0075679998729</i> (CINR) (Various)
27	28	51	LANA DEL REY Born To Die <i>Polydor/Stranger 2787091</i> (ARV) 1★ (Haynie/Parker/Berger/Robopop/Bhasker/Daly/Sneddon/Bauer-Meni/Nowels/Braide/Shux/Skarbek/Howe)		65	25	22 DAVID BOWIE Best Of Bowie <i>EMI</i> (E) 1★2★ (Various)
28	17	8	NEIL DIAMOND The Very Best Of Neil Diamond: The Original Studio Recordings <i>Columbia 88765405872</i> (ARV) (Diamond/Gaudin/Robertson/Catalano/Cogbill/Barry/Greenwich/Moman/Rubin)		66	49	11 ANDRE RIEU & JOHANN STRAUSS ORCHESTRA Magic Of The Movies <i>Decca 3715423</i> (ARV) (A Rieu/J P Rieu/Jacobs/Vermeulen)
29	34	108	MICHAEL JACKSON Number Ones <i>Epic 2022509</i> (ARV) 6★ (Jones/Jackson/Various)		67	64	9 EXAMPLE The Evolution Of Man <i>Mos MDSART6</i> (ARV) (Benga/Smith/Feed Me/Tommy/Trish/Alissa/Dany South/Sheldrake) owe/Skema/Ha mo/Dada Life/Francis/AN21/Vangel/Il sidbark/uke/Flex/Javillon/MJAW/Jokey/Dyno)
30	13	21	RITA ORA Ora <i>Columbia/Roc Nation 88725458362</i> (ARV) (Switch/Diplo/Nash/The Runners/The Monarch/Chase & Status/Satqate/Kurstin/FT Smith/Ororo/De Martino/Taylor/william/M Linnsey/B Linnsey/DJ Fresh)		68	Re-entry	KENDRICK LAMAR Good Kid, M.A.A.D City <i>Interscope/Aftermath 960257156535</i> (ARV) (Blaze/Martin/Hutch/like/1-Minus/Kromanik/Sounwave/THC/Pharrell/Snoop DeVille/DI Dahi/Tabulath-Jay/The Bizness/b/r)
31	29	30	MAROON 5 Overexposed <i>ARM/Octane/Polydor 3704278</i> (ARV) (Martin/Shellback/Bianco/Robopop/Avine/Mel Hedder/Zancanella/Passovaya/West/Valentine/Farrar/Rotem/Kang/Spiegel/Supreme/Curt/Maroon 5)		69	67	33 QUEEN Greatest Hits <i>Island 2758364</i> (ARV) (Various)
32	40	104	ADELE 21 <i>XI XCDS20</i> (PIAS); 15★10★ (FT Smith/Rubin/Epworth/Abbss/Wilson/Adkins)		70	70	140 MICHAEL BUBLE Crazy Love <i>Reprise 9362496277</i> (ARV) B★4★ (Foster/Rock/Gatara/Chang)
33	32	61	ONE DIRECTION Up All Night <i>Syco 88697843642</i> (ARV) (Ma/Falk/Yaroub/Rawling/Meehan/Quinn/Soloman/Needh/Sannard/Hoves/Gad/Robson/RedOne/BeatGeek/Jimmy Joker/Rawling/Gaudino/Roney)		71	Re-entry	JESSIE WARE Devotion <i>Island/PMR 3720659</i> (ARV) (Okuma/Mel Harrison/Bishmore/Archer)
34	41	24	PLAN B Ill Manors <i>679/Atlantic 5310522172</i> (ARV) (Drew/Al Shux/Plan B/16 Bit/Appapoulay/Labrinth/Milton/McSwan/Fox/The Krzuts)		72	53	17 THE VACCINES The Vaccines Come Of Age <i>Columbia 88725444242</i> (ARV) (Johns)
35	Re-entry		LAWSON Chapman Square <i>Global Talent/Polydor 3716402</i> (ARV) (Shanks/Fitzgerald/Wheatley/Blackwell/Dalton/Falk/Ram)		73	62	8 GIRLS ALoud Ten <i>Polydor 3717303</i> (ARV) (Higgins/Xenomani/Wheatley/The Committee/Eliot)
36	30	8	MCFLY The Memory Lane (The Best Of) <i>Island 3722050</i> (ARV) (Jones/Cruz/Najish/Austin/Perry/Emery/Padgham/Hardy)		74	60	9 LED ZEPPELIN Celebration Day <i>Atlantic/Rhino/Swansong 8122796881</i> (ARV) (Caruthers/Parsons)
37	19	17	FRANK OCEAN Channel Orange <i>Def Jam 3710232</i> (ARV) (Malay/Ocean/Taylor/Keith/Keazau/Tyler, The Creator/Pharrell)		75	Re-entry	GUNS N' ROSES Greatest Hits <i>Geffen 9861369</i> (ARV) 3★ (Various)
38	43	154	MUMFORD & SONS Sign No More <i>Gentlemen Of The Road/Island 2722538</i> (ARV) 4★1★ (Dravs)				

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ASAP Rocky 7, **Abba** 55, **Adele** 32, **All-1** 14, **Biffy Clyro** 49, **Eee, Alfie** 59, **Bon Jovi** 42, **Bowie, David** 65, **Buble, Michael** 70, **Egg, Jake** 3, **Cassidy, Eva** 51, **Clarkson, Kelly** 46, **Oldplay** 53, **Diamond, Neil** 28, **Eminem** 61, **Everything Everything** 5, **Example** 67, **Florence + The Machine** 57, **Foo Fighters** 43, **Fun.** 13, **Girls Aloud** 73, **Goulding, Ellie** 25, **Guetta, David** 39, **Guns N' Roses** 75, **Harris, Calvin** 4, **Holland, Jools & His R&B Orchestra** 20, **Houston, Whitney** 62, **Howard, Ben** 47, **Jackson, Michael** 29, **Keys, Alicia** 44, **Killers, The** 58, **Labrinth** 50, **Lamar, Kendrick** 68, **Lawson** 35, **Led Zeppelin** 74, **Little Mix** 52, **Lumineers, The** 15, **Maroon 5** 31, **Mars, Bruno** 10, **Mars, Bruno** 63, **McFly** 36, **Motion Picture Cast Recording** 1, **Mumford & Sons** 18, **Mumford & Sons** 38, **Murs, Oily** 17, **Murs, Oily** 48, **Muse** 41, **New Order** 23, **Notorious B.I.G.** 4, **Oasis** 56, **Ocean, Frank** 37, **Of Monsters And Men** 45, **One Direction** 11, **One Direction** 33, **Ora, Rita** 30, **Original London Cast** 54, **Paloma Faith** 9, **Pink** 19, **Pink** 24, **Plan B** 34, **Queen** 69, **Rey, Lana** 92, **Rieu, Andre...** 66, **Rihanna** 6, **Rolling Stones, The** 26, **Sande, Emeli** 2, **Sander, The** 60, **Sheeran, Ed** 8, **Simon & Garfunkel** 40, **Swift, Taylor** 17, **Vaccines, The** 72, **Villagers** 16, **Ware, Jessie** 71, **Williams, Robbie** 22, **Xx, The** 21, **Key** ★ Platinum (300,000), ● Gold (100,000), ○ Silver (50,000), ★ 1m European sales, **3PI Awards Albums** Skrillex, Bangarang (Gold), Kingdom (Platinum), Drake, Take Care (Platinum), Florence & The Machine, Ceremonials (2 x Plat), Alex Clare, The Lateness Of The Hour (Silver), Tain Cruz, The Ruckstarr Collection (Gold), Ben Howard, Every

CHARTS UK AIRPLAY WEEK 3

Radio playlists are online at www.musicweek.com

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

UK RADIO AIRPLAY CHART TOP 50



POS	LAST	WKS	SALES CHT	ARTIST / ALBUM / LABEL	TOTAL PLAYS	PLAYS +/-	TOTAL AUD (m)	AUD % +/-
1	2	6	7	JAMES ARTHUR Impossible <i>Syco</i>	3889	-1.62	75.92	3.26
2	3	14	10	BRUNO MARS Locked Out Of Heaven <i>Elektra</i>	4332	-3.45	69.18	-4.83
3	1	15	13	OLLY MURS FEAT. FLO RIDA Troublemaker <i>Epic</i>	4406	-6.12	61.87	-18.43
4	4	5	5	RIHANNA FEAT. MIKKY EKKO Stay <i>Def Jam</i>	2844	14.35	57.94	15.03
5	8	6	1	WILL.I.AM FEAT. BRITNEY SPEARS Scream & Shout <i>Interscope</i>	1977	16.98	51.76	18.72
6	7	8	4	TAYLOR SWIFT I Knew You Were Trouble <i>Mercury/Big Machine</i>	3030	6.58	50.28	13.81
7	5	13	20	LABRINTH FEAT. EMELI SANDE Beneath Your Beautiful <i>Syco</i>	3463	-10.24	43.12	-11.8
8	6	16	15	RIHANNA Diamonds <i>Def Jam</i>	2988	-5.17	39.76	-18.29
9	10	13	29	ALICIA KEYS Girl On Fire <i>RCA</i>	2834	-7.75	39.06	1.22
10	37	3	28	LAWSON Learn To Love Again <i>Global Talent/Po'ydor</i>	2383	59.29	37.76	96.97
11	11	10	26	PINK Try <i>RCA</i>	3084	-3.69	36.82	6.51
12	14	2	11	EMELI SANDE Clown <i>Virgin</i>	1521	69.94	36.63	23.71
13	9	19	23	ROBBIE WILLIAMS Candy <i>Island</i>	3104	-9.64	35.93	-9.61
14	13	4	9	ONE DIRECTION Kiss You <i>Syco</i>	2060	33.33	32.28	4.98
15	27	2	6	CALVIN HARRIS FEAT. TINIE TEMPAH Drinking From The Bottle <i>Columbia</i>	1113	47.03	31.91	45.18
16	12	16	16	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child <i>Virgin</i>	1815	9.14	31.61	-3.6
17	15	23	42	THE SCRIPT FEAT. WILL.I.AM Hall Of Fame <i>Epic/Phonogenic</i>	2020	-2.23	28.25	-3.39
18	17	27		PINK Blow Me (One Last Kiss) <i>RCA</i>	1517	-2.13	27.62	-0.43
19	16	35	94	MAROON 5 FEAT. WIZ KHALIFA Payphone <i>A&M/Octone/Po'ydor</i>	1622	-12.89	26.72	-5.18
20	19	21	44	TAYLOR SWIFT We Are Never Ever Getting Back Together <i>Mercury</i>	1754	-4.05	26.44	-3.99
21	50	2	34	CONOR MAYNARD FEAT. WILEY Animal <i>Parlophone</i>	658	33.2	26.28	61.43
22	18	6	8	PITBULL FEAT. TJR Don't Stop The Party <i>London/Universal</i>	968	21.61	25.03	-9.61
23	36	7		PRINCE ROCK & ROLL Love Affair <i>Purple Music</i>	380	15.5	23.43	20.84
24	45	2	41	DAVID BOWIE Where Are We Now? <i>Columbia</i>	667	123.08	22.82	35.03
25	35	51	74	GOTYE FEAT. KIMBRA Somebody That I Used To Know <i>Island</i>	1693	6.75	22.78	17.12
26	20	43	53	CARLY RAE JEPSEN Call Me Maybe <i>Interscope</i>	1445	-8.2	22.71	-15.73
27	34	2		MADNESS Never Knew Your Name <i>Cooking Vinyl</i>	478	7.17	22.56	15.34
28	26	6		TAYLOR SWIFT Red <i>Mercury</i>	266	-14.74	22.24	-0.09
29	29	2		BINGO PLAYERS FEAT. FAR EAST MOVEMENT Get Up (Rattle) <i>MoS</i>	415	25.38	22.03	1.38
30	25	16	37	CALVIN HARRIS FEAT. FLORENCE WELCH Sweet Nothing <i>Columbia</i>	1197	-0.42	21.98	-1.35
31	23	15	40	MAROON 5 One More Night <i>A&M/Octone/Po'ydor</i>	1693	-3.7	21.41	-10.27
32	28	34	73	RUDIMENTAL FEAT. JOHN NEWMAN Feel The Love <i>Asylum</i>	817	-4.33	21.21	-2.57
33	39	2	2	50 CENT FEAT. EMINEM & ADAM LEVINE My Life Interscope	326	103.75	20.65	12.66
34	30	33		STOOSHE. Black Heart <i>Future Cut/OWork/Warner Brothers</i>	1436	-5.03	20.19	-4.76
35	32	15	18	ADELE Skyfall <i>XL</i>	1690	-8.2	19.82	-4.53
36	41	75		MAROON 5 FEAT. CHRISTINA AGUILERA Moves Like Jagger <i>A&M/Octone/Po'ydor</i>	1324	0.46	19.66	10.7
37	38	2	14	BIFFY CLYRO Black Chandelier <i>14th Floor</i>	340	-2.02	19.59	6.24
38	46	2	35	JAKE BUGG Lightning Bolt <i>Mercury</i>	345	10.22	18.92	13.09
39	RE			KE\$HA Die Young <i>Kemosabe/RCA</i>	1137	0	18.88	0
40	40	2	48	EVERYTHING EVERYTHING Kemosabe <i>RCA</i>	208	28.4	18.62	4.49
41	31	3		DEACON BLUE That's What We Can Do <i>Demon</i>	176	151.43	17.8	-14.63
42	55	1		AMELIA LILY Shut Up (And Give Me Whatever You Got) <i>Xenomani/RCA</i>	1259	0	17.03	0
43	64	1		TOM ODELL Can't Pretend <i>Columbia</i>	186	0	16.62	0
44	RE			JUSTIN BIEBER FEAT. NICKI MINAJ Beauty And A Beat <i>Def Jam</i>	743	0	16.29	0
45	RE			CONOR MAYNARD FEAT. NE-YO Turn Around <i>Parlophone</i>	679	0	16.07	0
46	87	1		LITTLE MIX Change Your Life <i>Syco</i>	786	0	15.99	0
47	61	1	83	ALT-J Matilda <i>Infectious</i>	93	0	15.49	0
48	NEW			JUSTIN TIMBERLAKE FEAT. JAY-Z Suit & Tie <i>RCA</i>	571	0	15.3	0
49	118	1	45	HAIM Don't Save Me <i>Po'ydor</i>	458	0	15.28	0
50	65	1	30	MATRIX & FUTUREBOUND FEAT. BABY BLUE Magnetic Eyes <i>3 Beat/AATW</i>	184	0	15.27	0

UK Radio Airplay Chart © Nielsen. Compiled using data gathered from Sunday to Saturday. Ranked using half hourly radio audience figures. Stations monitored 24 hours a day, 7 days a week. For full list of stations please see the Nielsen website at www.nielsen-music.com.

UK TV AIRPLAY CHART TOP 40



POS	LAST	ARTIST / ALBUM / LABEL	AUDIENCE ('000s)
1	1	WILL.I.AM FEAT. BRITNEY SPEARS Scream & Shout / Interscope	3171
2	13	ONE DIRECTION Kiss You / Syco	2738
3	5	JAMES ARTHUR Impossible / Syco	2568
4	7	CALVIN HARRIS FEAT. TINIE TEMPAH Drinking From The Bottle / Columbia	2556
5	2	TAYLOR SWIFT I Knew You Were Trouble / Mercury/Big Machine	2542
6	8	PITBULL FEAT. TJR Don't Stop The Party / London/Universal	2404
7	3	RIHANNA Diamonds / Def Jam	2361
8	4	BRUNO MARS Locked Out Of Heaven / Elektra	2230
9	6	OLLY MURS FEAT. FLO RIDA Troublemaker / Epic	1992
10	12	CONOR MAYNARD FEAT. WILEY Animal / Parlophone	1867
11	10	RITA ORA Radioactive / Columbia/Roc Nation	1731
12	19	50 CENT FEAT. EMINEM & ADAM LEVINE My Life / Interscope	1724
13	11	PSY Gangnam Style / Island	1648
14	14	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child / Virgin	1547
15	15	FLO-RIDA Let It Roll / Atlantic	1501
16	9	LABRINTH FEAT. EMELI SANDE Beneath Your Beautiful / Syco	1384
17	97	DIZEE RASCAL Bassline Junkie / Dirtee Stank/Island	1345
18	21	BINGO PLAYERS FEAT. FAR EAST MOVEMENT Get Up (Rattle) / MoS	1295
19	29	KE\$HA Die Young / Kemosabe/RCA	1284
20	25	AMELIA LILY Shut Up (And Give Me Whatever You Got) / Xenomani/RCA	1185
21	22	ALICIA KEYS Girl On Fire / RCA	1154
22	17	ROBBIE WILLIAMS Candy / Island	1143
23	16	PINK Try / RCA	1124
24	41	HAIM Don't Save Me / Po'ydor	1093
25	20	LAWSON Learn To Love Again / Global Talent/Po'ydor	1056
26	46	VATO GONZALEZ VS LETHAL BIZZLE & DONAE'O Not A Saint / New State	999
27	NEW	KE\$HA C'mon / Kemosabe/RCA	995
28	23	JUSTIN BIEBER FEAT. NICKI MINAJ Beauty And A Beat / Def Jam	985
29	30	NICKI MINAJ Starships / Cash Money/Island	943
30	32	NE-YO Forever Now / Motown/Mercury	902
31	24	CARLY RAE JEPSEN Call Me Maybe / Interscope	840
32	28	ALICIA KEYS Brand New Me / RCA	768
33	37	DAVID GUETTA FEAT. TAPED RAI Just One Last Time / Parlophone	698
34	31	NE-YO Let Me Love You (Until You Learn To Love Yourself) / Motown/Mercury	685
35	38	THE LUMINEERS Ho Hey / Decca	682
36	106	GABRIELLE APLIN Please Don't Say You Love Me / Parlophone	676
37	33	WILEY FEAT. SKEPTA, JME AND MS D Can You Hear Me? / Warner Brothers/One More Tune	674
38	45	EMELI SANDE Clown / Virgin	668
39	18	ONE DIRECTION Little Things / Syco	664
40	RE	DISCLOSURE FEAT. SAM SMITH Latch / Island/PMR	657

UK TV Airplay Chart © Nielsen. Compiled using data gathered from Sunday to Saturday. Ranked using half hourly TV audience figures. Stations monitored 24 hours a day, 7 days a week. For full list of stations please see the Nielsen website at www.nielsen-music.com.

UK AIRPLAY ANALYSIS

BY ALAN JONES

Five weeks after debuting atop the OCC singles chart, James Arthur's Impossible finally reaches the radio airplay summit. – replacing fellow X Factor alumnus Ollie Murs' latest smash, Troublemaker (feat. Flo Rida), which dips to number three after six weeks at the summit.

Arthur's introductory hit is the fourth coronation single (out of nine) by a winner of The X Factor to reach number one on the radio airplay chart, following Alexandra Burke's Hallelujah, Joe McElderry's The Climb and Matt Cardle's When We Collide. Little Mix, who won the year before Arthur, only reached number 16 with their debut single, a cover of Damien Rice's Cannonball.

Impossible polled fewer plays last week than the previous frame, slipping from 3,953 to 3,889 – but its audience climbed 2.39m to 75.92m – enough for it to have a comfortable victory over nearest challenger Bruno Mars' Locked Out Of Heaven, which rises 3-2 with an audience of 69.18m. Most responsible for making it possible for Impossible to top the chart: BBC Radio Two (18 plays generating 30.13% of the track's overall audience), the Heart Network (439 plays, 14.28%) and BBC Radio One (15 plays, 13.48%). The track had top tallies of 50 plays on KMFM and 46 on Smash Hits Radio.



Currently number 28 on the OCC sales chart, Learn To Love Again is still some way short of providing Lawson with their fourth straight Top 10 hit from debut album Chapman Square – but it's already their second biggest hit on the radio airplay chart, where it rockets 37-10 this week, enjoying the biggest increase in both plays and audience of any track: it

jumped 97.55% in audience from 19.17m to 37.87m, and moved from 1,596 to 2,383 plays. It was aired just twice on Radio One but 10 times on Radio Two last week, with the latter generating 23.15% of its audience – though it was also severely indebted to the Capital Network, whose nine stations aired the track a total of 427 times to supply 26.16% of its audience.

Lawson's debut hit When She Was Mine reached No.4 on sales and No.15 on radio airplay. Follow-up Taking Over Me peaked at No.3 on sales and No.14 on radio airplay, and third single Standing In The Dark was a No.6 sales hit that got to No.8 on the radio airplay chart.

Its lead already huge, Scream & Shout goes even further ahead of the chasing pack on its fifth week atop the TV chart. With 969 plays last week – four more than the personal best it posted the week prior – Scream & Shout is 264 plays ahead of its nearest challenger, up from 217 a week earlier. Scream & Shout's huge total includes 128 plays from Capital TV, 85 from Chart Show TV and 71 from Dance Nation. Surprisingly, it was also aired 10 times on Vault TV whose brief is to air more vintage videos.

CHARTS STREAMING WEEK 3

© Official Charts Company 2013



OFFICIAL UK STREAMING CHART TOP 75

POS	LAST	ARTIST / ALBUM / LABEL
1	2	WILL I AM FT BRITNEY SPEARS Scream & Shout <i>Interscope</i>
2	1	JAMES ARTHUR Impossible <i>Syco Music</i>
3	3	BRUNO MARS Locked Out Of Heaven <i>Atlantic</i>
4	5	LUMINEERS Ho Hey <i>Decca</i>
5	4	RIHANNA Diamonds <i>Def Jam</i>
6	6	SWEDISH HOUSE MAFIA/MARTIN Don't You Worry Child <i>Virgin</i>
7	7	OLLY MURS FT FLO RIDA Troublemaker <i>Epic</i>
8	8	LABRINTH FT EMELI SANDE Beneath Your Beautiful <i>Syco Music</i>
9	11	ONE DIRECTION Kiss You <i>Syco Music</i>
10	9	CALVIN HARRIS/FLORENCE WELCH Sweet Nothing <i>Columbia</i>
11	19	CALVIN HARRIS FT TINIE TEMPAH Drinking From The Bottle <i>Columbia</i>
12	10	PSY Gangnam Style <i>Island</i>
13	12	KESHA Die Young <i>Kemosabe/Rca</i>
14	13	ONE DIRECTION Little Things <i>Syco Music</i>
15	14	ROBBIE WILLIAMS Candy <i>Island</i>
16	16	MAROON 5 One More Night <i>A&M/Octone</i>
17	17	SCRIPT FT WILL I AM Hall Of Fame <i>Epic/Phonogenic</i>
18	18	TAYLOR SWIFT We Are Never Ever Getting Back Together <i>Mercury</i>
19	22	DISCLOSURE FT SAM SMITH Latch <i>Island/Pmr</i>
20	24	PITBULL FT TJR Don't Stop The Party <i>London</i>
21	15	GABRIELLE APLIN The Power Of Love <i>Parlophone</i>
22	21	PINK Try <i>RCA</i>
23	20	ELLIE GOULDING Anything Could Happen <i>Pa'dor</i>
24	44	EMELI SANDE Clown <i>Virgin</i>
25	28	IMAGINE DRAGONS Radioactive <i>Interscope</i>
26	25	ALICIA KEYS Girl On Fire <i>RCA</i>
27	33	JAKE BUGG Lightning Bolt <i>Mercury</i>
28	35	JAY-Z & KANYE WEST N****S In Paris <i>Roc A Fella</i>
29	32	FLORENCE & THE MACHINE Spectrum <i>Island</i>
30	23	WILEY/SKEPTA/JME/MS D Can You Hear Me (Ayayaya) <i>One More Tune/Warner Bros</i>
31	37	CARLY RAE JEPSEN Call Me Maybe <i>Interscope</i>
32	58	KANYE WEST/JAY Z/BIG SEAN Clique <i>Good Music</i>
33	29	JUSTIN BIEBER FT NICKI MINAJ Beauty And A Beat <i>Def Jam</i>
34	27	MUMFORD & SONS I Will Wait <i>Gentlemen Of The Road/Island</i>
35	38	DJ FRESH Gold Dust <i>Ministry Of Sound</i>
36	30	EMELI SANDE Read All About It Pt 3 <i>Virgin</i>
37	31	ONE DIRECTION Live While We're Young <i>Syco Music</i>
38	36	OF MONSTERS & MEN Little Talks <i>Republic Records</i>
39	34	GOTYE FT KIMBRA Somebody That I Used To Know <i>Island</i>
40	26	RUDIMENTAL/NEWMAN/CLARE Not Giving In <i>Asylum</i>
41	39	FUN FT JANELLE MONAE We Are Young <i>Atlantic/Fueled By Ramen</i>
42	40	ALT-J Breezeblocks <i>Infectious Music</i>
43	NEW	DAVID BOWIE Where Are We Now <i>Columbia</i>
44	45	CALVIN HARRIS FT EXAMPLE We'll Be Coming Back <i>Columbia</i>
45	41	RIHANNA FT CALVIN HARRIS We Found Love <i>Def Jam</i>
46	61	DAVID GUETTA FT SIA She Wolf (Falling To Pieces) <i>Parlophone</i>
47	43	HAIM Don't Save Me <i>Pa'dor</i>
48	46	SKRILLEX FT SIRAH Bangarang <i>Asylum</i>
49	47	FUN Some Nights <i>Atlantic/Fueled By Ramen</i>
50	50	DAVID GUETTA FT SIA Titanium <i>Parlophone</i>
51	55	CALVIN HARRIS Feel So Close <i>Columbia</i>
52	48	ALT-J Matilda <i>Infectious Music</i>
53	66	LUMINEERS Flowers In Your Hair <i>Decca</i>
54	51	FLO RIDA I Cry <i>Atlantic</i>
55	53	JAKE BUGG Two Fingers <i>Mercury</i>
56	54	COLDPLAY Paradise <i>Parlophone</i>
57	57	RUDIMENTAL FT JOHN NEWMAN Feel The Love <i>Asylum/Black Butter</i>
58	52	ED SHEERAN Give Me Love <i>Asylum</i>
59	59	M83 Midnight City <i>M83 Recording Naive</i>
60	62	ALT-J Tessellate <i>Infectious Music</i>
61	42	CHRISTINA PERRI A Thousand Years <i>Atlantic</i>
62	63	ALT-J Something Good <i>Infectious Music</i>
63	60	ED SHEERAN The A Team <i>Asylum</i>
64	64	ALEX CLARE Too Close <i>Island</i>
65	69	CALVIN HARRIS FT KELIS Bounce <i>Columbia</i>
66	NEW	EVERYTHING EVERYTHING Cough Cough <i>RCA</i>
67	65	OWL CITY & CARLY RAE JEPSEN Good Time <i>Interscope/Republic</i>
68	68	MAROON 5 FT WIZ KHALIFA Payphone <i>A&M/Octone</i>
69	67	SUB FOCUS FT ALPINES Tidal Wave <i>Mercury</i>
70	NEW	ANNE HATHAWAY I Dreamed A Dream <i>Pa'dor</i>
71	73	ED SHEERAN Drunk <i>Asylum</i>
72	49	LITTLE MIX DNA <i>Syco Music</i>
73	77	LUMINEERS Stubborn Love <i>Decca</i>
74	78	EMELI SANDE My Kind Of Love <i>Virgin</i>
75	71	XX Angels <i>Young Turks</i>



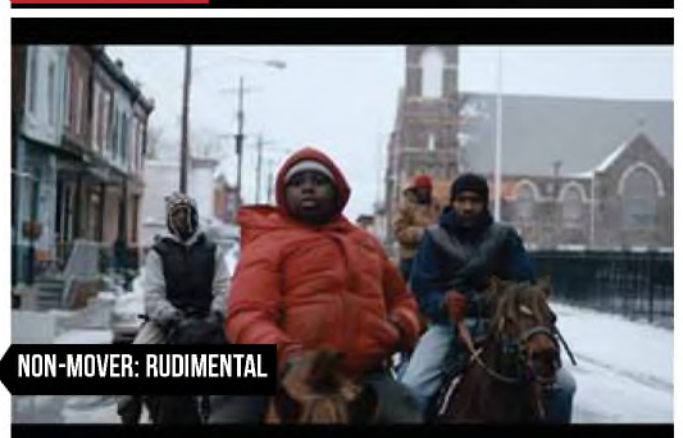
CLIMBER: CALVIN



CLIMBER: JAKE BUGG



NEW: DAVID BOWIE



NON-MOVER: RUDIMENTAL



NEW: ANNE HATHAWAY

CHARTS EU AIRPLAY WEEK 2



PAN-EUROPEAN

POS	ARTIST/ ALBUM / LABEL
1	MARS, BRUNO Locked Out Of Heaven WEA
2	RIHANNA Diamonds UNI
3	KEYS, ALICIA Girl On Fire SME
4	PINK Try SME
5	ADELE Skyfall IND
6	WILL.I.AM FEAT. SPEARS, BRITNEY Scream & Shout UNI
7	MURS, OLLY FEAT. FLO RIDA Troublemaker SME
8	KESHA Die Young SME
9	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child EMI
10	SCRIPT, THE FEAT. WILL.I.AM Hall Of Fame SME

Pan European:
Bruno Mars



DENMARK

POS	ARTIST/ ALBUM / LABEL
1	SOMMER, PETER Hvorfor Loeb Vi? SME
2	PINK Try SME
3	KEYS, ALICIA Girl On Fire SME
4	SCRIPT, THE FEAT. WILL.I.AM Hall Of Fame SME
5	MOLEKO, BARBARA Dum For Dig SME
6	SWIFT, TAYLOR I Knew You Were Trouble UNI
7	MEDINA Har Du Glemte ALM
8	RIHANNA Diamonds UNI
9	MARS, BRUNO Locked Out Of Heaven WEA
10	NABIHA Mind The Gap SME



FRANCE

POS	ARTIST/ ALBUM / LABEL
1	WILL.I.AM FEAT. SPEARS, BRITNEY Scream & Shout UNI
2	KESHA Die Young SME
3	SANDE, EMELI Read All About It (Pt Iii) CAP
4	SEXION D'ASSAUT Problemes D'adultes SME
5	PITBULL FEAT. AGUILERA, CHRISTINA Feel This Moment SME
6	ADELE Skyfall NAI
7	GUETTA, DAVID FEAT. TAPED RAI Just One Last Time CAP
8	RIHANNA Diamonds UNI
9	HARRIS, CALVIN Feel So Close SME
10	TAL Rien N'est Parfait WEA



GERMANY

POS	ARTIST/ ALBUM / LABEL
1	LENKA Everything At Once SME
2	RIHANNA Diamonds UID
3	KEYS, ALICIA Girl On Fire SME
4	PINK Try SME
5	MARS, BRUNO Locked Out Of Heaven WMG
6	BIRDY People Help The People WMG
7	MURS, OLLY FEAT. FLO RIDA Troublemaker SME
8	SANDE, EMELI Read All About It (Pt Iii) EMI
9	SCRIPT, THE FEAT. WILL.I.AM Hall Of Fame SME
10	TOTEN HOSEN, DIE Altes Fieber JKP



IRELAND

POS	ARTIST/ ALBUM / LABEL
1	MARS, BRUNO Locked Out Of Heaven WEA
2	LUMINEERS, THE Ho Hey UNI
3	ARTHUR, JAMES Impossible SME
4	MURS, OLLY FEAT. FLO RIDA Troublemaker SME
5	SHEERAN, ED Give Me Love WEA
6	LABRINTH FEAT. SANDE, EMELI Beneath Your Beautiful SME
7	ONE DIRECTION Little Things SME
8	SCRIPT, THE Six Degrees Of Separation SME
9	RIHANNA Diamonds UNI
10	PINK Try SME



ITALY

POS	ARTIST/ ALBUM / LABEL
1	MARS, BRUNO Locked Out Of Heaven WMI
2	JOVANNOTTI Tensione Evolutiva UNI
3	PINK Try SME
4	NANNINI, GIANNA La Fine Del Mondo SME
5	RAMAZZOTTI, EROS Un Angelo Disteso Al Sole UNI
6	RIHANNA Diamonds UNI
7	AVIDAN, ASAF One Day (Reckoning Song) SME
8	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child EMI
9	ZUCCHERO Guantanamera (Guajira) UNI
10	WILL.I.AM FEAT. SPEARS, BRITNEY Scream & Shout UNI

NETHERLANDS

POS	ARTIST/ ALBUM / LABEL
1	PASSENGER Let Her Go SME
2	ADELE Skyfall V2R
3	WILLIAMS, ROBBIE Candy UNI
4	MARS, BRUNO Locked Out Of Heaven WEA
5	RIHANNA Diamonds UNI
6	KEYS, ALICIA Girl On Fire SME
7	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child EMI
8	NIELSON Beauty & De Brains PAC
9	ODELL, TOM Another Love SME
10	VANVELZEN Sing Sing Sing T2

NORWAY

POS	ARTIST/ ALBUM / LABEL
1	ADELE Skyfall PLY
2	RIHANNA Diamonds UNI
3	MUMFORD AND SONS I Will Wait UNI
4	MARS, BRUNO Locked Out Of Heaven WMN
5	LALEH Some Die Young WMN
6	FUN. FEAT. MONAE, JANELLE We Are Young WMN
7	KEYS, ALICIA Tears Always Win SME
8	SCRIPT, THE FEAT. WILL.I.AM Hall Of Fame SME
9	MAROON 5 One More Night UNI
10	PINK Try SME

SPAIN

POS	ARTIST/ ALBUM / LABEL
1	RIHANNA Diamonds UNI
2	MARS, BRUNO Locked Out Of Heaven WMG
3	ADELE Set Fire To The Rain EVE
4	SWIFT, TAYLOR We Are Never Ever Getting Back Together UNI
5	ALBORAN, PABLO Tanto EMI
6	KEYS, ALICIA Girl On Fire SME
7	PSY Gangnam Style UNI
8	MELENDI Lagrimas Desordenadas WMG
9	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child EMI
10	KESHA Die Young SME

SWEDEN

POS	ARTIST/ ALBUM / LABEL
1	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child EMI
2	KEYS, ALICIA Girl On Fire SME
3	MARKLUND, PETRA Handerna Mot Himlen FAM
4	DARIN Astrologen UNI
5	STIFTELSEN Vart Jag An Gar UNI
6	DARIN En Apa Som Liknar Dig UNI
7	LOREEN Crying Out Your Name WEA
8	FUN. Some Nights WEA
9	OF MONSTERS AND MEN Little Talks UNI
10	PINK Try SME

GLOBAL SALES ANALYSIS

BY ALAN JONES

Typical of January, a combination of low sales and a distinct dearth of new albums with international appeal gives opportunities for homegrown acts to top the charts. The largest territories in which that happens this week are America, where Christian singer/songwriter **Chris Tomlin's** Burning Lights debuts in pole position, and Japan, where **Ayumi Hamasaki** registers her 19th number one album with A Classical (sic). Tomlin's album sold 62,000 to take the US crown, while Hamasaki's album - a compilation - shifted just 25,000

copies in Japan. On a pro-rata basis, both tallies compare poorly with the 30,000 copies that **Emeli Sandé's** Our Version Of Events sold to return to the UK summit last week (the closest week for comparison purposes), with both equating to a UK sale of a little over 12,000. Curiously, Californian band **Hollywood Undead** top the Canadian chart with Notes From The Underground selling just over 6,500 copies, which again equates to a UK sale of 12,000.

Hollywood Undead's Canadian number one was at the expense of



Mumford & Sons, whose Babel slips 1-2 there. Also retreating 1-2 in New Zealand, the album leaps 11-1 in Norway, where it has never ranked higher than number 10

before. Babel also moves up in The Netherlands (3-2), Austria (13-7), South Africa (16-9), Switzerland (26-19), Germany (24-23), Sweden (57-51) and Wallonia (62-61).

In New Zealand, Babel swaps places with **Ed Sheeran's** +, which tops the chart for the first time at the 55th attempt. + also remains at number one in Ireland, and climbs in The Netherlands (16-15) and Flanders (51-34), while holding at number two in Australia.

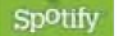
Mercury Prize winners **Alt-J's** debut album An Awesome Wave reaches new peaks in Flanders (29-20), The USA (87-84) and Wallonia (99-72), on its 31st, fifth and 24th week in the charts,

respectively. The Leeds band reached number 11 in Ireland, number 13 in the UK, number 18 in The Netherlands, number 21 in Flanders, number 54 in France and number 89 in Switzerland with the album last year.

Nottingham singer/songwriter **Jake Bugg's** self-titled debut album climbs 28-21 in The Netherlands and 49-47 in Flanders.

Finally, two acts have impressive shares of chart action overseas - Mexican-American **Jenni Rivera**, who died in a plane crash last month, occupies five of the top nine positions in Mexico, while girl group **AKB48** have 19 albums in the OriCon Top 100 in Japan.

CHARTS SPOTIFY WEEK 3



GLOBAL

POS	ARTIST/ ALBUM
1	WILL.I.AM Scream & Shout
2	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
3	BRUNO MARS Locked Out Of Heaven
4	RIHANNA Diamonds
5	SWEDISH HOUSE MAFIA Don't You Worry Child
6	IMAGINE DRAGONS Radioactive
7	THE SCRIPT Hall of Fame
8	CALVIN HARRIS Sweet Nothing
9	KESHA Die Young
10	PSY Gangnam Style
11	ASAF AVIDAN & THE MOJOS One Day / Reckoning Song
12	MAROON 5 One More Night
13	THE LUMINEERS Ho Hey
14	DAVID GUETTA She Wolf (Falling to Pieces) [feat. Sia]
15	FLO RIDA I Cry
16	FUN. Some Nights
17	JUSTIN BIEBER Beauty And A Beat
18	TAYLOR SWIFT We Are Never Ever Getting Back Together
19	OF MONSTERS AND MEN Little Talks
20	IMAGINE DRAGONS It's Time

NETHERLANDS

POS	ARTIST/ ALBUM
1	WILL.I.AM Scream & Shout
2	WILDSTYLEZ Year Of Summer - Radio Edit
3	PASSENGER Let Her Go
4	DE KRAAIEN Ik Vind Je Lekker
5	RIHANNA Diamonds
6	STAYGOLD Wallpaper
7	LABRINTH Beneath Your Beautiful
8	SHOWTEK Cannonball - Radio Edit
9	SWEDISH HOUSE MAFIA Don't You Worry Child (Radio Edit)
10	THE SCRIPT Hall of Fame

EUROPE

POS	ARTIST/ ALBUM
1	WILL.I.AM Scream & Shout
2	RIHANNA Diamonds
3	BRUNO MARS Locked Out Of Heaven
4	SWEDISH HOUSE MAFIA Don't You Worry Child
5	THE SCRIPT Hall of Fame
6	IMAGINE DRAGONS Radioactive
7	PSY Gangnam Style
8	ASAF AVIDAN & THE MOJOS One Day / Reckoning Song
9	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
10	CALVIN HARRIS Sweet Nothing
11	KESHA Die Young
12	DAVID GUETTA She Wolf (Falling to Pieces)
13	PASSENGER Let Her Go
14	LABRINTH Beneath Your Beautiful
15	MAROON 5 One More Night
16	AKI NI_r solen gl'r ner
17	PINK Try
18	FLO RIDA I Cry
19	OLLY MURS Troublemaker
20	TAYLOR SWIFT We Are Never Ever Getting Back Together

NORWAY

POS	ARTIST/ ALBUM
1	WILL.I.AM Scream & Shout
2	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
3	IMAGINE DRAGONS Radioactive
4	LUPE FIASCO Battle Scars
5	CIR.CUZ Supernova (feat. Julie Bergan)
6	DJ BROILER Afterski
7	ASAF AVIDAN & THE MOJOS One Day / Reckoning Song
8	RIHANNA Diamonds
9	SWEDISH HOUSE MAFIA Don't You Worry Child
10	THE SCRIPT Hall of Fame

AUSTRIA

POS	ARTIST/ ALBUM
1	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
2	MACKLEMORE & RYAN LEWIS Same Love - feat. Mary Lambert
3	WILL.I.AM Scream & Shout
4	SWEDISH HOUSE MAFIA Don't You Worry Child (Radio Edit)
5	OF MONSTERS AND MEN Little Talks
6	CALVIN HARRIS FEAT. FLORENCE WELCH Sweet Nothing
7	BRUNO MARS Locked Out Of Heaven
8	THE LUMINEERS Ho Hey
9	RIHANNA Diamonds
10	ICONA POP I Love It - feat. Charli XCX



SPAIN

POS	ARTIST/ ALBUM
1	BRUNO MARS Locked Out Of Heaven
2	MELENDI LiÁgrimas desordenadas
3	RIHANNA Diamonds
4	MELENDI Tu jard_l_n con enanitos
5	SWEDISH HOUSE MAFIA Don't You Worry Child (Radio Edit)
6	WILL.I.AM Scream & Shout
7	PSY Gangnam Style
8	KESHA Die Young
9	DCS Angelito Sin Alas - Remix
10	JUAN MAGAN Te Voy A Esperar

FRANCE

POS	ARTIST/ ALBUM
1	WILL.I.AM Scream & Shout
2	ASAF AVIDAN & THE MOJOS One Day / Reckoning Song
3	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
4	BRUNO MARS Locked Out Of Heaven
5	RIHANNA Diamonds
6	C2C Down The Road
7	PSY Gangnam Style
8	KESHA Die Young
9	MAROON 5 One More Night
10	CALVIN HARRIS Feel So Close - Radio Edit



SWEDEN

POS	ARTIST/ ALBUM
1	AKI NI_r solen gl'r ner
2	WILL.I.AM Scream & Shout
3	IMAGINE DRAGONS Radioactive
4	PASSENGER Let Her Go
5	DARIN En apa som liknar dig
6	BRUNO MARS Locked Out Of Heaven
7	SWEDISH HOUSE MAFIA Don't You Worry Child (Radio Edit)
8	DARIN Astrologen
9	RIHANNA Diamonds
10	THE SCRIPT Hall of Fame

GERMANY

POS	ARTIST/ ALBUM
1	WILL.I.AM Scream & Shout
2	THE SCRIPT Hall of Fame
3	SIDO Bilder im Kopf
4	SWEDISH HOUSE MAFIA Don't You Worry Child
5	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
6	CALVIN HARRIS Sweet Nothing
7	RIHANNA Diamonds
8	ICONA POP I Love It - feat. Charli XCX
9	MARTERIA Lila Wolken
10	DAVID GUETTA She Wolf (Falling to Pieces) [feat. Sia]



UNITED STATES

POS	ARTIST/ ALBUM
1	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
2	THE LUMINEERS Ho Hey
3	IMAGINE DRAGONS Radioactive
4	BRUNO MARS Locked Out Of Heaven
5	IMAGINE DRAGONS It's Time
6	WILL.I.AM Scream & Shout
7	SWEDISH HOUSE MAFIA Don't You Worry Child (Radio Edit)
8	AŞAP ROCKY F**kin' Problems
9	RIHANNA Diamonds
10	FUN. Some Nights

CHARTS INDIES/COMPILATIONS WEEK 3



COMPILATION CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- | | | | | | |
|----|-----|--|----|-----|--|
| 1 | 1 | VARIOUS Now That's What I Call Music 83 / <i>EMI TV/UMTV (E)</i> | 11 | 10 | OST Pitch Perfect / <i>Island (ARV)</i> |
| 2 | NEW | VARIOUS The Trevor Nelson Collection / <i>Sony RCA (ARV)</i> | 12 | 16 | VARIOUS Clubland 22 / <i>AATW/Rhino/UMTV (ARV)</i> |
| 3 | 2 | VARIOUS Anthems 90S / <i>MoS (ARV)</i> | 13 | 12 | VARIOUS Now That's What I Call Running / <i>EMI TV/UMTV (E)</i> |
| 4 | 3 | VARIOUS Bbc Radio 1'S Live Lounge 2012 / <i>Sony/UMTV/Rhino (ARV)</i> | 14 | 11 | VARIOUS The Sound Of Kiss / <i>Rhino/Sony/UMTV (ARV)</i> |
| 5 | 4 | VARIOUS The Workout Mix 2013 / <i>AATW/UMTV (ARV)</i> | 15 | 14 | VARIOUS Motown Anthems / <i>UMTV (ARV)</i> |
| 6 | 8 | VARIOUS Pop Party 10 / <i>Rhino/UMTV (ARV)</i> | 16 | 17 | VARIOUS Dreamboats And Petticoats - Six / <i>UMTV/EMI TV (ARV)</i> |
| 7 | 5 | VARIOUS Running Trax Mashup - The Cut Up Boys / <i>MoS (ARV)</i> | 17 | 13 | VARIOUS Teenage Kicks 1977-1981 / <i>UMTV/EMI TV (ARV)</i> |
| 8 | 7 | VARIOUS Until Now - Swedish House Mafia / <i>Virgin (E)</i> | 18 | 15 | VARIOUS Now That's What I Call Disney / <i>Walt Disney (E)</i> |
| 9 | 6 | VARIOUS Pump It Up - The Ultimate Dance Workout / <i>MoS (ARV)</i> | 19 | 13 | VARIOUS Anthems - Electronic 80S 3 / <i>EMI TV/MoS (ARV)</i> |
| 10 | 9 | VARIOUS Back To The Old Skool Garage - Vol 2 / <i>MoS (ARV)</i> | 20 | NEW | VARIOUS 100 Must-Have Movie Classics - Vol 2 / <i>Cobra Entertainment</i> |

INDIE SINGLES TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- | | | |
|----|-----|--|
| 1 | 2 | ADELE Skyfall / <i>XL (PIAS)</i> |
| 2 | 3 | DJ FRESH Gold Dust / <i>MoS (ARV)</i> |
| 3 | 1 | VATO GONZALEZ VS LETHAL BIZZLE & DONAE'O Not A Saint / <i>New State</i> |
| 4 | 10 | MACKLEMORE & RYAN LEWIS Thrift Shop / <i>Macklemore (ACA Arv)</i> |
| 5 | 5 | ALT-J Matilda / <i>Infectious (PIAS)</i> |
| 6 | 4 | THE JUSTICE COLLECTIVE (HILLSBOROUGH TRIBUTE) He Ain't Heavy, He's... / <i>Metropolis (ING)</i> |
| 7 | NEW | DJ PAULY D FT JAY SEAN Back To Love / <i>G-Note</i> |
| 8 | NEW | ORIGINAL LONDON CAST Do You Hear The People Sing / <i>First Night (ARV)</i> |
| 9 | 9 | PRINCE Rock & Roll Love Affair / <i>Purple Music</i> |
| 10 | 7 | ADELE Someone Like You / <i>XL (PIAS)</i> |
| 11 | NEW | DAVID GUETTA VS THE EGG Love Don't Let Me Go (Walking Away) / <i>Gusto (P)</i> |
| 12 | 14 | WILKINSON FEAT. IMAN Need To Know / <i>Ram (std)</i> |
| 13 | RE | EXAMPLE Close Enemies / <i>MoS (ARV)</i> |
| 14 | NEW | MADNESS Never Knew Your Name / <i>Cooking Vinyl (Essential/GEM)</i> |
| 15 | 13 | DJ DIZZY Rattle / <i>Electromade</i> |
| 16 | 6 | THE TEMPER TRAP Sweet Disposition / <i>Infectious (PIAS)</i> |
| 17 | 15 | ADELE Rolling In The Deep / <i>XL (PIAS)</i> |
| 18 | 17 | ADELE Set Fire To The Rain / <i>XL (PIAS)</i> |
| 19 | 12 | PUBLIC ENEMY Harder Than You Think / <i>Slamjamz</i> |
| 20 | 11 | JULIO BASHMORE Au Seve / <i>Broadwalk (rom arv)</i> |

INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- | | | |
|----|-----|---|
| 1 | 1 | ALT-J An Awesome Wave / <i>Infectious (PIAS)</i> |
| 2 | NEW | VILLAGERS Awayland / <i>Damino (PIAS)</i> |
| 3 | 2 | THE XX Coexist / <i>Young Turks (PIAS)</i> |
| 4 | 3 | ADELE 21 / <i>XL (PIAS)</i> |
| 5 | 4 | EVA CASSIDY The Best Of Eva Cassidy / <i>Blix Street (ACA Arv)</i> |
| 6 | 6 | ORIGINAL LONDON CAST Les Miserables / <i>First Night (ARV)</i> |
| 7 | 5 | EXAMPLE The Evolution Of Man / <i>MoS (ARV)</i> |
| 8 | RE | MADNESS Oui, Oui, Si, Si, Ja, Ja, Da, Da / <i>Cooking Vinyl (Essential/GEM)</i> |
| 9 | NEW | YO LA TENGO Fade / <i>Matador (PIAS)</i> |
| 10 | NEW | DUTCH UNCLES Out Of Touch In The Wild / <i>Memphis Industries (PIAS)</i> |
| 11 | 14 | MADNESS Complete Madness / <i>Union Square</i> |
| 12 | 11 | JOHN DENVER Take Me Home / <i>Music Digital (Delta/SonyDADC)</i> |
| 13 | 9 | THE XX Xx / <i>Young Turks (PIAS)</i> |
| 14 | RE | BELLOWHEAD Broadside / <i>Navigator</i> |
| 15 | 12 | FRANKIE GOES TO HOLLYWOOD Frankie Said / <i>Soho (PIAS)</i> |
| 16 | 8 | TAME IMPALA Lonerism / <i>Modular (rom arv)</i> |
| 17 | 15 | ADELE 19 / <i>XL (PIAS)</i> |
| 18 | 13 | DJ FRESH Nextlevelism / <i>MoS (ARV)</i> |
| 19 | 16 | NOEL GALLAGHER'S HIGH FLYING BIRDS Noel Gallagher's High Flying Birds / <i>Sour Mash (E)</i> |
| 20 | 7 | PETER ANDRE Angels And Demons / <i>Snapper/DMR (PROP)</i> |



DJ Fresh Indie Singles (2)



DJ Pauly D Indie Singles Breakers (2) Indie Singles (7)



The Villagers Indie Albums (2)



Dutch Uncles Indie Albums Breakers (2)



Madness Indie Albums (11)

INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



- | | | |
|----|-----|--|
| 1 | 2 | MACKLEMORE & RYAN LEWIS Thrift Shop / <i>Macklemore (Macklemore)</i> |
| 2 | NEW | DJ PAULY D FT JAY SEAN Back To Love / <i>G-Note (G-Note)</i> |
| 3 | 5 | WILKINSON FEAT. IMAN Need To Know / <i>Ram (Ram)</i> |
| 4 | 4 | DJ DIZZY Rattle / <i>Electromade (Electromade)</i> |
| 5 | 3 | JULIO BASHMORE Au Seve / <i>Broadwalk (Broadwalk)</i> |
| 6 | 10 | AWOLNATION Sail / <i>Red Bull (Red Bull)</i> |
| 7 | 7 | PATTI LUPONE I Dreamed A Dream / <i>First Night (First Night)</i> |
| 8 | NEW | FEED ME Death By Robots / <i>MauStrap (MauStrap)</i> |
| 9 | NEW | SHANNON SAUNDERS Heart Of Blue / <i>Atc3 (Atc3)</i> |
| 10 | 15 | BINGO PLAYERS Get Up / <i>Secure (Secure)</i> |
| 11 | 1 | ANDY BURROWS Hometown / <i>PIAS (Pias Recordings)</i> |
| 12 | 12 | 1975 Sex / <i>Dirty Hit (Dirty Hit)</i> |
| 13 | NEW | TELEMAN Cristina / <i>Moshi Moshi (Moshi Moshi)</i> |
| 14 | 16 | LET ME SEE BENEATH YOUR Beneath Your Beautiful / <i>Devoted (Devoted Music)</i> |
| 15 | 17 | DISCLOSURE FEAT. SINEAD HARNETT Boiling / <i>Greco-Roman (Greco-Roman)</i> |
| 16 | 11 | MONSTA Holdin' On / <i>OWSLA (Owsla)</i> |
| 17 | 19 | 1975 Intro/Set / <i>Dirty Hit (Dirty Hit)</i> |
| 18 | RE | 1975 Facedown / <i>Dirty Hit (Dirty Hit)</i> |
| 19 | 20 | DATA One In A Million / <i>Eklers'ohock (Eklers'ohock)</i> |
| 20 | 13 | PALMA VIOLETS Best Of Friends / <i>Rough Trade (XI Beggars)</i> |

INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



- | | | |
|----|-----|---|
| 1 | NEW | YO LA TENGO Fade / <i>Matador (XI Beggars)</i> |
| 2 | NEW | DUTCH UNCLES Out Of Touch In The Wild / <i>Memphis Industries (Memphis Industries)</i> |
| 3 | NEW | CHRISTOPHER OWENS Lysandre / <i>Turnstile (Turnstile)</i> |
| 4 | NEW | SERAFINA STEER The Moths Are Real / <i>Stolen (Stolen)</i> |
| 5 | 4 | RODRIGUEZ Coming From Reality / <i>Light In The Attic (Light In The Attic)</i> |
| 6 | 6 | MACKLEMORE & RYAN LEWIS The Heist / <i>Macklemore (Macklemore)</i> |
| 7 | NEW | KIM WALKER-SMITH Still Believe / <i>Jesus Culture (Jesus Culture)</i> |
| 8 | 2 | ANDY BURROWS Company / <i>Play It Again Sam (Pias Recordings)</i> |
| 9 | RE | PAUL LEONARD-MORGAN Dredd - Ost / <i>Metropolis Music (Metropolis Movie Music)</i> |
| 10 | 7 | LPO/PARRY The 50 Greatest Pieces Of Classical / <i>XS (XS)</i> |
| 11 | RE | SARAH MILLICAN Chatterbox Live / <i>Audio Go (Audio Go)</i> |
| 12 | NEW | PANTHA DU PRINCE & THE BELL LABORATORY Elements Of Light / <i>Rough Trade (XI Beggars)</i> |
| 13 | 1 | JACK SAVORETTI Before The Storm / <i>Fullfill (Fullfill Records)</i> |
| 14 | 3 | BROADCAST Berberian Sound Studio - Ost / <i>Warp (Warp)</i> |
| 15 | 12 | POLICA Give You The Ghost / <i>Memphis Industries (Memphis Industries)</i> |
| 16 | NEW | DAWN RICHARD Goldenheart / <i>Our Dawn (Our Dawn)</i> |
| 17 | 5 | KARINE POLWART Traces / <i>Hegri (Hegri Music)</i> |
| 18 | 8 | SBTRKT Sbtrkt / <i>Young Turks (XI Beggars)</i> |
| 19 | 10 | GOAT World Music / <i>Pocket (Rocket)</i> |
| 20 | 15 | GODSPEED YOU BLACK EMPEROR Allelujah Don't Bend Ascend / <i>Constellation (Constellation)</i> |

CHARTS CLUB WEEK 3

Club charts are available on MusicWeek.com every Friday

UPFRONT CLUB TOP 40

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	2	3	CALVIN HARRIS FEAT. TINIE TEMPAH Drinking From The Bottle / Columbia
2	6	3	AVICII VS. NICKY ROMERO I Could Be The One / Postiva/Virgin
3	4	6	KIRSTY Hands High / Spinnin'
4	25	4	M'BLACK Crush / Destined
5	1	4	ERIC PRYDZ Every Day / Virgin
6	12	3	EXAMPLE Perfect Replacement / Ministry Of Sound
7	9	4	ROBBIE RIVERA Forever Young / Black Hole Recordings
8	14	3	TARA BERWIN Cuz I'm In Love / White Label
9	24	4	COSMIC GATE & EMMA HEWITT Calm Down / Black Hole Recordings
10	13	4	EVIE FEAT. MARC VEDO Habibi / White Label
11	15	3	KATY B FEAT.(VARIOUS) Danger (Ep) / Sony
12	17	4	SCRUFIZZER Rap Rave / Ministry Of Sound
13	19	3	FLEUR Turn The Lights On / Strictly Rhythm
14	20	3	RITA ORA Radioactive / Roc Nation/Columbia
15	23	3	RASMUS FABER & SYKE N'SUGARSTARR We Go Oh / Fairplane
16	18	3	THE ROLLING STONES Doom And Gloom / Polydor
17	7	4	CONOR MAYNARD FEAT. WILEY Animal / Parlophone
18	22	3	ELLIE GOULDING Figure 8 / Polydor
19	31	2	TOMCRAFT Loneliness 2k13 / Kosmo
20	29	2	HEREN Never Let Me Go / Dirt Jugglez
21	26	4	ARUNA Save The Day / Black Hole Recordings
22	NEW	1	PARRALOX Sharper Than A Knife / Subterane
23	34	2	WRETCH 32 Pop? / Ministry Of Sound
24	40	2	THE SQUATTERS & STEVE EDWARDS Back To The Stars / New State
25	38	2	PET SHOP BOYS Memory Of The Future / Parlophone
26	3	4	UNICORN KID Feel So Real / 3 Beat
27	21	4	LIZZIE CURIOUS Butterflies / Curiosity Club
28	37	4	FRANS BAK The Killing / PM:AM
29	NEW	1	MAT ZO & PORTER ROBINSON Easy / Ministry Of Sound
30	NEW	1	BLAISE Thunderstorm / White Label
31	32	2	WILL.I.AM FEAT. BRITNEY SPEARS Scream & Shout / Interscope
32	NEW	1	PETULA CLARK Cut Copy Me / Sony
33	36	5	S.A.F. (SWISS AMERICAN FEDERATION) FEAT. CARY BROTHERS Shout / White Label
34	NEW	1	GORGON CITY FEAT. YASMIN Real / Black Butter
35	33	8	BINGO PLAYERS FEAT. FAR EAST MOVEMENT Get Up (Rattle) / Ministry Of Sound
36	30	7	DAVID GUETTA FEAT. TAPED RAI Just One Last Time / Parlophone
37	10	8	SWAY FEAT. MR. HUDSON Charge / 3 Beat/All Around The World
38	35	3	JES & ANDY DUGUID Before You Go / Magik Muzik
39	NEW	1	JESSICA WRIGHT FEAT. MANN Dominoes / All Around The World
40	5	5	CTA FEAT. FELONY DISCO Who Cares / White Label

COMMERCIAL POP TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	22	2	CALVIN HARRIS FEAT. TINIE TEMPAH Drinking From The Bottle / Columbia
2	4	4	LITTLE MIX Change Your Life / Syco
3	7	3	AVICII VS. NICKY ROMERO I Could Be The One / Postiva/Virgin
4	1	3	ERIC PRYDZ Every Day / Virgin
5	12	6	MEITAL FEAT. SEAN KINGSTON On Ya / Transmission Recordings
6	11	3	LAURA STEEL Kriminal / Steel These
7	26	2	LAWSON Learn To Love Again / Polydor
8	16	2	FLEUR Turn The Lights On / Strictly Rhythm
9	5	4	CONOR MAYNARD FEAT. WILEY Animal / Parlophone
10	13	3	KIRSTY Hands High / Spinnin'
11	23	4	GALI Dancing To Another Love Song / Ryal Music
12	24	3	TARA BERWIN Cuz I'm In Love / white label
13	9	5	JUSTIN BIEBER FEAT. NICKI MINAJ Beauty And A Beat / Def Jam/Mercury
14	2	4	UNICORN KID Feel So Real / 3 Beat
15	14	3	SASH! What Is Life / Tokopi Recordings
16	18	4	PRINCESS X Gimme All (Ring My Bell) / white label
17	NEW	1	RITA ORA Radioactive / Roc Nation/Columbia
18	6	7	BASSHUNTER Dream On The Dancefloor / 3 Beat
19	30	2	BETH SHERBURN Ordinary World / white label
20	NEW	1	SHOCKLADY Like It Like That / Area Star Music
21	20	3	WILL.I.AM FEAT. BRITNEY SPEARS Scream & Shout / Interscope
22	21	3	£1 FISH MAN One Pound Fish / OMT
23	NEW	1	BLAISE Thunderstorm / white label
24	3	4	BOOTY LUV Black Widow / Pierce Entertainment
25	15	7	AMELIA LILY Shut Up (And Give Me Whatever You Got) / Xenomania/Sony
26	NEW	1	PET SHOP BOYS Memory Of The Future / Parlophone
27	25	2	KORR-A Fiyacraka / Dauman Music
28	10	6	TACABRO Tacata / All Around The World
29	NEW	1	JESSICA WRIGHT FEAT. MANN Dominoes / All Around The World
30	NEW	1	SILVERLAND FEAT. ROCHELLE & TANE TARI Rise Up / white label

© Music Week. Compiled by DJ feedback and data collected from the following stores, online sites and distributors: BMR Reports, CD Phil, Know How, Phonix, Pure Groove, Trax (London), Eastern Bloc (Manchester), 23rd Precinct (Glasgow), 3 Beat (Liverpool), The Disc (Bradford), Crash (Leeds), Global Groove (Stoke), Catapult (Cardiff), Hard To Find (Birmingham), Plastic Music (Brighton), Power (Wigan), Streetwise (Cambridge), The Disc (Bradford), Xahua (Middlesbrough) Bassdivision (Belfast), Beatport, Juno, Unique & Dynamic.



UPFRONT



COMMERCIAL POP



URBAN

Calvin Harris beats Avicii to claim No.1 Upfront club chart spot

ANALYSIS

BY ALAN JONES

Cheers! Calvin Harris racks up his sixth Upfront club chart number one, with Tinie Tempah collaboration Drinking From The Bottle - runner-up last week - taking the prize. Harris previously topped with The Girls in 2007, Feel So Close in 2011 and Where Have You Been, We'll Be Coming Back and Sweet Nothing - collaborations with Rihanna, Example and Florence Welch,

respectively - last year. In mixes by Harris himself, Drinking From The Bottle finished less than 2.5% ahead of I Could Be The One by Avicii Vs. Nicky Romero. Had the latter track been number one, Avicii would have been the third Swede in a row to reach number one - but he should know better than to clash with Harris: when Sweet Nothing was number one for the Scot last October, Avicii was again at number two, partnering with Eric Turner on Dancing In My Head.

Drinking From The Bottle also tops the Commercial Pop chart this week, soaring 22-1 to deny Little Mix their third number one. They topped with Wings in August and DNA in November but, for the moment at least, they have to settle for runners-up position with Change Your Life.

Finally, Conor Maynard remains atop the Urban chart with the 4th single for his debut album Animal, but Jodie Connor's Talk advances to within 1% of it, as it leaps 7-2.

URBAN TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	1	4	CONOR MAYNARD FEAT. WILEY Animal / Parlophone
2	7	3	JODIE CONNOR FEAT. STYLO G Talk / 3 Beat
3	4	3	LITTLE MIX Change Your Life / Syco
4	3	8	SEAN PAUL FEAT. KELLY ROWLAND How Deep Is Your Love / Atlantic
5	11	6	50 CENT FEAT. EMINEM & ADAM Levine My Life / Polydor
6	10	3	RITA ORA Radioactive / Roc Nation/Columbia
7	2	9	VATO GONZALEZ VS. LETHAL BIZZLE & DONAE'O Not A Saint / New State
8	17	2	KENDRICK LAMAR Backseat Freestyle / Aftermath/Interscope
9	8	5	SCRUFIZZER Rap Rave / Ministry Of Sound
10	12	5	FAYE B Finally / Nu Level
11	6	5	NICKI MINAJ Freedom / YMCMB
12	24	2	SNOOP LION FEAT. MAVADO & POPCAAN Lighters Up / Sony
13	18	5	WILL.I.AM FEAT. BRITNEY SPEARS Scream & Shout / Interscope
14	25	2	SONNY Passcode / Sonny Music Inc.
15	13	3	WRETCH 32 Pop? / Ministry Of Sound
16	14	9	SWAY FEAT. MR. HUDSON Change / 3 Beat/All Around The World
17	5	8	NE-YO Forever Now / Def Jam/Mercury
18	9	8	BOOTY LUV Black Widow / Pierce Entertainment
19	30	3	DEVLIN FEAT. DIANE BIRCH Rewind / Island
20	16	7	WILLY MOON Yeah Yeah / Island
21	15	15	RIHANNA Diamonds / Def Jam/Mercury
22	NEW	1	DROX FEAT. GEORGIE Cinderella / Helicopta
23	26	3	SPIRO III Heyy / white label
24	22	10	DJ FRESH FEAT. MS. DYNAMITE Gold Dust / Ministry Of Sound
25	20	3	MIKE DELINQUENT PROJECT FEAT. KCAT & MIKILL PANE Mama Said / Champion
26	19	15	PITBULL FEAT. TJR Don't Stop The Party / London
27	NEW	1	DIZZEE RASCAL Bassline Junkie / Dirty Stank/Island
28	21	12	ALICIA KEYS FEAT. NICKI MINAJ Girl On Fire / RCA
29	29	5	NELLY FURTADO Parking Lot / Polydor
30	28	3	SKEPTA We Begin Things / 3 Beat/By Better Know

COOL CUTS TOP 20

POS	ARTIST / TRACK
1	WILKINSON FT IMAN Need To Know
2	DUKE DUMONT FT AME & MNEK Need U (100%)
3	WILEY FT CHIP Reload
4	TS7 Heartlight (Polygon)
5	SANDER VAN DOORN Joyenergizer
6	FACTORY FLOOR Fall Back
7	BOYS NOIZE Ich R U
8	SKRILLEX Leaving Ep
9	PLUMP DJS Hammerhouse
10	BLAISE Thunderstorm
11	FRANS BAK The Killing
12	M'BLACK Crush
13	DEADMAU5 At Play Vol.4
14	VINCENZO CALLEA & WILLIAM NARAINÉ Turn Off The Lights
15	STEFANO PAIN FT LUCIA Somewhere In The Sky
16	DAVE DAVIS FT SKYE Changed
17	LANA DEL REY Summertime Sadness
18	FEHRPLAY I Can't Stop It
19	STEVE AOKI FT LIL JON & CHIDDY BANG Emergency
20	ANAKYN FT FABIO LENDRUM Point Blank



Listen in the final Girls with Attitude session every Friday night from midnight across the Capital FM Network www.capitalfm.com/and1

CHARTS iTUNES SINGLES WEEK 3

BELGIUM



POS ARTIST/ ALBUM

14/01/2013 - 20/01/2013

- 1 WILL.I.AM Scream & Shout
- 2 INFINITY INK Infinity
- 3 PASSENGER Let Her Go
- 4 BRUNO MARS Locked Out of Heaven
- 5 LABRINTH Beneath Your Beautiful
- 6 ADELE Skyfall
- 7 RIHANNA Diamonds
- 8 PULCINO PIO Het Kuikentje Piep
- 9 JUSTIN TIMBERLAKE Suit & Tie
- 10 TAYLOR SWIFT I Knew You Were Trouble

DENMARK



POS ARTIST/ ALBUM

07/01/2013 - 13/01/2013

- 1 WILL.I.AM Scream & Shout
- 2 DAVID BOWIE Where Are We Now?
- 3 TAYLOR SWIFT I Knew You Were Trouble
- 4 LUKAS GRAHAM - Better Than Yourself
- 5 RIHANNA Diamonds
- 6 PSY Gangnam Style
- 7 BARBARA MOLEKO Dum For Dig
- 8 RYAN LEWIS, MACKLEMORE Thrift Shop
- 9 SOLANGE Losing You
- 10 RASMUS SEEBACH... 1000 Å... r

FRANCE



POS ARTIST/ ALBUM

14/01/2013 - 20/01/2013

- 1 WILL.I.AM Scream and Shout
- 2 MACKELMORE Thrift Shop
- 3 ADELE Skyfall
- 4 BRUNO MARS Locked Out of Heaven
- 5 JUSTIN TIMBERLAKE Suit & Tie
- 6 ASAF AVIDAN... One Day / Reckoning...
- 7 RIHANNA Diamonds
- 8 PSY Gangnam Style
- 9 CALVIN HARRIS Feel So Close
- 10 EMELI SANDÉ Read All About It, Pt. III

GERMANY



POS ARTIST/ ALBUM

11/01/2013 - 17/01/2013

- 1 WILL.I.AM Scream & Shout
- 2 OLLY MURS Troublemaker
- 3 THE SCRIPT Hall of Fame
- 4 SIDO Bilder im Kopf
- 5 BIRDY People Help the People
- 6 ICONA POP I Love It (feat. Charli XCX)
- 7 SWEDISH H... Don't You Worry Child
- 8 CRO Einmal um die Welt
- 9 OTTO KNOWS Million Voices
- 10 EMELI SANDÉ Read All About It, Pt. III

ITALY



POS ARTIST/ ALBUM

10/01/2013 - 16/01/2013

- 1 WILL.I.AM Scream & Shout
- 2 LYKKE LI I Follow Rivers
- 3 P!NK Try
- 4 RIHANNA Diamonds
- 5 BRUNO MARS Locked Out of Heaven
- 6 THE LUMINEERS Ho Hey
- 7 CHIARA Due Respiri
- 8 PSY Gangnam Style
- 9 ASAF AVIDAN...One Day / Reckoning
- 10 ADELE Skyfall



NETHERLANDS



POS ARTIST/ ALBUM

11/01/2013 - 17/01/2013

- 1 WILL.I.AM Scream & Shout
- 2 PULCINO PIO Het Kuikentje Piep
- 3 P!NK Just Give Me a Reason
- 4 WILDSTYLEZ Year of Summer
- 5 JUSTIN PRIME Cannonball
- 6 PASSENGER Let Her Go
- 7 RACoon Ocean
- 8 TOM ODELL Another Love
- 9 JUSTIN TIMBERLAKE Suit & Tie
- 10 BRUNO MARS When I Was Your Man

SPAIN



POS ARTIST/ ALBUM

14/01/2013 - 20/01/2013

- 1 WILL.I.AM Scream & Shout
- 2 BRUNO MARS Locked Out of Heaven
- 3 ANDREU RIFÉ Fil de Llum
- 4 PSY Gangnam Style
- 5 RIHANNA Diamonds
- 6 P!NK Try
- 7 HENRY MENDEZ Mi Reina
- 8 JUSTIN TIMBERLAKE Suit & Tie
- 9 SWEDISH H... Don't You Worry Child
- 10 OF MONSTERS AND MEN Little Talks

SWEDEN



POS ARTIST/ ALBUM

09/01/2013 - 15/01/2013

- 1 DAVID BOWIE Where Are We Now?
- 2 DARIN En Apa Som Liknar Dig
- 3 ZARA LARSSON Uncover
- 4 WILL.I.AM Scream & Shout
- 5 DARIN Astrologen
- 6 BRUNO MARS Locked Out of Heaven
- 7 P.S.Y. Gangnam Style
- 8 PETRA MARKLUND Händerna Mot...
- 9 JUSTIN TIMBERLAKE Suit & Tie
- 10 SWEDISH H... Don't You Worry Child

SWITZERLAND



POS ARTIST/ ALBUM

11/01/2013 - 17/01/2013

- 1 WILL.I.AM Scream & Shout
- 2 BIRDY People Help the People
- 3 RIHANNA Diamonds
- 4 PSY Gangnam Style
- 5 JAMES ARTHUR Impossible
- 6 THE SCRIPT Hall of Fame
- 7 ADELE Skyfall
- 8 SWEDISH H... Don't You Worry Child
- 9 KLANGKARUSSELL Sonnentanz
- 10 STEVENSON, FLAVA Good Time

UNITED KINGDOM



POS ARTIST/ ALBUM

13/01/2013 - 19/01/2013

- 1 WILL.I.AM Scream & Shout
- 2 50 CENT My Life
- 3 JUSTIN TIMBERLAKE Suit & Tie
- 4 TAYLOR SWIFT I Knew You Were Trouble
- 5 RIHANNA Stay
- 6 CALVIN HARRIS Drinking from the Bottle
- 7 JAMES ARTHUR Impossible
- 8 PITBULL Don't Stop the Party
- 9 ONE DIRECTION Kiss You
- 10 EMELI SANDÉ Clown

CHARTS iTUNES ALBUMS WEEK 3



BELGIUM



POS ARTIST/ ALBUM

14/01/2013 - 20/01/2013

- 1 VARIOUS... MNM Big Hits Best Of 2012
- 2 PASCAL OBISPO Millésimes
- 3 MICHAEL JACKSON The Essential MJ
- 4 THE BROKEN... The Broken Circle....
- 5 VARIOUS... Tomorrowland - The Book...
- 6 VARIOUS ARTISTS Party Top 100
- 7 ADELE 21
- 8 VARIOUS... Quentin Tarantino's Django...
- 9 VARIOUS... NRJ Music Awards 2013
- 10 VARIOUS ARTISTS Q Millennium Top...

DENMARK



POS ARTIST/ ALBUM

07/01/2013 - 13/01/2013

- 1 DAVID BOWIE The Next Day
- 2 FRANK OCEAN Channel ORANGE
- 3 KESI Ung Hertug
- 4 VARIOUS ARTISTS Running Hits, V. 2
- 5 VARIOUS ARTISTS More Music 2012
- 6 MARIE KEY De Her Dage
- 7 LUKAS GRAHAM Lukas Graham
- 8 VARIOUS ARTISTS Hits for Kids 28
- 9 NEPHEW Hjertestarter
- 10 LANA DEL REY Born to Die

FRANCE



POS ARTIST/ ALBUM

14/01/2013 - 20/01/2013

- 1 VARIOUS... Quentin Tarantino's Django...
- 2 VARIOUS ARTISTS Génération Goldman
- 3 PASCAL OBISPO Millésimes
- 4 A\$AP ROCKY LONG.LIVE.A\$AP
- 5 VARIOUS... NRJ Music Awards 2013
- 6 LECK Je suis vous
- 7 BRUNO MARS Unorthodox Jukebox
- 8 ADELE 21
- 9 BIRDY Birdy
- 10 SHIN SEKAI The Shin Sekai, vol.1

GERMANY



POS ARTIST/ ALBUM

11/01/2013 - 17/01/2013

- 1 VARIOUS ARTISTS egoFM, Vol. 1
- 2 JOHANNES OERDING Für immer ab jetzt
- 3 DAVID GUETTA Nothing But the Beat...
- 4 OLIVER KOLETZKI Faze DJ Set #10: Oliver
- 5 VEGA Nero
- 6 BIRDY Birdy
- 7 CRO Raop
- 8 MAX RAABE Für Frauen ist das kein...
- 9 A\$AP ROCKY LONG.LIVE.A\$AP
- 10 SIDO #Beste

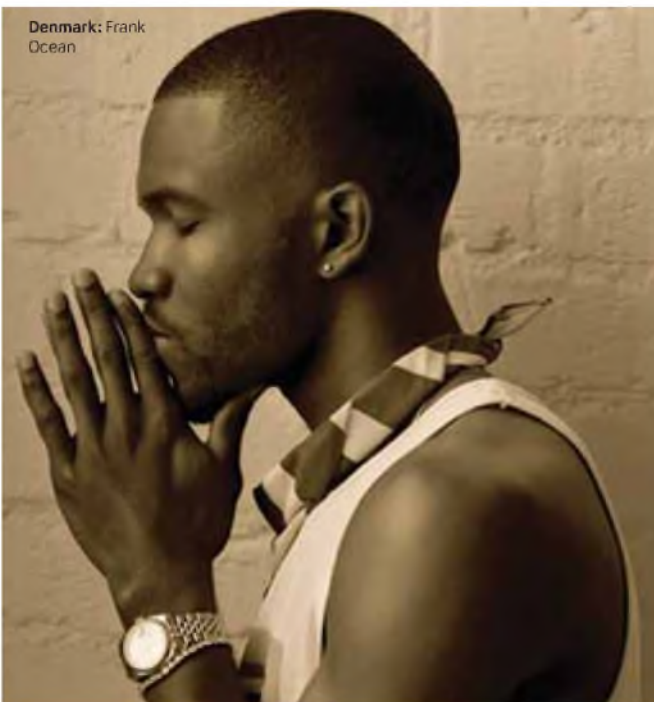
ITALY



POS ARTIST/ ALBUM

10/01/2013 - 16/01/2013

- 1 GIANNA NANNINI Inno Special Edition
- 2 JOVANOTTI Backup 1987-2012
- 3 ZUCCHERO La Sesión Cubana
- 4 DAVID BOWIE The Next Day (Deluxe)
- 5 PINK FLOYD The Best of Pink Floyd...
- 6 MAX PEZZALI, 883 Tutto Max
- 7 ZUCCHERO Zucchero: All the Best
- 8 CHIARA Due respiri - EP
- 9 GUNS N' ROSES Guns N' Roses: Greatest
- 10 CLUB DOGO Noi siamo il club



NETHERLANDS



POS ARTIST/ ALBUM

11/01/2013 - 17/01/2013

- 1 SANDRA VAN NIEUWLAND And More
- 2 VARIOUS... 538 Hitzone - Best of 2012
- 3 PINK The Truth About Love
- 4 DAVID BOWIE The Next Day
- 5 RACCOON Liverpool Rain
- 6 ANDRÉ HAZES Alle 40 Goed
- 7 BRUNO MARS Unorthodox Jukebox
- 8 BEN LIEBRAND Grandmix 2012
- 9 VARIOUS ARTISTS Les Misérables
- 10 JANNE SCHRA Janne Schra

SPAIN



POS ARTIST/ ALBUM

14/01/2013 - 20/01/2013

- 1 MICHAEL JACKSON Number Ones
- 2 PABLO ALBORÁN Pablo Alborán
- 3 VARIOUS ARTISTS Les Misérables
- 4 DAVID GUETTA Nothing But the Beat...
- 5 DAVID BISBAL Live At The Royal Albert...
- 6 MECANO Mecano: Grandes Éxitos
- 7 ALEJANDRO SANZ Colección Definitiva
- 8 CÉLINE DION The Essential: Céline Dion
- 9 EROS RAMAZZOTTI Eros Romántico
- 10 JULIO IGLESIAS Julio Iglesias, 1

SWEDEN



POS ARTIST/ ALBUM

09/01/2013 - 15/01/2013

- 1 DAVID BOWIE The Next Day
- 2 RODRIGUEZ Searching for Sugar Man
- 3 VARIOUS ARTISTS Så mycket bättre
- 4 VARIOUS ARTISTS Running Hits
- 5 DARIN Talkningarna
- 6 JUSTIN BIEBER Believe
- 7 VARIOUS ARTISTS Absolute Hits 2012
- 8 MANDO DIAO Infruset
- 9 RODRIGUEZ Cold Fact
- 10 PETRA MARKLUND Inferno

SWITZERLAND



POS ARTIST/ ALBUM

11/01/2013 - 17/01/2013

- 1 BIRDY Birdy
- 2 SHAKRA Powerplay
- 3 VARIOUS ARTISTS Bravo the Hits 2012
- 4 A\$AP ROCKY LONG.LIVE.A\$AP
- 5 VARIOUS... Kontor Top of the Clubs 2013
- 6 ADELE 21
- 7 DAVID BOWIE The Next Day
- 8 LANA DEL REY Born to Die
- 9 ABBA ABBA Gold
- 10 SIDO #Beste (Special Version)

UNITED KINGDOM



POS ARTIST/ ALBUM

13/01/2013 - 19/01/2013

- 1 VARIOUS ARTISTS Les Misérables
- 2 VARIOUS... The Trevor Nelson Collection
- 3 EMELI SANDÉ Our Version of Events
- 4 CALVIN HARRIS 18 Months
- 5 A\$AP ROCKY LONG.LIVE.A\$AP
- 6 JAKE BUGG Jake Bugg
- 7 VARIOUS... Now That's What I Call...! 83
- 8 BIFFY CLYRO Black Chandelier - EP
- 9 RIHANNA Unapologetic
- 10 TAYLOR SWIFT Red

CHARTS ANALYSIS WEEK 3



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

● BINGO PLAYERS FEAT. FAR EAST MOVEMENT

Get Up (Rattle) Ministry of Sound

● AMELIA LILY Shut Up (And Give Me

Whatever You Got) Xenomania



● ELLIE GOULDING Explosions Polydor

● JAMES MORRISON FEAT. NELLY FURTADO

Broken Strings Polydor

● LITTLE MIX Change Your Life Syco

● MACKLEMORE/RYAN/LEWIS/WANZ Thrift

Shop Macklemore

● ALEX CLARE Too Close Island

● MADNESS Never Knew Your Name Cooking

Vinyl

UK ARTIST ALBUMS CHART

● ADAM ANT Is The Blueblack Hussar In

Marrying The Gunner's Daughter Blueblack

Hussar

● I AM KLOOT Let It All In Shepherd Moon

● BLACKOUT Start The Party Cooking Vinyl

● JOY FORMIDABLE Wolf's Law Canvasback

● MADNESS Oui Oui Si Si Ja Ja Da Da Cooking

Vinyl

● LUDOVICO EINAUDI In A Time Lapse Decca

● BAD RELIGION Truth North EpiTaph

● CONOR MAYNARD Contrast Parlophone



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

Dutch DJ duo **Bingo Players** and American hip-hop quartet **Far East Movement's** floorfilling collaboration *Get Up (Party)* is set to debut at number one this weekend, relegating **will.i.am** and **Britney Spears' Scream & Shout** to runners-up position.

Trailing the 50 Cent, **Eminem** and **Adam Levine** collaboration *My Life*, and under threat from the **Justin Timberlake** and **Jay-Z** collaboration *Suit & Tie* on all of last week's midweek sales flashes, *Scream & Shout* managed to reassert itself to spend a second week in pole position, although it's sales were down again to 54,823, the lowest of its six week chart career. Initial sales flashes showed *My Life* debuting at number one for the trio of 50 Cent, **Eminem** and **Adam Levine** but demand for the track slackened as the week progressed, hence its number two debut. **Eminem's** 38th hit, 50 Cent's 22nd and **Maroon 5** leader **Adam Levine's** 16th, it sold 53,407 copies last week – 2.58% less than *Scream & Shout*.



Suit & Tie debuted at number three on sales of 48,551 copies, becoming **Timberlake's** 29th hit, and **Jay-Z's** 43rd. The introductory single from **Timberlake's** upcoming album, *The 20/20 Experience*, it is his first single as primary artist since 2007 when *Lovestoned/I Think She Knows* got to number 11.

One Direction scored their seventh Top 10 hit in all, and their third from second album *Take Me Home*, as **Kiss You**

jumped 12-9 (23,822 sales). Its arrival in the Top 10 coincides with the album's departure – after a run of nine straight weeks in the Top 10 dating back to its debut, *Take Me Home* dipped 9-11 (8,347 sales).

Every other single in the Top 10 was falling: **Taylor Swift's** *I Knew You Were Trouble* drifted 2-4 (45,146 sales), **Rihanna's** *Stay* (feat. **Mikky Ekko**) fell 4-5 (39,425 sales), **Calvin Harris' Drinking From The Bottle** (feat.

Tinie Tempah) regressed 5-6 (35,648 sales), **James Arthur's** *Impossible* faded 3-7 (34,716 sales), **Pitbull's** *Don't Stop The Party* (feat. **TJR**) moved 7-8 (27,922 sales) and **Bruno Mars' Locked Out Of Heaven** slackened 8-10 (22,922 sales). Only **Harris** can feel aggrieved – *Drinking From The Bottle's* sales increased 10.70% week-on-week, despite its slip.

A new entry at number eight in their native Scotland, **Kilmarnock** band **Biffy Clyro** registered the fifth highest placed of their 18 Top 75 entries in the UK as a whole, with **Black Chandelier** – the introductory single from their upcoming (28 January) album *Opposites* – debuting at number 14 (17,594 sales). **Clown** – the seventh hit from **Emeli Sandé's** debut album *Our Version Of Events* – climbed 18-11 in Scotland, and advanced 23-11 (22,440 sales) in the UK as a whole.

After becoming **David Bowie's** highest charting single for more than 26 years, *Where Are We Now* tripped heavily, falling 6-41 (7,733 sales).

Overall singles sales were down 2.70% week-on-week at 3,428,791 – 4.01% above same week 2012 sales of 3,296,518.

ALBUMS

■ BY ALAN JONES

With director **Tom Hooper's** cinematic realisation of **Victor Hugo's** *Les Misérables* topping the box office charts for the second week in a row, the soundtrack sprinted to the top of the album chart last weekend. After debuting the previous week at number five on the strength of two days downloads, the album raced to sales of 55,954 on its first full week of availability both digitally and on CD. Tuesday's midweek sales flashes show the album selling well over twice as many copies as any other album, and its reign is therefore likely to continue.

Three songs from the soundtrack also entered the Top 75 last Sunday: **Anne Hathaway's** *I Dreamed A Dream* (number 22, 13,302 sales), **Samantha Barks' On My Own (number 43, 7,335 sales) and **One Day More** by **The Les Misérables Cast** (number 66, 4,723 sales). *Les Mis* brings down the curtain on **Emeli Sandé's** sixth run at number one with *Our Version***



Of Events, which slipped to number two (26,352 sales).

The highest new entry was **Arc**, the second album by Manchester-based band **Everything Everything** (number five, 13,679 sales).

Further down the chart, there were debuts for rapper **ASAP Rocky's** *Long Live ASAP* (number seven, 10,220 sales), **{Awayland}** by Irish band **Villagers** (number 16, 5,981

sales) and **Lost Sirens**, the previously unreleased 2003/4 recordings by **New Order** (number 23, 4,678 sales).

Mercury Music Prize winner **An Awesome Wave** continues to improve for **Alt-J**. The album, which debuted at number 19 last May and peaked at number 13 last October, has climbed for five weeks in a row, to come within a place of its peak, moving 59-56-39-29-18-14. It sold 7,098 copies

last week, to bring its 34 week career tally to 178,931.

Pink's current album, *The Truth About Love* dipped 16-19, recording its lowest position for six weeks and the lowest sale (5,546 sales) of its career. It has sold 471,604 copies since its release 18 weeks ago. Its decline coincides with the resurgence of the singer's 2010 *Greatest Hits – So Far* set, which jumped 36-24 (4,663 sales).

Adele's 21 jumped 40-32 to achieve its highest chart placing for 12 weeks but with its lowest sales (3,969) to date. It has now completed 104 weeks in the chart – two years – with a lowest chart placing of number 55, three weeks ago. Its cumulative sales: 4,572,932.

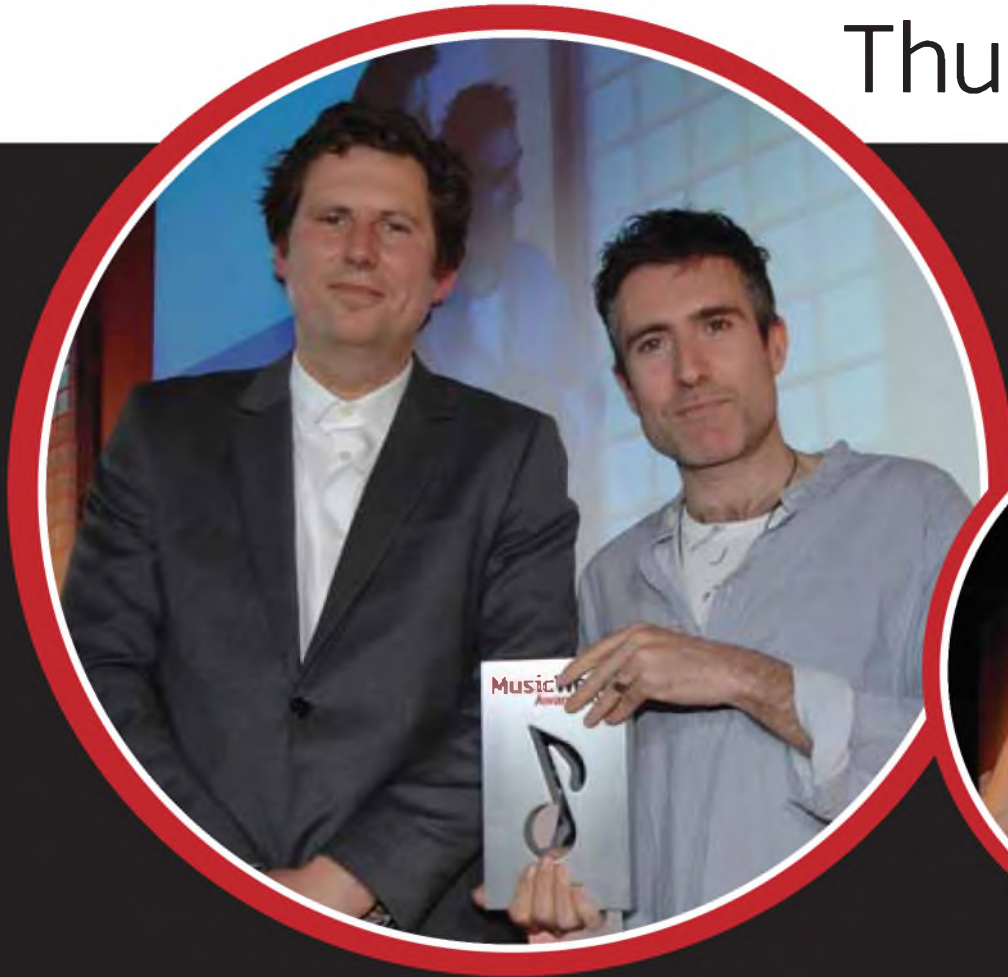
Now That's What I Call Music! 83 extended its run atop the compilation chart to nine weeks – but it was nearly dethroned by a late run from new Sony compilation **The Trevor Nelson Collection**. The new triple CD set sold 14,997 copies last week, just 188 fewer than *Now! 83*.

Overall album sales were up 4.09% week-on-week at 1,744,750 – 9.61% above same week 2012 sales of 1,591,839.

MusicWeek Awards 2013

Thursday, April 11th

Venue
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EC1Y 4SD



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INDUSTRY EVENTS DATES FOR YOUR DIARY

FEB BRIT Awards
O2 Arena, London

BRIT AWARDS 2013 with **MasterCard**

January

26-29
Midem 2013, Cannes
midem.com

29
MusicTank Get Plugged In
University of Westminster
musictank.co.uk

31
Music Week Breakout at the
Barfly, Camden
musicweek.com/breakout

February

7
The Music Producers Guild
Awards 2013
Café de Paris, London
mpgawards.co.uk

20
Brit Awards 2013
The O2, London
Brits.co.uk

March 12-17
South by Southwest 2013
Austin Convention Center,
Texas
sxsw.com

April

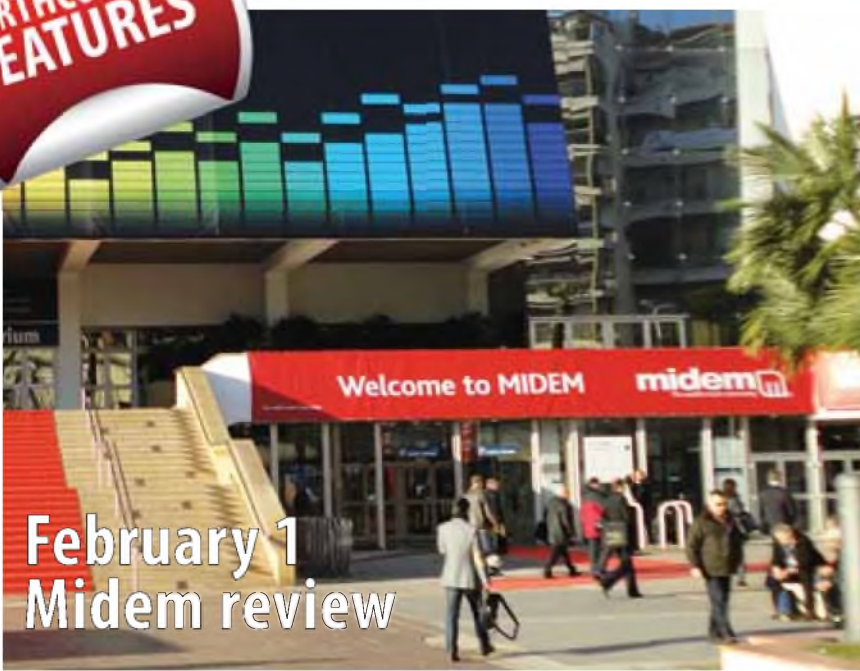
11
Music Week Awards 2013
The Brewery, London
Musicweekawards.com

May

2
Liverpool Sound City 2013
Various, Liverpool
LiverpoolSoundCity.co.uk

16-18
Great Escape, Brighton
EscapeGreat.com

FORTHCOMING FEATURES



Music Week will bring you all the headline news and comment from the industry's annual Cannes sojourn in our next issue. Expect to see comment from some of the biggest names in the music market - and outsiders looking to partner with rightsholders.

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 Rob.Baker@intentmedia.co.uk or telephone 020 7354 6000.

* All feature dates subject to change

PRODUCT KEY RELEASES



▶ JUSTIN BIEBER Believe Acoustic 28.01



▶ PURE LOVE Anthems 04.02

JANUARY 28

SINGLES

- ANGEL In Between Time EP (Islana)
- APPLEBOTTOM All Nite (Madtech)
- THE COURTEENERS Lose Control (V2/Cooperative)
- DELPHIC Baiya (Polydor)
- DEVLIN FEAT. DIANE BIRCH Rewind (Islana)
- DR MEAKER Superhigh (Fightcase Recordings)
- EXO Starboy, Stargirl (360Records Ltd)
- FLUX PAVILION Blow The Roof EP (Atlantic/Circus)
- FRIGHTENED RABBIT The Woodpile (Atlantic)
- THE GETAWAY PLAN Phantoms (Warner Brothers)
- I AM KLOOT These Days Are Mine (Dave Clarke Remix) (Pias)
- MOGWAI Les Revenants EP (Rock Action)
- SINEAD O'CONNOR 4th And Vine (One Little Indian)
- RED HOT CHILI PEPPERS In Love Dying (Warner Brothers)
- THE RISK Missiles (Ada/Warner)
- SCRUFIZZER Rap Rave (Mos)
- THESE FURROWS Weight In Gold (Underdogs)
- TYGA FEAT. RICK ROSS 187 (Islana)
- JESSIE WARE If You're Never Gonna Move (Islana/Pmi)

ALBUMS

- A FINE FRENZY Pines (Virgin)
- JUSTIN BIEBER Believe Acoustic (Def Jam)
- BIFFY CLYRO Opposites (Warner Brothers)
- ANDREA BOCELLI Serenata (Decca)
- DEEP PURPLE Live In Paris 1975 (Eamusic)
- MARIANNE FAITHFULL Broken English - Deluxe (Umc/Islana)
- FLEETWOOD MAC Rumours - Deluxe (Warner Brothers)
- FUNERAL FOR A FRIEND Conduit (Distiller)
- THE HISTORY OF APPLE PIE Out Of View (Marshall Teller)
- INDIANS Somewhere Else (4AD)
- KELLY JOE PHELPS Roll Away The Blues (The Very Best Of) (Noscente/Demon)
- FIONN REGAN The Bunkhouse Vol. 1: Anchor Black Tattoo (Universal Ireland)
- ROCK CANDY FUNK PARTY We Want Groove (Provaque)

FEBRUARY 4

SINGLES

- DON BROCO Fancy Dress (Search And Destroy/Ron)

- BULLET FOR MY VALENTINE Riot (RCA/20-20)
- CHARLI XCX You (Ha Ha Ha) (Asylum)
- MIKKY EKKO Hold Me Down (RCA)
- LAWSON Learn To Love Again (Global Talent/Polydor)
- STEVE MILL FEAT. KEISHER DOWNIE Nobody (Madhouse)
- ERIC PRYDZ Every Day (Virgin)
- PURE LOVE Beach Of Diamonds (Mercury)
- ROBOTS DON'T SLEEP Little White Lies EP (Arista)
- EMELI SANDE Clown (Live From Air Edle) (Virgin)
- KRISTINA TRAIN Lose You Tonight (Mercury)

ALBUMS

- OLOF ARNALDS Sudden Elavation (One Little Indian)
- CLOCKWORK ORANGE Talking In Your Sleep (Cwa)
- THE COURTEENERS Anna (V2)
- DARKSTAR News From Nowhere (Warp)
- DEVLIN A Moving Picture (Islana)
- EELS Wonderful, Glorious Eels (E Works/Vagrant)
- FRIGHTENED RABBIT Pedestrian Verse (Atlantic)
- GLEE Glease (Epic)
- SAM GRAY Too Much Of A Good Thing (Transmission)
- HEAVEN'S BASEMENT Filthy Empire (Red Bull Records)
- JIM JAMES Regions Of Light And Sound Of God (V2)
- KIMBERLEY WALSH Centre Stage (Decca)
- BEN MONTAGUE Tales Of Flying And Falling (Music Sounds/Em)
- NIGHT BEDS Country Sleep (Dead Oceans)
- PURE LOVE Anthems (Mercury)
- RICHARD CLAYDERMAN Romantique (Decca)
- RON SEXSMITH Forever Endeavour (Cooking Vinyl)
- SIVERSTEIN This Is How The Wind Shifts (Hopeless)
- UNKNOWN MORTAL ORCHESTRA II (Jagjaguwar)

FEBRUARY 11

SINGLES

- A FINE FRENZY Now Is The Start (Virgin)
- ANAVAE Stormchaser (Lak)
- GABRIELLE APLIN Please Don't Say You Love Me (Parlophone)
- EMILIA MITIKU You're Not Right For Me (Warner Brothers)



▶ EMELI SANDE Live At The Royal... 18.02



▶ BRIAN MCFADDEN The Irish... 04.03



▶ STOO SHE StooShe 04.03



▶ PAUL KELLY Spring And Fall 01.04



▶ DAVID BOWIE The Next Day 11.03

- RITA ORA Radioactive (Columbia/Roc Nation)
- THE STAVES Winter Trees (Atlantic)
- TEGAN AND SARA Closer (Sire/Warner Brothers)

ALBUMS

- BLAKE Start Over (Music Infinity)
- BULLET FOR MY VALENTINE Temper Temper (RCA/20-2C)
- DARWIN DEEZ Songs For Imaginative People (Lucky Numbers)
- FOALS Holy Fire (Warner Brothers)
- LANGHORNE SLIM & THE LAW The Way We Move (Ramseur)
- PAT METHENY The Orchestrion Project (Nonesuch)
- EMILIA MITIKU I Belong To You (Warner Brothers)
- MODESTEP Evolution Theory (A&M)
- NATALY DAWN How I Knew Her (Nonesuch)
- RACHAEL SAGE Haunted By You (M Press)
- TEGAN AND SARA Heartthrob (Sire/Warner Brothers)

FEBRUARY 18

SINGLES

- ATLAS GENIUS Trojans EP (Warner Bros)
- AVICII V NICKY ROMERO I Could Be The One (Virgin)
- BAT FOR LASHES A Wall (Parlophone)
- ANDY GRAMMER Keep Your Head Up (Curve)
- ALICIA KEYS Brand New Me (RCA)
- LIFE IN FILM Cold Wire (Sony)
- KATE NASH 3am (Have 10F)
- THE OVERTONES Love Song (Warner Music Entertainment)
- PASSENGER Let Her Go (Nettwerk)
- SAN CISCO Wild Things (Columbia)
- THEME PARK Tonight (Transgressive)
- TRAIN The Mermaid (Columbia)
- TWO DOOR CINEMA CLUB Next Year (Kitsune/Cooperative)
- TYLER JAMES FT. KANO Worry About You (Island)

ALBUMS

- SHAM 69 Set List: The Anthology (Secret)
- JOE COCKER Fire It Up (Columbia/Seven One)
- INC. No World (4AD)
- MATMOS The Marriage Of True Minds (Thrill Jockey)
- NICK CAVE & THE BAD SEEDS Push The Sky Away (Bad Seed)
- EMELI SANDE Live At The Royal Albert Hall (Virgin)
- H. TALBOT Angels Without Wings (Navigator)

FEBRUARY 25

SINGLES

- BASTILLE Pompeii (Virgin)
- DANIELA BROOKER Heartbreaker (Storm)
- DEADMAUS & IMOGEN HEAP Telemiscommunications (Virgin Records)
- DIDO No Freedom (RCA)
- DISCLOSURE TBC (Greco-Roman)
- ELECTRIC GUEST The Bait (Warner Brothers/Because)
- EXAMPLE Perfect Replacement EP (Mos)
- JOSH GROBAN Brave (Reprise/143)
- ED HARCOURT Back Into The Woods (Piano Wolf)
- JAM & KEYS The Lost Tapes EP (Madhouse)
- KID MASSIVE & ALEX SAYZ FEAT. MARK LE SAL Bring Us Down (Transmission)
- LAURA MVULA Green Garden (RCA)
- OLLY MURS Army Of Two (Epic/Syco)
- STEREOPHONICS Indian Summer (Stylus)
- JOSS STONE Teardrops (Warner Brothers)
- TO KILL A KING Cold Skin (TkaK)
- TROUMACA Virgin Island EP (Brownswood)
- WAZE & ODYSSEY Be Right There (Madtech)
- WE WERE EVERGREEN Leeway (Mi7)
- WILEY FEAT. CHIP Reload (Warner Brothers/One More Tune)

ALBUMS

- ALLEN STONE Allen Stone (Decca)
- BALTHAZAR Rats (Pias)
- PETULA CLARK Lost In You (Sony)
- THE CRIBS Payola (Wichita)
- GARY CLARK JR Blak And Blu (Warner Brothers)
- JOSH GROBAN All That Echoes (Reprise/143)
- KEATON HENSON Birthdays (RCA)
- KAVINSKY Outrun (Mercury)
- JOHNNY MARR The Messenger (Warner Brothers)
- PALMA VIOLETS 180 (Rough Trade)
- POST WAR YEARS Galapagos (RCA)
- THEME PARK Theme Park (Transgressive)

MARCH 4

SINGLES

- J. BIEBER All Around The World (Def Jam)
- CHARLOTTE CHURCH Two EP (Alligator Wine)
- ECHOTAPE Far From Heaven (Amalgamated Sonic Ind.)
- G.O.O.D. MUSIC Mercy (Mercury)
- K KOKE Lay Down Your Weapons (RCA)
- KE\$HA C'mon (Kemosabe/Rca)
- LILYGREEN AND MAGUIRE Dear Photograph (Warner Music Entertainment)

- MIGUEL How Many Drinks (RCA)
- RACHAEL SAGE California (M Press)
- SIVU Better Man Than He (Warner)
- SWIM DEEP The Sea (RCA)

ALBUMS

- BASTILLE Bad Blood (Virgin)
- BUSH Live! (EarMusic)
- CHICKENFOOT I + III + Lv - Boxset (EarMusic)
- DIDO Girl Who Got Away (RCA)
- DRUMSOUND & BASSLINE SMITH Wall Of Sound (New State)
- EMMYLOU HARRIS & RODNEY CROWELL Old Yellow Moon (Nonesuch)
- JIMI HENDRIX People, Hell & Angels (Sony)
- LAURA MVULA Sing To The Moon (RCA)
- BRIAN MCFADDEN The Irish Connection (Bmi/Em)
- KATE NASH Girl Talk (Have 10F)
- NIGHT WORKS Urban Heat Island (Loose Lips)
- RHYE Woman (Polyda/Innovative Leisure)
- JOSH RITTER The Beast In Its Tracks (Pytheas)
- GAVIN ROSSDALE Wanderlust (EarMusic)
- SACRED MOTHER TONGUE Out Of The Darkness (Transena)
- STEREOPHONICS Graffiti On The Train (Stylus)
- THE UNION The World Is Yours (Payola)
- WILL YOUNG Greatest Hits (RCA)
- YOUNG DREAMS Between Places (Modular)

MARCH 11

SINGLES

- JAKE BUGG Seen It All (Mercury)
- DINOSAUR JR Don't Pretend You Didn't Know (Pias)
- HURTS Miracle (Epic)
- LULS Never Let It Go (Killing Moon)
- WILD BELLE Keep You (Sony)

ALBUMS

- DEVENDRA BANHART Mala (Nonesuch)
- DAVID BOWIE The Next Day (Em)
- C2C Tetra (Mercury)
- HURTS Exile (Epic)
- STEVE MASON Monkey Minds In The Devil's Time (Double Six)
- PHILDEL Disappearance Of The Girl (Decca)
- SOUND CITY Reel To Reel (Columbia)
- WILD BELLE Isles (Sony)
- WILEY The Ascent (Warner/One More Tune)

MARCH 18

SINGLES

- CODY CHESNUTT Till I Met Thee (One Little)

- DAN CROLL Compliment Your Soul (Racque)
- KODALINE The High Hopes EP (RCA)
- FRANK OCEAN Super Rich Kids (Def Jam)
- PEACE TBC (Columbia)

ALBUMS

- BILLY BRAGG Tooth & Nail (Cooking Vinyl)
- DAUGHTER If You Leave (4AD)
- DEPTFORD GOTH Life After Defo (Merak)
- DAVID GARRETT Music (Decca)
- MARTI PELLOW Hope (BK Records)
- SPARKS Two Hands One Mouth Live In Europe (Lil Beethoven)
- TYGA Hotel California (Cash Money/Island)
- WOODKID The Golden Age (Island)

MARCH 25

SINGLES

- ANGEL The World (Island)
- BON JOVI Because We Can (Lost Highway)
- WILLY MOON Get Up (Get What You Need) (Island)

ALBUMS

- CRIME AND THE CITY SOLUTION American Twilight (Mute Artists)
- DEPECHE MODE TBC (Columbia)
- JAHMENE DOUGLAS TBC (Columbia)
- KATMAN TBC (Decca)
- KODALINE In A Perfect World (RCA)
- LAPALUX Nostalgic (Brainfeeder)
- ADRIAN MUNSEY Full Circle (Infinity)
- THE NEIGHBOURHOOD TBC (Columbia)
- PEACE TBC (Columbia)
- KAREN RUIMY Come With Me (Karais)

APRIL 1

SINGLES

- TOM ODELL Hold Me (RCA)
- THE RAMONA FLOWERS Lust And Lies (Distiller)
- TAYLOR SWIFT 22 (Mercury/Big Machine)

ALBUMS

- ANGEL About Time (Island)
- FLETCHER Upon Ayr (Dramatica)
- PAUL KELLY Spring And Fall (Dramatica)

APRIL 8

SINGLES

- PLATINUM Love You Tomorrow (All In)

- PURE LOVE TBC (Mercury)
- SUB FOCUS Endorphins (Ram)
- KRISTINA TRAIN TBC (Mercury)

ALBUMS

- SARAH BLASKO I Awake (Dramatica)
- PARAMORE Paramore (Atlantic/Fueled By Ramen)

APRIL 15

SINGLES

- RIHANNA TBC (Def Jam)

ALBUMS

- KILLING JOKE The Singles Collection 1979-2012 (Spinefarm/Universal)
- JOSH KUMRA Good Things Come To Those Who Don't Wait (RCA)
- TOM ODELL TBC (RCA)

APRIL 22

SINGLES

- LUCY ROSE Shiver (Columbia)

APRIL 29

ALBUMS

- BRING ME THE HORIZON Sempiternal (RCA)

MAY 6

ALBUMS

- AMELIA LILY TBC (Xenomania/Rca)
- DEAP VALLY TBC (Island)
- LITTLE GREEN CARS Tbc (Young & Lost)

MAY 20

SINGLES

- JAKE BUGG Tbc (Mercury)

ALBUMS

- TRIBES Wish To Scream (Island)

Some tracks may already feature in the OCC singles chart as downloads, but these listings indicate their official release

Please email any key releases information to isabelle.nesmon@intentionmedia.co.uk

A more extensive release schedule is available at www.musicweek.com located in the charts section

PRODUCT RECOMMENDED

ALBUM OF THE WEEK



DIDO Girl Who Got Away

(RCA)



March 4

One of the UK's biggest-selling female artists returns. Dido's fourth album *Girl Who Got Away* is out in March, with new single *No Freedom* preceding it on Feb 24. This follows the release of the lead single, *Let Us Move On* featuring Kendrick Lamar in December.

Dido reunited with brother Rollo Armstrong who has produced the majority of the album. Further collaborations on the 11-track collection of self-penned, soul-baring electro-pop include those with Brian Eno, Jeff Bhasker, Rick Nowels and Greg Kurstin.

Dido said of the LP: "It was an incredibly fun record to make. There was no pressure on me at all. It's all been so natural and easy. On every other record I've made, there have been really tricky days, but there weren't any like that on this one."

Dido's first two albums *No Angel* and *Life For Rent* remain two of the UK's biggest-sellers of all time and the critically-acclaimed third LP *Safe Trip Home* kept the momentum going as album sales hit 29 million.

TRACK OF THE WEEK



BAT FOR LASHES A Wall

(Parlophone)



February 18

Bat For Lashes made a triumphant return this year with her third album, *The Haunted Man* which was acclaimed in many year-end lists including *The Sunday Times* and *The Guardian*, *NME*, *Q* and *DJ magazine*.

She also recently picked up a nomination for the BRIT Awards 2013 in the British Female Solo Artist category.

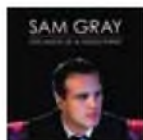
Following the release of critically-acclaimed track *Laura* in 2012, BFL, real name Natasha Khan, will release new single *A Wall* next month, which *NME* describes as "a declaration of doe-eyed devotion that mixes cotton cloud synths with Talk Talk-tinged melodies".

Bat for Lashes will co-headline *Field Day* in Victoria Park, London, with *Animal Collective* on May 25.

INCOMING ALBUMS

SAM GRAY *Too Much of a Good Thing*

(Transmission Recordings)



Following his slot as special guest on the nationwide Peter Andre tour, Sam Gray returns with new

album *Too Much Of A Good Thing* - a 10-track collection that boasts influences from soul, reggae and ska.

Manchester-based Gray was discovered by legendary drummer Steve White (Paul Weller) who became his manager and producer.

Gray's previous album *Brighter Day* went Top 10 on the iTunes singer/songwriter chart and he has radio support from more than 40 stations, including Radio 2. Also, Gray's been the subject of a Channel 4 TV special and has written tunes for *The Voice*.

He completed a tour of over 70 Caffè Nero outlets nationwide and boasts high-profile tour support slots including Charlie Simpson, Rick Astley, The Overtones and Westlife.

FEBRUARY 4

VARIOUS ARTISTS *I Give It A Year*

(Island Records)



The Original Soundtrack to the film of the same name, *I Give It A Year* features,

among others, *Dizzee Rascal*, *Paul Weller*, *Jessie Ware*, *Tinie Tempah*, *Snow Patrol*, *Corinne Bailey Rae* and *Maverick Sabre*.

I Give It A Year is the new comedy from the producers of *Love Actually* and *Bridget Jones's Diary* and the writer of *Borat*. The *Working Title* film stars *Rose Byrne* (*Bridesmaids*), *Rafe Spall* (*One Day*) and *Anna Faris* (*The Dictator*). It was written and directed by *Dan Mazer* (*Borat & Bruno*) and is released in the UK on February 8.

The 15-track album packs in a collection of established hits and unique cover versions of classic songs that play an integral role in the film.

FEBRUARY 4

ONE REPUBLIC *Native*

(Mosely Music Group/Interscope Records)



One Republic will release *Native*, their third studio album, through producer Timbaland's Mosely

Music Group imprint alongside Interscope Records. It will be preceded by new single *If I Lose Myself* on March 17.

The group came to attention in 2007 with their debut album *Dreaming Out Loud*. The LP included the smash single *Apologize* which helped propel the album to platinum-plus sales and a Grammy nomination.

One Republic released their sophomore set *Waking Up* in 2009 and toured the world, encompassing headline dates and opening for *Bon Jovi* and *U2*.

Lead singer-songwriter *Ryan Tedder* received an Album of the Year Grammy for his work on *Adele's 21* last year.

One Republic have confirmed European tour dates for April with further dates to be announced.

MARCH 25

STAFF PICK: ROB BAKER, SENIOR ACCOUNT MANAGER



EVERYTHING

EVERYTHING Arc (RCA Victor)

I spent most of October reassuring people that I

don't stutter because of my constant references to *Everything Everything's*

song *Cough Cough*.

"You HAVE to listen to this!" I enthused, promptly waving my phone in their faces just so they could listen to it there and then!

I know I'm late to the table on EE as they released

their first album over two years ago, but having landed their first UK Top 40 hit, with *Cough Cough* breaking through to No.37 on the Official UK Singles Chart, they've only just started to infiltrate the mainstream, and credit to them.

The album, despite burning their two big hitters (singles *Cough Cough* and

Kemosabe) early on, does continue to profile the band's talent and penchant for doing things differently. You can expect beautiful harmonies, deep and pressing lyrical content, catchy melodies and awesome basslines and

grooves that comfortably ignore the 2-4 backbeat norm.

It's nice to hear a band that are willing to try something different and succeeding at it. Each song has its own hook and something new stands out each and

every listen. I particularly like *Torso Of The Week* and *Radiant*. I'm still yet to hear the sheep in *The House Is Dust...* Perhaps someone can point that out to me...

My favourite song? *Cough Cough* of course!

OUT NOW



NEW REISSUES / CATALOGUE ALBUMS

VARIOUS • 1962 British Hit Parade Part 1: January-May*(Acrobat ACQCD 7051)***1962 British Hit Parade Part 2 • May-September***(ACQCD 7052)***1962 British Hit Parade Part 3 • September-December***(ACQCD 7053)***1962 British Hit Parade Part 1 • January-June***(Fantastic Voyage FVSD 152)***1962 British Hit Parade Part 2 • July-December***(FVSD 153)*

Later this year, copyright on music recordings will be extended from 50 years to 70, so these rival 1962 hit compendiums issued by Acrobat and Fantastic Voyage will be the last of their kind until (theoretically)

2033. Fascinating social histories which provide exhaustive recordings of the hits of 1962, there is little to choose between the sets. The Fantastic Voyage releases are provided in slightly flimsy longboxes, each of which houses 5 CDs, and retails around £16. Acrobat's equivalents are arranged in three 4CD sets housed in more sturdy double jewel cases, and retail around £10/£11, meaning that overall there is little to choose on price. Both sets are pretty impressive, with generally excellent sound quality, and were obviously put together by people who know what they are doing. Both also have extensive booklets, with solid and informative liner notes from Paul Watts for Acrobat and record producer Stuart Coleman for Fantastic Voyage. Copyright restrictions loosened, both do what no compilation has been allowed to do over the years, by including The Beatles' debut single Love Me Do. Thanks to the impetus and innovation provided by The Beatles, 1963 marked a great leap forward in popular music, so it is fascinating to hear the whole (and largely edifying) smorgasbord of musical delights to chart in 1962. For the

record, both sets claim to include each and every one of 1962's hits, though Acrobat's three sets comprise 295 tracks, three more than Fantastic Voyage's.

PAUL HARDCASTLE • Electrofied 80s: Essential Paul Hardcastle*(Music Club Deluxe MCDLX 181)*

Nowadays a leading jazz musician, with a string of Contemporary

Jazz and Smooth Jazz hits on Billboard's US charts, Paul Hardcastle shot to fame as a cutting edge, keyboards whizz kid with a dozen hits, mostly of the edgy dance variety, in the 1980s. They included the pioneering 19, an affecting sound collage which was an early and potent example of sampling and scratching, with narration and dialogue from a US TV programme about the Vietnam War made more palatable by sweetly singing girls.

VARIOUS • A Groovy Kind Of Love *(Sony Music 88765442722)*

One of the biggest-selling compilations of 2012 was Be My Baby: The Girls Of

The Sixties, a 75 song set which racked up sales of 226,000 copies, and spent five weeks at number one. Tweaking the theme slightly, A Groovy Kind Of Love concentrates its attention exclusively on male groups and soloists of the 1960s, this time squeezing 73 tracks into its allotted triple CD span. Rounding-up some of the decade's biggest hits - including Love Affair's Everlasting Love, Manfred Mann's Pretty Flamingo, The Four Pennies' Juliet, Gary Puckett & The Union Gap's Young Girl and The Righteous Brothers' You've Lost That Lovin' Feeling to name just a handful of number ones - it also digs deeper to unearth well known but less successful recordings like Ruby

Baby by Dion, Get Together by The Youngbloods, One by Nilsson, Suzanne by Leonard Cohen and Ring Of Fire by Johnny Cash, none of which ever charted here.

GIRLSCHOOL • The Bronze Years*(Lemon CDLEMBOX 216)*

One of Britain's hardest rocking female bands, Girlschool recently marked their 35th

anniversary, and this pleasing collection features the four albums and everything else they recorded for the Bronze label in a burst of creative energy between 1980 and 1983. Clad in a sturdy clamshell box, the individual albums are further housed in individual wallets depicting original artwork, and featuring bonus tracks. Newly remastered, the songs include their classic Motorhead collaboration Please Don't Touch (part of the top five St. Valentine's Day EP).

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THE HENLEY MBA FOR THE MUSIC INDUSTRY



Launching the MBA

Whilst attending the successful Midem conference in 2012, Henley Business School launched the MBA for the Music Industry and hosted a press event on board a luxurious 70ft Sunseeker yacht. After such an exciting launch at Midem, the first September intake proved popular. The September 2013 intake is now open and the MBA team is taking applications. They'll be at Midem 2013, at Open Space 02, to discuss the MBA.

Henley's commitment to a dynamic industry

Following the launch of the MBA programme, Henley further demonstrated its commitment to the industry with a series of executive events, which have proved to be the perfect venue for experts to network and gain valuable insights from industry leaders.

Tackling the issues of a changing market

Henley has engaged at the highest level with government on the issue of the music business in the UK. A CEO-level meeting with all major labels at the House of Commons with Ed Vaizey put the needs of middle and senior management centre stage for the first time.

Also, Henley Business School's Dean John Board and Helen Gammons, programme director, came out firmly to support the Creative Industries by adding their voice and considered opinion to Michael Gove's consultation on the proposed English Baccalaureate.

Graduate success

John Martinez, Music Industry MBA graduate, secured a new job with multi Grammy award winning artist/writer/entrepreneur, Malik Yusef who said: "John is not just a genius musician – but he is also a business man. The fact that Henley Business School has identified a need for an MBA for the Music Industry is indicative of the importance of educating senior management in the industry to face these difficult times. You must study what you hope to master."

Henley is at Midem, Cannes, 26-29 January 2013 at Open Space 02

Visit the Henley MBA team at Midem this year and discover how the Henley MBA for the Music Industry will help you become a more capable and rounded leader for the music industry.

Alternatively, visit: [www.henley.ac.uk/musicMBA]

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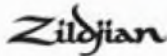
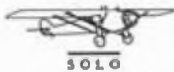
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◀ BREAKING GOOD

(Top Left) French DJ group C2C won the European Border Breakers Public Choice Award ahead of Eurosonic Noorderslag in The Netherlands' Groningen earlier this month. Here they receive their gong from long-time EBBA's presenter Jools Holland (centre), Dutch singer-actress Birgit Schuurman (right) and the European Commission's Ann Branch (far left).

(Bottom right) Following the EBBA's, Live Nation Belgium CEO Herman Schueremans picked up the Lifetime Achievement Award at the European Festival Awards 2012.

(Far left) Glastonbury's Ben Challis hosted the show and can be seen here toasting the team behind Heineken Balaton Sound festival in Hungary, which won the gong for Best Medium-sized Festival. Challis toasted each one of the night's winners with a glass of Hungarian traditional fruit brandy Palinka. There were 13 awards handed out in total and Palinka can be anywhere between 37.5% and 86% ABV (thanks, Wikipedia).



KEY SONGS IN THE LIFE OF

Mike Chadwick



Managing Director, Essential Music & Marketing

What the first record you remember buying?
Fresh Cream by Cream - a record I have a very soft spot for and still play regularly.

Which song was (or would be) the 'first dance' at your wedding?
For the memories it brings back, Come Together by Spiritualized, for a great dance record, Someday by Ce Ce Rogers.

Favourite artist meeting of your life so far? Grantley Marshall (Daddy G, Massive Attack). I've known him forever - a true gent.

Which track would you like played at your funeral?
Into The Mystic by Van Morrison - seems weirdly appropriate.

What's your karaoke speciality?
Luckily for humanity karaoke isn't on my list of skills.

Recommend a track Music Week readers may not have heard...
The Great Banana Hoax by The Electric Prunes - wiggled out mayhem and an amazing fuzz guitar solo to boot.



What's your favourite single/track of all time?
Too many really but Augustus Pablo's King Tubby Meets The Rockers Uptown stands out for radically altering my understanding of what reggae was all about.

▶ PPL LIKE US

The All Party Parliamentary Jazz Appreciation Group (APPJAG) and PPL hosted the first of its regular events in 2013 earlier this month. The event celebrates youth in Jazz – and this time featured members of the Devon Youth Jazz Orchestra, plus guest artist, pianist and jazz composer Mike Westbrook and vocalist Kate Westbrook.

Back Row [L-R]: Ken Parr (Head of Devon LDP Music Services), Kate Westbrook, Mike Westbrook, Angela Quick (Chairman, DYJO), Alison Seabeck MP (Plymouth Moor View), Oliver Colville MP (Plymouth), Michael Connarty MP (Co-Chair APPJAG), Peter Leatham (CEO, PPL), Brian Moore (DYJO).

Meanwhile, here's a snap that proves PPL's Christmas party wasn't all about food, booze and silly hats: (far right) PPL CEO Peter Leatham hands the company's PPO and PPNB administrator, Pam Evans, an award in recognition of her 25 years at the firm.



ARCHIVE

MUSIC WEEK 24 January 2004

Opposition over the Sony BMG merger is beginning to take shape after the first official merger applications were lodged with the European Commission. Deputy secretary general of Impala Helen Smith says: "The merger needs to be blocked because of the impact on competition. It is not a solution to the market decline"... Three of the most high-profile record executives in their fields left their positions last week. Antonio "LA" Reid exited his post as president and CEO of Arista Records in the US, Tim Renner quit his role as chairman of Universal Music Germany and BMG's Thomas Stein left to be replaced by Maarten Steinkamp... The Darkness are in the midst of the fastest British breakthrough Stateside since the Spice Girls. New York's K-Rock immediately playlisted the band's single last autumn I Believe In A Thing Called Love. K-Rock operations manager Rob Cross said: "We played it one time, people hated it, saying 'what is this hair metal crap'. We stick with it for a month and people went from 'it's not that bad' to 'I've got to hear it'."



SINGLES TOP 5 24.01.04

POS	ARTIST	SINGLE
1	MICHELLE	All This Time
2	KELIS	Milkshake
3	FRANZ FERDINAND	Take Me Out
4	M ANDREWS FEAT. G JULES	Mad World
5	BOOGIE PIMPS	Somebody To Love



ALBUMS TOP 5 24.01.04

POS	ARTIST	ALBUM
1	DIDO	Life For Rent
2	WILL YOUNG	Friday's Child
3	BLACK EYED PEAS	Elephunk
4	KATIE MELUA	Call Off The Search
5	EVANESCENCE	Fallen



NEW RELEASES RECOMMENDED 24.01.04



FUNERAL FOR A FRIEND Escape Artists never Die SARAH MCLACHLAN Afterglow

Escape Artists Never Die by Funeral For a Friend is Single Of The Week. According to the mag, the track is full of "powerful yet melodic sounds" from the Welsh rockers, and could deliver a third Top 20 single for the band. Album Of The Week is the fifth record from Sarah McLachlan Afterglow. The singer's "sleek MOR style is as assured as its always been" and the UK may now be ready to discover the international star predicts *Music Week*.



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ACHIEVING THE IMPOSSIBLE

Having scored an eye-popping million-plus sales of his debut single Impossible, X Factor winner James Arthur has now signed to Simon Cowell and Sony's Syco. No wonder Cowell - pictured here with his new golden boy and Syco UK boss Sonny Takhar - is grinning. Arthur's debut album is expected to be released later this year.



LIVE WIRES

The BBC Radio 1 Live Lounge compilation series has now reached 3 million sales, which is more than reason for us to run a smiley pic commemorating the milestone. [L-R]: Olivia Walker (Senior product manager, Sony CMG), Nicola Tuer (EVP Sony Music UK), Dominic Walker (Commercial director, A&M, BBC Worldwide), Phil Savill (director of Marketing, Sony CMG)

FABLED LABELS

INTEGRITY RECORDS

Key artists: Million Dead, Miniature Dinosaurs, The Traceys

Integrity Records was founded in 1994 in Bedford, England. After handling early releases from Cambridge indie-popsters The Traceys, the label became notable for signing heavier bands such as Miss Black America, Plutonik and the then Frank Turner-fronted Million Dead (pictured).

In December 2005 Integrity released a single by London-based band October All Over, after which the label entered a hiatus. After a five year break, Integrity re-launched in 2011 with albums from Nashville's Travis + Julie and Warwickshire prog-folkers Pet Dog Storm.

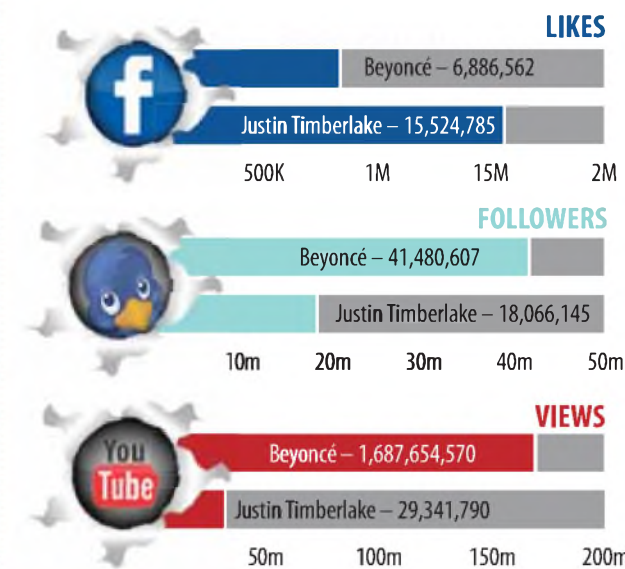
In June 2012 Scottish art-rockers Miniature Dinosaurs were signed, followed by a single, Lemonade, in July and the Turn It On EP in November. Integrity's roster grew further with the addition of Birmingham alt pop band TheLights with the single Days Don't Get Me Far Enough Away.

November 2012 saw a deal announced with Futur Primitif, the new project of Daniel Lefkowitz, former member of American indie-folk band The Low Anthem. 2013 plans for Integrity include the debut album from Futur Primitif, a Miniature Dinosaurs debut album, the follow-up album to Travis + Julie's Moon Girl and the second album from theLIGHTS.

Did you know? The label released Million Dead's debut single Smiling at Strangers on Trains in 2002 - still a (reworked) staple of Frank Turner's live set today.



SOCIAL STANDING Official fan pages go head-to-head



BEYONCÉ VS JUSTIN T

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*"He took my childhood in his stride/
But he was gone when autumn came"*

In With the NEW



21/01/2013



04/02/2013



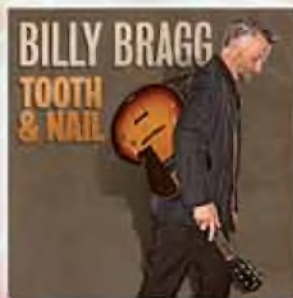
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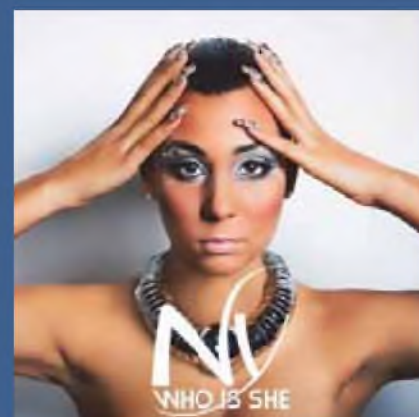
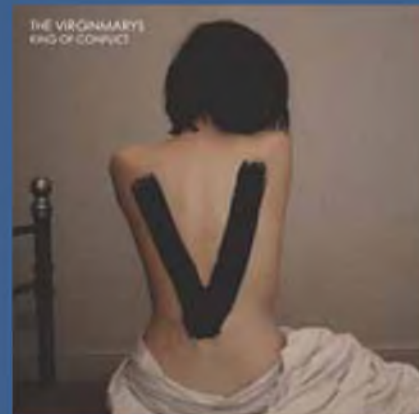
We have made major moves in our international presence. With the recent opening of offices in America we are now fully operational in the two key territories for licensing opportunities. Combined with a number of new sub publishing agreements Cooking Vinyl Publishing is now a fully global company, able to service rights in every territory.

There have been new developments within the UK offices as well. Karis Beckingham has been brought in as Head of Synchronisation while Tom Makins now works on Brand Partnerships. Focusing on these two areas promises to produce a number of great opportunities for our writers and artists signed to our sister companies. This will be further aided through an agreement with Synch Tank to produce a fully automated online licensing platform, due in the coming weeks.

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